Once again Harman-Kardon has made the creative leap which distinguishes engineering leadership. The new Stereo Festival represents the successful crystallization of all stereo know-how in a single superb instrument.

Picture a complete stereophonic electronic center: dual preamplifiers with input facility and control for every stereo function including the awaited FM multiplex service. Separate sensitive AM and FM tuners for simulcast reception. A great new thirty wait power amplifier (60 watts peak). This is the new Stereo Festival.

The many fine new Stereo Festival features include: new H-K Friction-Clutch tone controls to adjust bass and treble separately for each channel. Once used to correct system imbalance, they may be operated as conventionally ganged controls. Silicon power supply provides excellent regulation for improved transient response and stable tuner performance. D.C. heated preamplifier filament insure freedom from hum. Speaker phasing switch corrects for improperly recorded program material. Four new 7408 output tubes deliver distortion-free power from two highly conservative power amplifier circuits.

Additional Features: Separate electronic tuning bars for AM and FM; new swivel high Q ferrite loopstick for increased AM sensitivity; Automatic Frequency Control, Contour Selector, Rumble Filter, Scratch Filter, Mode Switch, Record-Tape Equalization Switch, two high gain magnetic inputs for each channel and dramatic new copper escutcheon.

Ideal for limited space (only 15½" wide, 6½" high, 12½" deep—excluding enclosure) the TA230 is simplicity itself to operate. Five minutes with its exceptionally complete instruction booklet, and you will use the Festival to its full performance potential.

The Stereo Festival, Model TA230, price is $259.95. Copper and black metal enclosure (Model AC30) price is $12.95. Handsome hardwood—walnut or fruitwood—enclosure, (Models WW30 and FW30) price is $29.95. For free attractive brochure on the complete H-K line, write to Harman-Kardon, Inc., Dept.MR6, Westbury, New York.

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Cover illustration by Chuck McVilkes
A RECORD CRITICS' CIRCLE—NOW'S THE TIME

Spring fever and award fever seem to go hand in hand, whether on the academic or the industry level. As we write this, film's "Oscars" have had their big day—or night; and now the record industry has joined the parade by announcing through its National Academy of Recording Arts and Sciences (NARAS) the first in its annual series of "best of the year" awards. Like the Motion Picture Academy Awards, these are "by the industry for the industry," and it remains to be seen whether they will carry with them the prestige, publicity value, and increased sales potential that has come to be associated with the coveted "Oscar."

Functioning in the way it does, as a branch of the entertainment field, the recording industry has had little choice under the conditions of our free enterprise system but to regard the artistic and historic values of its product as being secondary to the imperatives of economic survival on a highly competitive scene. Positive public response in the form of sales has been the important thing whether the product merchandised is Elvis Presley or Maria Callas, My Fair Lady or the string quartets of Béla Bartók.

Nevertheless, in its more than half-century of existence commercial recording has given us a fabulous wealth of cultural and historic documentation, chiefly in the realm of concert music. This recorded literature of permanent music, to use R. D. Darrell's phrase, is pretty well documented, so far as the American scene goes, in the Schumann Long Playing Record Catalog. In short, there does exist today a substantial body of recorded performances of permanent artistic value. What is more important—this body of recorded performances is increased year after year by record producers both in this country and overseas. That there exists in this country a mass buying public genuinely interested in "permanent music" on records, as opposed to pop hits and other ephemera, can be proved easily enough by the success of the classical record clubs operated by three major American record producers.

Curiously enough, while annual awards from juries of independent record critics have been the order of the day in a fair number of European countries, the American record industry has yet to be honored under similar circumstances for its yearly contributions to the recorded music literature which may be said to have lasting artistic and historic value. We think the time has come to do something about this and we think that the taste of the record buying public, the standards of the record industry, and the craft of record criticism itself will be served thereby.

We propose the establishment of a Record Critics' Circle, comparable to the Drama Critics' Circle and Music Critics' Circle in New York whose annual choices of the year's best in their respective fields have come to carry a powerful aura of prestige and authority. If such a Record Critics' Circle were to be composed of the most experienced, authoritative and influential writers and editors in the field, we have no doubt that the choices made at the end of each season would carry similar authority and prestige. It would seem, by the very nature of the "permanent value" criterion, that award categories would be limited to concert music, spoken word, and folklore of major consequence. It would also seem wise to allow the option of withholding awards where a season's output proved lean in top quality recorded performance.

We are curious to know how some of our colleagues might feel about constituting themselves as a "charter group" to put this Record Critics' Circle proposal into operation—now. Edward Tatum of Audio and Harpers, John M. Conly of High Fidelity, Irving Kolodin of Saturday Review, James Lyons of American Record Guide, Harold Rogers of The Christian Science Monitor, Harold C. Schonberg of The New York Times—these we should like to see in this charter group for a Record Critics' Circle.

Gentlemen, are there any takers?
Johann Gutenberg of Mainz on the Rhine is credited with the invention of movable type, a contribution of immeasurable worth to the arts and sciences. Unmeasured surely, but of great significance, are the contributions to the art-science of high fidelity made by James B. Lansing Sound, Inc.: There is the four-inch voice coil with its attendant high efficiency ... the acoustical lens ... the ring radiator. Now JBL brings you wide field stereo reproduction through radial refraction. This is the principle on which the magnificent JBL Ranger-Paragon and the more recent JBL Ranger-Metregon are based. Two highly efficient, full range, precision loudspeaker systems are integrated by a curved, refracting panel. You are not confined to one "best" listening spot, but can perceive all the realistic dimensions of stereophonic reproduction at its very best throughout the listening area. The JBL Ranger-Metregon comes within the reach of all true high fidelity enthusiasts. For, no less than seven different speaker systems may be installed within this exquisitely styled, meticulously finished acoustical dual enclosure. You may start with a basic system and progressively improve it. Perhaps some of the JBL loudspeakers you already own may be used. Write for a complete description of the JBL Ranger-Metregon and the name and address of the Authorized JBL Signature Audio Specialist in your community.
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- bass and treble response with a maximum boost or cut of 16 db. Frequency response is reported to be ±1.0 db. from 20 to 20,000 cycles. Harmonic distortion is rated at less than 0.05% for one volt at nominal preamplifier output. Called the Model 402, the stereo control center/preamplifier is available uncased for built-in use, or with a walnut finish cabinet. List price $159.50. (Ampex Audio, 1020 Kifer Rd., Sunnyvale, Calif.)

- Bigg claims to have taken another step nearer to perfect speaker performance with the development of its new BOC 14-P Pressurized Reproducer. A compact size, measuring 25½"h. x 12"d. x 13"w., it may be operated in either a vertical or horizontal position. Frequency response is reported to be from 35 to 20,000 cycles, with virtually no harmonic distortion. The BOC 14-P is non-resonant, utilizing Fiberglas in all internal displaceable areas. The speaker will handle 50 watts peak program material. Price not announced. (Bigg of California, 2506 W. Washington Blvd., Los Angeles 18, Calif.)

- Connoisseur turntables are manufactured in England under the most exacting hand-crafted conditions. The wide acceptance of stereo records has resulted in

the introduction of the Connoisseur 3-speed turntable, type B. Rated with a rumble factor of better than 50 db. and a wow

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★ You may accept the selection for your Division, take any of the other records offered, or take NO record in any particular month.★ You may discontinue membership at any time after purchasing five records.
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Terre Haute, Indiana

JUNE 1959
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Hear TMS-2 stereo at your dealer... now. But don't be fooled by its small size. Close your eyes and let your ears judge the quality of its musical and stereo performance.

For the complete TMS-2 story, write to Desk D-6, University Loudspeakers, Inc., White Plains, N.Y.
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Hi-Fi REVIEW
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acoustic resistance function. The speaker connections are labeled for correct phasing. Available in various wood finishes, including mahogany, oak, cherry and walnut. Price $69.95. (General Electric Co., W. Genesee St., Auburn, N. Y.)

- **Goodmans** speakers are sold throughout the United States by the Rockhar Corp. A recent addition to its line is the "Tetraxiom" unitized 4-way system. With a power handling capacity of 50 watts and a smooth response from 20-20,000 cycles (usable response to 35,000 cycles), the "Tetraxiom" is one of the most intricate systems ever offered to the public. It consists of four independent, concentrically placed radiators; a 15-inch woofer, a mid-range radiator, and two horn-loaded high frequency tweeters. The tweeter units are angled to the polar axis for wide dispersion of the highs.

A somewhat smaller model known as the "Triaxiom" is a 3-way speaker, engineered and constructed along the same sturdy concepts. Prices range from $232.50 (Model 575 "Tetraxiom") to $69.90 for the smallest "Triaxiom." (Rockhar Corp., Mamaroneck, N. Y.)

- **Norelco** has entered the bookshelf enclosure field with two new distributed port bass reflex enclosures. The "Model 2" enclosure is designed for use with the new Norelco T-7 twin cone 8-inch speaker. It measures 23½" w.x 13½" h.x 11¾" d. A "Model 3" enclosure may also be used with the Norelco T-7 Series speakers, but it only measures 16½" w.x 12" h.x 9¾" d. Prices range from $31.00 (mahogany Model 3) to $59.95 (walnut Model 2). (Norelco, High Fidelity Products Div., 230 Duffy Ave., Hicksville, L. I., N. Y.)

- **Pilot** now offers a 20-watt per channel integrated stereo amplifier called the Model 245-A. A radical departure from the previous Pilot models with ganged tone controls, the 245-A uses a "Trolok" which
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**Silence** is the requirement—and **silent** performance is what you get when you select the new Collaro stereo changer for your stereo system. Collaro engineers have designed the high fidelity changer precision-engineered to meet stereo's rigid quality demands. Collaro's **silent** operation assures flawless reproduction of the exciting new stereo records every time. Here is why Collaro is your best buy.

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**Transcription-type tone arm**: Another Collaro exclusive. As records pile up on a changer, tracking pressure tends to increase. Result may be damage to records or sensitive stereo cartridge. This can't happen with Collaro's counter-balanced arm, which varies less than 1 gram in pressure between the top and bottom of a stack of records. The arm accepts any standard stereo or monaural cartridge.

**Velocity trip mechanism**: Unique design of this sensitive mechanism insures that the Collaro changer will trip at extraordinarily light tracking pressures—a requirement of many stereo cartridges.

New Collaro changers include all of the best features which have made Collaro the largest manufacturer of record changers in the world—as well as important new features vital for superb stereo as well as monaural performance. There are three Collaro changers: The Conquest, $38.50; The Coronation, $42.50 and The Continental (illustrated), $49.50.

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- Dual Double-Tuned Transformer Condensers

More than a year of research, planning and engineering went into the making of the Lafayette Stereo Tuner. Its unique flexibility permits the reception of broadcast and stereo programs on FM and AM, the independent operation of both the FM and AM sections at the same time and the ordinary reception of either FM or AM. The AM only plus Research is an accurately tuned, high-fidelity tuner incorporating features found exclusively in the highest priced tuners.

FM specifications include ground-true grade low noise front end with tuned mixer, double-tuned transformers with separate FM and AM sections, frequencies from 20-20,000 ± 5 db, full 200 kHz bandwidth and sensitivity of 2 millivolts for 50 db signal-to-noise ratio. AM specifications include 2 tubes of AVC, 10 kc white noise, built-in ferrite loop antenna, less than 1% harmonic distortion, selectivity of 5 megahertz on one meter, 60 kc bandwidth and frequency response 500-15,000 ± 3 db. The S controls of the KT-600 are FM Volume, AM Volume, FM Tuning, AM Tuning and Frequency Function Selector Switch. Tuned circuit style with separate controls for each function on dial.

The KT-500 features several innovations in FM tuning, AM tuning and control of a new frequency function selector switch. Tuners are designed to be used in the same way that conventional tuners are used. Separate circuits and functions are operated independently on FM and AM. FM operation is primarily automated and AM operation is primarily manual. Some of the tuning features of the KT-600 are found exclusively in the highest priced tuners. These features include ground-true grade low noise front end with tuned mixer, double-tuned transformers with separate FM and AM sections, frequencies from 20-20,000 ± 5 db, full 200 kHz bandwidth and sensitivity of 2 millivolts for 50 db signal-to-noise ratio. AM specifications include 2 tubes of AVC, 10 kc white noise, built-in ferrite loop antenna, less than 1% harmonic distortion, selectivity of 5 megahertz on one meter, 60 kc bandwidth and frequency response 500-15,000 ± 3 db. The S controls of the KT-600 are FM Volume, AM Volume, FM Tuning, AM Tuning and Frequency Function Selector Switch. Tuned circuit style with separate controls for each function on dial.

A unique feature of the KT-500 is its use of a new frequency function selector switch. This switch allows the user to select different functions for each channel, such as FM and AM, or FM and stereo. The switch is designed to be used in the same way that conventional tuners are used. Separate circuits and functions are operated independently on FM and AM. FM operation is primarily automated and AM operation is primarily manual. Some of the tuning features of the KT-600 are found exclusively in the highest priced tuners. These features include ground-true grade low noise front end with tuned mixer, double-tuned transformers with separate FM and AM sections, frequencies from 20-20,000 ± 5 db, full 200 kHz bandwidth and sensitivity of 2 millivolts for 50 db signal-to-noise ratio. AM specifications include 2 tubes of AVC, 10 kc white noise, built-in ferrite loop antenna, less than 1% harmonic distortion, selectivity of 5 megahertz on one meter, 60 kc bandwidth and frequency response 500-15,000 ± 3 db. The S controls of the KT-600 are FM Volume, AM Volume, FM Tuning, AM Tuning and Frequency Function Selector Switch. Tuned circuit style with separate controls for each function on dial.

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- Response Better Than 31,000 Cps ± 0.5 DB at 10 Watts
- Less Than 1% Harmonics
- Intermodulation Distortion

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A superbly performing basic stereo amplifier, easy-to-build kit form to save you lots of money and let you get into stereo at minimum expense. Dual inputs are provided, each with individual volume control, and the unit may be used with a single wall-socket chassis or, for 518 input, as a dual chassis, for 2 separate mono-amplifiers 1-8Watt amplifier (6) channels. Channel Rectifier switch (2A-2A), Mono-Stereo switch. Dual Output Impedance 4, 8, 16 and 33 ohms, (Impedance of 2 speakers connected to 16 ohms, Input Sensitivity is 0.05 volts per channel for full output without Distortion. 7 Feed through Chokes, 2 1/4, 3/4, 1/2, 1/4, 1/2, 1/4, 1/4. Complete with All Necessary Parts and Instructions. Price, 25,000.00.

- Sargent-Raymond adds its new SR-1000 AM-FM stereo tuner to its growing line of stereophonic components. The tuner has particular impressiveness AM performance characteristics, using the S-R two-tube AM detector capable of reproducing distortion-free AM. A two-position bandwidth control, T-notch filter for 10 kc, whistle rejection and a built-in ferrite rod antenna complete the AM circuitry. The FM tuner uses low voltage i.f. tubes, consecutive limiting and a broad-band ratio detector. Special provisions have been made for FM-multiplex operation, including wired-in automatic switching and output jacks. Price $184.50. (L. W. Raymond, 4926 E. 12th St., Oakland, Calif.)

- Scott announces a low price Model-FM tuner incorporating a number of features usually found only in top quality components. Although somewhat similar in appearance to an older model, the new Model 320 combines both wide-band AM and FM circuits and H. H. Scott's exclusive silver-plated FM "front end" for maximum sensitivity and reliability. A convenient front panel level control permits continuous adjustment of the tuner audio output. There is also a monophonic/multiplex switch on the panel to permit instant conversion to multiplex as soon as standards are set by the FCC. An electronic eye indicator shows optimum tuning point on both AM and FM. FM sensitivity is 0.1 microvolts for 20 db of quieting. The typical 2 m.w. wide-band FM detector is used to provide absolutely drift-free FM reception without resorting to a.c.c. Price $199.50. (H. H. Scott, Inc., 111 Powdrell Rd., Maynard, Mass.)
In the 14 years since the development of the original ALTEC 604 Duplex, no other speaker has challenged its position as the finest in the world. It was the most carefully engineered speaker in existence. That's why the 604 Duplex is the professional listening standard for most major recording and broadcast studios.

Now, ALTEC engineers have done it again. They have improved on the perfection of the 604D. The result is the new ALTEC 605A, one of the world's most precise instruments for the faithful reproduction of sound. It provides breathtaking purity from 20 to 22,000 cycles: unusually smooth response in the highs, extremely high linearity and clean transient response in the lows. To complete this magnificent achievement, ALTEC engineers have designed this superb instrument so that it sells for only $175.00!
In May, 1809, Austria was being invaded by the armies of Napoleon. The vanguard of the approaching French forces reached the outskirts of Vienna early in the month and an ultimatum was delivered to the Archduke Maximilian. When he refused to capitulate, the French set up a battery and, during the night of May 11, they opened fire on the city with twenty howitzers. The population of Vienna crowded into every available underground shelter as houses burst into flames and the streets were strewn with the wounded and the dead. Among those crouched in an underground cellar for protection against the all-night rain of shells was composer Ludwig van Beethoven, who half a dozen years earlier had inscribed a symphony to Napoleon and then had angrily withdrawn the inscription when the fanatical personal ambition of the Little Corporal became evident in the proclamation of himself as Emperor. Beethoven huddled in the cellar of his brother’s house on the Rauhensteingasse, clutching a pillow to his deafened but still sensitive ears. The following afternoon Vienna surrendered and the forces of Napoleon began their occupation of the city.

In our own time occupation procedure has been refined to an exact science, but Napoleon, too, knew pretty well what to do in the circumstances. First, he set himself up in Schönbrunn Palace. Then he had a deputy issue a proclamation assuring the Vienna populace of the warm humanitarianism of the Emperor Napoleon. After that soldiers of the victorious army were promptly billeted in every lodging in Vienna and high taxes levied against the inhabitants. Vienna’s glorious parks were closed to the citizenry and a state of stern military occupation became the order of the day.

If ever external circumstances should have inhibited the creation of enduring works of art, the time was then. Yet it was against this very backdrop that Beethoven chiseled into a state of perfection three of his most significant compositions: The “Farewell” Piano Sonata; the “Harp” String Quartet, Opus 74; and the “Emperor” Piano Concerto. Significantly, all three works are in the tonality of E-flat major, a bold, noble, heroic key. Here, then, is another example—and the history of the arts is full of them—of the artist transcending his immediate environment and achieving his catharsis in the act of creation. The “Emperor” Concerto may be martial, imperious in its externals, but it is even more a radiant, superbly self-confident work which boldly proclaims the invincibility of the individual human spirit.

It was at the first performance of the work in Vienna, in February, 1812, that a French soldier in the audience is supposed to have cried “C’est l’Empereur!” at an especially majestic passage. However the nickname “Emperor” hap-
What's New?
The greatest stereo value ever!

This album is your preview of 12 brand-new Capitol albums by brilliant stars — complete selections in glittering stereo. Worth $4.98, it's at your dealer's now for a fantastic $1.98.*

ALL THESE STARS' NEW ALBUMS represented in "What's New?" are available in both stereo and monophonic versions.

NAT "KING" COLE, GEORGE SHEARING, FOUR FRESHMEN, JONAH JONES, JUDY GARLAND, PAUL WESTON, LES BAXTER, RAY MANZARE, S NAPPY LAMARE, HOLLYWOOD BOWL SYMPHONY ORCHESTRA, JACK MARSHALL, GUY LOMBARDO, and exciting new star MAVIS RIVERS.

*Usual retail price
he days of "78", the changer was the only convenient way to enjoy fast-playing discs. We've come a long way since.

First break-through was the LP, offering up to one hour of continuous music. Many serious music listeners began playing LP's on turntables to achieve the ultimate in reproduction. However, for most people the choice of "Turntable vs. changer" was still a matter of personal preference. Not so with STEREO! The turntable is an absolute must, if you want to enjoy your entire stereo system through the speakers. So for stereo, your only real choice now is "which turntable?" and the answer is easy: Rek-O-Kut stereoTables. StereoTables are available in a complete range of models, each the unchallenged leader in its class. And, you can enjoy stereo at the cost of a changer! Whether you're a "pro" or first venturing into hi-fi fidelity, the best way to enjoy stereo music is with a stereoTable—and only Rek-O-Kut makes the stereoTable! For more about Rek-O-Kut stereoTables and stereoTable arms write Rek-O-Kut Co., Inc., Dept. MR 38-19 108th St., Corona 68, N. Y.

REK-O-KUT stereoTables AND STEREO TONEARMS

Model N-33H with hyderite mc single-speed $33.95
belt-drive. $54.95
turntable only: Rek-O-Kut
S-120 Tonearm
$37.95

Model B-120
with hyderite
2-speeds.
$35.95

stereoTables from $36.65—bases also available.

*Reg. T.M.
pened to be tagged onto the music, the glamor of such a title has helped in no small measure to crystallize appreciative audience awareness of the work. Today, 150 years after its creation, the "Emperor" Concerto remains a cornerstone of the repertoire, its lofty and exultant nobility a continuing and self-renewing phenomenon.

A singularly interesting aspect of the Emperor Concerto is to be found in its combination of classical nobility of utterance with its anticipation of virtuoso solo piano writing of a type most fully exploited by Franz Liszt some forty years later. Heretofore, the so-called virtuoso piano concerto had emphasized high-velocity running passagework, very much in the harpsichord tradition, and with little attention to the potentiality of the pianoforte for rich choral textures and wide dynamics. Here in the "Emperor" Beethoven seems to have envisioned every possibility of the modern concert grand in all its glorious brilliance. We say envisioned, because there is no reason to believe that any piano Beethoven himself played on—save perhaps the English Broadwood given to him in his last years—could produce anything like the sounds we hear on today's high-fidelity recordings.

As of this writing, seventeen different mono recordings and four stereo versions are available. Choicest among the mono editions are those by Serkin (Columbia ML-4573), Istomin (Columbia ML-5318), Backhaus (London LL-879), Curzon (London LL-1757), Horowitz (RCA Victor LM-1718) and Rubinstein (RCA Victor LM-2124); The Curzon and Rubinstein performances are also available stereophonically (London CS-6019 and RCA Victor LSC-2124 respectively).

Common to each of the six performances enumerated above is strength—the one commodity indispensable to any noteworthy performance of this masterpiece. Strength, of course, comes in many different sizes and shapes and each of these pianists communicates his own particular kind of strength.

Serkin is unabashedly overcome with the grandeur of the music and he throws himself into it shamelessly. The stentorian heroics of the Concerto strike a particularly responsive chord in his make-up and he luxuriates in their re-creation. The recording is nearly half a dozen years old, but save for excessively clangorous solo piano reproduction, it still sounds pretty well.

Backhaus is more detached than Serkin in his approach and he gives us a more objective statement of the music, but it is no less faithful to the spirit of Beethoven. The recording has now seen service since the early 1950's and it shows its age in distant sound and a less than natural piano sonics by 1959 standards. Perhaps London has a new Backhaus recording of the "Emperor" up its sleeve to go along with the recent re-recording by him of the Fourth Piano Concerto.

Young Istomin, for his part, brings ardor and impetuosity to his performance with Ormandy and the Philadelphia Or-

chestr". His exuberance sometimes runs away with him, as shown by overly-percussive articulation of the slow movement's middle section, but this is misjudgment of degree, not kind. As the most recent recording of the lot, this is also the best sounding, with special kudos to the Columbia engineering team for the extraordinary clarity of the duet between solo piano and kettle drums near the end.

Curzon's recent London recording pursues an uncomplicated, straightforward approach from beginning to end. A confident sense of security is perhaps his greatest asset. The recorded sound is something of a disappointment, lacking somewhat in fullness both in the monophonic and stereophonic issues. There is also a curious lack of acoustic brightness.

The Horowitz recording issued by RCA Victor some six years ago is a remarkable example of the incendiary pianism of this artist; everything about the performance of the solo piano part here is big—tone, dynamics, concept. The sound of the recording is not as clear as it would be if Horowitz were to re-record the piece today, and the balance is too heavily weighted in favor of the piano, but this disc still packs a mighty, if unsualable, wallop.

And so to the redoubtable Artur Rubinstein. His recording of the complete set of all five Beethoven Piano Concertos has its ups and downs, but the "Emperor" seems to me to be the up-est of the lot. Here is the quintessence of Rubinstein's art—immensely secure technique mated to a noble, visionary, penetrating interpretation. However, there are things wrong with the recorded sound, having to do mostly with the cavernous interior of New York's Manhattan Center where the recording was made. But all in all, if I were pinned down to one "Emperor" among several majestie specimens of the breed, I think my choice would be Rubinstein for both monophonic and stereophonic categories.

—Martin Bookspan
You've dreamed of "picture on the wall television". It's yours now with the new Fleetwood da Vinci . . . the set designed for custom installation . . . designed to be framed, as a picture, in a frame just right for your decor. Fleetwood's new slim design lets a bookcase give a perfect "built-in" appearance without actually building in.

Revolutionary new 21-inch* Fleetwood picture tube has non-glare safety glass laminated to tube face. Picture is brighter, viewing angle is wider, reflections are virtually eliminated. Wide band pass and excellent circuitry . . . with no manufacturing shortcuts . . . gives picture detail that allows you to see an individual eyelash on a pretty girl.

The Fleetwood da Vinci is available in two models. Model 900—a two chassis system that features the lazy luxury of full electronic remote control, and Model 910—with self contained controls.

*Diagonal measure.

**Picture on the Wall**
**TELEVISION YOURS WITH NEW Fleetwood da Vinci**

You've dreamed of "picture on the wall television". It's yours now with the new Fleetwood da Vinci . . . the set designed for custom installation . . . designed to be framed, as a picture, in a frame just right for your decor. Fleetwood's new slim design lets a bookcase give a perfect "built-in" appearance without actually building in.

Revolutionary new 21-inch* Fleetwood picture tube has non-glare safety glass laminated to tube face. Picture is brighter, viewing angle is wider, reflections are virtually eliminated. Wide band pass and excellent circuitry . . . with no manufacturing shortcuts . . . gives picture detail that allows you to see an individual eyelash on a pretty girl.

The Fleetwood da Vinci is available in two models. Model 900—a two chassis system that features the lazy luxury of full electronic remote control, and Model 910—with self contained controls.

*Diagonal measure.

**SOUND AND THE QUERY**

I enjoy good AM broadcast reception in my car. I drive around New York City and listen only to the top-quality stations at the low end of the dial to insure that I get the maximum in fidelity. I am becoming increasingly annoyed by the signal fading in and out as the car goes under a bridge. Is there any way I can cure this with a better receiver or different antenna?

As far as optimum AM reception is concerned, you are probably getting the best possible results from your present automobile radio. The only solution would be to use an FM receiver or a different speaker system. The use of FM will "cure" the fade-outs you experience in driving under bridges and through short tunnels. The radio waves in the FM broadcast band are not canceled out by "over-the-highway" obstructions. We would suggest your investigating the Gonset Model 3239 FM "Translator" described in detail on page 51 of our November, 1958 issue.

I notice that just as many people speak very highly of printed circuits as those who are vehement in denouncing them. Is there some inherent problem concerning printed circuits that is not being discussed openly before the general public?

