How to tape stereo FM

RIAS: Culture vs. Communism

The art of

Benno Moiseiwitsch

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118. Also: Near You, Autumn Leaves, Exodus, "If" etc.

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53. "Most lavish and beautiful musical, a triumph" - Chicago Tribune

201. "Exciting melodies and spirited rhythms" - Billboard

124. Leave It To Love, Pader, Come Along With Me, etc.
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MAIL THE POSTAGE-PAID CARD TODAY to receive your 6 records — plus your FREE record brush and cleaning cloth. Stereo records are $1.00 more.

NOTE: Stereo records must be played only on a stereo record player.

More than 1,050,000 families now enjoy the music program of COLUMBIA RECORD CLUB, Terre Haute, Ind.

MAY 1962

CIRCLE NO. 36 ON READER SERVICE CARD
Can I use a professional cartridge with this arm?

Do the turntable and motor meet the NARTB standards?

In automatic position, will it start, track, and trip as safely as the best single-play equipment?

THE ANSWER: Absolutely Yes!

These are some of the questions people ask their dealers when they learn, to their surprise, that the Garrard Type A Automatic Turntable costs only $79.50. Some have assumed this must be the price of the turntable alone—certainly not the complete unit. These are intelligent questions, since a few dollars do not really matter when you are investing hundreds in a high fidelity system, expecting to be able to enjoy music free of distortion, and to protect your substantial investment in records. Chances are, for example, that you may want to use one of the ultra-sensitive cartridges developed originally for separately-sold tone arms because of their high compliance. Now, Garrard has integrated precisely such an arm into the Type A. It is counterweighted and dynamically-balanced...will bring out the best in the cartridge of your choice...tracking at the lowest stylus force prescribed by the cartridge manufacturer. Best proof of its capabilities is that the Type A tone arm is on the recommended list of every important manufacturer of professional-type pickups. The Type A turntable and its double-shielded motor are designed for each other. The cast turntable itself is something special...full-size, heavy (6 lbs.), balanced and non-magnetic. You will hear no wow, no flutter, no vibration. Many people consider Garrard's pusher platform the most important exclusive Type A feature. This is unquestionably the gentlest device ever designed for its purpose, and gives you the incomparable convenience and pleasure of automatic play whenever you want it. With all this to offer, it is small wonder indeed that Garrard's Type A, in a single year, has become America's number one high fidelity record playing unit. It is proudly owned by a growing legion of discriminating people who, originally amazed at the price, have come to realize this superb instrument could have been expected only from the Garrard Laboratories.

For illustrated literature, write Dept. CE-122
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100 INDEX OF ADVERTISERS
In the less than one year that stereo FM has been in existence, its progress has been amazing. As the list that begins on page 41 shows, 71 FM stations are already broadcasting stereo, 54 more are ready to begin stereocasts, and another 31 have ordered the necessary transmitting equipment. By the end of this year there should be a total of between 150 and 200 FM stations in this country broadcasting stereo.

Technically, however, while great strides have been made, the situation has not been altogether rosy. Difficulties that were not fully foreseen have occurred in both transmission and reception. The most serious problems at the FM stations concern the matter of phase distortion. If the different parts of the transmitted stereo signal are not kept precisely in synchronization, or in phase, with each other, loss of separation and distortion results. This problem has solutions, however, and no doubt the engineers will shortly devise means of ensuring perfect transmitted signals.

Reception difficulties have been due mainly to inadequate antennas. As Julian Hirsch points out in his "Technical Talk" column this month, many antennas that were good enough for mono reception are not satisfactory for stereo. This is because, first of all, an FM station's stereo signal is not as powerful as its mono signal. Secondly, a phenomenon known as multipath distortion is much more severe in stereo. What happens is that the signal is reflected from buildings, hills, and so on, and reaches the antenna shortly after the main signal is received. This causes a distortion of the audio signal the same way reflected signals cause ghosts in TV reception. This effect has little to do with signal strength and can occur even when the receiver is located near the transmitter. The only remedy is a good antenna, and a highly directional one, too. What might be useful to apartment dwellers who cannot erect external antennas would be a flat, under-the-rug antenna of the type the Jerrold company makes for the combined TV-FM band. If an antenna of this design could be made sufficiently directional, it would solve the reception problems of many urban stereo listeners.

Coming Next Month in HiFi/Stereo Review

HOW TO CHOOSE A MICROPHONE
by J. Gordon Holt

CARL ORFF: THE SOUND OF WORDS
by Frederic Grunfeld

CRITICS' CHOICE
A selection of the best records of the past season
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Full-size Altec speaker systems offer sound without compromise...so realistically reproduced you'll find its equal only in the concert hall. The reason: there is still no substitute for size and quality.

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Listen to Altec critically; compare to any other. Listen for faithful realism throughout the entire audible spectrum and examine the purity of styling and engineering. At your Altec Distributor's now!

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PRICE: $324.00

ALTEC 837A "AVALON" is identical to the "Carmel" with the exception of the low frequency section that features one 414A bass speaker.

PRICE: $261.00

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PRICE: $399.00

ALTEC A-7 "VOICE OF THE THEATRE" SPEAKER SYSTEM contains a 15" 803B bass speaker, an 811B sectoral horn driven by 804A high frequency driver, and an 800-cycle dividing network. Economical utility cabinet is ideally suited for built-in installations. Guaranteed 35-22,000 cycle frequency range. 54"H x 30"W x 24"D.

PRICE: $299.40

ALTEC 608A "DUPLEX" is a two-way system with separate low and high frequency speakers mounted in a single 15" frame. Features a remarkable 20-22,000 cycle frequency range. May be mounted in "Carmel" cabinet or full-size enclosure of your own making.