The printed circuit is not a panacea to solve all of the possible wiring ills in hi-fi equipment. It is successfully used by the kit manufacturers who can thus cut wiring time by 50% or more. In addition, the use of a printed circuit means that all the wires will be in their proper places—an especially important ingredient in AM-FM tuners. Printed circuits are fragile and should not be subjected to abusive handling. Repairing burnt out components when mounted on a printed circuit board is a difficult problem—one which is quite simple in point-to-point wiring. If the individual components operate within their safe ratings, and if the apparatus is not being mishandled, printed circuitry should last as long as the best point-to-point wiring.

Shouldn't there be some price-time relationship on LP records so that we don't pay $9.00-$12.00 per hour for music. It was bad enough with mono records; now I understand that stereo records will create a worse problem.

There has always been a tendency for some recording companies to sell around the amount of time they manage to cram on a microgroove record. At least one of...
New H.H. Scott Stereo Amplifier has features never before offered at $139.95*

Until now, the high fidelity fan with a limited budget had to settle for second-best products. Introduction of the new H.H. Scott 24 watt stereophonic amplifier, Model 222, puts top quality within the reach of all. This new amplifier has many features never before available for less than $200. It is backed by H.H. Scott's fine reputation for engineering leadership. Check the features below and you'll see why you should build your new stereo system around the H.H. Scott Model 222.

Equalization switch lets you choose between RIAA equalization for monophonic and stereo records; NARTR, for tape heads.

Special switch positions for accurate balancing, for playing stereo, reverse stereo and for using monophonic records with your stereo pickup.

This position lets you play a monophonic source such as an FM tuner or a tape recorder through both power stages and speakers.

Separate Bass and Treble controls on each channel let you adjust for differences in room acoustics and different speaker systems.

Exclusive center-channel output lets you use your present amplifier for 3-channel stereo or for driving extension speakers. Separate stereo tape-recorder outputs.

Channel balance control adjusts for different speaker efficiencies and brings channel volumes into balance quickly and easily.

Master volume control adjusts volume of both channels simultaneously. Also functions as automatic loudness control whenever desired.

Inclined on genuine H.H. Scott components.

SPECIFICATIONS: Dual 12 watt channels ; 0.3% IM distortion; 0.8% harmonic distortion; frequency response 20 to 20,000 cps; extremely low hum level (<50 db); DC operated preamplifier heaters; Inputs for stereo or monophonic recorders, tuners, phono cartridges and tape heads. Photosensitivity 3 mv. Sub-sonic rumble filter prevents overload from noisy changers or turntables. Price $139.95*

Rush me complete details on your new Model 222 and your complete 1969 Hi Fi Guide & Catalog.

Name
Address
City
State

*West of Rockies $148.25, Accessory case extra.
What is the difference between these CLEVITE 'WALCO' needles?

On the left — the Clevite "Walco" W-33DS twin-point stylus. On the right — the W-35DS model. Both needles can be used interchangeably, but never should be!

Same size, same shape, same tip materials... but there's a crucial difference in the nature of the metal, in the compliance of the shank, and in the frequency responses. The W-33 was designed specifically for one series of cartridges... the W-35 for a completely different series.

Don't be misled by look-alike needles. Your Clevite "Walco" dealer has the needle that not only fits your tone arm cartridge... but that is right for it, giving the compliance and frequency transmission characteristics the cartridge must have for proper reproduction.

All Clevite "Walco" needles are fully guaranteed. When you buy a Clevite "Walco" replacement needle, you get the same quality and precision that Clevite "Walco" puts into its original equipment needles... the needles that are specified and installed in cartridges by virtually every leading manufacturer.

I want a monophonic system with two separate speaker systems. In other words, I want to add a second amplifier and a second speaker system that will be driven by that amplifier. How do I attach the single audio lead from my preamplifier to the two outputs of the two power amplifiers?

Frankly, you're wasting your money in buying that second amplifier. You can easily achieve the same effect by wiring the two speakers in parallel and wiring them across the power amplifier tap that represents one-half the nominal impedance of one of the speakers. This assumes, of course, that the two speaker systems are of comparable efficiency and that one will not be much louder than the other. Should this occur, you will also find it necessary to wire into the circuit an L-pad to attenuate the over-all signal fed to the louder speaker. If it is necessary to use the power amplifiers, we are given to understand that Y-neck, or "Siamese," connectors are being made available by Switchcraft.
STEREO EQUIPMENT CABINET KIT
MODEL SE-1 (center unit) $149.95
Shpg. Wt. 162 lbs. (specify wood desired)
MODEL SC-1 (speaker enclosure) $39.95 each
Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)
Superably designed cabinetry to house your complete stereo system. Delivered with pre-cut panels to fit Heathkit AM-FM tuner (PT-1), stereo preamplifier (SP-1 & 2) and record changer (RP-3). Blank panels also supplied to cut out for any other equipment you may now own. Adequate space is also provided for tape deck, speakers, record storage and amplifiers. Speaker wings will hold Heathkit SS-2 or other speaker units of similar size. Available in 3/4" solid core Philippine mahogany or select birch plywood suitable for finish of your choice. Entire top features a shaped edge. Hardware and trim are of brushed brass and gold finish. Rich tone grille cloth is flecked in, gold and black. Maximum overall dimensions (all three pieces); 82 3/4" W. x 36 1/2" H. x 20" D.

PROFESSIONAL STEREO-MONOAURAL AM-FM TUNER KIT
MODEL PT-1 $89.95
The 10-tube FM circuit features AFC as well as AGC. An accurate tuning meter operates on both AM and FM while a 3-position switch selects meter functions without disturbing stereo or monaural listening. The 3-tube front end is prewired and prealigned, and the entire AM circuit is on one printed circuit board for ease of construction. Shpg. Wt. 20 lbs.

MONOURAL-STEREO PREAMPLIFIER KIT
(TWO CHANNEL MIXER)
Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A function selector switch on the SP-2 provides two channel mixing as well as single or dual channel monaural and dual channel stereo. A 20" remote balance control is provided.

HEATH COMPANY
Benton Harbor 40, Michigan
A subsidiary of Daystrom, Inc.
HIGH FIDELITY RECORD CHANGER KIT
MODEL RP-3 $64.95

Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable utilizes a precision pivot point friction mechanism, which minimizes tracking error. This new design is cleaner, simpler, and more reliable. Because of its exclusive design, it's virtually free of distortion causes—wow, flutter, and stress. The RP-3,chorus, is supplied complete with GE-VR-11 cartridge with sapphire stylus, changer base, stylus pressure gauge and 45 RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.
Model RP-3-LP with MF-1 Pickup Cartridge $74.95

HIGH FIDELITY TAPE RECORDER KIT
MODEL TR-1A $99.95

Includes tape deck assembly, preamplifier (TE-1) and roll of tape. The model TR-1A Tape Deck and Preampifier, combination provides all the facilities you need for top quality monaural record playback with fast forward and rewind functions. 7½ and 3¼ IPS tape speeds are selected by changing belt drive. Flutter and wow are held to less than 0.35%. Frequency response at 7½ IPS ± 2.0 db 50-10,000 CPS, at 3¼ IPS ± 2.0 db 50-8,000 CPS. Features include NARTB playback equalization—separate record and playback gain controls—cathode follower output and provision for mike or line input. Signal-to-noise ratio is better than 45 db below normal recording level with less than 1% total harmonic distortion. Complete instructions provided for easy assembly. (Tape mechanism not sold separately). Shpg. Wt. 24 lbs.
Model TE-1 Tape Preampifier sold separately if desired. Shpg. Wt. 10 lbs. $39.95.
* No Woodworking Experience Required For Construction
* All Parts Precut and Predrilled For Ease of Assembly

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**CHAIRSIDE ENCLOSURE KIT**

**MODEL CE-1 $43.95**

Each (Specify model and wood desired when ordering)

Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer... or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W x 24" H x 35 1/2" D. Changer compartment measures 17 1/2" L x 16" W x 9 1/2" D. All parts are precut and predrilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.

**BOOKSHELF** HI-FI 12 WATT AMPLIFIER KIT

**MODEL EA-2 $28.95**

An amplifier and preamplifier in one compact unit, the EA-2 has more than enough power for the average home hi-fi system and provides full range frequency response from 20 to 20,000 CPS within ± 1 db, with less than 2% harmonic distortion at full power over the entire range. RIAA equalization, separate bass and treble controls and hum balance control are featured. An outstanding performer for the size and price. Shpg. Wt. 15 lbs.

**EXTRA PERFORMANCE** 55 WATT HI-FI AMPLIFIER KIT

**MODEL W7-M $54.95**

This hi-fi amplifier represents a remarkable value at less than a dollar a watt. Full audio output and maximum damped power is a true 55 watts from 20 to 20,000 CPS with less than 2% total harmonic distortion throughout the entire audio range. Features include level control and "on-off" switch right on the chassis, plus provision for remote control. Pilot light on chassis. Modern, functional design. Shpg. Wt. 28 lbs.

**MASTER CONTROL** PREAMPLIFIER KIT

**MODEL WA-P2 $19.75**

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within ±1½ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12 1/2" L x 2 3/4" H x 5 3/4" D. Shpg. Wt. 7 lbs.
"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT
MODEL W6-M $109.95
For real rugged duty called for by advanced hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response is 1 watt is ±1 db from 5 CPS to 80 kc with controlled HF-rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and 1M distortion below 1½% 60 and 6,000 CPS. Hum and noise 88 db below full output.
Shpg. Wt. 52 lbs.

YOU'RE NEVER OUT OF DATE WITH HEATHKITS

Healthkit hi-fi systems are designed for maximum flexibility. Simple conversion from basic to complex systems or from monaural to stereo is easily accomplished by adding to already existing units. Heathkit engineering skill is your guarantee against obsolescence. Expand your hi-fi as your budget permits... and, if you like, spread the payments over easy monthly installments with the Heath Time Payment Plan.

GENERAL-PURPOSE 20 WATT AMPLIFIER KIT
MODEL A9-C $35.50
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate initial investment. Features four separate switch-selected inputs, separate bass and treble controls, two controls offer 12 db boost and cut. Covers 20 to 20,000 CPS within ±1 db. A fine unit with which to start your own hi-fi system.
Shpg. Wt. 23 lbs.

ELECTRONIC CROSSOVER KIT
MODEL XO-1 $18.95
This unique instrument separates high and low frequencies and feeds them through two amplifiers to separate speakers. It is located ahead of the main amplifiers, thus virtually eliminating IM distortion and matching problems. Crossover frequencies for each channel are at 180, 200, 400, 700, 1200, 2000 and 3000 CPS. This unit eliminates the need for conventional crossover circuits and provides amazing versatility at low cost. A unique answer to frequency division problems.
Shpg. Wt. 6 lbs.

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT
MODEL W5-M $59.75
Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow instantaneous power peaks of a full orchestra up to 42 watts. A "tweeter saver" suppresses high frequency oscillation and a unique balancing circuit facilitates adjustment of output tubes. Frequency response is ±1 db from 5 to 160,000 CPS at 1 watt and within ±2 db 20 to 20,000 CPS at full 25 watts output. Harmonic distortion is less than 1% at 25 watts and 1M distortion is 1½% at 20 watts (60 and 3,000 CPS, 4:1). Hum and noise are 99 db below 25 watts for truly quiet performance.
Shpg. Wt. 31 lbs.
**"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT**

**MODEL SS-2 $39.95**

Legs optional extra. $4.95

Outstanding performance at modest cost makes this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 8" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade ½" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.

**"LEGATO" HI-FI SPEAKER SYSTEM KIT**

**MODEL HH-1 $299.95**

Words cannot describe the true magnificence of the "Legato" speaker system... it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15" Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 20,000 CPS. A unique crossover network is built in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of ¾" veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are precut and predrilled for easy assembly. Shpg. Wt. 195 lbs.

**"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT**

**MODEL SS-1B $99.95**

Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer and a super tweeter to extend overall response from 35 to 16,000 CPS ± 3db. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of ¾" veneer-surfaced plywood suitable for light or dark finish. All parts are precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.

**DIAMOND STYLUS HI-FI PICKUP CARTRIDGE**

**MODEL MF-1 $26.95**

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lbs.

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JUNE 1959
The 1880 edition of the Encyclopedia Britannica contained the following paragraph in the article on Handel: "The system of wholesale plagiarism carried on by him is perhaps unprecedented in the history of music. He pillared not only single melodies but frequently entire movements from the works of other masters, with few or no alterations and without a word of acknowledgement."

Indeed, Handel freely borrowed many of his musical materials from contemporary German and Italian composers. But puzzlement and dismay at such methods must he qualified by the realization that the sense of musical property was not as sacred in the eighteenth century as it is now. That was the age of great music, but it was also the age of pasisoncino, a musical pastry in which the ingredients came indiscriminately from many number of composers. Handel merely followed the practices of his time. However, he never reproduced borrowed materials in their precise form, but invariably rearranged the setting. Handel’s rival, Bononcini, was disgraced when he passed a madrigal by Lotti for his own, but his great mistake was that he copied the piece without any changes.

In much more recent times, Bizet incorporated (without credit) Sebastian Yradier’s Chanson liaonnaise in Carmen, preserving not only the key of D. and the rhythmic pattern of the accompaniment, but also the dynamics, and making the song famous under the title Habanera.

At a performance of Faust by a small opera company in Montreal, in the early 1900’s, the manager made the following announcement during the intermission between the first and second acts: "In keeping with the progress of the new century, we have replaced the spinning wheel, which is an obsolete implement, by the Singer sewing machine. It is so smooth that you will not lose a single note in the King of Thule aria." Indeed, when Marguerite began to sing, she pedaled the machine continuously and noiselessly. At the end of the aria, she sang an extra recitative: "This sewing machine is an incomparable instrument. And it costs only sixty thalers!" (The thaler, of course, was the progenitor of the dollar, so the word was appropriate.)

The greatest musical phenomenon of all time was probably the blind Negro, Thomas Green Bethune, known as "Blind Tom." He was born a slave in Georgia in 1849. From early childhood he revealed an extraordinary ability to reproduce on the piano tunes and complete pieces which he heard at his own plantation, performed by an amateur pianist. His astonishing facility attracted attention, and after the Emancipation, he was sent to Europe, where he gave demonstrations of his almost photographic ability to repeat piano pieces after a single hearing. A book was published about him in Paris, under the title, Le merveilleux prodige musical Tom l'Américain, and celebrated European musicians expressed their amazement at his performances. "Blind Tom" never showed an understanding of the music he played, and did not even seem to react to it emotionally. His was a passive talent for perfect imitation, but his ability in this respect apparently exceeded the capacities of the greatest musicians of the past centuries. He died in Hoboken, New Jersey, in 1906, in his fiftieth year.

In the Gay Nineties the targets of female adulation were highbrow pianists rather than crooners. When Paderewski played in New York in 1891, a New York newspaper reported: "The girls mobbed him. If Mr. Paderewski should be ambitious to start a harem in New York, it would be necessary for him to secure a structure fully as large as the Fifth Avenue Hotel to accommodate the women who would clamor to be among its inmates."

—Nicolas Slonimsky
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Why must only jazzmen recognize the value of improvising
while modern longhairs produce sterile composition?

IN AN interview for the December 2, 1955, issue of U. S. News and World Report, Louis Armstrong was asked, "Why do you prefer the six-piece to a big orchestra?"

"I don't prefer it," said Louis, "—the public does. They feel with a small combination they will get every individual's soul better than fifteen men sitting up there playing what one guy wrote. Probably he didn't know anything about music—he just studied at college from a score—and you're playing what he thinks. But six men, they play what comes out of each one of them personally."

Which would seem to be just as good as any to kick off a discussion of the comparative advantages and disadvantages of improvisation and formal composition. Some of my previous remarks on this subject, sympathetic to improvisation, have led to the inference that I favor the return of the musician to the role and status of a wandering minstrel. And I should, indeed, have no objection to this if he were a good minstrel, if what he improvised were better than what other people wrote, if good minstrels were in demand and he could make a living from being one.

Certainly I never meant to imply that spur-of-the-moment improvisation is necessarily superior to written-out composition. Obviously, both can be either good or bad, depending upon the quality of the invention. Nothing is good just because it is improvised, nor had just because it is the result of more formal composition. What I did mean to imply was that classical music, in the ultimate phase of the European tradition, had become a captive of the written note, both in conception and performance.

Spontaneity had been wrung out of it. It had lost that quality of immediacy essential to musical communication, whether tossed off in performance at the prompting of an expressive impulse, or written down as the record of a musical idea heard mentally. The exclusive respectability of formal composition as opposed to improvisation, combined with the decadence and disappearance of the art of improvisation, had produced a tyranny of plan over impulse.

The balance of plan and impulse in the finest works of the European repertoire, the masterpieces, that is, of the period 1700-1850, probably represents a just balance between improvisation and formal composition, even though nothing is improvised in the strictest sense of the word. The immediacy of the musical expression suggests, in any case, a kind of composition not too far removed from an improvisational base. Few will deny, however, that the last century of European music, and particularly the last fifty years, has seen impulse sacrificed to plan and spontaneity to formality.

It is the ascetic, emotionally inhibited character of the classical music of the past fifty years that has so estranged it from the classical music public. The calculated musical plan, as opposed to the emotional musical impulse, gained the ascendancy, and the just balance was destroyed. Music is not and never has been an art of thought, however much thought, primarily critical thought, may enter into the ultimate organization of musical ideas.

Thus it is not really a question of improvisation vs. composition. Any improvisation of expressive quality is a kind of composition, despite the fact that it may never be written down. And all communicative composition proceeds from an improvisational beginning. It is rather a question of the quality of the musical invention. Whether this is superior in improvisation or in formal composition depends upon the circumstances and to some extent, apparently, upon the period.

We all know that improvisation was a highly developed and highly respected art in the time of Bach and Handel. Even Mozart and Beethoven were celebrated for their improvisations. We may guess from the ease and the speed with which these men composed that the distinction between improvisation and composition in their music was much less marked than it was to become later on. In much of their
music it is easy to imagine that composition is a written record of improvisation. Contemporary accounts suggest that their improvisations must have been of very high compositional quality. From all of this we may suppose that many an improvisation by Bach, Handel, Mozart and Beethoven was equal or superior to many of their written-out works, and that a good deal of improvisation crept into their performance of their own formal compositions. And we know, of course, that the use of the figured bass accompaniment left much to the player’s inventive discretion. One may suppose that when Bach or Handel or Mozart accompanied a singer in an Italian aria the result must have borne about the same relationship to the printed score as the jazz pianist’s reading of sheet music. Teddy Wilson accompanying Billie Holiday would seem to be a legitimate contemporary parallel.

Since Beethoven’s time composition in classical music has moved steadily further and further away from an improvisational base. Chopin and Liszt were the last great improvisers. At the same time, formal composition left less and less to the performer’s inventive discretion. Several factors have been responsible. The large forms perfected by Haydn, Mozart and Beethoven required more planning than could be reconciled with improvisation. They also set standards of composition with which succeeding generations of composers could compete only by the application of greater intellectual effort than had been necessary to the men who set the standards.

For the executive musician the situation was similarly inhibiting. The quality of the masterpieces of the inherited repertoire, and the reverence in which they were held, ruled out any spontaneous tampering. They could no longer be taken lightly or casually. At the same time, the growth of the symphony orchestra proceeded to a point where adherence to an organizational and interpretive plan was mandatory.

As always, there was no gain without some loss. We can thank the European masters for a repertoire that gives us pleasure and inspiration to this day. But the quality of their music is such that it has deprived us of the pleasure other generations have found in less pretensions music of their own. The classical musician and the lover of classical music, appreciative of quality, are dependent upon old music, since the contemporary classical composer offers nothing remotely as good. The jazzman and the jazz fan have their own music, but no one will claim for it a quality comparable to the best music of Bach, Handel, Haydn, Mozart and Beethoven.

In sum, we pay for the masterpieces by taking them and the phenomenon of composition that produced them too seriously. Prior to Beethoven’s time most musicians of distinction were also composers and most of the music that was played was contemporary music. It was the stature attained by Beethoven that tended to set the composer apart from other musicians and to establish the composition as something of possibly infinite durability. This gave to composition a sanctity that made improvisation seem trivial and insignificant. Composition was associated with a profundity to which mere improvisation could not aspire.

All this would be acceptable enough if composition had maintained Beethoven’s high standards. The great composers of the nineteenth century, by almost super-human effort, came close to them. For later generations the effort required has been too much. It is therefore time to reassess the phenomenon of composition in light of the new circumstances. If contemporary classical composition fails to produce music as good as that produced in jazz improvisations and arrangements, we must ask ourselves if we are justified in continuing to accept the restrictions upon the imaginative impulses of musicians that have been justified, heretofore, by the quality of the compositions with which they were concerned.

I am not suggesting, of course, that classical musicians should begin to improve upon Beethoven in accordance with their own imaginative impulses. They will continue to play as reverently as they have always played, just as the jazzman will continue to count improvisation and interpretative latitude among his most jealously treasured prerogatives. What I am suggesting is that we begin to compare the respective results, insofar as contemporary music is concerned, whether jazz or classical, with an eye toward adjusting our sense of values accordingly if an adjustment seems appropriate on the basis of our observations.

It is not a question of comparing Brubeck with Bach. But contemporary classical music is not better than the best jazz, or composition necessarily superior to improvisation, simply because Bach is superior to Brubeck. It is rather a question of comparing Brubeck with, say, Copland.

If the comparison favors Brubeck, if there is more vital musical creativity in jazz generally than in contemporary classical music generally, then it is time to think of rehabilitating some of the more spontaneous sources of musical invention that were quite correctly sacrificed to the genius of Beethoven and his immediate successors and which appear to be at work again in jazz. If jazz is producing a music from which we derive a sophisticated pleasure, it is because it has revived a point of view toward music that has been out of favor in classical music for a hundred and fifty years.

The present situation in jazz has many factors in common with the situation in European music in the earlier part of the eighteenth century. Jazz is composed to satisfy demand, and it is being composed for today. In this sense jazz is a
genuinely contemporary music. The jazz musician is thinking of his audience, not about the verdict of posterity. How much of what he plays or writes will survive, whether any of it will survive, how long it will survive, what future generations will think of it—none of these questions concern him, just as such questions did not inhibit the eighteenth century musician. The jazz musician, like the eighteenth century musician, is uninhibited by self-consciousness, or has been, at least, until recently.

Jazz at its best is not a good music, however, just because it is improvised. A great deal of it is not improvised. Jazz compositions may consist of anything from the invention of a tune through participation in the working out of “head arrangements” or written arrangements to full-dress, completely written-out compositions. In this respect the observations of Charlie Shirley in his “Arranging” column in the *Metronome* issue of February 1956, are singularly pertinent:

“There are those among us who are inclined to discount as good jazz any rendition that has any hint of the arranger’s hand in its content. To these people ‘true’ jazz can only be produced by a group of musicians that plays spontaneously, ad lib, on-the-spot, unrehearsed and unplanned music. To this group of people I would like to point out some of the realities of musical life that they may not have pondered.

“First of all I’ll point out that Webster says an arrangement is an agreement or settlement. There are very few musical groups that don’t hold rehearsals before appearing in public. If a jazz group of any size rehearses it does so to agree on what notes, chords, phrases or phrasing to use at a designated time, and therefore the result is an arrangement. It doesn’t have to be written down on manuscript to become an arrangement. The soloists are free to express what they feel within the harmonic structure of the piece and, after all, isn’t the jazz soloist the essence of creative jazz?

“What I’m getting at is that when you’re listening to a jazz group, the chances are that you’re also listening to an arrangement in one form or another. The fact that a band isn’t reading music is enough to convince some of our most respected connoisseurs of jazz that they aren’t hearing an arrangement but are listening to a spontaneous performance... These same people, seeing a band reading manuscript sense an annoying factor in the music, namely, an arranger. They feel that he is preventing the musicians from playing freely and they resent his intrusion. Let’s face it! A band of any size is going to sound pretty low without some musical direction...

“Of course, most of the people I’m complaining about are lovers of the small jazz combo and feel that there is no place for the arranger here. Perhaps they are right to a certain extent. The modern group does plan its music, though, and must if it wants to employ the current modern sounds and off-beat phrasing. The person who is addicted to the Dixieland school is almost certain to be listening to arrangements that are traditional to the extent that most all musicians know them by heart.

“There’s very little to say about the large jazz band. It is almost completely dependent on the arranger. There are those who refuse to recognize the large jazz band as true jazz, but I had the privilege of listening to the current Basic band a few nights ago here in New York and if that isn’t jazz of the highest order I’ll turn in my G-seventh button to the nearest Lombardo fan.”

A similarly sobering commentary was offered by George Shearing in *Metronome*’s “Jazz 1955”:

“I won’t accept the theory that jazz has to be a succession of spontaneous ideas or else it’s not pure jazz. Good music has to be preconceived in part. The endless and meaningless repetition in so many solos is the result of placing too much responsibility on spur-of-the-moment inspiration... The only insurance against this kind of sporadic performance is to keep the soloist or group within the confines of a legitimate musical arrangement.”

It remains a fact, however, that the improvisational character of jazz, both in compositional structure and in performance, has a lot to do with its appeal to a large public. And it is significant that so many laymen, and so many professional musicians from the classical field, assume that it is all improvised. This speaks for its quality. If we may accept as an axiom the old saying that the greatest art is that which disguises art, then jazz comes off well. That which sounds so natural, spontaneous and inevitable as to suggest that it springs full-blown from an immediate inventive impulse must be art, indeed.

GOOD MUSIC’S FUTURE—improvisational composition to reduce meaningless wandering.

This applies alike to soloists, combos and the better big bands. When you hear one of the latter, playing from memory and without a conductor, with such security, with such zest and with such apparent spontaneity, it is difficult to relate the listening experience to arrangements, to note-reading and to rehearsals. Everyone seems to be doing just what comes into his head whenever he is moved to do so, and to be having a great experience doing it. That it all fits together so wonderfully suggests a predetermined order of things.

A moment’s reflection will persuade you that this sort of ensemble achievement is no providential accident; that without careful planning, organization and rehearsal, it would be not possible. But even knowing this, you are likely to for-

(Continued on page 56)
THE MUTATED AUDIOPHILE

Or, will two do for three speaker stereo? Not many enthusiasts have three ears

STEREO EQUIPMENT / MARTIN FORREST

Transmogrifying audiophiles from monophonic to stereophonic often results in a fearsome reappraisal of human physiology—with particular emphasis on the aural appendages. If, indeed, two-channel stereo was intended for two ears, then the three-channel stereo system portends a rather unsightly human race in the near future. The cynic visualizes a three-channel system as merely another ready-made scheme to part him and his money. The believer knows that the third, or phantom, channel is the stereo playback system of tomorrow.

The original concept of stereo was binaural reproduction, the object being to place the listener’s ears in the concert hall, preferably in a choice orchestra seat. Microphones corresponding to the number of ears per listener were placed approximately six inches apart over the orchestra, and the listener, in turn, was electronically linked from the microphones to a pair of headphones. The resultant illusion of spatial perception was magnificent. Because of the exclusion of all other sounds and the avoidance of room acoustics, the binaural effect could not begin to be duplicated with loudspeakers. In fact, many adherents of stereo prefer the binaural two-channel method of listening.

For a variety of reasons, not the least of which is the confining effect of headphones, engineers and all others involved in sound recording have been quick to realize that a better method than either headphones or two-loudspeaker stereo reproduction would have to be developed.

First attempts at recording stereophonically retained the close spacing of the two microphones, a situation conditioned by the distance between a pair of ears. Regardless of the loudspeaker spacing during playback of recordings made under those conditions, virtually no mental localization of sound direction and depth could take place. The reason was fairly evident; each ear heard both loudspeakers and since the material on both channels was nearly identical, the desired stereophonic effect could not be obtained. The solution obviously involved a greater separation of the microphones. At first, the microphones were moved a few feet apart; then they were moved to extremes of “stage left” and “stage right.”

Judging by the ping-pong effects in some stereophonic recordings, it appears likely that the microphones were in these instances finally isolated in two well-separated, soundproof studios! Thus, many listeners may rightly wonder how a single conductor manages to keep his two orchestras playing together throughout the recording session.

Almost before we could look back, stereo seemingly had arrived at a point of no return. The stereo directionality effect was much more pronounced than anyone had bargained for. Audiophiles complained about the lack of cohesion, or even normal “togetherness.” There was sound issuing from the speaker at the left, sound from the speaker at the right, and a curtain of silence in between. Oddly enough, some recording companies remain undaunted and continue to record with the utmost ping-pong effect, and the devil take the “hole-in-the-middle.” Some more knowledgeable companies have partially solved this problem by using a third, or centrally located, microphone. The program picked up by the “third ear” is judiciously mixed in moderate proportions with the primary left and right channel microphone signals. The two stereo channels thus become “right plus some of the middle” and “left plus some of the middle.”

For most recorded material, the addition of this third channel in the recording process proved decidedly beneficial. The stereo effect assumed more realistic proportions, and if the audiophile carefully set his amplifier controls, the center...
area between speakers became alive. The only drawback was a critical necessity for almost perfect control adjustment, and certain programs (particularly those involving centrally located vocalists or soloists) would shift about if the listener "fidgeted" in his preferred listening chair.

About this time, the idea occurred to several manufacturers that third channel provisions might be just as desirable in the home as in the recording studio. In fact, such a third channel, if composed of elements of both left and right channels, would be a perfect replica of a three-microphone recording technique. Several amplifiers and preamplifiers now include this third channel provision.* Such a signal is derived electronically by adding the sum of the left and right channel signals, making the resultant available for amplification through a third integrated amplifier and loudspeaker. Details of this method are shown in the accompanying box.

One advantage of using a center channel is that the two side speakers may be placed farther apart without creating the infamous "hole in the middle." With the third channel providing ample "center fill," the lateral spread—and hence the basic stereo effect—may be considerably increased. This is particularly fortunate for very large rooms where the stereo effect might otherwise be partially lost. The wider separation possible with the center channel permits listening at a greater distance from the speakers.

The major improvement attained by means of the center speaker, however, is not so much in the lateral effect of stereo. The most dramatic gain lies in an increased sense of depth. The aural dimension which places the woodwinds behind the strings, the percussion behind the brass, etc., becomes much more clearly defined. In terms of clarification of tonal texture and resultant musical enjoyment, this is no doubt the most important contribution of the third channel.

There are several ways in which you can simulate a third channel without resorting to another amplifier. One of the simplest methods, while involving no extra amplification equipment, calls for two additional wide-range (preferably matched) speakers to be used for the left and right channels respectively. These can be small, medium-quality speakers, and they are mounted in a single enclosure. One speaker of this pair is connected to the left channel and the other is connected to the right channel. In addition, a volume control (attenuator pad) is connected in series with each speaker. These controls are used to reduce the center channel volume level so that it will not override the desired stereophonic effect. The function of the extra center speakers is such that their quality need not be a significant concern. Bass notes—especially those below 250 cycles—add little or nothing to the localization stereo effect; hence, the lowest tones of the spectrum are adequately taken care of by the main speakers.

Many audiophiles intent on converting existing monophonic systems to stereo have been disappointed to discover the low trade-in value of their newly obsolescent mono amplifiers.

*These include the Lafayette KT-600 preamplifier, Madison Fielding Series 440 preamplifier, and the H. H. Scott Model 130 preamplifier.

JUNE 1959
They can turn this disappointment to good account by using such equipment as the basis for an idealized third channel rather than trading it in. One additional small speaker system—not nearly as good in quality as your primary channel speakers—is all that is then needed as extra equipment is concerned. Either an integrated monophonic amplifier or medium-wattage power amplifier (preferably with a built-in gain control) can be used to control the basic volume level of the third channel speakers. An excellent method of incorporating this third channel into your stereo system, in the absence of third channel provisions on your stereo preamplifier/amplifier, is suggested in the accompanying box.

The third channel offers an extra convenience to the audio fan who likes to string extension loudspeakers to bedroom, den, or other parts of the house. Since the center channel equally represents both sides of the stereo sound distribution, it provides a balanced monophonic blend. Here, then, is an ideal takeoff point from which a stereo system may feed monophonic extension speakers.

Whether you decide on third channel via speakers with no extra amplifier, or third channel via speaker and amplifier, your sound wall will be more uniform in quality and the “hole in the middle” an unlamented relic of the past.

—Martin Forrest

Suggested Methods of Obtaining a Third Channel

Mount two medium-quality speakers in a new enclosure. Situate this “third” enclosure approximately midway between the primary left and right channel speaker enclosures. Bear in mind the necessity of impedance matching (see Diagram A). Two 8-ohm speakers per channel may be connected in parallel across the amplifier’s 4-ohm tap. They may also be connected in series to the 16-ohm tap. Or, two 16-ohm speakers may be connected in parallel to the 8-ohm tap, but not in series unless your amplifier has a 32-ohm tap.

Maintain proper phasing with respect to center speakers. Play either left or right channel alone (plus the center speaker) and more bodily from the side speaker toward the center speaker. If during this movement you detect a “dead spot” or diminution of sound, reverse the leads (hence the phase) of the center speaker. Repeat this procedure for the other channel. Now check all four speakers when operating simultaneously by walking parallel to your “sound stage.” If all is well, the sound should be evenly and uniformly distributed with no gaps, breaks, or abrupt changes in volume level.

Stereo preamplifier/amplifiers without a built-in third channel connection may be wired as shown in Diagram B. The potentiometer (IRC 100,000-ohm, No. Q11-128) is wired to “blend” the preamplifier output of the individual channels. The center terminal of the potentiometer is fed through a shielded cable to the input of your discarded monophonic integrated or power amplifier whose output is connected to a single center speaker. The volume level of the center speaker is regulated with gain control on center amplifier. Blend left and right stereo channels through newly wired potentiometer. Such an arrangement is especially helpful if the center speaker is slightly off-center because of the physical contour of the listening room. Compensate inversely—more right channel signal when center speaker is nearer the left channel speaker.

The center-channel takeoff is already provided on some preamps, such as the H. H. Scott 130, the Lafayette KT-600 and the Madison Fielding 340. This makes hookup of the third amplifier extremely simple, as shown in Diagram C.
COMMENTING on RCA Victor's low-priced Camden records in these pages some time ago, with particular emphasis on vocal re-issues, I called these discs the greatest bargains of the industry. It was therefore with some amazement that I learned recently from Peter Drellheim, co-ordinator of the Camden program, that public response to the series has been less than overwhelming. In fact, while sales of such items as the Ponselle, McCormack and Pinza discs have been impressive, several earlier releases including those of Martelini, Thomas, De Luca and Rethberg already have been deleted. Whether this is due to RCA Victor's restrained promotion—the price structure cannot afford a more aggressive one—or the public's high-fidelity consciousness, the fact remains that these milestones of vocal heritage have again been allowed to disappear into limbo. A great pity, for their absence not only robs fanciers of the singing art of unforgettable interpretations but also deprives them of a tangible gold standard against which other efforts may be judged with a kind of a critical level-headedness that will draw the line between true art and mediocrity and will not confuse competence with perfection.

Meantime two small labels, Eterna and Scala, not hampered by the relentless budgetary factors that govern the output of major producers, continue serving the vocal collectors with LP re-issues of miscellaneous origin. Unlike Camden, these companies have no access to original masters, most of which belong to organizations now defunct, dormant or distant. Thus Eterna's and Scala's output consists of dubbings from good quality 78 rpm pressings. A kindly loophole in the U. S. Copyright Law leaves the release rights undisturbed, permitting these activities of considerable benefit to the public for whom the half-forgotten curios would otherwise be available only at fancy collector prices, if at all.

Understandably, the technical quality of these dubbings varies considerably—but then vocal collectors have always been known for exceedingly high tolerance in matters of this sort. Nor is the artistic quality perpetrated in these recordings always constant—the proverbial gold is frequently alloyed with less precious metals. No age has a monopoly on bad singing and the phonograph can be a cruel debunker of legends if one's listening attitude is not obscured by blind reverence of all things past. This article continues a periodic survey of vocal re-issues, a sort of Lo-Fi Review, which will endeavor to bring (I hope) sane guidance to the seasoned veteran while at the same time attempt to steer the curiosity of the "modern" breed toward a fascinating and rewarding area of listening experience. With so much for introduction let us investigate a variety of new samplings.

Caruso Before His American Conquest (Eterna 725) may seem like a longwinded title but it happens to be quite appropriate to a recital of 14 selections, all original G&T's (Gramophone & Typewriter Co., Ltd.) including nine arias from Caruso's first recording session of March, 1902 and five more recorded during November of the same year. There is abundant historical interest here since all this antedates the tenor's American debut and his subsequent ties with the Victor Company. Cilea, composer of Adriana Lecouvreur, appears in the role of accompanist in his own composition. It is also a matter of interest that the two arias from Bolto's Mefistofele, and the Serenade from Mascagni's Iris were never again recorded by the tenor during the 18 remaining years of his career.

History aside, these grooves capture a great deal of genuine artistic interest. At this early stage of his career Caruso did not yet sing the music of Canio, Turiddu and Radames with the expressive power and convincing intensity inherent in his later discs. On the other hand, E Incevan le stelle is more mellifluous and effective than the widely known 1909 orchestral version. Questa o quella is just about perfect but unfortunately plays back a semitone too low. The fine Cielo e mar will provide the best illustration of the contrast between the lyrical timbre of the early years and the darker, more dramatic hues evident in the famous 1910 version of the same aria. The Mefistofele arias are also beautiful examples of effortless lyricism. The Adriana Lecouvreur excerpt suffers from excessive surface noise. Celeste Aida sounds unconvincingly casual by the known Caruso standards and the Siciliana shows a lack of rapport with the accompanist. It is interesting, also, to discover occasional lapses of intonation in the middle register—due to carelessness rather than any inherent artistic weakness—a failing the tenor was to overcome quite triumphantly in his mature years. Caruso's first session, incidentally, lasted only a mat-

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* HiFi & Music Review, July, '55, p. 27.
June 1959
PONSELLE AS SANTUZZA—a quality of creamy smoothness and velvety warmth was only part of her vocal riches.

ter of hours—with some of these arias tossed off only once and thus recorded for posterity. Eterna's reproduction is reasonably good, and the disc can be recommended as a handy annex to RCA Victor's extensive collection of the tenor's later recordings.

Caruso was at the peak of his glory when Hermann Jadlowker made his Met debut. He remained here only briefly (1910-1912) and attracted as much attention as was possible for one operating under Caruso's shadow and, at the same time, competing with other tenors of the caliber of Clement, Smirnoff and Slezak. In Europe, however, Jadlowker continued successfully for two more decades. Scala 836 re-activates an interesting sampling of Jadlowker's voluminous legacy. The tenor's versatility encompassed operatic roles from Donizetti to Wagner, with frequent visitsations into esoterica at both extremes and in between.

Not all of the 14 selections of his recital are rendered on a consistently high level but if one sustains interest past his routine Lenski's Aria and a sobby and unconvincing account of Othello's Death, the remainder of the disc will prove quite rewarding. As a Mozart singer Jadlowker shows considerable more musicianship and discipline than many a famous contemporary, and a technical command that yields spectacular results in Idomeneo's Fuori del mar. His justly famous trill is shown to good advantage in Ah si, ben mio which, incidentally, reveals quite a similarity to Caruso's timbre. The William Tell excerpt displays vocal opulence of a rather dispassionate sort, and the rarely heard Fra Diavolo offering exhibits a goodly amount of falsetto crooning quite intriguing in an offbeat sort of way. The total impression is of an artist with many appealing qualities, though lacking perhaps in distinctive individuality, and decidedly worth listening to.

In contrast to the relatively undervalued Jadlowker, Gio- vanni Zenatello's equally extensive recorded heritage has somehow never quite convinced me that his enormous reputation was not a trifle exaggerated. Zenatello was, of course, a powerful Otello but, on the basis of recorded evidence, a rather unpredictable performer in other parts. Vocal subtleties did not always elude him, a fact he eloquently proves in the arias from La Forza del Destino and Andrea Chenier on Eterna 726. But the impressive moments are offset by telling instances of roughshod vocalism (Aida), lack of elegance (Tosca), capriciousness about tempi and just plain inferior singing (Mefistofele). Quite good on the other hand, and in spite of the almost painful reproduction, is the "Cavalleria" duet with Ester Mazzoleni, a soprano endowed with rare dramatic temperament as well as a Supervia-styled rapid-fire vibrato.

While on the subject of sopranos, there are two LP's featuring the voices of Claudia Muzio (Scala 836) and Rosa Ponselle (Scala 838), respectively. A generation ago Muzio was compared to Eleonora Duse; today's cognoscenti invoke the name of Anna Magnani when the conversation turns to Muzio's immense dramatic gifts. In the early acoustics we do not always perceive the supreme mastery of vocal characterization that made her electric Columbus milestones in the recorded art. But vocally she is more opulent here, with less straining in the upper register. (Still, she omits the D-flat in Butterfly's Entrance and O patria mia is transposed down a half tone). Muzio brings a luscious mezzo quality to Voi lo sapete, superb vocal assurance to the Ernani aria, tones of flooding richness to Manon Lescaut's music and moments of true pathos to Mimi. L'altra notte (Mefistofele) is also touchingly realized, though not on the same heart-rending level as her electric Columbia version. The Tosca and Louise excerpts suffer from the pitch eccentricities that often mar transfers from the Pathé "hill and dale" (vertical cut) originals. Otherwise the Muzio disc is firmly recommended with the added thought that the artist's characteristic timbre finds truer reproduction here than in Angel's recent re-issue of the celebrated electrical series.

Rosa Ponselle was no match for Muzio's genius of tragedy but as a vocalist her gifts were even more remarkable. This is the second Ponselle collection on Scala and it must be admitted that in musical interest Volume I was far superior. Half of the present collection is devoted to songs and duets from the light repertory, charming but inconsequential. The operatic part of the program abounds in the familiar Ponselle riches—a scale of all strength and no weaknesses from a high C of stunning freedom and purity down to the luxurious chest notes that altos might envy; a vocal quality of creamy smoothness and velvety warmth; coloratura facility one has no right to expect of such a voice. The reproduction here is quite agreeable since the originals date from the early Twenties. Taking into account the two-volume Camden set and the two Scala's, a near-complete representation of Ponselle's vocal art is now at hand.

Retirement ended Ponselle's active singing career at least 15 years prematurely. No such loss befell the many admirers of Helge Roswaenge, who, according to glowing European reports, today at 62 is still going strong. I was fortunate enough to witness a characteristic feat of this sturdy Dane some twenty years ago: not content with singing Turiddu and Canio on the same evening, he also undertook the Prologue to Pagliacci in the original haritone key. How did he sing it? With the same pealing richness he exhibits on Scala 840 where the Prologue is but one of many vocal
treats. The two utterly fantastic high Ds in the aria from Adam's Postillion from Longjumeau are also something to muse about, as is Lenski's Aria from Eugene Onegin, sung with passionate lyricism yet free of saccharine sentiment.

Roswaenge is not my idea of a Mozart singer and, while he achieves the proper sound for "Così" and Don Giovanni, Dalla sua pace is spoiled by excessive portamento. Nor can he summon the requisite grace to be convincing as Des Grieux or Faust. All selections are sung in German and, although Roswaenge's explosive manner is sometimes reminiscent of a Prussian colonel shouting commands, this is a collection of more than usual interest and many thrilling moments. Since the material dates from the late Twenties and early Thirties, the sound is electrically reproduced and quite acceptable.

Elegance and grace, Roswaenge's weaknesses, were present in Richard Tauber to an intoxicating degree. Now that this artist's Decca recordings are no longer available—a loss that should be remedied by whoever holds the right to the Parlophone masters—Scala and Eterna remain sole suppliers of Tauber material, a fact the two companies did not leave unexploited, relying mainly on acoustic Odeons of pre-1925 vintage. Scala 837 offers a program of opera, operetta and Lieder. The operatic excerpts include three selections from Trovatore, a rather unusual bit of casting for the singer. As might be expected, Ah si, ben mio is for once rendered as an appealing love song and not as a gallery-storming tenor display. Some of that exquisite legato overflows into Di quella pira, where it really doesn't belong, and Tauber just fails to convince as a raging, thundering warrior, even though he sings both verses of the strettta, ending on a powerful B.

The two Mozart arias are, to no one's surprise, masterly, in spite of an unusually slow pacing in Dalla sua pace. Highly welcome, too, are the two excerpts from Die tote Stadt, although for some strange reason the opera's finale precedes the famous Lautenlied on this record. Words are superfluous to describe the singer's authority in Strauss and Lehár and, while his approach to Lieder may not please all tastes, a heart of granite could not stand unmoved by his powerful projection of Schumann's Ich große nicht.

Eterna 727 leans heavily on operetta and includes some two excerpts from Lehár's Pagliacci that are offered on Scala. Most interesting here are some previously unpublished excerpts uniting the voices of Tauber with his famous soprano partner, Vera Schwarz. Tauber's infectious exuberance in the Fledermaus duet bears out the oft-voiced observation that he was perhaps the most appreciative part of his audience. A rather liberal outlook on tempo and orchestral co-existence explains the fact why this and the Butterfly duet remained "officially" unpublished, but it is delightful to have them belatedly with faults that are as treasurable as their many virtues. Vera Schwarz, whether in duets with the irrepressible tenor or in solo exploits, exhibits a voice of soaring power and virtuoso facility.

If there ever was a vocal recitalist who surpassed even Tauber in keeping an audience spellbound, his name was John McCormack. Scala 843 presents an attractive collection from the great Irish tenor's huge legacy of concert encores and Irish melodies. All 16 selections are arias and the recorded quality is not without intrusive blemishes. But the unique gift which could so often turn trivial material into treasurable art is all there. Let us hope that more rewarding aspects of McCormack's repertory will also be returned to circulation by Camden.

—George Jellinek

YOUNG CARUSO—as the Duke in "Rigoletto." His pre-American recordings hold abundant historical interest.

GOLDEN VOICES ROUNDUP

CARUSO BEFORE HIS AMERICAN CONQUEST Eterna 725
14 arias from Manon, Fedora, Germania, Iris, Cavalleria Rusticana, Pagliacci, Giocca, Aida, Mefistofele, Rigoletto, Andriana Le beau, Tosca.

HERMANN JADLOWKER SINGS Scala 839
14 arias from Eugene Onegin, Otello, Lucio di Lammermoor, Hu-gunners, Queen of Sheba, William Tell, Trovatore, Tales of Hoffmann, Tosca, Idomeno, Fra Diavolo, Don Giovanni.

JOHN McCORMACK SINGS SONGS Scala 843
1. I Hear You Calling Me, Absent, Lovely Night, Snowy Breasted Pearl, Come Back to Erin & 11 others.

CLAUDIA MUZIO SINGS Scala 836
16 arias from Ernani, Tosca, Trovatore, Louise, Boheme, La Wally, Cavalleria Rusticana, Pagliacci, William Tell, Masked Ball, Manon Lescaut, Aida, Otello, Madame Butterfly, Mefistofele.

ROSA PONSELLE—VOLUME II Scala 838
Arias from La Juive, Cavalleria Rusticana, Aida, Vespri Siciliani, Boheme, Don Giovanni, Tosca, Trovatore, Traviata, Rigoletto, Andriana Le beau, Cavaradossi, Luisa, Boheme, La Wally, La Boheme, Tosca, Idomeno, Fra Diavolo, Don Giovanni.

HELGE ROSWAENGE SINGS Scala 840
12 arias from Così fan tutte, Don Giovanni, Manon, Africana, Eugenia Onegin, Martha, Faust, Postillon from Longjumeau, Pagliacci and duet from Madame Butterfly (w. H. von Dabicia, soprano).

RICHARD TAUBER IN OPERA AND OPERETTA Scala 837
Excerpts from Magic Flute, Don Giovanni, Il Trovatore, Traviata, Die tote Stadt, also 6 arias from Schumann's Dichterliebe (with Lotte Lehmann, Ernest Gottschalk, Helga Rabed), Duenna, 3 others.

RICHARD TAUBER—VERA SCHWARZ Eterna 727
Arias and duets from Fledermaus, Madame Butterfly, Gypsy Baron, Night in Venice, Wiener Blut, Paguini, Gypsy Love, etc.

GIOVANNI ZENATELLO OPERATIC RECITAL No. 2 Eterna 726
15 excerpts from Aida, Huguenots, Tosca, Madame Butterfly (with Linda Cannini, soprano), Giocca, Andrea Chenier, Tosca, Mefistofele, Forza del Destino, Faust, Lenski's Aria, Cavaradossi, Le beau, Cavalleria Rusticana (with Ester Mazzoleni, soprano).

JUNE 1959
CASE FOR THE INTEGRATED ARM

First published report on matched stereo cartridges and tone arms

equipment / OLIVER P. FERRELL

THE selection of hi-fi equipment is in many ways similar to the personal choice of a 35-mm camera and its associated lenses. The variety of hi-fi components is not as awesome; but the adherents to specific products are just as outspoken. Stereo did nothing to ameliorate this situation. In fact, some hi-fi enthusiasts say that it made it more complex. This view is partially correct. Stereo information is molded into a fragile record groove; to extract it requires a specialized phono cartridge—be it ceramic or magnetic—with a highly compliant stylus. And, among other things, the radius of the diamond stylus has been reduced (1 mil to 0.7 and 0.5 mil), simultaneously increasing the problems of stylus pressure and needle mass.

There are now some two dozen stereo cartridges available to the audiophile. These may be mounted and wired into any one of a dozen different tone arms. Then, the tone arm must be carefully mounted on a turntable base so that the axis of the pickup, the stylus overhang, and the spindle-to-pivot distance are at their optimum relationship. Some audiophiles feel that this is just asking too much and voice their preference for a fully integrated cartridge and tone arm system. This would place the responsibility of establishing the offset angle, axis of the pickup, and tracking pressure upon the shoulders of the manufacturers—where they feel it belongs.

Two fully integrated stereo cartridge and tone arm combinations have been made available to the public. One of these is the Scott-London Type 1000, available in the United States from H. H. Scott, Inc., Maynard, Massachusetts. It sells for $89.95. The second is the Shure Brothers stereo Studio Dynetic Model M216, which sells for $89.50.

How Do They Operate?

Scott-London: This is a variable reluctance type stereo cartridge, permanently attached to a counter-balanced tone arm. The tip mass is rated at less than 1 milligram and the stylus compliance in either direction is $3.5 \times 10^{-4}$ cm/dyne. Manufacturer recommends a termination in the amplifier of 47,000 ohms per channel. Stylus pressure permanently fixed at the factory at 3.5 grams. The diamond stylus radius is 0.5 mil. Channel-to-channel separation is greater than 20 db.

Shure: A moving magnet cartridge that plugs into an especially designed tone arm. The arm swivels laterally on a ruby thrust bearing. Cartridge is raised and lowered by a push button and is counter-balanced at 1½ to 2½ grams stylus pressure. Recommended amplifier input is 47,000-50,000 ohms. Stylus radius is 0.7 mil (diamond) and the compliance is rated by the manufacturer as being approximately $8.0 \times 10^{-4}$ cm/dyne. Channel-to-channel separation is greater than 20 db. at 1000 cycles.

THROUGH AN ERROR in editorial judgment, we secured a 16" Shure arm and a 12" turntable deck. This small platform extension easily solved that dilemma.

HIFi REVIEW
Are They Easy To Install?

Scott-London: A template supplied with the arm fixes the necessary turntable spindle-to-arm pivot distance (8¾""). A ¾" hole and three ¾" diameter holes are required to bolt the tone arm pedestal. Approximately 36" of shielded cable is supplied permanently wired to the arm and cartridge. The installer must attach and solder his own phone plugs. The color-coded stereo cartridge connections are basically 8-terminals—plus a separate special lead for monophonic output from the cartridge. The "rest" for the tone arm requires one hole (¾"). Total installation time is less than 45 minutes—if proper tools are available.

Shure: No 12" arms were available in the new Stereo Studio series at the time of this write-up. A 16" arm was used instead. The spindle-to-pivot distance is 10 31⁄2" (template supplied) with a 3½½" overhang beyond the pivot (2½½" for the Scott). A ¾" hole and three ¾" holes are needed to bolt or screw the arm base to the turntable mounting board (screws and bolts supplied). A separate ¾" hole is used to thread the cartridge leads through the mounting board. Another three holes are needed to mount the arm rest. The installer must supply his own length of low capacity microphone cable (readily available at radio-TV parts jobbers) to connect arm/cartridge to amplifier. Color-coded leads from cartridge are soldered to 4-terminal tie strip (supplied). The mike cable is skinned and soldered to appropriate tie points. Phone plugs are then soldered to other end of cable (3-terminal connection). An additional lead from the tie strip grounds the turntable motor to the preamplifier chassis. Total installation time is about 75 minutes.

What Adjustments Are Made at Home?

Scott-London: The stylus pressure and offset angle of the cartridge are fixed at the factory and cannot be altered by the installer. Thus, the only adjustment is the height of the cartridge above the record. The instruction sheet supplied does not cover this point adequately. The installer should arrange the height (using the set screw in the arm pedestal) so that the arm is perfectly parallel to the record.

Shure: Here, too, the only critical adjustment after mounting is the height of the cartridge/arm combination. The manufacturer specifies that the bottom edge of the forward part of the arm be set 9½" from the turntable mat. A set screw permits the tone arm to be raised and lowered.

What About Stylus Replacement?

Scott-London: Due to the extraordinarily low tip mass, high compliance, and low stylus pressure, replacement will probably not be necessary under 1300-2000 hours of playing time. The complete arm and cartridge must be disconnected and returned to the factory for stylus replacement. Cost has not been established at this writing.

Shure: Stylus replacement should not be necessary under 1500-2000 hours. Cartridge is removable from arm and the stylus may be replaced in a matter of seconds. Stylus replacement cost (diamond) is under $20.00.

What Are the Special Advantages—Disadvantages of the Arms?

Scott-London: A somewhat delicate, though tried-and-proved, product. The familiar finger grip and arm that swings off and away from the record may be especially favored by audiophiles over the "push-and-swing" method. It is easy to install, but we strongly feel that the cables should be terminated with phone plugs to vastly simplify installation (no soldering would then be required). The height of the arm rest should be made adjustable to compliment the appearance of the assembly. Stylus mounting is very delicate and care must be exercised in cleaning dust accumulation so that the stylus is not subjected to a back and forth motion. Ability of this cartridge-arm combination to track high level recorded material is phenomenal. Monophonic performance comparable to top quality "mono only" cartridges. Separate connection from cartridge permits user to install this combination and play only mono material—converting to stereo amplifiers and speakers at a later date.

Shure: This is written when only a few samples of the new Stereo Studio Dynetic cartridge are available. Performance is faultless, although the manufacturer informs us that even better production models will be available to the public when this story appears. Cartridge operates on the same principle as its larger brothers—the M3D and M7D. Shure has stubbornly clung to the "push-and-swing" Studio Dynetic arm and is steadily gaining converts—especially by dramatically proving that this combination cannot damage a stereo record. Arm can be purchased either with a monophonic cartridge or stereo cartridge. A unique plug-in system permits change-over in seconds. Stylus replacement is extraordinarily simple. Needle talk cannot be distinguished at a distance of six inches from the cartridge. We feel that installation time could be halved by supplying a wiring harness rather than asking the audiophile to construct his own Siamese shielded cable connection.

—Oliver P. Ferrell
HIFI fans usually take their music the way the record companies serve it up to them on their platters. True, treble and bass controls permit some personal flavoring of the overall balance—but the basic “makings” of the sound must remain pretty much as the engineers cook them up.

This need no longer be so. A new type of component, dubbed “Audio Baton,” lets the audio fan try some sonic home-cooking and blend his own tonal mélange. In effect, he can second-guess not only the engineer but also the conductor in matters of balance, emphasis and “color.”

“Cello louder—violins down!” A touch upon the Audio Baton imposes your command and the orchestra’s regular conductor is temporarily pushed aside.

Singers appear especially dramatic in such shifts of aural perspective. Is Sinatra veiled in the mists of mood music? The Baton pulls him from the tonal mush and quite literally brings him “out front.” So graphic is the effect that he seems to be stepping forward before the orchestra as you turn the knob. At low volume, this suggests an odd feeling of intimacy, as though Sinatra were crooning in your ear. Turning the knob the other way keeps the vocalist at a distance—which for some singers might be the better choice.

The Audio Baton derives its mesmeric power from what is technically known as a nine-channel comb filter. It thus permits separate control of the relative loudness for nine octaves of the musical range, starting at 40 cycles (hence, 40, 80, 160, 320, 640, 1280, 2560, 5120 and 10,240 cycles). The bandpass of each of the nine filters confines its effect essentially to half an octave to either side of the resonance point.

In this respect, the Baton differs radically from standard tone control circuits. The response curve created by ordinary treble and bass controls may be likened to the shape of a

**THE “ELECTRONIC” OPERA GLASS**

*Unique audio filter spotlights soloists, smoothes out resonant peaks, can be a boon for disc-to-disc dubbers—but it must be used with discretion*

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*HANS H. FANTEL*
This type of control is quite effective for regulating extreme treble and bass because the free ends of the imaginary steel measuring tape swing over a wide arc. But what happens when you want to boost or cut a frequency nearer to the center pivot point? Obviously, this can't be done without affecting the outlying frequencies to an even greater degree. The simple geometry of the matter is like swinging a leg from the knee: the foot will invariably swing wider than the shin.

Consequently, if you want to cut the 5000-cycle region by, say 6 decibels, you can do it only by pushing down the 10,000-cycle region by maybe twice as much at the same time. Or, you can give moderate boost to the middle lows only if you will take a whopper of a bottom bass boost into the bargain.

In short, standard tone controls are non-selective within their range of action. Extreme highs always swing along with the middle highs, and extreme lows with the middle lows. There's no way of getting them apart. The implied principle is "Love me—love my dog."

The Audio Baton gets rid of this particular dog by a wholly different operating principle. Let us again imagine a steel measuring tape as representing the frequency curve. Instead of pivoting the ends, as does the ordinary tone control, the Audio Baton slices the tape into small bits, each covering just one octave. Any single "octave bit" can be pushed up or down independently of all the others. Each separate octave is thus individually controlled for relative emphasis or suppression.

This selective filter action is the key to the "orchestral control" afforded by the Audio Baton. Boosting the range of fundamental frequencies of a certain instrument (e.g. the cello or the flute) will make that particular instrument stand out in the composite sound. Obversely, de-emphasis of those frequencies will cause the instrument to recede into the orchestral fabric.

The principle, in part, is already familiar to many hi-fiers from the "presence control" featured on some pre-amplifiers. But the presence control is generally limited to the 3000-cycle region, often fixed in the amount of emphasis, and without provision for de-emphasis below the "flat" level. The effect of the presence control may be compared to that of a fixed spotlight. In contrast, the selective filter action of the Audio Baton is like the process of "dodging" in photography. It enables us to brighten or darken any area of the whole picture, to select an infinite range of intermediate shades, to sharpen or obscure detail at any point.

Most important to the serious audiophile is the possibility of correcting shortcomings in the program material or room acoustics. Peaks can be flattened and dips filled in.

Assume you're playing a recording made in a hall with boomy echo in the 100-cycle region. A touch on the Audio Baton, taking the appropriate octave down a few decibels, will work wonders in improved clarity and balance. Or maybe your record is deficient in bass because the recording engineer tried to cram some extra playing time on one side. A slight boost in the 40-cycle department immediately puts a solid bottom under the musical structure. Perhaps the violins screech because the microphone was placed too close or because the record company introduced an artificial peak to make their discs sound "hi-fi" on cheap, restricted-range phonographs. A slight cutback around 3000-4000 cycles quickly turns sandpaper to silk. This effect is quite unlike the usual turn-down of the treble control because it levels the spurious peak without impairing the good highs beyond it.

Such "plastic surgery" in tone, the adding and subtracting of response in pinpoint areas, is of special value to fanciers of vintage discs. In effect, the Audio Baton gives them the equivalent of the type of professional equipment used for
The Audio Baton thus acts as medicine for conditions of noise or non-linearity. Where no medicine is needed, a bypass switch simply takes the whole unit out of the circuit. The by-pass switch, incidentally, is a vital feature. After all, good recordings played over a well-equalized hi-fi system need no assistance from the Baton. It cannot improve what is good and contributes nothing to such happy situations.

Besides—let's face it—improperly or clumsily used, the Audio Baton is capable of causing all the trouble it is supposed to cure. Just like the conductor's baton, the Audio Baton works best in hands guided by discretion, practice, and—above all—a knowing ear.

Like all complex circuitry, the Audio Baton has a certain amount of inherent distortion. (See special test report.) This distortion may not be too high a price to pay for the corrective benefits bestowed by the Baton, especially if the distortion in the program source is as great or greater than that contributed by the Baton. However, when playing high-quality program material not needing frequency compensation or filtering, it is preferable to disconnect the Baton from the signal channel by means of the bypass switch.

In the hands of serious hi-fi experimenters and home recordists, the Audio Baton is a workable tool providing the hobbyist with such versatility of tonal control as hitherto was the sole prerogative of the studio technician.

—Hans H. Fantel

### TEST REPORT

The unusual circuitry of the Audio Baton made the editors of Hifi Review wonder about possible adverse effects on stringent high fidelity performance. An independent testing laboratory partially confirmed our doubts, although their magnitude should not be considered overly serious. Improperly used, the Audio Baton can degrade hi-fi quality sound below the limits of good audio engineering practice. However, if properly used—as a corrective device for specific situations such as those cited in the accompanying article—the Audio Baton has definite utility for the experienced and adventurous audiophile.

**Frequency Response:** Our analysis of laboratory measurements indicates that the Audio Baton is within ±2 db of manufacturer's specifications (when all level controls are in the nominally "Flat" position) except around 20,000 cycles. The ranges of the nine channels are reasonably close to specifications except for the 10,240-cycle filter which shows too high a boost and too sharp a cut-off characteristic.

**Harmonic Distortion:** This was measured at 0.5% level from 30 to 4000 cycles, but then rose rapidly in our test model to a peak of 1.4% at 7500 cycles, finally dropping to less than 1.0% beyond 11,000 cycles. These figures do not satisfy truly exacting high fidelity standards.

**Intermodulation Distortion:** Measurements indicated that a value of 2% was exceeded for two volts output of the Audio Baton. This touches the border line of what may be considered "unacceptable" for truly high fidelity performance. Some power amplifiers may require two volts to drive them to full output, but at normal listening levels and with a fairly sensitive power amplifier, one volt or less may suffice. At such levels IM distortion drops to slightly less than 1%.

**Summary:** The Audio Baton can and does introduce a nominal amount of distortion into a high fidelity system. The value of the distortion is not too great, nor in ordinary low-level usage would it be annoying. Nevertheless, it is definitely measurable. The nine octave filters work well in accordance with the manufacturer's claim, except for the unusual characteristics of the 10,240 cycle control. It would appear quite likely that this effect was due to a "bug" in the particular unit tested, which has now been returned to the manufacturer with our comments.

### Manufacturer's Data:

A 9-channel comb audio filter with variable gain controls in each channel.

**Frequency Response:** Flat from 20 to 20,000 cycles ±2 db (with filter controls set flat).

With one filter control varied and all others set at zero reference level, the following responses will be obtained:

- 160, 320, 1280, 2560 cycles: +13 db or -13 db
- 80 and 5120 cycles: +13 db or -11 db
- 40 and 10,240 cycles: +13 db or -6 db

**Insertion loss zero. Hum and noise:** 66 db below rated output.

**Input impedance at 1000 cycles:** 125,000 ohm minimum shunted by a capacitance of 80 µfd. Maximum input voltage: 1.5 volts RMS.

**Tube complement:** 5—12AX7, 1—6K5 rectifier.

**Size:** 17¾”w x 6”h x 7 3/16”d. Weight 11 lbs. Price: $119.95.
Jazz as a serious art form has little need or even use for the Broadway musical as such. Theater music is only one of several elements contributing to the creation of a total Broadway show experience. The creative jazz musician owes small allegiance to the composer of any number because when his tune is subjected to expression, the rhythms, moods, and even original melodic lines are often drastically reconstructed.

Manne, Previn and Vinnegar unknowingly worked up a new idiom—light jazz
This is part of the way a jazzman thinks, and thereby produces a new art work out of another person's music. It is just this "re-composing" that the jazzman is not free to do when performing from a Broadway score. Since the jazzman is not interested in the original story, mood, lyrics or musical structure, the things that are left include the show's title, plus its popularity and familiarity with the public. If the association with the original show is lost, then the reason for doing the album is also lost with it.

Today, however, it is standard operating procedure for producers of Broadway productions to try and sign up at least one jazz album at the same time they are setting up original cast, instrumental, vocal, and other record packages. Jazz musicians are becoming ever more involved with Frederick Loewe, Richard Rodgers, Harold Arlen, Frank Loesser and other composers from New York's legitimate theaters.

This introduction of a large number of jazz interpretations based on music from Broadway instead of the blues is bound to raise a question among dyed-in-the-wool jazz lovers: Is this a valid approach that will still provide a worthwhile musical experience as jazz?

In order to answer this question properly it must be divided into two parts—one for those who are unfamiliar or just beginning to discover jazz and one for those who have already become jazz aficionados. For the first group this new musical package can be enjoyable and can even whet their appetite for more and "stronger" jazz. The bona fide jazz enthusiast, however, may find that Broadway interpretations tend to be shallow and uninteresting, even though well-known and talented musicians are performing. It is important that a difference be recognized between such quasi-jazz and the real thing. The creative beauty identified with the most powerful kind of jazz expression has little chance of developing fully in these "Broadway show" albums.

The most accurate way to describe this music is with the term light jazz which has a relationship to jazz almost identical to the relationship between the light classics and the great masterpieces of classical music. In each case the lightness refers to a simplification and romanticizing process. When jazz, like classical music, is lightened, its commercial value expands because of a more obvious appeal to a larger segment of the population. To develop this mass appeal, composer and musician must work in terms of less complex structures, variations and instrumentation. Greater dependence is placed upon easily recognizable melodies. Although this "light" approach contributes very little to the development of its more penetrating and thought provoking relative, it can serve an important function both by giving the artists a better income and by helping introduce more people to the musical ideas of jazz.

Certainly much of the music from Broadway in the name of jazz is pleasant and enjoyable but this does not qualify it as jazz in the true sense. One pitfall for modern jazz collectors is that many albums are tagged as "jazz" for no other reason than that somebody apparently thought it would be nice. Even when highly talented jazz musicians appear there is seldom any assurance they are involved in the creation of high quality jazz performance. Some record companies, indeed, go so far as to hire "name" jazz critics to write liner notes praising the music as jazz while the actual performances may turn out to be something quite different.

Good jazzmen who have gone to Broadway for inspiration but who have failed to come back with creative results equal to their well-proven talents include Shelly Manne (Lit Abner, Contemporary Records C 3533), Phineas Newborn, Jr. (Jamaica, RCA Victor LPM-1589), Coleman Hawkins (Oh Captain! M-G-M E-3650) and Jimmy Cleveland (Jazz Goes Broadway, Vik LX-1113). Among the critic-publicists writing liner notes for these light jazz albums have been Leonard Feather (Oh Captain!), Ralph J. Gleason (The King and I, World Pacific 405), Nat Hentoff (Jazz Goes Broadway) and Russ Wilson (Kismet, World Pacific 1243). Jazz enthusiasts familiar with these names might justifiably be disappointed in the lightweight music contained within these covers. True, all these albums contain entertaining music but it takes more than a mere label or well written claim to create jazz.

This is not to imply that the use of show tunes for jazz albums is an attempt to defraud the public or to make sales on false pretenses. On the contrary, many of the musicians involved in these efforts are sincerely trying to expand their audience. We must also face the fact that some are not really jazzmen. A prime example can be found in the recording that started the whole thing.

On April 17, 1957, Shelly Manne, Andre Previn and Leroy Vinnegar entered Contemporary Records' Los Angeles studio to record their second album together. Here is a trio of outstanding musicians, two of them firmly grounded in jazz and one of them new to the jazz field. The newcomer, Andre Previn, is a highly accomplished pianist, but he has not truly mastered the jazz idiom. Drummer Manne and bassist Vinnegar are, however, among the most capable and inventive jazzmen in the country today.

They had decided in advance to devote this new album entirely to a "modern jazz interpretation" of music from the Broadway hit, My Fair Lady. Their success can be partially measured by the fact that the album (Contemporary Records C 3527) perched on top of the best seller charts for over a year to become one of the biggest all-time jazz sellers. This recording did something else. It opened up the eyes of jazz musicians with a brand new light to Broadway musicals, as a glance at the accompanying discography will prove.

Previn, whose scoring and conducting of Porgy and Bess was his 30th motion picture assignment, has an amazing understanding of musical technique, but he has not been able to use his vast talent along this line according to the requirements of jazz. Previn does remarkable things on his recording but they cannot be judged in jazz terms, even though that was his intent. The music here always remains familiar as My Fair Lady, only with a touch of something different; With a Little Bit of Luck becomes a pensive ballad instead of the humorous parody on the London music hall, the romantic I Could Have Danced All Night turns into a sparkling Latin number. The jazz flavor is unmistakable enough, but hard core enthusiasts find the treatment quite superficial. Those who have thought that jazz was something they could never tolerate are the ones who may find this music most palatable.

It was this very tasty "light jazz" presentation of My Fair Lady that officially declared open season on Broadway shows. Those who followed Manne, Previn and Vinnegar created a similar kind of light jazz that always maintained its familiarity with the original scores. Unfortunately, this has brought with it severe restrictions on jazz creativity. One of the most unusual experiments after My Fair Lady was Leonard Feather's production of Oh Captain! Billed as the "first jazz show-tune album with vocals," it featured such musicians as Dick Hyman on piano, Art Farmer on trumpet, Coleman Hawkins on saxophone, Osie Johnson on drums and Jimmy
Cleveland on trombone. The singing chores are shared by Marilyn Moore and Jackie Paris with the exception of one tune sung by Johnson that turned out to be unbelievably bad.

Feather explained his innovation by telling how he has, in his role of critic, reviewed large numbers of jazz albums devoted to Broadway musicals and that "unless you had seen the show and were familiar with its score, you couldn't get much of a message from these melodies." So to correct this failing, Feather (the producer) gathered vocalists and instrumentalists for this album which, however, falls short of its avowed mark. Those who have not seen Oh Captain!, this writer included, will still not get much of a message. Although the lyrics are understandable as individual messages, there (Continued on page 56)
Boundless Kentucky enthusiasm

bears fruit with 30 LP discs and

a bright page in our cultural history

contemporary music / DAVID HALL

WHAT Charles R. P. Farnsley did when he took over as Mayor of Louisville, Kentucky, in 1948, stands today as a glowing chapter in the cultural annals of the U.S.A. Mayor Farnsley’s hot-eyed enthusiasm for music was the starting point. After being in office a little over three months, he went into a huddle with the Louisville Orchestra’s then-manager, John Woolford, and conductor Robert Whitney, who had come to Louisville from Chicago eleven years before.

Herefore, as director of the Louisville Philharmonic Orchestra, Whitney had been presenting concerts in the usual symphony orchestra subscription pattern—in a large hall, with programs based strongly on standard repertoire, with expensive “name” soloists to help box office receipts, and with a number of imported players to fill out the weak spots in the orchestra’s first-chair complement. The result over the years was DEFICIT in large red letters, aided and abetted by the anti-climactic effect of a concert or two scheduled after some big-time ensemble like the Boston or Chicago Symphony had passed through on tour.

The team of Farnsley, Whitney, and Woolford put their heads together and came up with a series of ideas that would take Louisville out of the “Museum of Musical Antiquities” business and get the orchestra started along a totally unprecedented line of endeavor—as a musical “Museum of Modern Art”; but with this special twist—the Louisville Philharmonic Society would commission all the works for its gallery!

On November 9, 1948, the first Louisville world premiere became a matter of history. By the fall of 1951, the Orchestra had recorded a Louisville-commissioned work—William Schuman’s Judith—for Mercury. Five more commissioned works were taped during the next three years, this time for Columbia, the composers being such top-rated figures as Heitor Villa-Lobos, Darius Milhaud, Bohuslav Martinu, Norman Dello Joio, and Lukas Foss. That such names as these had been gathered to contribute new and original repertoire for a little-known orchestra in the American “backwoods” without a “glamour-boy” conductor to lend snob appeal to the premières constitutes quite a tribute to the powers of persuasion and publicity wielded by Farnsley and company. But Charles Farnsley had not grown up in the tradition of Blue Grass politics for nothing. He was having the time of his life meeting the challenge of applying this special know-how to a quite different field—that of selling the concept of a truly community-rooted, broadsailed cultural endeavor to his own constituents; and, to the world outside Louisville, the idea that a medium-sized American city could show the rest of the country a thing or two when it came to vital participation in the contemporary creative arts. Efforts by then had been expanded to include establishment of a Louisville Fund as a “community chest” for the arts, serving not only the orchestra, but opera, theater, art and the dance. However, Mayor
Farnsley's powers of persuasion were yet to reach their ultimate triumph and his program was due for some rough going in the years between 1948 and 1953.

As a first condition of carrying out his precedent-shattering musical program, Farnsley saw to it that both the orchestra and its name were cut down in size. It would henceforth be known as The Louisville Orchestra and cut in manpower to 50 players—that of the classical ensemble of pre-Wagnerian days. The works commissioned from American and European composers for the Louisville Orchestra would therefore be tailored accordingly. Furthermore, the Orchestra's concerts would be given in the smaller and acoustically superior Columbia Auditorium—better to give the same concert twice to a pair of full houses than a single performance to half a hall empty. Last, but far from least, the Louisville Orchestra would be composed wholly of local players. 'Rob' Whitney might not be a glamour-style conductor, but he knew his business and could be counted on to train the men and women of his orchestra into a crack outfit fully capable of playing the toughest new music any composer might hand them. A hearing of Elliott Carter's Variations for Orchestra as recorded in Louisville will give some idea of what Robert Whitney has accomplished with his players over the past decade. A major milestone in the growth of the Louisville project came when it was decided to send the orchestra to show off its newly acquired wares at New York's Carnegie Hall in late December of 1950. The program consisted wholly of Louisville commissions. The widespread and positive press attention, both in the New York newspapers and in national magazines proved to be a real shot in the arm publicity-wise. Furthermore, it primed the situation for the Mercury and Columbia discs that were to mark Louisville's initial recording activity.

Six commissions annually at $1000 a-piece was the Louisville quota to start with. Quite rightly, those responsible for this scheme of things were concerned lest hearings of their new-minted works by Villa-Lobos, William Schuman, Carlos Chavez, Norman Dello Joio, Paul Hindemith, and others would begin and end right there in Louisville. Hence the development of the Louisville Orchestra project was from the very first accompanied by unceasing search for cooperation from music publishers—and recording companies. Recording company interest was sporadic at best, but the Voice of America and Radio Free Europe did and have continued to avail themselves of tapes from the Louisville concerts for broadcast throughout the world. Let no one suppose, by the way, that the Louisville Orchestra's subscription programs since 1948 have been made up exclusively of new music—far from it. The pattern has been one world premiere for each program, flanked by sturdy stand-bys of the classic, romantic, and early 20th century repertoire.

Chief among the Louisville prospectors seeking ways and means of broadening the scope of and assuring permanence to their commissioning project was Mayor Farnsley, and in May 1953 he struck gold. It took the form of a Rockefeller Foundation grant to the tune of $400,000, to which was added another $100,000 in the fall of 1955. This grant not only assured the recording of every major Louisville Commission from 1954 on, but also allowed for the granting of more commissions, for expanding the concept to cover student composers, and for giving extra concerts featuring public performances of the additional works commissioned, as well as repeat performances of earlier commissions.

Until the first of 1959, the Louisville Commissioning Series discs done under the auspices of the Rockefeller Grant were available only by mail order subscription. Even so, by the end of 1958—at which time the 30 Commissioning Series discs listed here had been released, close to 30,000 records had been sold, most of them in complete 6-disc sets. Now these Louisville Commissioning Series discs have finally been made available over the counter individually as First Edition Records, so that prospective purchase is no longer a "sight-unheard" proposition. The price per disc—$7.95—is still, but those interested enough to subscribe for a 6-disc series by writing directly to the Louisville Philharmonic Society, 830 South Fourth Street, Louisville 3, Ky., will obtain the records at prices in line with normal "list price" for the monophonic product, thanks to the institution of a "record club" plan. (See next page for details.)

Where do the Louisville Commissioning Series discs stand in relation to the seemingly potent competition from various other foundations and record companies specializing in the

The Louisville Orchestra—from a big outfit using "imported" first desk players, it was cut to 50 topnotch local musicians.

James N. Keen
works of contemporary composers, so far as performance, recording, and variety of repertoire are concerned? The Louisville commissions are now nearing 150, of which about half have been recorded.

The only comparable number of commissions from an American source within a comparable period of time has come from the Koussevitzky Music Foundation, established in 1942 by that great conductor of the Boston Symphony a few years before his death. While the Koussevitzky Foundation never went directly into recording activity, its affiliated Recording Guarantee Project of the American International Music Fund has arranged for the commercial taping of four major works—by Easley Blackwood, Alexei Haieff, Edgard Varèse, and Wayne Peterson—within the past two years.

The Fromm Music Foundation, established at Chicago in 1942, has combined premières, repeat concert performances, recording (with Epic) and publication as a complete package for deserving and heretofore insufficiently recognized composers (Leon Kirchner, Ernst Křenek, Jerome Rosen, Benjamin Lees, Lou Harrison, Harry Partch, Hugo Kauder, and others).

The grand-daddy of all recording subsidy activities has been that of the Walter W. Naumburg Music Foundation, which began making its annual award in 1949, beginning with Roger Sessions's Second Symphony (recorded by Columbia) and is still going strong. The year 1951 saw the American Recording Society (now defunct) swing into action under the auspices of the Alice M. Ditson Fund of Columbia University, building up an LP library of some 60 American works from Stephen Foster to Ben Weber and Elliott Carter—mostly recorded in Europe and with widely variable results from the interpretative standpoint.

Mercury Records in 1952, in collaboration with Howard Hanson and the Eastman School of Music undertook its ambitious American symphonic and band music series, which still flourishes in the form of a half-dozen records each year. Columbia, for its part, began a Modern American Music program in 1953 which produced close to two dozen superlative recorded performances, mostly of chamber works, by an extremely wide range of composers. At about this time, both the Koussevitzky Foundation and the American Composers Alliance (ACA) began to offer partial recording subsidies on behalf of contemporary American works. Mercury, RCA Victor, MGM, and Remington were among the labels which came out with major American music recordings as a result of help from these sources.

In 1952 a new independent company by the name of SPA (Society of Participating Artists) issued a few unusual modern scores by Philip James, Werner Josten, Frederick Jacobi, Burrill Philipps, and others; but its function in the recording scene has since been assumed with greater effect, beginning in 1956, by Composers Recordings Inc. (CRI), which now has two dozen 20th century American music discs in its catalog—mostly by composers who have received rather scant attention from foundations and major symphony orchestras. Epic, the latest entrant in the subsidized modern music recording field, we have already cited in connection with the Fromm Music Foundation.

So far as varied repertoire goes, the Louisville series is equaled by very few and surpassed by none. When it comes to sheer creative quality, certain individual Koussevitzky Foundation commissions, like Béla Bartók's Concerto for Orchestra, Walter Piston's Third Symphony (Mercury) and Copland's Third (Everest and Mercury) are pretty hard to beat in anybody's contemporary music league. But Louisville has a few masterpieces and near-masterpieces too—Peter Meissn's Sixth Symphony and Wallingford Riegger's Piano Variations (545-3), Hovhaness's Concerto No. 7 (545-4), Luigi Dallapiccola's Variazioni per Orchestra (545-8), Chou Wen-Chung's The Fallen Petals (56-1, Roger Sessions's Idyll of Theocritus, Haieff's Ballet in E and Nabokov's Symboli Christiani (58-1), Lou Harrison's Four Strict Songs (58-2), and Elliott Carter's remarkable Variations for Orchestra (58-3).

What is singularly interesting about the Louisville commissions as a whole is that they encompass just about every style of music used in the 20th century, from the most conservative post-romantic—Borowski, Tcherepnin, Rubbra to the most “far-out” 12-tone and near-12-tone styles—Křenek, Dallapiccola, Riegger, Carter, as well as just about everything in between—Mennin, Rosenberg, Jolivet, Vincent, Shapero. The one major “soft spot” in the project turns out to be the operas—by Peggy Glanville-Hicks, the late Richard Mo- baup, the recently deceased George Antheil, and by Rolf Liebermann. In some respects, it's hard to say just how much is due to deficiency in performance.

All told, the Louisville discs do offer a remarkably vital panorama of music as it has been created by living composers in Europe, Latin-America, and the U.S.A. over the past decade. (It is interesting to note, by the way, that the numerical distribution of commissions between Europe, Latin-America, and the U.S.A. by both Louisville and the Koussevitzky Music Foundation is almost identical!)

The standard of performance by the Louisville Orchestra is surpassed, by and large, only by such major outfits as Boston, New York, and Chicago, and the recorded sound is generally impressive—tending to the brilliant and reverberant side in accordance with the acoustics of Louisville's Columbia Auditorium.

To say that every work and every record emanating from Louisville is a timeless masterpiece would be to stray very far from the truth; but there is an enormous, vital and interesting collection here, well worth the attention of any music lover or audiophile who wants to get off the too-well-beaten standard repertoire track. As our great pioneer modern master, Charles Ives, used to say, there is material here “to stretch the ears.” And the courage that Charles Farncley and his Kentucky cohorts have displayed in bringing to Louisville a type of fame other than that garnered by the Derby and fine old Bourbon whiskey is a credit to their personal daring and imagination. With people such as these at large, we need have no fear for the musical future of America.

—David Hall

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The Louisville Records—Price Details: The Louisville Commissioning Series discs may be purchased through retail record dealers at First Edition Records at $7.95 each. Those willing to subscribe in advance to the complete 1959 release of six records may do so by mail to the Louisville Philharmonic Society, 830 S. Fourth St., Louisville 3, Ky., and by so doing get them for a total cost of $39.88 ($4.98 each). Such subscribers are then entitled to a choice of any six back issues for $4.98. Thus they can have a total of twelve Louisville Commissioning Series LPs for $34.86 (or $2.90 each). Mail-order subscribers can have additional back issues at $6.95 each, and for each pair of these they order, a third “bonus” record is theirs gratis. Non-subscribers, however, must pay $7.95 for all Louisville Commissioning Series discs, whether they purchase through a retail dealer or by mail.

Hifi Review
Robert Whitney conducting unless otherwise noted.


In the three movements of his PAMPEANA No. 3, Alberto Ginastera maintains his supremacy as the most gifted and powerful of the middle generation South American composers. It is possible that in a greater degree than most of his fellows south of the Rio Gran- de, he has struck a perfect balance between nationalism and the major classical traditions. He strives, despite all others, to give the association signs, the piece fails to stir. Musical Interest: Doubtful. Performance: A-for-effort. Recording: Sufficient.


Malipiero's FANTASIE impresses one as the work of a time-old man; yet there is a curious power in its dourness. Rieh's piece is bright with a certain academic and of minor consequence. Ernst Barcan's music for Shakespeare's THE TEMPEST may be of curiously small consequence, but it is vastly entertaining. The music seems a cross between early Italian and early Appalachian, with the results, musically, are wholly charming.

54.12 Mahaut, Richard (Ger- many-U.S.A.-Austria, b. 1904—d. 1957): Double Troubl—Opera.

Breslau-born Richard Mahaut finished DOUBLE TROUBLE shortly before his return to Europe after living more than fifteen years in this country. It is a tongue-in-cheek domestic comedy of marital troubles and mixed identities and is set to the jazzy sophisticated, satirical musical language associated with much of his earlier work. Musically, the whole thing is very clever; but whether one cares for this sort of effect, we must largely a matter of the acting on the part of the principals. Musical Interest: A matter of taste. Performance: Spirited. Recording: Good.


Hilding Roszemberg, dean of Swed- en's modern composers, has, like Chou, filled his Louisville commission with a highly polished piece in modern classic style that lacks the personal and emotional music. The Rosemburg approach is a technical exercise in the slow movement; all for interested admirers of the master. The result is a minor masterpiece of sorts which occupies a singular place in the history of American music. The music of both of these is of a kind of this kind can be said for Camero Guarnieri's SUITE, which seems banal in substance and unduly thick in its instrumentation. Musical Interest: The Chinese has it. Performance: Good. Recording: Good.


Polish-born Alexandru Tanases has served up an effective musical cock- tail in his three-movement CAPRIC- CIO—Valse—Enchanted Night. It is a slow movement with poignant and a frustrating (but final), all superbly scored. Dahl's eminent English-born com- position has contributed as his Liszt to a post-impressionist lyrical piece, redolent of the works of Charles Martin Loeffler that enjoyed such vogue in the early 1920s. Ingolf Dahl in his TOWER OF SAINT BARBARA pays a certain obeisance to his own close association with Stravinsky, but this is not enough to lend much interest to his four-part orchestral choral of captivity and martyrdom. It's pretty heavy going—and dull at that. Musical Interest: So-so. Performance: Good. Recording: Bright.


Krenk's "atonal impressionism" here is agnostic, effective, and somewhat nightmarish. Film for those with eyes not drawn to that thing. Argentine Roberto Casanova's MAGNIFICAT oscillates between neo-mediaeval and late romantic styles with a strong admixture of impression- ist harmonic treatments. The end effect is one of endless length, which is not helped by a chorus decidedly deficient in rhythmic attack and bass-power.


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a grandioso dramatic song calling for a soprano with the vocal and dramatic gifts of a Maria Callas or Eileen Farrell (we should like to hear Farrell sing this work one day; for the lead in the Columbia album of Albors’s “Westwerk”). As it is, Louisville’s own Audrey Nossum does remarkably well with Stassinos’ terrifying complex music and fiercely expressive vocal line, even if she is overpowered by the orchestra once or twice. Orchestral Interest: For special tastes. Performance: Remarkable. Recording: Good.

57.5 Corea, Ted (U. S. A., b. 1954): Vigil for Strings, Orchestra, Reichl, Bernhard (Switzerland, b. 1926): Siiute Symphonique.


Lengthy lyricism is the major characteristic of Rubbra’s IMPROVISATION, as if Irving Fine’s SERIOUS SONG, the difference between them lies in the impressive integration which Fine has achieved between his lyrical content and harmonic-contrapuntal device—essential if the difference between “noodling” and purposeful creation. Fine’s work is one of the best achievements of the entire Louisville series. The Harold Harris opus is, unfortunately, one of the dull—us the word—“heavily academic.” Musical Interest: Fine is finest. Performance: Good. Recording: Good.


Stravinsky neo-classic influence is everywhere evident throughout much of his BALLETS IN E. Nevertheless, there is a wit and power present throughout much of the music that is distinctively Haififf and not also-Stravinsky, much of it stemming from Haififf’s libretto. The result is a bizarre, evocative of ancient Cuban symbols—anachronous, doo, and Phaenon—is a curious combination of person, persons, and co-motion, cast for the most part for a neo-Mozartian violin and superbly scored. William Pickett does full justice to expressive potentialities of the Latin text. Musical Interest: Decidedly. Performance: First rate. Recording: Fine.


Californion Lou Harrison has created a fascinating series of “sophisticated primitive” ritual stylizations in his FOUR STRING SONGS, which each song to a different extemperament scale. A variety of exotic percussion is used discreetly after the manner of the Balinese or the Indians of the American southwest. Peter Korn’s VARIATIONS seem hopelessly pristine after such musical fare as this, and in truth they are nothing more nor less than a mediuc rapid-classicism. Musical Interest: Lou Harrison. Performance: Vocally remarkable. Recording: Good.


Carter’s VARIATIONS are for the courageous; but those who have the curiosity to stay with them through a half-dozen hearings will have no choice but to acknowledge the composer as one of the most powerful Americans to emerge into international prominence since the War. As in the “China” ballet and the String Quartet, Carter’s uncompromising intellectualism carries with it an almost Beethovenian sense of power, purpose, and dignity. One never senses the exoticism of intellectual gymnastics as a wit and power present throughout much of the music is grateful, but neither is Beethoven’s “Grosse Fuge.” It’s worth the effort for those who don’t mind stretching their musical ears and minds. Hum is pretty small potatoes after this—a piano concerto in facture and texture with plenty of syncopated gaita after the manner of Martin Gould’s “Interplay.” Weightiness and by no means unpleasant listening. Musical Interest: Carter for the courageous. Performance: Astonishing. Recording: Very good.


Combine Stravinsky’s “gestural music” with the technique of tone-row composition, and you have a pretty good idea of what to expect in Arthur Bergan’s POLYPHONY. The result is considerably less vital than Haififf’s “Ballet in E” (58-1), if more intellectually rigorous. Sarinach’s OVERTURE is the same kind of music in an encore vein than he has given us in his “Sinfantasia Flamenca” (545-4). Meyer Kupferman’s FOURTH SYMPHONY is a densely-textured neo-romantic affair, calling to mind the later symphonies of Ernst Toch, but not their subtlety or skill. Musical Interest: Not too much. Performance: Good enough. Recording: Bright.


Goebb’s music is seduced with a certain kind of power that finds a certain release in rhythmic patterns seemingly derived from Ravel and Wallfingh Riegger. The “black-and-white” scoring serves to underline the affect of the whole. Kubik’s SECOND SYMPHONY impresses as an aural counterpart of a series of Stewart Davies canvases—brilliant, hard-bitten, light-shot, with scoring most emphatic in the high registers of the instrumental palette. The whole, the music is more nervously irritating than satisfying. Musical Interest: Yes—but. Performance: Clean-cut. Recording: Bright and clean.


Piston’s SERENATA is a small-scale but singularly graceful example of his art, comparable in its transparency to late Brahms, but with a distinctly American profile. Van Vactor’s score is a worksmash quasi-tone-row piece, in general more or less than its predecessor (57-4). Nuß Viggo Benton, an extraordinarily gifted Danish composer, fails to show up to best advantage in his PEZZINI SINFONICA; for it has neither the long-lined lyricism of such scores as his “Fourth Symphony,” nor the dynamism of the best piano works or the “Western Serenade.” Musical interest: Variable. Performance: OK. Recording: Good.

LPS Outside the Commission Series


“Out-of-print” disc was the first commission according to be made by the Louisville Orchestra, having been done at Reese’s Sound Studios in New York following its historic standard, but the performances are full of vim and vitality (Schuman himself conducts UNI'TOWN, which was not a Louisville Commission). JUDITH was commissioned as a “dance concert” for Martha Graham, and even though it would seem to be a series of clips from the workshop that produced Schuman’s overwhelmingly powerful “Sixth Symphony” (Columbia), it too has a power and life of its own and is deserving of an up-to-date recorded performance with no further delay. Musical Interest: Definitely! Performance: Vital. Recording: Loud but out-dated.


These 1952 recordings offer lengthy and luxuriant scores that don’t quite manage to live up to their pretensions. Della Joia’s “SAINT JOAN” in quasi-Hindemithian style, but is the more convincing of the pair; Villa-Lobos’ is just plain over-rice-period. Musical Interest: If you like it lush. Performance: Fine. Recording: Brilliant.


The "mediodrama" by Foss is aesthetically and intellectually pretentious in concept and far from convincing in achievement; but this probably is a matter of individual taste. Martinu and Milhaud make no pretensions whatever to any objective other than entertainment. Martinu’s "Intermezzo" and Milhaud’s "Kentucky" styles succeed the better; for Milhaud does have a tendency to overload his orchestral textures. We challenge anyone to name all twenty of the tunes used by Milhaud without reference to the score. Musical Interest: No and maybe. Performance: OK. Recording: OK.

The 1958 Louisville Releases announced to date:

59.1 Copland, Aaron (U. S. A., b. 1900): Variations for Orchestra. Letelier, Chicho (Chile, b. 1912): Acacia—Suite for Orchestra.


59.4 Nabokov, Nicholas (Russia-U. S. A., b. 1914): The Holy David—Opera.
Impulse Improvisation

(Continued from page 35)

be not possible. But even knowing this, you are likely to forget it when the band gets under way. For despite all the organization and composition that have gone into what you are hearing, the improvisational character has not been lost. The musicians, with a flight plan clearly in their heads, can fly.

As Charlie Shirley says, this is true of both combos and big bands. Louis Armstrong's argument against the big band is loaded, first by the implication that what his own group plays is unworked-out and unrehearsed, and secondly by his assumption that "what one guy wrote" is necessarily the work of somebody "who didn't know anything about music—he just studied it at college from a score—and you're playing what he thinks." What if it turns out that the "one guy" knows a lot about music, and that playing "what he thinks" can be fun for player and audience alike? What if he is an Ellington, a Strayhorn, a Lunceford, a Henderson, a Hefti, a Burns or a Rugolo? Then it becomes possible to play "what he thinks" and still play "what comes out of each one of them, personally." Real composition, music that fires the musician's imagination, will encourage him to participate and contribute to it, contribute, indeed, something of himself, personally. The charm of jazz is that it urges him to do so.

The foregoing suggests that jazz represents, not so much a music of improvisation, as a music in which improvisation and composition have been restored to something like the balance which existed in European music in the eighteenth century. Pure improvisation exists, and is again a respected art. A great many head arrangements and traditional renditions originated in improvisation. Most written arrangements allow the soloists some improvisational opportunity. The amount of composition, and the speed with which it is turned out prevent too self-conscious a departure from an improvisational base.

Thus we head toward the conclusion that composition and improvisation are, indeed, inter-related and inter-dependent. If the quality of formal composition in the work of the greatest European masters tended to obscure the charms of improvisation, they have reappeared in another idiom at a time when formal composition in classical music can offer nothing of comparable vitality. The experience should remind us that, whether in the jazz or classical idioms, improvisation must have a compositional plan and composition an improvisational source. Improvisation without composition becomes meaningless. Composition, cut off from its improvisational roots, dries up.

I turn at this point to Oscar Peterson, whose trio always seems to represent such a fine balance between inventive impulse and administrative thought. Since his trio plays without notes, Peterson was once asked whether their arrangements were written out. Peterson replied that they were kind of worked out and that sometimes they were written out, that he and his colleagues were fully capable of both writing them and reading them.

"Then why don't you play from notes?" he was asked.

"Because," replied Peterson, "we might get into the habit of looking at them!"

—Henry Pleasants

It Started with a "Lady"

(Continued from page 49)

is no relationship established between the numbers and the plot of characters. Both singers have well-developed, pleasant voices but have been hindered by inferior material. There is very little attempt by either vocalist to create a valid jazz experience.

Still another approach to Broadway has been tried by the now defunct Vik label (Jazz Goes Broadway). Selections from seven recent shows are offered, including The Most Happy Fella, My Fair Lady, Bells Are Ringing, Happy Hunting and The Three Penny Opera. Musically, this album follows also the light jazz pattern and it's quite entertaining too. However, it must be emphasized once again that the real jazz devotee will not find the musical stimulation he is accustomed to. Even so, the idea of being more selective was a good one, since most musicals have one or two outstanding numbers.

Light jazz is by no means restricted to Broadway for its inspiration. Following their great success with My Fair Lady, Lerner and Loewe wrote their film musical—Gigi—for M-G-M, Andre Previn arranged and conducted the soundtrack and then joined forces with drummer Manne and bassist Red Mitchell to render that music in light jazz vein (Gigi, Contemporary Records C 5548). Shorty Rogers, one of the most active Hollywood jazzmen, also turned to this film for one of his sextet albums (Gigi, RCA Victor LPM-1696). Television has made its entry into the light jazz field with Bud Shank and Bob Cooper playing theme songs from ten popular programs (The Swing's To TV, World Pacific 411).

This current rash of quasi-jazz is nothing new, but because of an expanding record market and more effective mass communications it poses a decidedly greater danger to creative jazz than thirty years ago when "symphonic" jazz was the thing. Once more the danger is that jazz will be judged on the basis of music that is only like jazz and this is a great injustice. Publicity in the Twenties crowned Paul Whiteman the "King of Jazz" although he never actually played this type of music.

Today, quality jazz has gained respect and admiration throughout the world. Many who take a serious interest in music may justifiably ignore jazz if they base their opinions on something that is only akin to jazz. There is an important distinction here that should be kept clear for the benefit of both musicians and listeners.

Light jazz, in addition to its entertainment value, can serve a useful function by introducing people painlessly to some of the rhythms and harmonies found in its more serious relative. It is also a good buy for the people who simply don't care to give the amount of attention required by true jazz. However, if light jazz can lead more people to the discovery of quality jazz as an expressive and creative art, then it can be termed of genuine—if strictly ephemeral and utilitarian—value.

• Charles M. Weisenberg studies and reports on the Southern California jazz scene when not busy keeping up with Los Angeles City Hall doings as reporter for the City News Service. Mr. Weisenberg, now a ripe old 28, currently authors a monthly jazz column for Frontier magazine. Most of his serious jazz studies were at UCLA. He is also a graduate of Los Angeles State College.

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almost dry, with recorded sound to match—but it's curiously fascinating as a different insight into the music. So it is with Stravinsky's recordings of his popular ballets as compared to say, Ansermet or Stokowski.

The Statements for Orchestra date from the middle 1930's when Copland was undergoing a stylistic transition from a boldly granite abstract style (The Piano Variations—Waldorf 101) to the more lyrical manner represented by Billy the Kid and Appalachian Spring. Its six movements are titled—Militant, Cryptic, Dogmatic, Subjective, Ingo, Prophetic. The Ingo movement is a humorous gem with its quotation of a very familiar New York street tune, but the other episodes range in idiom from far-out abstract to awesomely powerful. Here the composer's "objective" conducting manner is more apropos, and it is for this music that we would especially recommend acquisition of this disc.

Nicely managed stereo sonics, but some traces of inner groove distortion. Still, a worthy document of both Copland and top-drawer American music. D.H.

- **COPLAND: A Lincoln Portrait:** SCHUMAN—New England Triptych: BARBER: Intermezzo from Vanessa—Act IV. New York Philharmonic, with Carl Sandburg (narrator), André Kostelanetz cond. Columbia MS 6040 $5.98; Mono—Columbia ML 5347 $3.98

Musical Interest: Americana Performance: Good Recording: Good Stereo Directionality: Sharply divided Stereo Depth: Shallow

Copland's Lincoln Portrait is given its real importance on this disc by the eloquence of Carl Sandburg who fills the role of narrator magnificently. William Schuman's Triptych is musically superior, and an interesting study of what can be done orchestrally with the splendid tunes of Paul Revere's friend, William Billings (1746-1800). The sound is too sharply divided, with middle fill lacking somewhat. Kostelanetz proves himself a sympathetic conductor of real substance. J.T.

- **COPLAND: Rodeo—Four Dance Episodes; El Salón México; Dance Cubane; Mosaic; The Philadelphia Orchestra; Antal Dorati cond. Mercury SR 90172 $5.96**

Musical Interest: High Performance: Very fine Recording: Top Stereo Directionality: Just right Stereo Depth: Likewise

Dorati is a conductor keenly aware of the importance of dynamics, and with a distinct sympathy for a good strong percussion line—so much so that sometimes he seems insensitive to nuance. He disapproves this latter misgiving in Rodeo, for his tender treatment of Saturday Night Waltz is a revelation. El Salón México and the lesser known Danzas Cubane are given excellent readings, with recording and sound to match. J.T.

- **DELLO JOIO: Air Power—Symphonic Suite from music from the CBS Television Show. Columbia MS 6029 $5.98**

Musical Interest: Superior soundtrack fare Performance: Excellent Recording: Good

Stereo Directionality: Sharp Stereo Depth: Fair

In the fall of 1956, CBS staged a 26-part series tracing the development of flight. This giant undertaking was produced from $30 million feet of film, and followed the course of events from Kiteyhawk through the end of the Second World War. Norman Delio Joio was assigned the task of writing the music for this huge project, and he worked in an office running and re-running the films through and timing his score to coincide with each scene. What comes out is what one would expect of such an expert craftsman working under an unusual set of conditions. Delio Joio has put together a suite from the show, and it is good, even more outstanding performance. Programmatic. Not serious. Altogether a splendid undertaking, for the composer was (I hope) paid well, which will enable him (hope again) to spend more time writing the finely serious music he is capable of. The sound here is on the brilhante, so then is the writing, and the spatiality reproduced on this disc tends toward sharply divided, almost "binaural" sound. J.T.

- **D'INDY: Symphony on a French Mountain Air** (see RAVEL)

- **DONIZETTI: Lucia di Lammermoor** (complete, with traditional cuts). Lucia—Robert Peter (soprano); Jan Pearce (tenor)—Edgardo: Philip Maaro (baritone)—Enrico: Giorgio Tozzi (bass)—Raimondo: Piero di Palma (tenor)—Arturo: Milt Truccato Pace (tenor—opera-soprano)—Alios & others: Rome Opera House Orchestra and Chorus, Erich Leinsdorf cond. RCA Victor BSC 6413 3 1/2 $17.94

Musical Interest: Repertory standard Performance: Good but unremarkable Recording: Vivid and rich, but . . . Stereo Directionality: Well-distributed Stereo Depth: Good

"A commendably musical and well-engineered "Lucia" is vastly better than average Metropolitan level," was my summation of the monophonic edition (HiFi Review, February, 1959). Listening in stereo enhances my estimation for Leinsdorf's command of the score, otherwise confirms my original appraisal of a solid but not really outstanding performance.

The stereo sound is admirably full and well-balanced, productive of some highly effective instances of channel separation (the long harp introduction to Scene 2, Act I, and the massive brass chords answering Edgardo's outcries in the Tomb Scene, among others). This is undeniably the richest-sounding "Lucia" on records but cannot surpass the Angel set, for my taste, in over-all performance values. The fact also must be faced that three discs are required for the stereo edition, as opposed to the monophonic two, an extension which results in the mighty price boost of $8.00. A word of warning: My review set consisted of three badly warped discs, all of which contained an excessive amount of surface noise as well as intrusive echoes in the silent grooves. Perhaps this was an unfortunate run of pressings—but let the buyer beware! G.J.

- **DYORAJK: Symphony No. 4 in G, Op. 88, Cleveland Orchestra, George Szell cond.**

Epic BC-1015 $5.98. Mono—Epic LC-3523 $4.98

Musical Interest: A great and too often underrated symphony
Performance: Magnificent Recording: Excellent Stereo Depth: Fine Stereo Directionality: Good

This is now the third imperatival version of this wonderful score we've had in about a year. First there came Barbirolli's recording for Mercury with the Hallé Orchestra; then a few months ago came Silvestri's with the London Philharmonic for Angel. And now Epic releases a transcendent performance by Szell in simultaneous monophonic and stereo versions.

As with everything he does, Szell's performance is thoughtful and carefully prepared. His orchestra throngs with the power and conviction of his music-making and the Epic engineers have recorded the whole in lustrous, vibrant sound with especially full richness and spaciousness in the stereo edition. The Barbirolli and Silvestri recordings both offer the extra diversion of another Dvořák work along with the Symphony, the Scherzo Capriccioso in the former, the Carnival Overture in Silvestri's recording, and so either of these two is probably a better bet for most record buyers, but Szell's is the best played and most vividly recorded edition of the Symphony.

M.B.

- **DYORAJK: Symphony No. 5 in E Minor, Op. 95 ("From the New World"). Los Angeles Philharmonic Orchestra, Erich Leinsdorf cond. Capitol SP-6454 $5.98**

Musical Interest: Standard symphonic classic Performance: Rewarding Recording: Good Stereo Depth: Excellent Stereo Directionality: Good

The stereo re-issue of this performance adds an element of increased depth and spaciousness and brings the sound much more immediately to the forefront than in the monophonic version. The performance remains a virile and ingratiating one, with solid and substantial merits.

M.B.

- **GIULIET: Symphony No. 3 in B Minor, Op. 42. ("Ilya Mouromets"). The Houston Symphony Orchestra, Leonard Stokowski cond. Capitol SP 8402 $5.98**

Musical Interest: Cinematic Performance: Good enough Recording: Good Stereo Directionality: Well-balanced Stereo Depth: Warmly spacious

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Robert Macomber
Concerto No. 1 for Piano
and Orchestra (Robert Macomber, Pianist)
Is There a Maestro in the House?


**Musical Interest**: For would-be stick wavers

**Performance**: Who could ask more?

**Recording**: Crisp

**Stereo Directly**: Podium—perfect

**Stereo Depth**: You are there

Chalk this one up as the cutest classical disc packaging gimmick of the year—a special album complete with "your RCA Victor lutan" for audiophiles seized with that irresistible itch to go into competition with Toscanini or Beecham at the drop of a hat. It is, of course, a far instance of the recorded competition is not quite in the Toscanini-Beecham class, but it’s thoroughly "pro" and the recorded sound has all the requisite brilliance—and spaciality in stereo—to give that "you are there" feeling to the embarraced conductor-audio-philic.

For fullest realism, the stereo version is an absolute necessity—combined, of course with the best stereo ortho that the budget can afford. But of course, as composer-commentator Deems Taylor has so aptly pointed out in the "Illustrated do-it-yourself conducting booklet" that comes with the album, the "orchestra is conducting you." The thing one that a recording cannot do, once it’s been played through half-a-dozen times, is to provide that element of the unexpected which happens all too often in an actual live conducting situation, whether in rehearsal or actual concert. Also, I miss the familiar rehearsal (or concert) sounds of dropping string mutters, rustling of music on the half-a-hundred stands, and for that matter the opening orchestra "tune-up," but these are minor points.

Mr. Taylor’s ABC’s of Conducting, as set forth in the album booklet, are nothing if not over-simplified, as are the drawings which follow; but they’ll do as a starting point; and—quite seriously—if this album stimulates several thousands of its buyers to go a step further and explore the art and science of orchestral score reading, so much the better—for both the cause of active listening and for the music publishing fraternity. In this connection Hermann Scherchen’s "Handbook of Conducting" (Oxford University Press, New York, 1933) might come in handy. If such a result is too much to hope for, then over-weight hi-fi and stereo bugs can still use this album for the double purpose of reducing exercise and to work off their music-exhibitionist impulses. This reviewer counts himself as one of the latter breed at the moment.

The choice of repertoire on RCA Victor’s part is wholly illicious for the purpose—being calculated for both maximum appeal and variety of conductorial gesture within the limits of the basic beat patterns illustrated by Mr. Taylor. His advice to conductor-audiophiles on the individual selections is terse, pointed, and not lacking in wit. I wonder whether RCA Victor will proceed with a "Realistic Conductors" series. Vol. II could include the famous 5/4 movement from Tchaikovsky’s Pathétique Symphony—Ein Glas Bier für mich was the legendary Theodore Thomas formula for this when both the Chicago Symphony and the music was new. Vol. VIII might finish up with the "Dance of the Chosen One" from Stravinsky’s "Sacre." While the final installment could challenge the "advanced" audiophile into a bit of Ivec, Webern and Boulez.

**LISITZ**: Psalm XIII (see BRAHMS)

**MENDELSSOHN**: Violin Concerto (see TCHAIKOVSKY)

**MOUSORGSKY**: A Night on Bald Mountain (see COLLECTIONS)

- **MOZART**: The Abduction from the Seraglio (complete). Lois Marshall (soprano)—Constance; Ivo Holmby (tenor)—Blonde; Leopold Simonsen (tenor)—Belmonte; Gerhard Unger (tenor)—Pedrillo; Gottlob Frick (bass)—Osmin; Hansgeorg Laubenthal (speaking voice)—Pasha Selim.; Royal Philharmonic Orchestra and Beecham Choral Society, Sir Thomas Beecham cond., Angel 5 3555 2-12 $12.96

**Musical Interest**: A complete delight

**Performance**: Excellent

**Recording**: Mellow sound

**Stereo Directly**: Centered

Stereo Depth: Good

Of the three excellent editions of Mozart’s all-too-seldom played, delightful opera, this 1957 recording is the first to be heard in stereo. The advantages of the new medium are not easily discernible here. Angel’s sound was very good to begin with; it’s still very good in a homogenous, anesthetization kind of way, indeed, with the spirit of the performance. There are moments where efforts could have been made for shuwer effects of separation—the chorus of Janissaries, Pedrillo’s serenade, the very scene of the frustrated abduction. All of these are left more or less unexploited, so this is hardly a set for "stereo-biti- tionists."

It is an enchanting performance, however, suggesting infinite care on the part of all participants. The affectionate foreword Sir Thomas Beecham wrote for the accompanying booklet establishes his fondness for this opera, and the kind of performance he conducts serves to confirm it. The vigorous "Turkish" episodes are treated with evident gusto, the many moments of reflective tenderness are given due repose, the tempos are always under consideration to the singers, and the nuances of orchestration are not allowed to be engulfed.

In the line cast of singers Simonneau turns in what may be his best recorded performance—smoothly vocalized, expressive, pure in intonation and effortless in phrasing. Lois Marshall manages the childish demands of "Mutter aller Arten" more than creditably, and does even better in the lyrical moments of the aria "Traurigkeit ward mir zum Lachen" and the last duet (No. 20 in the score). Gottlob Frick is like all good Osmins, a lovely villain, and Holliweg and Unger make an engaging pair as Blonde and Pedrillo. The spoken passages of Constanze, Belmonte and Osmin are assigned to non-singing actors, but the changes are done expertly.

Clear the picture, as they say. Abduction-wise, if you own the monophonic version of the Angel or Decca set—congratulations. If you are on the market for a new set, this one will be a source of enduring pleasure.

G.J.
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fewer stereo accomplishments in the technical department. Mostly it seems a matter of low volume level plus a curious lack of brilliance in the upper registers. Prokofiev's score to Cinderella is a real prize, as witty and interesting a ballet music as you would want, and living brings out all of its beauty and character.

By all means look up and acquire the monophonic version of this music, which Angel released several months ago. A magnificent disc in the single channel version. Perhaps in good time Angel can reissue its stereo counterpart with better success.

**RAVEL:** Concerto in G, **D'INDY:** Symphony No. 1, French Mountain Air, Op. 28, Nicole Henriot-Schweitzer (piano) with the Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2271 $5.98. Mono—RCA Victor LMK 2271 $4.98

Musical Interest: Considerable Performance: Likewise Recording: Adequate Stereo Directionality: Good Stereo Depth: Good

Nicole Henriot-Schweitzer, who has twice appeared with the Boston Symphony Orchestra in recent seasons, is possessed of a large and brilliant technique, and this, combined with a very natural sense of humor (displayed at rehearsals only) carries her through the Ravel Concerto in whirlwind style. The swift arpeggio, darting glissandi, sudden turns and dissonances in the first and third movements are carried off by the soloist at a headlong tempo and never is there even the slightest "smearing" of too much pedal, so that the tone remains dry, acid, brilliant and right. Munch has a deep admiration for this talented artist, and perhaps that is why the accompaniment is so unusually good. Vincent d'Indy's "Folkian-Francian" Symphony on a French Mountain Air, is played with vigor, although the reading is still no match to the fine one Monteux recorded many years ago on RCA Victor 78s. The new release does enjoy that added depth, and improved sound which generally is good, but tending to brilliency in the strings at times and to some lack of bass. J. T.

**SCHMITT:** La Tragedie de Salome. **STRAUSS:** Salome—Dance of the Seven Veils. LALO: Namouna—Suite No. 1, Detroit Symphony Orchestra, Paul Paray cond. Mercury SR 90177 $5.98; Mono—Mercury MG 50177 $3.98

Musical Interest: Schmitt is a winner Performance: Mostly excellent Recording: Tops Stereo Directionality: Well-divided Stereo Depth: Warmly effective

It over a major composer has been allowed by the recording industry, the late French master Florent Schmitt (1870-1953) stands out as a prime example. Columbus issued a delightful record of his piano music some months ago (ML 5259), and Angel has a fine issue of his Psalm XLVII (5220). Now Mercury comes forth with a dazzling disc of La Tragedie de Salome, an orchestral masterpiece of descriptive writing, and easily the best piece on the record. "La Tragedie" was composed in 1907, and is divided into five parts: Preludes; Pearl Dance; The Magic of the Sea; Dance of Lighting; and Dance of Fright. Based on a poem by Robert d'Hauteville, Schmitt's score is brilliantly conceived, filled with page after page of writing for the utmost effect, but without ever descending to trite or formalized patterns. Dance of Fright anticipated Rite of Spring, and it is worth noting that Stravinsky was a great admirer of Schmitt's score. The work is fascinating from beginning to end, well worth your investment as something both "new" and good.

Paray conducts the familiar Richard Strauss Salome excerpt quite a romantic, even Hollywoodian, approach. Lalo's Namouna ballet suite is beautifully performed, and Paray's brisk tempi save the music from becoming too sugary. Engineering is superb throughout—one of the best Mercurys, in either mono or stereo format.


When the Boston Symphony Orchestra returned from its tour of the Soviet Union in October, 1956, its manager, T. D. Perry, brought back with him a pile of Russian LP discs. I took a few of them home to hear what they sounded like. Among them was a performance of the Schumann Piano Concerto played by Richter. I had never before heard Richter and so was extremely curious. What I heard was a full recorded sound, a terrible orchestra and a mediocre conductor, and—most disappointing of all—a piano soloist who seemed pretty bored with the whole thing. His playing was secure and all that, but in no way extraordinary—nothing like the never-to-be-forgotten recording by Lipatti, for example. Lo and behold, here is what appears to be that same recording, issued now by Monitor for the American market. My impression of that performance is not at all changed by this issue; the sound seems to be a little better, but that's all.

Rubinstein's should have been a remarkable performance—what other contemporary pianist has his technical and temperamental equipment for the Schumann? But he too, disappoints. The first two movements go well, if without quite the authority and fire one had anticipated, but it is in the last movement that we are really let down with a stodgy, inhibited performance. Can it be that Rubinstein felt self-conscious here? But whatever the cause, one gets in the way of free expression. As to the recorded sound, the monophonic edition seems to have a bigger, more resonant quality, but the stereo edition more successfully delineates the detail of the scoring. The other side of Richter's disc is given over to a velvety, if somewhat abbreviated, performance of the Op. 2 Fantasiestücke for solo piano. Here the sound is much better than on the side that contains the Concerto.

**SIBELIUS:** Symphony No. 2 In D Major, Op. 43, Philharmonia Orchestra, Paul Kletzki cond. Angel 6 53145 $5.98

Musical Interest: Exceptional Performance: Mediocre Recording: The sound Stereo Directionality: Good Stereo Depth: Fair

Having been spoiled by live performances and recordings of this work under the baton of the late Serge Koussevitzky, I can only say that Kletzki simply does not draw from his review.
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J. T.

this score the towering strength that lies within its pages. It is a brooding, at times harrow thing, a music evocative of broad spaces, filled with sudden frantic urges, and within, genuine nobility. Kletzki conducts a fine orchestra, and he does have his moments, but they are too few and far between. Angel's stereo continues to disappoint, although this issue is better than most, but not by any means up to the Co. Luribach recording with Ormandy and The Philadelphia Orchestra (MS 6024).


Musical Interest: Among his best
Performance: Interesting
Recording: Not so interesting
Stereo Directionality: Good
Stereo Depth: Lacking

Comparing this new RCA Victor issue with a brand new Everest release (SDDB 3010) of the same symphony makes for interesting comparisons. Everest, with Stokesowski, engineers the better and warmer sound, but Mitchell gives the more satisfactory performance. Neither version possesses the warm voice of an old Westminster disc (38001) with Rodzinski. Where Mitchell concentrates on a carefully executed and direct account of the symphony, Stokesowski reads the score with a broader imagination. Yet overall, Mitchell's way seems the better, and certainly superior, version so far as orchestral articulation is concerned. His fine effort is marred, though, by a poor recording job, and both are terribly overloaded in the final few bars of the last movement.

- J. STRAUSS: Waltzes—On the Beautiful Blue Danube; Tales from the Vienna Woods; Artist's Life; Du und Du; The Emperor; Vienna Wiener Blut; Hollywood Bowl Symphony Orchestra, Felix Slatkin cond. Capitol SP 8421 $5.98

Musical Interest: Of course
Performance: Excellent
Recording: Not so good
Stereo Directionality: Fine
Stereo Depth: Shallow

Felix Slatkin, who has made some really fine recordings for Capitol, turns out an indifferent sounding recording of well known Strauss waltzes. Sound is not up to par, either—shallow and brittle. Better shop around and listen to London's stereo Strauss waltzes (CS6007) while you are about it.

- STRAUSS FAMILY ALBUM—Johann Strauss, Sr., Luribach Rheinklang; Johann Strauss, Jr., Night in Venice; Hungarian March; Magyar Polka; Josef Strauss: Aquarollen Waltz, Music of the Spheres; Eduard Strauss: Don Juan Waltz; Bahn Fri Polka; Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury SR 90178 $5.95. Mono—Mercury MG 90178 $3.98

Musical Interest: Delightful
Performance: Also
Recording: Superior
Stereo Directionality: Perfect
Stereo Depth: Lacks a bit in bass

There must be four zillion issues of Strauss Waltzes, and with the exception of

London's wonderful Vienna Philharmonic "New Year Concert" series, none of them can match this marvelous new Mercury! Dorati is at his best in delivering these musical bon-bons. Witty, gay, nostalgic and sentimental, these marvels of creation from the Strauss family are given superlatively sensitive performance. By all means add it to your library. The stereo is one of Dorati's best efforts, lacking a trim in bass line, a common complaint.

- STRAUSS: Salome—Dance (see SCHMITT)


Musical Interest: Staple Strauss
Performance: First rate
Recording: Sumptuous
Stereo Directionality: Life-like
Stereo Depth: Likewise

Dorati's arrangement of the Rosenkavalier Suite includes the familiar episodes in their natural sequence, but in more detailed treatment than is heard in other editions. The performance is excellent save for a rather hard-driven handling of-the opening pages. The Minneapolis "Till Eulenspiegel," too, ranks with the best readings the work has had on records.

The recordings, made in late 1956, offer testimony to Mercury's excellent command of the stereo medium at that early stage. Orchestral details emerge with sharp clarity and, while there is an extremely vivid sense of directionality, it never seems exaggerated.

G. J.

TCHAIKOVSKY: Capriccio Italian (see COLLECTIONS)

TCHAIKOVSKY: March Slav (see COLLECTIONS)


Musical Interest: Solid
Performances: Pennario—Perceptive; Cziffra—Empty bombast
Recordings: Both full and vibrant
Stereo Directionality: Good
Stereo Depth: Good

The Capitol is of course the stereo version of the previously much-admired monophonic release by these same artists. The performance is basically a lyrical one but the strong virtuoso elements in the music receive their just due also. The stereo sound is a big improvement over the monophonic, especially in depth and fullness. Cziffra's is altogether a horse of another color. Here the intention obviously was to play this piece with every stop in the virtuoso's bag of tricks pulled out. We get runs and octave flourishes at breakneck speeds. I suppose this kind of approach can wield its own particular kind of spell—at least it did in 1940 when Horo-
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witz and Toscanini recorded the score in that same fashion. But Callas is no Horwitz and he comes to grief every time he tries to make as though he is. The octave runs in both the first and last movements are positively embarrassing; Callas adopts tempi that are absolutely furious and then he proceeds to sprawl the premises liberally with notes that Tchaikovsky never wrote into the score. This performance raises serious doubts about Callas's musical impulses. If he is to become an artist of consequence, he must agonizingly re-appraise his whole concept of pianism.

His monophonic disc is filled out with a motor-driven but musically dull performance of Balakirev's Islamey in its original form for solo piano. For both, the Angel engineers have contributed bold and forceful recorded sound.

M. B.


Musical Interest: Concerto classics
Performance: Variable
Recording: Good
Stereo Depth: OK
Stereo Directionality: Good

Encompassing the Tchaikovsky Concerto complete on one side of a stereo disc goes a long way toward dispelling the theory that a stereo disc must necessarily contain less music than a monophonic one. Here is a stereo disc which offers nearly 60 minutes of music and there is remarkably little deterioration in sound quality toward the center.

On the whole Fosses is more successful with the Mendelssohn than he is with the Tchaikovsky; in the latter there seems to be moments of less than perfect accord between soloist and conductor. The young French violinist has a big tone, as was evident from his debut appearances in this country in March and he handles the instrument with ease and assurance. His will be a career to watch.

The stereo recording is clear and well-balanced, with a natural left-of-center placement of the solo instrument. M. B.

WAGNER: Dawn and Siegfried's Rhine Journey; Siegfried Idyll; Prelude to Parsifal; Prelude to Act III of Tristan and Isolde. Detroit Symphony Orchestra, Paul Paray cond. Mercury SR 10107 $5.98

Musical Interest: Hollow Wagner Performance: Sensitive
Recording: Good—a bit distant
Stereo Directionality: Well-balanced
Stereo Depth: Acceptable

A logical and well-planned program of Wagner in a sustained mood of reflection, poignancy and tenderness. Parry draws a warm and carressing tone from his players, and his reading is distinguished by his nicely molded phrases and clear articulation. It is particularly effective in the mystical and majestic atmosphere of the Parsifal and Tristan excerpts. The "Rhine Journey" is somewhat lacking in dynamic contrast and dramatic excitement, and other interpreters have infused the Siegfried Idyll with more lyrical glow.

The sound is never less than good, but lacks the presence that characterizes Mercury's best recordings. A natural, somewhat restrained stereo technique has been used.

C. J.

COLLECTIONS

- CONCERT RUSSE—Moussorgsky: A Night on Bald Mountain; Tchaikovsky: Marche Slav; Glinka: Kamarintsa; Borodin: Prince Igor; Dances of the Polovetsian Maidens. Pittsburgh Symphony Orchestra, William Steinberg cond. Capitol SP 5450 $5.98

Musical Interest: Colorful nationalism Performance: Carefully moulded
Recording: Good
Stereo Depth: Superb
Stereo Directionality: Good

These performances are "gasses" in one of the best stereo recordings yet released. Steinberg has carefully studied each of these familiar war-horses and turns in performances of fresh vitality and excitement. But perhaps it is the recording engineers who are the real heroes of this disc, for they have given us recorded sound of startling dynamism and reality. Details of the scoring emerge with a transparency litherly matched in the whole fairly thrash with an exciting, overwhelming impact. Bravo, gentlemen! M. B.

MARCHE SLAV—Tchaikovsky: Marche Mounoulsky: A Night on Bald Mountain; Tchaikovsky: Capriccio Italian; Slavonic Dances; Four Greek Dances. New York Philharmonic, Dimitri Mitropoulos cond. Columbia MS 4644 (Omaha Slavonic Greek Dances) $5.98. Mono—Columbia ML 5335 $4.98

Musical Interest: Exotic and colorful Performance: Vibrant
Recording: Good
Stereo Depth: OK
Stereo Directionality: Fine

Shame on Columbia for not including the Slavonic Dances on the stereo disc. The four here on mono are lively and tuneful and very accessible. The orchestration is brilliantly exuberant. All in all, the emission of these works from the stereo disc is most unfortunate.

For the rear, Mitropoulos turns in solid readings and the engineers have reproduced full orchestral sound. The stereo qualities are good, too, without the breathtaking excitement of Steinberg's Concert Russe stereo disc on Capitol.

M. B.

- POP CONCERT U.S.A.—Gould: American Salute; Anderson: Serenade; Copland: Three Dance Epodes from Rodeo; Bernstein: Overture to Candide; Piston: Ballet Suite from The Incredible Flaubert; Cleveland Pops Orchestra, Louis Lane cond. Epic BC 1013 $5.98. Mono—Epic LC 3539 $3.98

Musical Interest: A fine variety Performance: Extremely good
Recording: Ditto
Stereo Directionality: Fine and dandy
Stereo Depth: Good

Louis Lane could develop into a conductor of considerable reputation, if this Epic record is any accurate indication of his ability. He has taken an excellent variety of musical Americana and given to each selection a distinctive character and sound. So many "pops" records come out with all the music managing to sound alike. But Lane avoids this pitfall with considerable skill, and shows his real talent in a beautiful reading of Piston's The Incredible Flaubert.
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HIFI REVIEW


Musical Interest: For pianophiles Performance: Cool, at times mannered Recording: Brilliant Stereo Depth: Adequate Stereo Directionality: Necessary?

The stereo disc version has more presence, more bass, more "spread," but the mono disc played on stereo equipment sounds more natural in balance (not so bass heavy) and sounds from dead center as a piano should. Performances are accurate and on the cool side—a decided asset for the often over-romanticized Clair de lune. Prokofiev comes off splendidly, with great brío and fire; but Chopin and Mussorgsky suffer from mannered rubato. A variable offering at best.

HAYDN: Sonata No. 37 in D; COUPERIN: Let Baricadas Miteresius; Le Trieu-Choc; RAMEAU: Gaufode and Variations; Tambourin; DAQUIN: Le Cacouc; MepHEE: Lagu Dolem; MOZART: Sonata in C Major (K.285); PURCELL: Ground in C Minor; BYRD: Lord Willibobs Welcome Home; HANDEL: The Harmonious Blacksmith; HAIJEFF: Three Bagatelles; Sylvia Marlowe (harpsichord). Decca DL 710001 $5.98; Mono—Decca DL 10001 $3.98.

Musical Interest: Delightful and varied Performance: Expert Recording: Faithful Stereo Depth: See below Stereo Directionality: See below

Miss Marlowe's performances are completely adept and technically secure. She displays fine insight into the varied interpretative demands of each work.

It was a fine idea to include two contemporary American harpsichord works. Haijeff's Bagatelles are delightful pieces, with their jazzy rhythms. McPhee's is all too brief, however well it does succeed in evoking the feeling of Balinese music.

The recording itself is fine. The stereo version is free from objectionable directionality or "spread" and it does provide an increased sense of presence over the mono version.

D. R.
MONO HIFI CONCERT

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

• ALBENIZ: Iberia—Suite (arr. Arbes);

Musical Interest: Iberia is superbly performed. Taut, energetic reading; Top drawer

When Westminster's engineering is joined with some extra special music making, the result is about as good as you can get in the present state of the art. And it happens here. Rosenthal gives us an energetic reading, taut, vivid, and compelling. Not so sensuous as Argenzio's earlier London monophonic LP, but a recorded performance of great stature. Iberia is better than 'Three Cornered Hat, but the difference is slight. Magnificent sound.

J. T.

BARBER: Souvenirs (see SHOSTAKOVICH)

BARBER: Vanessa—Intermezzo (see p. 62)

BARTOK: Divertimento (see HINDEMITH)

BEETHOVEN: Piano Concerto No. 3 (see p. 59)

BEETHOVEN: Symphony No. 5; Consecration of the House—Overture (see p. 59)

BEETHOVEN: Symphony No. 6 (see p. 59)

BEETHOVEN: Symphony No. 9; Egmont; Leonore No. 3—Overtures (see p. 60)

• BEETHOVEN: Trio in B-Flat, Op. 97 ("Archduke"). David Oistrakh Trio [David Oistrakh—violin; Sviatoslav Knushevitzky—cello; Lev Oborin—piano]. Angel 35704 $4.98

Musical Interest: Chamber music staple
Performance: Exemplary
Recording: Suave

One of the most popular works in the trio literature receives a mature treatment at the hands of these three Russian artists. The playing is technically secure and tonally satisfying. However, the outstanding quality of this performance is the broad, unforced pacing of the opening movement and the Scherzo. The music is allowed to unfold in its own good time; there is no attempt at virtuosity for its own sake. While one can imagine a more lively performance, this is an eminently satisfying one.

JUNE 1959

BEST OF THE MONTH

• Mercury's Antal Dorati rides a sure winner with the Slavonic Dances of Dvořák as played by his Minneapolis Symphony Orchestra—"Sonically it is hair-raising . . . carried off superbly . . . Mr. Dorati is the master to serve the ingredients up on an orchestral platter that will raise goose-pimples." (see p. 74)

• Angel gives us a totally new view of the Shostakovich Eleventh Symphony as recorded in Paris by André Cluytens with the composer on hand—"The recorded sound is superb, resulting in one of the most sheenly dramatic Angel records in months." (see p. 77)

• RCA Victor's new Bjoerling in Opera reveals the great Swedish tenor as "winner and still champion . . . From beginning to end this recital brings renewed testimony to the beauty of the voice . . . a must, particularly for other tenors." (see p. 78)

The recording presents the three instruments in nice balance and is of high quality.

D. R.

BERNSTEIN: Candide—Overture (see p. 70)

BONPORTI: Concerti a Quattro, Op. 11—Nos. 4, 5, 6 & 8. 1 Musici, with Roberto Michelucci (violin) and Enzo Altobelli (cello). Epic LC 3542 $3.98

Musical Interest: Little-known early Italian music
Performance: Exemplary
Recording: Fine

While Francesco Antonio Bonporti was actually a musical "amateur," several of his works were good enough to have been erroneously attributed to Bach. He was born in 1678, was ordained a priest at the age of twenty-three and lived until 1749. During intervals between his religious duties, he composed prolifically.

The outstanding example of his music, as revealed on this disc, is the Recitative of the Concerto No. 5. The expressiveness of the solo violin part in this movement is nothing short of astounding. Its beauty would seem to corroborate the statement made on the anonymous jacket notes to the effect that this movement "must be counted one of the greatest pages of eighteenth century music."

The performances leave nothing to be desired, and the recording is tonally faithful.

D. R.

BRAHMS: Violin Concerto (see p. 60)


Musical Interest: Yes, sir!

Performance: Old world lyrical
Recording: Good on the whole

A definitive recording of the Chopin Études? Almost but not quite—only the last full measure of technical perfection is lacking in Kentner's pianism. Stylistically, though, he comes through with the best Chopin playing we have heard since Rubinstein's pre-War English-made disc. Rich, full-blooded piano sonics, occasionally troubled by traces of flutter (we checked this on two different turntables). Kentner's lyrical playing is absolutely tops, and so is his running passage work; it is in the irregular passagework that he tends to "smear" his articulation, thereby depriving this set of the "definitive" rating. Still, it is a real pleasure to hear a pianist truly at home in the romantic style; we should like to hear Kentner play some of the greater Schumann one day, such as the Fantasy in C Major or the Op. 12 Fantasie-stücke. Of the available Chopin Études recordings, only the Novae interpretations for V-tex offer appreciable competition.

D. H.


Musical Interest: Choice Chopin
Performance: Masterly
Recording: Good

With this well-chosen program, Rubinstein will undoubtedly have accumulated a more comprehensive recorded Chopin repertoire than any living pianist—to which, considering his towering authority in the
An excellent release.

J. T.

Les Fresques de Piero della Francesca was composed at Nica in the winter of 1954, dedicated to Kibolik, and premiered at Salzburg in 1956. Inspired by the frescoes of Piero della Francesca (1420-1492) in the church of San Francesco at Arezzo, Italy, the work is in three movements, Andante, Allegro and Poco allegro. Scored for a large orchestra, Les Fresques is described as a "high order" but Martinu makes no attempt at a literal picture of the frescoes. He rather creates a mood that at first is understandable, then puzzling, but always interesting. Strings have very complex going and there is fascinating use of percussion.

J. T.
Janáček's three-part poem about the trials and tribulations of a Czech leader and his son during the Polish War of 1620 is an old fashioned program music, with a good third section, but Capitol could have done a better coupling musically. The sound is fair to good, nothing really outstanding, with a tendency to thinness in the first string body.

J. T.

- LISZT: Transcendental Etudes—No. 1 in C; No. 2 in E-flat; No. 3 in G; No. 5 in B-flat; No. 7 in E-flat; No. 8 in C minor; No. 9 in A-flat; No. 10 in F minor; No. 11 in D-flat. Jorge Bolet [piano]. RCA Victor LM 2291 $4.98


Pianists seldom tackle these hair-raising Etudes of Liszt—even individually. Bolet, one of today's formidable technicians, has chosen to present nine of the total twelve for his RCA Victor debut. Far from being limited in appeal to pianists, the Etudes are brilliant examples of the composer's soaring and most fanciful—as well as most inventive—romanticism.

With the possible exception of Califfa no other active pianist today could meet the technical challenges of this music with the enormous facility Bolet commands. But, aside from the mandatory display of digital dexterity, he offers ample proof in the lyrical pages of the Second, Third and Ninth Etudes of a sweet and singing tone. The brilliance of the music is captured in a recorded sound of clear and transparent quality.

G. J.

- MAHLER: Kindertotenlieder [Songs on the Death of Children]; Lieder eines fahrenden Gesellen [Songs of a Wayfarer]. Lucretia West (contralto), with the Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster LM 18442 $4.98


Both Mahler cycles were written for a low male voice, yet they seem to have attracted more contraltos than baritones. The Kindertotenlieder can, of course, be just as effective either way, but even the most accomplished contralto will find it difficult to be fully convincing in the four fervently romantic—yet masculine—Songs of a Wayfarer.

Lucretia West is a highly gifted artist with a voice of flowing sumptuousness in the low register. Higher up, around E, it takes on a metallic edge which, while not really unpleasant, causes a slight but perceptible break in passages ranging over an extended compass. She is a secure vocalist, however, with admirable intonation, and a mature and intelligent interpreter with reasonably good diction and proper regard for the text. Of the four LPS currently in the catalog which couple Bolet Mahler cycles this can be recommended as the most satisfying. My preference, however, still remains with Ferrier in the Kindertotenlieder (Columbia) and Fischer-Dieskau in the Songs of the Wayfarer (Angel). Scherchen provides effective and sympathetic support in the "Wayfarer" songs. In the Kindertotenlieder, however, he tends to exaggerate outbursts that place an un-

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due burden on the vocalist and at the same time create a series of episodes that break up the flowing forward motion of the individual songs. The engineering sometimes favors the orchestra excessively, but the sound is live, resonant and very satisfying.

G. J.

MARTINU: Les Fresques [see JANÁČEK]

MOUSSORGSKY: A Night on Bald Mountain [see p. 70]

- MOUSSORGSKY: Boris Godounov [complete Rimsky-Korsakov Version]. Boris Christoff [bass]—Boris Godounov [also Pi- men and Varlaam]; Eugenia Zareska [mezzo-soprano]—Marina [also Fedor]; Nicolai Gedda [tenor]; Dimitri; Kim Borg [bass]— Rangoni (also Tchekalov); André Biefacki [tenor]—Shousky [also Missail and Krou- tchov] & others. Choeurs Russes des Paris and Orchestre National de la Radiodiffu- sion Française, Issay Dobrowen cond. Capit- dol-EMI GDR 7164 4-12 $19.92

Musical Interest: Commanding
Performance: Outstanding—minor reserva- tions
Recording: Vivid and resonant

Careful consideration of all factors leaves this Paris-made "Boris" without any rival among its competitors. Made about five years ago and available previously on RCA Victor, its sonic qualities are still resplendent. The cast on the whole performs with idiomatic authority. And, to dispel any linger- ing doubts, the late Issay Dobrowen's reading leaves nothing to be desired. But even without such an outstanding framework, the vocal authority of Boris Christoff would still assure the commanding lead. Here, to be sure, is Chaliapin's artistic heir. Lacking the total beauty and artistic grace that would make him an ideal Philip II in Don Carlo or Mephisto in Faust, the Bulgarian basso brings penetrating insight and unquestioned authority to his realization of the tormented Czar. To the last credit of his theatrical art he also fills the parts of Pimen and Varlaam without breaking the spell of illusion, though at one point (Act IV) he is called upon, as Boris, to interrupt himself as Pimen.

Assigning the parts of Marina and the young Orarevitch to the same artist was a less successful venture. Eugenia Zareska is quite adequate for the former task but her voice is far too rife and unchild-like to do justice to the latter. Of the capable supporting cast King Borg must be singled out for an effective and excellently vocal- ized Rangoni. Gedda brings the kind of total beauty and lyricism to the role of Dimitri that recent Metropolitan Interpreters have consistently denied us. The choral work is capably executed, if not with all the magnificence inherent in Moussorgsky's writing.

G. J.

MOZART: Requiem [see p. 64]

PISTON: The Incredible Flutist [see p. 70]

- RACHMANINOFF: Preludes—Op. 23, No. 6 in E-flat; Op. 32—No. 1 in C Major, No. 9 in G Major, No. 12 in G-sharp Minor, No. 3 in E Major, No. 10 in B Minor, No. 4 in E Minor, No. 13 in D-flat; Transcrip- tions


Musical Interest: For romantic pianophiles
Performance: Smooth as silk
Recording: Likewise

New Zealand-born Colin Horsley may not bring Rachmaninoff's own performance dynamism to this music, but he does possess a wealth of lyric impulse, a fine singing touch, and has the benefit of first class re- corded sound.

D. H.

RAVEL: Piano Concerto; D'INDY: Sym- phony on a French Mountain Air [see p. 66]

- SCARLATTI: Sonatas for Harpsichord

Musical Interest: Inexhaustible
Performance: Excellent
Recordings: Full-bodied

This disc is No. 22 in Westminster's proj- ect of recording all the sonatinas, in performances by Valenti—which brings him to about the halfway mark at the rate of 12 sonatinas-per-LP. He plays with insight, verve, and technical address. And the re- cording achieves the feat of presenting the harpsichord with no suggestion of its sur- rondings.

D. R.

SCHMITT: Tragedie de Salome; R. STRAUSS: Salome; Dance; LALO: Na- mouna [see p. 66]

SCHUBERT: Impromptus; Moments Musi- cals [see p. 66]
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Reviewed by

RALPH J. GLEASON
STANLEY GREEN
NAT HENTOFF

JAZZ

● IT COULD HAPPEN TO YOU—CHET BAKER SINGS—Chet Baker (vocals, trumpet); Kenny Drew (piano); George Morrow or Sam Jones (bass); Philly Joe Jones or Danny Richmond (drums). I'm Old Fashioned; The More I See You; Old Devil Moon & 7 others. Riverside Stereophonic RLP 1120 $5.95

Musical Interest: Pallid
Performance: Amateurish singing
Recording: Good
Stereo Directionality: Competent
Stereo Depth: Good

This collection unwisely emphasizes the singing of jazz trumpeter Chet Baker. His vocalizing can most kindly be described as winsome, and over a whole album, it takes on a dying fall that becomes downright depressing. The rhythm sections are good, and by contrast to his singing, Mr. Baker's occasional trumpet solos are quite welcome.

N. H.

● NEW BOTTLE OLD WINE featuring Gil EVANS and His Orchestra. St. Louis Blues; King Porter Stomp; Lester Leaps In & 5 others. World Pacific Stereo-1011 $5.98

Musical Interest: Excellent modern jazz
Performance: Outstanding
Recording: Generally good
Stereo Directionality: Sharp
Stereo Depth: Slight

This is one of the best jazz sessions of the year, with some remarkable alto saxophone playing by one of the very best of the modern, or post-Parker, alto players, Julian "Cannonball" Adderley. The arrangements are models of good taste and imagination and the whole LP is a topnotch job. However, the stereo set-up seems inadequate. There is distortion in the brasses, the alto is isolated on the right, there is no middle range and the bass is isolated on the left. Nevertheless, the music is so good, it should not be missed.

R. J. G.

● THE HI-LO'S AND ALL THAT JAZZ with the Marty Paich Dek-tette. Fascinatin' Rhythm; Some More Changes; Anytime; Moon-Faced, Starry-Eyed & 8 others. Columbia CS 8077 $5.98; Mono—Columbia CL 1289 $3.98

June 1959

BEST OF THE MONTH

● World Pacific comes forth in its new Gil Evans album, New Bottle Old Wine with "one of the best jazz sessions of the year... arrangements are models of good taste and imagination, and the whole LP is a topnotch job... it should not be missed." (see below)

● Columbia hits a bull's-eye with The Hi-Lo's and All that Jazz. "This crack vocal group swings its way through a great selection of songs... fresh and novel singing that fits well with the modern jazz accompaniment." (see below)

● Capitol's latest Keely Smith disc, Swingin' Pretty, "is her most satisfying album yet... Keely is one of the very best pop singers to have emerged in several years. Capitol's engineers have done right by her in stereo." (see p. 83)

Musical Interest: Broad
Performance: Sparkling
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

With some really neat accompaniment by the Marty Paich Dek-tette, this crack vocal group swings its way through a great selection of songs and only occasionally gets too far out, in search of effect, to lose the listener. Most of the time, it's fresh and novel singing that fits well with the modern jazz accompaniment. The stereo LP is quite good in all respects, making it a better value than the mono.

R. J. G.

● MISS GLORIA LYNNE sings with accompaniment by Wild Bill Davis, Harry Edison and others. April In Paris; Squeeze Me; They Didn't Believe Me & 9 others. Everest SDBR-1022 $5.98; Mono—Everest LPBR-5022 $3.98

Musical Interest: Moderate
Performance: Uneven
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Adequate

Miss Lynne often is reminiscent of Carmen McRae, and when she stays within her range she is a pleasant, sometimes exciting, singer. However, on several numbers such as Bye Bye Blackbird and Stormy Monday, she is over her head, and above her range, and sounds strained and thin. She requires careful grooming for tasks such as these and Raymond Scott may have pushed her too far. The accompaniment is fine (swinging all the way) and the mono version is actually just as pleasing as the stereo.

R. J. G.

● FLOWER DRUM SONG—A jazz interpretation by the Mastersounds. Overture; Love Look Away; Grant Avenue & 5 others. World Pacific Stereo-1012 $5.98

Musical Interest: Limited
Performance: Somewhat dispirited
Recording: Generally good
Stereo Directionality: Good
Stereo Depth: Good

The trouble here is that the music is not really the most fascinating to come from the pens of the composers, to begin with, and the group obviously was not as interested in it as it has been in other scores. But the stereo sound is really quite good.

R. J. G.

● KISMET—A jazz interpretation by the Mastersounds. Overture; Bubblies, Bangles And Beads; Stranger In Paradise & 6 others. World Pacific Stereo-1010 $5.98

Musical Interest: Broad
Performance: Topnotch
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

This crack modern jazz group gives a series of thoughtful, intelligent and warm renditions of the melodic music from Kismet. Guitarist Wes Montgomery, added for the occasion, is a real asset, with a warm, vibrant tone and a firm melodic sense. This is one of the most pleasant jazz versions of musicals available and should reach a wide audience.

R. J. G.

● THE STORY OF THE BLUES sung and narrated by Della Reese. Good Morning Blues; Squeeze Me; Lover Man; Stormy Weather & 7 others. Jubilee SDLP 1095 $4.98
### STEREO DISC MISCELLANY

MORE NEW ITEMS RATED AT A GLANCE

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<td>SILK SATIN &amp; STRINGS—Radiant Velvet Orchestra, Caesar Giovanni cond.</td>
<td>★★★</td>
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<td>(vl: Vojtisek) Falling In Love; Holiday For Strings; Sleepy Lagoon &amp; 8 others.</td>
<td>Concert-Disc CS-36 $6.95</td>
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<td>MUSIC TAILORED TO YOUR TASTE—Everest Concert Orch., Derek Boulton cond.</td>
<td>★★★☆</td>
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<td>Compositions by Anthony Tombsulla.</td>
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<td>GERMAN UNIVERSITY SONGS—VOL. 3—Erich Kunz (vocalist) with Chorus and Orchestra of the Vienna State Opera, Anton Paulik cond.</td>
<td>★★★★</td>
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<td>Vanguard VRS-2020 $5.95</td>
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<td>TOMMY ALEXANDER PRESENTS HIS GOLDEN TROMBONES—Bob Manning (vocalist)</td>
<td>★★★☆</td>
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<td>JACKIE GLEASON PRESENTS THAT MOMENT</td>
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<td>The Sentimental Touch; The Song Is You; That's All &amp; 12 others.</td>
<td>Capitol SW 1147 $5.98</td>
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<td>THE END—Earl Grant with combo</td>
<td>★★★☆★</td>
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<td>Hello, Young Lovers; Valores; We Kiss In A Shadow; Come By Sunday &amp; 8 others.</td>
<td>Decca DL 78830 $5.98</td>
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<td>THE NEW SOUNDS OF ORRIN TUCKER—His Saxophone and Orchestra</td>
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<td>Penguin In Pakistan; Nearness Of You To Each His Own; Laura &amp; 8 others.</td>
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<td>COUNTRY CLUB DANCING—Landerman Brothers Society Orchestra</td>
<td>★★★☆☆</td>
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<tr>
<td>Just One Of Those Things; Fascination; Matilda and others.</td>
<td>Stars-O-Craft RCS-506 $5.98</td>
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<td>JET FLIGHT—Norrie Paramor and His Orchestra</td>
<td>★★★☆☆</td>
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<td>Holiday In London; Barcelona; Honolulu Honeymoon; Majorca &amp; 8 others.</td>
<td>Capitol ST 10190 $4.98</td>
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<td>AT SEPARATE TABLES—LuAnn Simms (vocalist) with Dave Terry and Orchestra</td>
<td>★★★☆★</td>
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<td>Separate Tables; No Love; No Naphit; I Wish I Knew &amp; 9 others.</td>
<td>Jubilee 7DLP 1092 $4.98</td>
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<td>DREAM—Orrin Tucker, His Saxophone and Sophisticated Strings</td>
<td>★★★☆☆</td>
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<td>Two Sleepy People; The Moon And I; Girl Of My Dreams; Dream &amp; 8 others.</td>
<td>Bel Canto SR 1013 $5.95</td>
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<td>WE COULD HAVE DANCED ALL NIGHT—Griff Williams and His Orchestra</td>
<td>★★★☆☆</td>
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<td>Let's Fly Away Midway; In Love In Vain; The Petite Waltz &amp; 5 others.</td>
<td>Mercury SR 60021 $5.95</td>
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<td>MARTY NAPOLEON AND HIS MUSIC</td>
<td>★★★☆☆</td>
<td>★★★☆</td>
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<td>You Made Me Love You; Apple Blossom Time; Girl Of My Dreams &amp; 5 others.</td>
<td>Stars-O-Craft RCS-504 $5.98</td>
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<td>EXOTIC DREAMS—Etheh Azama (vocalist) with orchestra</td>
<td>★★★☆☆</td>
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<td>Two Ladies In De Shade; Shady Lady Bird; Lazy Afternoon &amp; 9 others.</td>
<td>Liberty LST 7104 $4.98</td>
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<td>POLKA TIME—Dick Contino with band</td>
<td>★★★☆☆</td>
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<td>Clarinet Polka; Hand Clap Polka; Woodpecker Song; Hot Pretzels &amp; 8 others.</td>
<td>Mercury SR 60035 $5.95</td>
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<td>IN THE MOOD—Heinz Kreutzschmar and His Orchestra</td>
<td>★★★☆☆</td>
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<td>Colonel Bogey; Island In The Sun; In The Mood; Rifft &amp; 8 others.</td>
<td>Vox STVX 25930 $4.98</td>
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<td>PRIMITIVA—Martin Denny with orchestra</td>
<td>★★★☆☆</td>
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<td>Burma Train; M'Gomo Mambo Flamingo; Bangkok Cockfight &amp; 8 others.</td>
<td>Liberty LST 7023 $4.98</td>
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(Most items listed are also available on mono discs)

80
Musical Interest: Intriguing
Performance: Just slightly off
Recording: Good
Stereo Directionality: Generally OK
Stereo Depth: Shallow

This is a collection of classic blues plus a couple of new tunes strong together with commentary by Miss Reese and including some of the greatest blues of all time. She has a sturdy, earthy voice, but in the singing of the older blues she lacks conviction and the rhythmic feel is not right. The voice is almost completely on one channel, the big band arrangements are slick and professional (Sy Oliver's orchestra) and the performance by the musicians is topnotch. It just misses.  

R. J. G.

- MAI THEY'RE COMIN' DOWN THE STREET - RIVER BOAT FIVE DIXIELAND BAND—Ed Reed (clarinet); Gene Thomas (trombone); Jim Lunsford (drums); Louis Teuber (tuba, saxophone and trumpet); Ted Burnett (trumpet); Milt Finch (banjo); Keller Merck (piano). South Rampart Street Parade; Tiger Rag; Panama Street.-Mercury SR 60034 $5.95

Musical Interest: Very small
Performance: Spirited
Recording: Good
Stereo Directionality: Very good
Stereo Depth: Convincing

This is apparently Mercury's attempt to emulate Audio Fidelity's Dukes of Dixieland. The result is mostly carnival Dixieland that can probably attract large audiences because of its show-biz bravura but musically, it's of almost no value. The stereo recording is good with no empty spaces. Even stereo, however, can't make the plodding rhythm section swing or bring originality and individuality to the horn players. The monophonic version was reviewed in the April HiFi Review. N. H.

- DEEDS, NOT WORDS featuring the MAX ROACH QUARTET - You Stepped Out Of A Dream; It's You Or No One; Conversation & 4 others. Riverside RLP 1122 $5.95

Musical Interest: Modern jazz
Performance: Good
Recording: Generally good
Stereo Directionality: Weak
Stereo Depth: Shallow

This is the best sound this particular group has achieved on record and the drums do not dominate except where they do so by design. Booker Little on trumpet is less of a speed freak here and more of a real soloist. The stereo setup has almost nothing on the left channel but the bass, which gives a weird effect, but otherwise the sound is fine. Roach, one of the most musical drummers in jazz, has several fine solos and a featured number. R. J. G.

- SHADES OF NIGHT featuring JACK TEAGARDEN. Autumn Leaves; Alone Together; Junk Man; Cabin In The Sky & 6 others. Capitol ST 1143 $5.98

Musical Interest: Broad
Performance: Flawless
Recording: Excellent
Stereo Directionality: Sharp
Stereo Depth: Adequate

Teagarden's trombone has seldom had such luxurious accompaniment as here, with strings and rhythm. However, despite his superlative ability as a soloist (especially noteworthy on 'Tears'), the music generally is bland and the isolation of the trombone on the right and the rhythm on the left gives an odd effect. R. J. G.

POPS

- PREMIERE PERFORMANCE—GEORGE BYRON (Jerome Kern songs) with Orchestra, André Previn cond. The Siren's Song; Two Hearts Together; The Touch Of Your Hand & 9 others. Atlantic SD 1293 $4.98

Musical Interest: A Kornucopia
Performance: Sensitive
Recording: Realistic
Stereo Directionality: Satisfactory
Stereo Depth: OK, when needed

The title of this attractive collection of familiar and unfamiliar Jerome Kern melodies refers to the inclusion of three that have never been performed or published before. Equipped with new and suitable lyrics by Dorothy Fields, the songs are Nice To Be Near, April Fool Me, and Introduce Me and they all turn out to be rather typical Kern numbers of decided melodic charm. George Byron's approach may be slightly rectangular, but he does have a fine appreciation and understanding of his material, and André Previn's arrangements, particularly in the smaller groups, is first rate. The stereo is handled with taste, although it is not unnecessary. S. G.

- FINGERS AND THE FLAPPER featuring Joe "Fingers" Carr. Crazy Rhythm: Charleston; Indiana; Baby Face & 8 others.
SIEGFRIED, DON AND DEATH

A hi-Philharmonic spectacular! Here is Wagner in the gently intimate mood of his "Siegfried Idyll." And here is Strauss, as Neville Cardus has described him, "throwing masses of tone about him like a lord of creation." This new album is an orchestral feast and a splendid example of the interpretive powers of Dr. Bruno Walter.

RICHARD STRAUSS: Don Juan; Death and Transfiguration • WAGNER: Siegfried Idyll—Bruno Walter conducting the New York Philharmonic

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Capitol ST 1151 $5.98

Musical Interest: Nostalgic
Performance: Competent
Recording: Excellent
Stereo Directionality: Nil
Stereo Depth: Nil

Siegfried does little for this except to have the sound come out of two speakers. Mr. Carr plays barrellhouse, honky-tonk piano versions of a lot of old chestnuts such as "Toot Toot Tootsie" in a style that fits admirably with stripped blazers, straw hats and lemonade on a Sunday afternoon. It is useful music for parties, at that.

R. J. G.

• LUCKY PIERRE—PIERRE DERIVES with Roger Burdin and his Orchestra. Tropicana Pigalle: Julie la Rousse; Bambino & 13 others. MONITOR MPS 6001 $4.98

Musical Interest: Parisian poppourri
Performance: Chanteur de charme
Recording: A bit sharp
Stereo Directionality: Too much
Stereo Depth: Enough

Pierre is not completely lucky—of the sixteen songs heard on this release, he is featured on just nine, with the orchestra going it alone on the other seven. Derives' warm, nasal tones very the melodies gently as they should, though stereo has confused him strictly to the left speaker.

S. C.

• LARRY ELGAR AND HIS ORCHESTRA—Once In Love With Amy; Midnight Sun; That Old Feeling; Hearstach 8 & others. RCA Victor LSP 1961 $5.98

Musical Interest: Limited to dancers
Performance: Adequate
Recording: Good
Stereo Directionality: Uneven
Stereo Depth: OK

This is good dance music, a carbon copy of the other Elgart who records for Columbia. Brass and saxes are sharply separated, with the rhythm in the middle except on a couple of numbers. Maximum stereo effect is achieved in the ensemble passages. There are few solos by individual musicians, everything is in a medium, moderate tempo and all the selections are quite short.

R. J. G.

• PALM SPRINGS SUITE composed and conducted by Jack Fascinato. Desert Dawn; Palm Canyon Drive; San Jacinto Sunset; Desert Stars & 8 others. Capitol ST 1157 $5.98

Musical Interest: Limited
Performance: Slick
Recording: Excellent
Stereo Directionality: Adequate
Stereo Depth: Good

This is a curious LP; one wonders why it was done. It is like movie music to a story about Palm Springs, and just about as unusual. It's full of cute, frothy little tricks without any distinction. The sound is most good and the stereo separation is well done, but the music itself is trivial.

R. J. G.

• MARCHING ALONG—Eastman Wind Ensemble; Frederick Emmett cond. Trolle-Thu- dren: Lights Out; On The Mall & 9 others. Mercury SR 90105 $5.95

Musical Interest: Mostly workhorse
Performance: Impressive
Recording: Impressive
Stereo Directionality: Just right
Stereo Depth: Splendid

Hi-Fi Review
The mono version of this set was released about a year ago, and while I have not heard it for comparison, I greatly doubt that the stereo performance could be better. What could be bettered, however, is the repertoire. Sousa is represented by six numbers all of which have been boomed and isolated at its so often that it would be a most welcome change to hear some of the other fifty-odd marches that he wrote.

S. G.

- **STereo Concert—The Kingston Trio.** Three Jolly Coachmen: Tom Dooley; Raspberries, Strawberries & 7 others. Capitol ST 1193 $4.98
  
  Musical Interest: Good fun Performance: Delightful Recording: Excellent Stereo Directionality: Good Stereo Depth: Very good

  The Kingston Trio's first stereo album is a recording of a live concert at El Paso, Texas. All but one number have been included in their two previous albums, but particularly passionate admirers of this diverting unit may want this one anyway. For those who don't have the first two sets, this is an enjoyable introduction to the group, all the more so because of the heightened presence and increased depth made possible by stereo. The Trio has a wide range of folk material. They are not serious interpreters of folk songs but treat their material as largely light-hearted entertainment. More showmen than dedicated folk singers, they are not pompous and are often quite witty.

  N. H.

- **The Seasons of Love** featuring Gordon MacRae. Indian Summer; I'll Remember April; Autumn Leaves; September Song & 7 others. Capitol ST 1146 $5.98
  
  Musical Interest: Pleasant ballads Performance: Spotty Recording: Excellent Stereo Directionality: Adequate Stereo Depth: Adequate

  This is pleasant, bland and indistinguished singing that is pretty and has the blessing of thoughtful accompaniment (Van Alexander conducting). The songs are quite good and the overall effect is somewhat romantic. Voice is almost isolated on the right, with the accompaniment split.

  R. J. G.

- **Sleep Warm** featuring Dean Martin with orchestra conducted by Frank Sinatra. Dreams; Hit The Road To Dreamland; All I Do Is Dream Of You; Goodnight, My Love & 8 others. Capitol ST 1150 $5.98
  
  Musical Interest: Pleasant pops Performance: Relaxed Recording: Good Stereo Directionality: Good Stereo Depth: Good

  Although my favorite singer is on this LP, he is only the conductor and as a conductor, he has only one rival: Jackie Gleason. The music sounds like the Gleason schmaltz and it fits admirably with the tortoni sweetness of the Martin voice, as he wanders aimlessly through these good songs.

  R. J. G.

- **The Magic Touch of Buck Ram and His Orchestra.** Only You; Twilight Time; The Great Pretender & 9 others. Mercury MG 20292 $3.98
  
  Musical Interest: Mood music Performance: Professional Recording: First-rate Stereo Directionality: Very good Stereo Depth: Tasteful

  Despite the fervent notes (by Duck Ram's publicity agent) and the carefully detailed guide to the Paris studio in which this was recorded, this is just another mood music album. It is, however, very well-recorded and the stereo version is one of the best engineered mood music sets yet. The sound is very live and intelligently balanced.

  Buck Ram, who wrote all the songs, is a music biz veteran who manages The Platters, runs publishing firms, etc. The treatment—by a string-heavy orchestra of 60—is lush, pleasant and good for slow dancing. The songs have little musical substance.

  N. H.

- **Swingin' Pretty—Keely Smith (vocals) with Nelson Riddle and His Orchestra.** It's Magic; The Man I Love; Someone To Watch Over Me & 9 others. Capitol ST 1145 $4.98
  
  Musical Interest: Keely's best Performance: How pops should be sung Recording: Excellent Stereo Directionality: Superior Stereo Depth: Fine

  This is Keely Smith's most satisfying album yet. Nelson Riddle's arrangements provide just the kind of springy, swinging backgrounds she needs. The scoring is also assertive enough to complement her own strength without overpowering her. Keely has a naturally appealing, unmimicked vocal quality. Her phrasing is intelligent and musical, and she has a sure bent. Keely is one of the very best pop singers to have emerged in several years. Capitol's engineers have done right well by her in stereo. It's convincing and tasteful.

  N. H.

- **Sea Chanties—Roger Wagner Chorale.** Ero Canal; Rio Grande; Lowlands & 12 others. Capitol SP 8482 $5.98
  
  Musical Interest: Aye aye Performance: Sufficienly robust Recording: Slight surface noise Stereo Directionality: All around Stereo Depth: Good enough

  It is always thrilling to hear a male chorus yo-ho-ho-ing its way through a reft of sea chanties, and this new release is surely one of the best. With Earl Wrightson's well-ripened baritone leading many of the numbers, the lively and tender songs of the sea gain much from the surrounding effects of stereo.

  S. G.

- **Around The World In 80 Days** (Victor Young-Harold Adamson). Jack Saunders Orchestra and Chorus, Franz Alters cond. Everest SDBR 1020 $5.98; Mono—Everest LPBR 4001 $4.98
  
  Musical Interest: Negligible Performance: Worthless of better fare Recording: DiTto Stereo Directionality: Most effective Stereo Depth: Just right

  It seems that as part of all the hoopla attending the numerous screenings of the film Around The World In 80 Days, a rather unorthodox ballet was to have been offered

  S. G.

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deputing the story in dance with special
lyrics written for the musical themes. For
one reason or another it was never put on,
and Everett has done the next best thing
by presenting an aural version.

There is certainly no doubt that this com-
pany knows how to use stereo to achieve
the ultimate theatrical effectiveness. Solos
and choruses are dramatically deployed at
the extremities and in between, with a not-
ably exciting sequence occurring when Fugi-
and Pasepartout dash madly from left to
right to catch a moving train. Unfortunat-
ely, however, it is the work itself that is
lacking in any real distinction. The popular
main theme (actually a rewrite of a pre-
vious Victor Young song called "A Miss
You" Kiss) is rather ordinary, and the other
music is largely a pastiche of national
melodies corresponding to the various coun-
tries visited. Mr. Adelson's lyrics are of
no help. Apparently given little idea of
what this was all about, he has merely con-
tributed a collection of trite verses with
almost all of them singing the praises of
each locale as being the ideal spot for love.
Anyway, the production is fine, and I do
wish Everett would try again with some-
thing more worthy of their efforts. S.G.

- HOLLYWOOD SONG BOOK—NEAL
HEFTI and His Orchestra. The Continental:
The Way You Look Tonight. White Christ-
mas: Buttons and Bows; All The Way 19
others. Coral TXC 2 12" $8.98; Mono—
Coral CX 2 12" $7.98

Musical Interest: For idol worshippers
Performance: Frequently imaginative
Recording: Grade-A release
Stereo Directionality: Wide screen
Stereo Depth: 3-D

Almost as a tacit admission of the lack
of competition in the field, singles are now
awarded to a complete words-and-music
score for a musical film, but rather to the
"best song"—whether it be from a musical,
a drama, or merely warbled over the credits.
This two-record album contains all the
Academy Award winners from The Con-
tinental in 1934 to All The Way in 1957, and,
as might be expected, there are quite a
number of great songs along with some
pretty dreary choices. Many of the melo-
dios were muted to superior lyrics, but
Hefti has restricted his program only to
instrumentals even when he uses a vocal
chorus, but he does manage to breathe new
life into many of the pieces. For the most
part, he relies on polite jam sessions (The
Last Time I Saw Paris gets this rather un-
characteristic treatment), the interplay be-
 tween piano and strings, and some novel
instrumental effects. However, the breath-
ing is a bit hard coming into the stretch,
most noticeably with the dull dance tempe
coupling of Three Coins In The Fountain and
Love Is a Many-Splendred Thing.
Stereo is unequaled technically, with the
piano prominent on the left and the strings
on the right, with reeds and bass usually
heard from the left or from the center.
Incidentally, this collection is a restora-
tion of the belief that in order to win an
Oscar a writer's name must be Sammy; it
may also be Ray or Jay, though it helps if
his last name is either Livingston or Evans.
S.G.

In March of 1956 when we recorded "My
Fair Lady" with its original Broadway cast
(the album was subsequently purchased by
two-and-a-half million people), stereo was
yet to come. It's here now and with it the
stereo version of that magnificent show.
What about the original cast? Fortunately
for all of us, the performers who nightly
stood New York audiences on their ears
have been doing the same thing to Londoners
since last April. So, a couple of months ago
Goddard Lieberson, Columbia Records
President and producer of the original album,
and a crew of technicians found themselves
in Walthamstow Town Hall, just outside of
London, recording Rex Harrison, Julie
Andrews, Stanley Holloway and the whole
wonderful cast in Guaranteed Stereo-Fidelity.
The result must be heard to be believed!
You'll understand what we're so excited
about when you hear "The Rain in Spain"
with Rex Harrison saying "I think she's got
it!" from one speaker and Julie Andrews
singing the tongue twister from the other.
It'll stand you on your ear. Incidentally a
double-page stereo catalog it is included
with each album.

MY FAIR LADY—Original Cast Album
DE 1956

REX HARRISON
JULIE ANDREWS
MY FAIR LADY

book and lyrics by Alan Jay Lerner
music by Frederick Loewe
production staged by Moss Hart

in a new adaptation of the book and lyrics
with scenery and costumes by Oliver Smith
and music conducting by George Evans

REVIEW

and Stanley Holloway,
Julie Andrews, Rex Harrison and the whole
wonderful cast in Guaranteed Stereo-
Fidelity.

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Reviewed by
RALPH J. GLEASON
STANLEY GREEN
NAT HENTOFF

JAZZ

• THE JAZZ STORY as told by STEVE ALLEN (created by Leonard Feather and Steve Allen). Snag It; Rockin' in Rhythm; Swingin' On The Famous Door; Rockin' Chair; Jumpin' At The Woodside; Riverside Blues & 37 others. Coral 3-LP PJE-100 $11.98

Musical Interest: Could be much better Performance: Mixed Recording: Good 78s transfers

This three-volume attempt to survey "many of the highlights of jazz development" is not without its attractions. First of all, there's simply not enough good music on the six sides. There is some—by Armstrong, Hodges, Tatum, Eldridge, Basie, Turner, etc.—but far too much is mediocre. Admittedly Allen and Feather were limited to what Decca and Coral own, but much superior choices could have been made. Furthermore, the practice of giving excerpts at times in place of full performances is inexcusable.

A good deal of disc space is wasted on Steve Allen's commentary, which could better have been printed in booklet form. Besides it is not always accurate. The last side, which purports to give a sampling of present-day jazz, is absurd. The new collector would be wiser investing in the Riverside History of Classic Jazz (SDP-11, also available singly) and Folkways eleven-volume history (1901-2911).

• SATCHMO AND ME—Lil Armstrong's own account of the fabulous Chicago jazz era of Louis Armstrong, Jelly Roll Morton, King Oliver. Riverside RLP 12-120 $4.98

Musical Interest: Documentary Performance: Convincing Recording: Good

This is a forthright, frank and articulate story of the early days in music of the former wife of Louis Armstrong, herself a jazz figure of no small importance. She tells of her experiences before meeting Armstrong, her encounter with Jelly Roll Morton, and makes a fair claim to being responsible for Armstrong's early emergence as a leader on his own. At least, she certainly encouraged him, once Oliver convinced her Armstrong was the better musician of the two. The narrator gets a bit stuffy and pedantic in spots, but mercifully keeps his narration to a minimum. R. J. G.

• NEWPORT 1958—THE DAVE BRUBECK QUARTET—Dave Brubeck (piano); Paul Desmond (alto saxophone); Joe Morellio (drums); Joe Benjamin (bass). Things Ain't What They Used To Be; Jump For Joy; Perdido: Dance No. 3—Liberian Suite; The Duke; Flamenco; C-Jam Blues. Columbia CL 1249 $3.98

Musical Interest: Mainly Desmond Performance: Heavy-laden Recording: Good under circumstances

Recorded at the Newport Festival as part of the tribute to Duke Ellington night, the performance consists of songs written by or identified with Ellington. The leader is characteristically unswinging, and his heavy, unr eless beat tends to make the whole unit earthbound. A valuable counterpoise, however, is alto saxophonist Desmond, who does swing and who, in his own solos, manages sometimes to project the illusion that the group as a whole is swinging.

There is solid if not especially brilliant bass playing by Joe Benjamin and consistently accurate time-keeping by Joe Morellio who is besides a drummer of wit and musical imagination. His drum solo in the final number is nonetheless too long, and he would, in any case, be more in context in a group whose leader was less like granitic rhythmically.

Except for Desmond's allusion to Johnny Hodges in Things Ain't What They Used to Be, the profile of Brubeck's The Duke, and a few fragments elsewhere, this "tribute" to Ellington is more in intent than in practice. This is Brubeck, pounding, as usual, all songs into his own style, a situation that wouldn't be disturbing if that style hadn't become so calcified. There is, however, some good on good Desmond on the album. The notes by Columbia executive Irving Townsend begin to compare Brubeck musically as close to the same level as Duke Ellington, an act of baseless presumption which can be written off, I suppose, as advertising prose rather than as a serious criticism.

N. H.

• DOROTHY DONEGAN LIVE! featuring Dorothy Donegan on piano with bass and drum accompaniment. After You're Gone; How High The Moon; It Had To Be You; Lullaby Of The Leaves & 8 others. Capitol T 1055 $3.98

Musical Interest: Swing piano Performance: Live, Vibrant Recording: Excellent

This is the sort of thing Miss Donegan has made familiar to network listeners; swing piano with rhythm accompaniment in the styles of Teddy Wilson, Erroll Garner and others, playing standards and jazz tunes with elan, flash and lots of rhythm. The album was recorded during performances at The Embers in New York.

R. J. G.

• ERROLL GARNER ENCORES IN Hi Fi. Moonglow; Robbins' Nest; Creole Demanthe & 6 others. Columbia CL 1141 $3.98

Musical Interest: Exceptional Performance: Sparkling Recording: Brilliant

Although these tracks have all been previously available on 10 inch LPs, this is a

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• RCA Victor's disc of early Elvis Presley hits, For LP Fans Only, is a revelation . . . "Those who automatically condemn Presley as a wriggling noisemaker should listen to the honestly expressive singing of some of these older performances." (see p. 89)

• Columbia has given us in John Gielgud's Shakespeare readings, Ages of Man, "one of the major recording events of the season . . . some of the greatest poetic passages written in the English language . . . interpreted by a master." (see p. 90)
### Entertainment Music Miscellany

**MORE NEW ITEMS RATED AT A GLANCE**

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<th>Recorded Sound</th>
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<tr>
<td>BANJO—GREATEST OF THEM ALL—Perry Bechtel</td>
<td><strong>★★★★</strong></td>
<td><strong>★★★★</strong></td>
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<tr>
<td>Donkey Serenade, Now Is The Hour, plus Gypsy Medley, Dixie Medley, etc.</td>
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<td>THE &quot;GO&quot; SOUND—Kirby Stone Four with Jimmy Carroll Orchestra</td>
<td><strong>★★★★</strong></td>
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<td>Don't Cry Joe, Coffee Time, Spatin', You're My Thrill &amp; 8 others.</td>
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<td>HI-FI FIDDLER'S DELIGHT—Helmut Zacharias &amp; Orchestra</td>
<td><strong>★★★★</strong></td>
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<td>Around The World, Fascination, Tommy, Colonial Bagy March &amp; 10 others.</td>
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<td>HYPONOTIQUE—Martin Denny</td>
<td><strong>★★★★</strong></td>
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<td>We Kiss In A Shadow, Voodoo Dreams, Japanese Sandman &amp; 8 others.</td>
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<td>STRINGS IN HI-FI—Pierre Challet Orchestra</td>
<td><strong>★★★★</strong></td>
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<td>Holiday For Strings, Can-Can, Claire de Lane, Stardust &amp; 8 others.</td>
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<td>DANCE ALONG WITH LARRY CLINTON—&amp; Orchestra</td>
<td><strong>★★★★</strong></td>
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<td>Valore, Tom Dooley, Non Dimentican, Dimbomby &amp; 8 others.</td>
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<td>DANCING IN THE DARK—Carmen Cavallaro &amp; Orchestra</td>
<td><strong>★★★★</strong></td>
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<td>September Song, Cocktails For Two, Lover, Ill Had You &amp; 8 others.</td>
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<td>ESCAPE TO THE MAGIC MEDITERRANEAN—John Scott Trotter</td>
<td><strong>★★★★</strong></td>
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<td>Three Coins In The Fountain, Corazon, Arribadex Roma, Maiolou &amp; 8 others.</td>
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<td>THE KEYS AND I—Eddie Heywood (Piano) &amp; Joe Reisman Orchestra</td>
<td><strong>★★★★</strong></td>
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<td>Witchcraft, All The Way, St. Louis Blues, Rendezvous &amp; 8 others.</td>
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<td>LOVERS' LU'AU—Les Paul &amp; Mary Ford</td>
<td><strong>★★★★</strong></td>
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<td>Blue Hawaii, Sweet Lullani, Song Of The Islands &amp; 9 others. Columbia DL 8813</td>
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<td>LURE OF TAHITI—Teroreva and his Tahitians</td>
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<td>Madely of 15 tunes incident to Tahiti native culture. ABC-Paramount ABC-271</td>
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<td>LAWRENCE WELK featuring THE LENNON SISTERS</td>
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<td>Allegheny Moon, Tonight You Belong To Me, Toy Tiger, He &amp; 8 others. Coral CRL 57262</td>
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<td>ARGENTINE TANGOS—Jo Basile, Accordion &amp; Orchestra</td>
<td><strong>★★★★</strong></td>
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<td>Jalousie, Adias Pampa Mia, La Capurita, Adias Muchachos &amp; 8 others. Audio Fidelity AFLP 1869</td>
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<td>BAVARIAN NIGHTS</td>
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<td>Valore, Domenica e sempre Domenica, Una Notte a Malaga &amp; 10 others. Vox 25850</td>
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<td>BLUE HAWAIIAN MOONLIGHT—Alfred Apoka Sings with Accompaniment</td>
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<td>To You Sweetheart, Aloha, little Brown Girl, Song Of The Islands &amp; 9 others.</td>
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<td>MY KEEPSAFE ALBUM—&quot;Red&quot; Foley</td>
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<td><strong>★★★★</strong></td>
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<td>Old Doc Brown, The Mother Watch, 'Ceping Old Shorty &amp; 8 others.</td>
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<td>TWO BEERS AND EVERYBODY SINGS—On Location with the Strugglers</td>
<td><strong>★★★★</strong></td>
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<td>Ain't She Sweet, Side By Side, If You Know Susie, You Are My Sunshine &amp; 12 others. Warner Bros. W 1227</td>
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valuable collection of some of the best performances in recent years by one of the few contemporary musicians who has real stature. Carver is legitimately a performer in the first ranks of jazz; a stylist whose ideas and sound have earned him the lustrous of countless imitations and the consistency of whose performances is the wonder of jazz. He may be the last of the great solo pianists; he is certainly one of the best of all time and his performance on How High the Moon and Robbins' Nest alone would make him immortal in jazz. R. J. G.

**THE OTHER SIDE OF BENNY GOLSON**

Benny Golson (tenor saxophone); Curtis Fuller (trombone); Barry Harris (piano); Jymie Merritt (bass); Philly Joe Jones (drums). Jurna Blues; Tin Wingy Blues; Two Tune Up: Asiatic Raos; Wonderful! Wonderful! The Surrey With The Fringe On Top; Blues For Philly Joe; Namely You; Blue Note 4001. $4.98

Musical Interest: Considerable

Performance: Valuable

Recording: Ancient

A mostly fascinating collection of rare Jelly Roll Morton sides made between 1923 and 1926. The first side titles were previously released on a 10-inch Riverside; the others have not previously been on LP. The majority are small band sides. There are also two solo piano performances and two with clarinetist Volly de Faut. As the notes point out, the recording is far from high fidelity, but the surface noise and limited range will hardly be a deterrent to the serious jazz collector. There's little here equal to the talking drum sections for Victor that followed, but it's absorbing none-the-less to follow this part of Jelly Roll's development. N. H.

**THE MAGIC TOUCH OF BUCK RAM**

(see p. 83)

**NEW'S TIME—SONNY ROLLINS**

Sonny Rollins (tenor saxophone); Wynton Kelly (piano); Doug Watkins (drums). Four Brothers; One In A Million; Do You Love Me; Don't Get Bla Done; Quick Silver; It's The Same Old Tango; Blue Bayou; 4001. $4.98

Musical Interest: Refreshing

Performance: Rollins keeps searching

Recording: Very good

One of the more consistent Rollins albums in recent months, this one underlines the influential tenor saxophonist's extraordinary hot playing. The fire with which the man swings, together with the wholly jazz nature of his timbre and phrasing point up the smooth and deep influence in the jazz language. He is well accompanied by the steady Doug Watkins; the brightly inventive Wynn Kelly, contributing some of his best recent recorded work here; and Philly Joe Jones, a drummer with as quick a musical mind as Rollins'.

There's a challenging variety of material, including more examples of Rollins' penchant for the unexpected (for jazz) pop tunes such as Wonderful! Wonderful! Whatever he does handle is transformed into jazz and becomes renewed in surprising ways. A basic point about Sonny—beneath his various exploratory concerns with rhythm and thematic improvisation—is that he communicates direct, intense emotion, as the best of jazz players have from the beginning. N. E.

**ONE NEVER KNOWS, DO ONE?**

Ray Conniff and His Orchestra and Chorus—Oklahoma; Hello, Young Lovers; Bali Hai & 10 others. Columbia CL1252. $3.98

Musical Interest: Broadway's best

Performance: Charming

Recording: Pre-Hi-Fi

The music of Fate Waller, rollicking and loaded to the brim with effervescent good cheer, is a sturdy survival of the pre-Hi-Fi recording era and this LP (with its companion volume, RCA Camden 478) shows off an excellent cross section. Waller developed the full piano sound in swing style to its utmost, combined with a gift for entertaining with the ability to swing almost anything that could be played on the piano. His voice is an aural parallel to the mugging shown in the numerous pictures of him. It carries a lyg digs at society (and the more banal the lyrics, the better suited it was for this) and to his fellow musicians. Jazz always communicates directly and Waller's spirit came through stronger than most. Any collection of his music deserves to be on every jazz shelf, for to miss him is to miss one of the best things jazz has to offer. R. J. G.

**THEMES FOR AFRICAN DRUMS**

Guy Warren (various drums); James Hawthorne Boy, Robert Whitman, Peter Whitman (drums); Lawrence Brown (trombone); and on one, James Styles (bass) and Earl Griffin (vibes). RCA Victor LPM 1864. $3.98

Musical Interest: High and rare

Performance: Excellent

Recording: Very good

Guy Warren is a drummer from Ghana who is much interested in modern jazz. He spent some time in America, working in various jazz and quasi-jazz groups, including one of his own that finally reflected his desire to blend African and jazz idioms. This record, a stimulating polyrhythmic, multi-colored essay, illustrates several of his musical beliefs. Although the music is primarily West African in conception, he does utilize jazz rhythms frequently and occasionally jazzy melodies as well. He chants; plays bongo and African drums, including the talking drum on which he can play a clear melodic line, and bamboo flutes. His associates were apparently well trained according to his concepts. Lawrence Brown's trombone is used sparingly and mainly to provide a thread of color rather than as a "blowing" instrument. Several of Warren's melodic themes are attractive. A unique and sometimes very moving album. N. H.

**ON THE ROAD JAZZ**

Bix Beiderbecke, Wingy Manone, Muggsy Spanier. Devonport Blues; Tin Roof Blues; For Paper Stomp; That'll Be The Day 12-127. $4.98

Musical Interest: Historic

Performance: Good for its time

Recording: Painful

This is a collection of work by some of the first men to emulate the pioneer New Orleans musicians and it is interesting to note the lasting authenticity of both Wingy Manone and Muggsy Spanier. They heard the sound of jazz from the original sources and got it frighteningly close to it. Beiderbecke, on the other hand, while more interesting harmonically than either of the others, was basically less gifted with the eloquent cry of jazz, bright though his improvisations may be. A strictly historical LP, this, but well worth having. R. J. G.

**POPS**

Ray Conniff has made quite a thing of interpreting standard tunes in a steady, al-
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most monotonous shuffle rhythm, abetted by a wordless vocal chorus employed in the manner of another instrumental section. Here he goes after some of the songs from Oklahoma!, The King and I, My Fair Lady and South Pacific and does an excellent job in stripping them of the individuality and attractiveness they normally possess. S. G.

- LOVE IS A SEASON—EYDIE GORME—with Orchestra. Don Costa cond. April Showers; September Song; Ten Autumn & 9 others. ABC Paramount ARC-273 $3.98

Musical Interest: High average Performance: Consistently good Recording: Fair

Eydie Gorme is always a dependable performer, and in this collection she has chosen an appealing group of songs dealing mostly with the effects of the solstice and the equinox upon the heart. Along with the almost inevitable items usually heard in this sort of thing are two fine Bert Howard pieces, the title song and On the First Warm Day, and a poetic, haunting plaint by Don Hunt called When the Wind Was Green.

- WHY FIGHT THE FEELING?—ROY HAMILTON (vocal) with Music Arranged and Conducted by Neal Hefti. I Could Write a Book; Let's Do It; Love Me & 9 others. Epic LN 3546 $3.98

Musical Interest: One of his best Performance: Improving Recording: Very good

Roy Hamilton has matured markedly since his return to singing after an illness. His previous tendency was to be overstylized to the point of interpolating obvious gimmicks like a hugely wobbling vibrato into nearly all his interpretations. Accordingly, his phrasing often came close to caricature. He is striving much less now, and on several numbers, is notably relaxed. Hamilton still has a strong voice, projects much emotion, and could become one of the better pop singers.

- REUNION IN RHYTHM—FRANKIE LAINE (vocals) with Orchestra Conducted by Michel Legrand. I Forgot The Time; Blue Moon; Marie & 9 others. Columbia CL 1277 $3.98

Musical Interest: Fleshy Performance: Lame not wholly at ease Recording: Fine

It is true that Michel Legrand's backgrounds for Frankie Laine in their second collaboration are more stimulating than the arrangements that are machine-made for most pop singers. There is also the liability—Legrand characteristically uses too many devices; and at medium and up tempos, both Legrand's orchestra and Laine sound rather strained. Except for a few ballad passages, this album is neither relaxed nor spontaneously buoyant. But then the huffing and puffing Laine rarely is one or the other. Legrand, this listener is becoming more and more convinced, has turned himself into a slick craftsman rather than a really creative writer. The whole effort reflects calculated showmanship, but little organic invention.

- FOR LP FANS ONLY—ELVIS PRESLEY (vocals). Poor Boy; It Was The One; You're June 1959

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KEN GRiffin at the Organ
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A Heartbreaker & 7 others. RCA Victor LPM 1990 $3.98

Musical Interest: Mostly invigorating Performance: Some vintage Presley Recording: Satisfactory

These are early Presley recordings that have not been available on LP up to now. Presley has acknowledged as his main influences two Negro blues singers, Big Boy Crudup (country blues in his origins) and Joe Turner (city blues). In Presley’s earlier records, there was sometimes a raw, urgent and quite effective amalgam of Negro and white southern blues and other folk-based strains.

With one exception—a ballad ballad, I Was The One—all of the eight sides here that were recorded from December, 1955 to February, 1956, have at least a few arresting passages. Among the best are his versions of Crudup’s My Baby Left Me and That’s All Right; Lennart Miss Claudy; and Mystery Train. There are two songs from September, 1956—Playing for Keeps and Poor Boy. By then, as his popularity had mounted, the sentimentality and exaggeration of his earlier phrasing that had previously been subordinated to more earthy influences had become dominant. His backgrounds had also become slicker. But those who automatically condemn Presley as a wriggling noisemaker should listen to the honesty expressed, singing of some of these older performances.

H. N.

MISCELLANEOUS

• AGES OF MAN (Shakespeare). Sir John Gielgud. Columbia CL 5390 $4.98

Interest: Unquestionable Performance: Remarkable Recording: Fine, except for slight echoes

Sir John Gielgud’s readings from Shakespeare called Ages of Man was surely one of the major theatrical events of the season, and now in abridged form it becomes one of the major recording events of the season. As he uses little more than his voice in his stage performance, his ability to express the emotions of a multitude of Shakespearean characters comes through beautifully on the record, aided by his own very brief introductory remarks.

The recital conforms roughly to three of the seven ages of man as enumerated by Jacques in As You Like It, though I should not advise paying too strict attention to what should or should not be placed under the headings of Youth, Manhood, or Old Age. It is enough merely to enjoy some of the greatest poetic passages written in the English language and to hear them interpreted by a master. Complete text is enclosed in the jacket.

S. G.

AROUND THE WORLD IN 80 DAYS (see p. 82)

HOLLYWOOD SONG BOOK—HEFTI (see p. 84)

• THE SICK HUMOR OF LENNY BRUCE

Lenny Bruce [comedian] and Michel, M.G.A. Religion, Inc. & other routines. Fantasy 7003 $4.98

Interest: Like sardonic jazz Performance: The whole. Recording: O.K. for location

In the past couple of years, a new, biting, and very intelligent species of night club comedian has arrived in Mort Sahl, Shelly Berman, and Mike Nichols and Elaine May. Compared to Lenny Bruce, however, the previously cited non-conformists seem like arch conservatives. Whereas Sahl, Berman and Nichols-May criticize our society, Bruce comes close to annihilating sections of it. He is afraid of no subject nor of offending any group. Witness his slashing, largely hilarious Religious, Inc.

Through a whole album, however, it becomes clear that Mr. Bruce could use a good editor. He was more effective on his few appearances in Fantasy’s Interviews of Our Times (7001) when he didn’t have to carry the whole set. In all his routines here, tightening would have been advisable. Bruce works in several voices, but the only time on this album when he actually sounds like different people is Religious, Inc. Despite its uneveness, the album is recommended to anyone who doesn’t vote straight tickets. It was apparently recorded before a live audience.

N. H.

HiFi REVIEW
HiFi Review JUNE 1959

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JUNE 1959

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Worried About Speaker Phasing?

- In many of our feature articles on stereo equipment, and particularly in the "Flipside" editorials, the deceptively prominent problem of correct speaker phasing has been discussed. If stereo speakers are not properly phased, there is usually a loss of bass plus an annoying tendency for the system to continuously sound "unbalanced."

The day before this was written, I had the opportunity to check stereo speaker phasing with the simplest and most foolproof method I have yet encountered. It was unnecessary to disconnect and reconnect the speaker leads, and I did not have to wrestle one speaker across the floor to face the other; nor was it necessary to rely on guesswork as to whether the bass notes were as loud as they should be. This simplified method was a small part of a brand new stereo test record being offered to audiophiles for only $1.00.

As many readers are aware, HiFi REVIEW is but one of three monthly magazines published by Ziff-Davis in the electronics field. Our sister publications are ELECTRONICS WORLD (recently RADIO & TV NEWS) and POPULAR ELECTRONICS. The editors of ELECTRONICS WORLD were long concerned with the rash of stereo test records that necessitated either expensive test equipment or an engineering background. They have come up with what I personally consider the best test record for aural checking of a stereo system. This includes not only the speaker phasing idea mentioned above, but speaker balancing, turntable rumble, channel-to-channel separation and channel identification.

If the record is played at a moderately high volume level, the listener may also use the RIAA equalization test tones to balance either a stereo or a mono system from 40 to 15,000 cycles. (A voltmeter can be used to obtain a more accurate reading, or the May issue of ELECTRONICS WORLD suggests several alternative methods using flashlight batteries and flashlight bulbs.) The RIAA equalization test is especially useful when you suspect that the amplifier is not truly "flat." In other words, with the record compensation switched in the RIAA position and the tone controls nominal—but mechanically—flat, the low or high end response is either too great or too little. Because this information is cut into the record on a lateral groove basis, this test can be used monophonically as well as stereophonically.

The speaker phasing test consists of consecutive 100 cycle test tones. The first test tone should be louder—aurally—than the second. It is cut into the record on a lateral groove basis. The second 100 cycle test tone, produced by opposite phase signals, produces a vertical cut, sometimes referred to as a "hill-and-dale" cut. If the listener situates himself midway between the two speakers and on a line equidistant from both speakers, the first tone should be noticeably louder than the second tone—assuming that the speakers are in phase.

Turntable rumble may also be measured with this new test record. Four different 100 cycle signal levels are cut (45-45) into one of the bands. These four levels are referenced at -20 db, -30 db, -40 db, and -50 db.

Stereo records and stereo cartridges are particularly susceptible to record changer and turntable rumble. In normal usage, the audiophile will find that rumble at the same aural level as the -20 db. tone would be exceptionally annoying and distracting. Better quality record changers and most manual turntables will have little or no rumble that can be heard at the -30 db. level. The best quality units will have no audible rumble at the -40 and -50 db. levels.

The unusual facet about this record is that all the tests can be made by the inexperienced audiophile or novice hi-fi enthusiast. There is no complicated instruction sheet to be deciphered beforehand. The record itself is a 7-inch disc with a reinforced center plate to resist warping. As indicated above, the price is only $1.00 and the record is available from ELECTRONICS WORLD, P.O. Box 211, New York 46, New York.

Miniaturization—Do We Need It?

- A few days ago a letter crossed my desk from Sam Greenblatt, saying, "Let's get started on miniaturization of hi-fi equipment now." In my reply I pointed out that manufacturers have shrunk speaker systems to the limit of their ability and frequently at the sacrifice of true high fidelity sound. Amplifiers have just about reached the limit of compactness. The problem of heat dissipation from the tubes and where to put the output transformer iron, remain with us. Some smaller size FM tuners will be offered to the public in the fall, but most manufacturers feel that the market for miniaturized hi-fi equipment is still well around the corner.

The pride of ownership, or "showcasing" hi-fi equipment continues to dominate the field. Possibly there is an untapped market for miniaturized equipment—what do you think?

A Few Words on Equipment Editorial Matters

- Last month HiFi REVIEW introduced a new technique in reporting our findings on hi-fi components. The article in question concerned "mail-order" stereo AM/FM tuners. At the bottom of page 46 we asked for opinions on the particular type of editorial treatment we had published. As this is being written, comments are being received and in general they have been very favorable. In this issue, on page 42, we have presented our second article using this new side-by-side editorial treatment. If you read this article, I would like to hear your reaction on whether or not we should pursue this particular editorial treatment, or possibly render extensive editorial treatment to a specific item, such as the Audio Baton appearing on page 44.

We have temporarily suspended our "HiFindings" column in order to test these new editorial treatments. Your letters and cards will act as an invaluable guide in laying out our editorial plans for this coming fall and winter.
BASS NOTES DOWN TO 35 CPS... BUILD THE ELECTRO-VOICE ARISTOCRAT

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