PRICE: $177.00 Including dividing network

NEW ALTEC "ASTRO" STEREO TUNER/AMPLIFIER TO DRIVE FULL-SIZE SPEAKER SYSTEMS...New 708A "Astrom" is an all-in-one stereo center that contains five integrated stereo components in a compact 6" x 15½" x 13½" cabinet: FM, FM multiplex, AM, dual-channel preamplifiers, dual power amplifiers. The "Astro" is the first quality tuner/amplifier with full built-in facilities for stereo headphones—a feature that meets the growing demand for headset listening. Power transistors in the output stage whip the heat problem and new ultra-precise frame grid tubes in the preamp circuits provide highest sensitivity, quietest performance. Be sure to investigate the "Astro" as the perfect complement to your full-size Altec speaker systems. You'll discover the combination offers a full-size stereo system that successfully matches the quality of professional equipment in recording and broadcast studios.

BRAND NEW! Write for the Altec 1962-63 High Fidelity Catalog, Dept. SRS

ALTEC LANSING CORPORATION
A SUBSIDIARY OF LING-TEMCO-VOUGHT, INC.
1515 SOUTH MANCHESTER AVENUE, ANAHEIM, CALIFORNIA

MAY 1962

CIRCLE NO. 7 ON READER SERVICE CARD
HiFi Soundings

by DAVID HALL

A QUESTION OF NOMENCLATURE

We have all been conditioned to expect from the entertainment industry a certain amount of hokum and even mild deception. And the record business, being part of the entertainment industry, has indulged in its fair (or unfair) share of such practices. However, the competitive state of today's record market has resulted in a number of falsifications and deceptions that are so barefaced as to be laughable, were it not for the fact that they will cause consumers to be misled and defrauded.

For instance, there have been recent releases by Urania of complete operas—Flotow's *Martha* and Wagner's *Tannhäuser*—that were originally issued in mono during the first half of 1952. Although 1953 was the first year in which commercial recordings were taped in stereo, Urania is touting these reissues as stereo. Furthermore, the company has the colossal nerve to charge extra for them. Nowhere on the records or on the accompanying program leaflet is there even any indication that these discs were processed to pseudostereo from monophonic tapes.

Even more of an affront to the buyer's intelligence is a recent jazz album from Decca purportedly featuring vibraphone virtuoso Lionel Hampton (who, incidentally, appears on only one band of the record) in stereo. Here the record jacket tells us quite baldly that the tapes date from a 1947 live performance.

In principle, I see no objection to well-engineered pseudo-stereo, as represented, for example, by RCA Victor's stereo-enhanced release of Dvořák's New World Symphony by Toscanini and the NBC Symphony Orchestra or some of the better items in Capitol's Duophonic series. In the instance of RCA Victor, it is worth noting that they have labeled their pseudo-stereo albums as Electronic Stereo, just as Capitol has given theirs the Duophonic tag, so that the record buyer can tell the pseudo-stereo product from the real thing. Let it also be said to RCA Victor's credit that not only have they employed skill and refinement in their stereo-enhancing techniques, but they have priced their Electronic Stereo recordings the same as their monophonic discs.

The record business has had more than its share of bad publicity in recent years, what with the payola scandals, and it will not be helped by childish deceptions on the consumer level. Perhaps the time has come for the record people to take steps toward establishing a code of good practice that can be enforced through an industry organization such as the Record Industry Association of America (RIAA). The RIAA in recent months has begun to let the general public know about the worthless things the record business has done in the field of culture and quality entertainment (and they are many); but this effort will likely be nullified if something is not done by the industry to outlaw fraudulent practices such as those described here. A good-practices code would certainly be a start toward some overdue house-cleaning.
Remember when the most delicious part of an ice cream soda was that last resounding sip? The magic years of youth are sprinkled with a thousand and one such noisy delights—accepted simply, appreciated instinctively and forgotten quickly.

These transient pleasures and simple sounds soon give way to more enduring enthusiasms, to richer and more meaningful sounds. Such as recordings on Audiotape. This tape gives you superb clarity and range, minimum distortion and background noise. Because of its remarkable quality, Audiotape has the timeless gift of offering pleasure to everyone from juvenile soda slurpers to mature twisters. Try it.

Remember, if it's worth recording, it's worth Audiotape. There are eight types, one exactly suited to the next recording you make. From Audio Devices, for 25 years a leader in the manufacture of sound recording media—Audiodiscs*, Audiofilm*, and

*TRADE MARKS

audio tape

“it speaks for itself”

AUDIO DEVICES INC., 444 Madison Ave., New York 22, N.Y.

Offices in Los Angeles • Chicago • Washington, D. C.
From Scott . . . the 1st RELIABLE Stereo Multiplex Indicator

New Scott Tuner/Amplifier with Revolutionary Sonic-Monitor*

Push the Switch . . . Tune to the Toned New Scott Invention Audibly Signals when Stereo is on the Air

Once again Scott engineering leads the way . . . brings you a new 60 watt FM tuner/amplifier equipped with unique Sonic-Monitor*, a completely reliable audible tone that signals you quickly, simply and definitely when a stereo program is actually on the air.

The 340 60-watt Tuner/Amplifier Combination is a new kind of component. Even though tuner, preamplifier and power stages are all on one compact chassis, Scott's outstanding engineering group has been able to incorporate all the features and superb performance of separate Scott units. No compromises have been made. No corners have been cut. No specifications have been inflated.

For example, the Time Switching multiplex section, like all Scott FM Stereo tuners, contains 4 tubes and 9 diodes. It is not stripped to 2 or 3 tubes like many compromise tuner/amplifiers. The power stages provide 60 watts at low frequencies where it really counts and where conventional tuner/amplifiers rated at 1000 cps fall down badly. Feature after feature, the 340 fulfills the Scott promise of superb performance.

Obvious features and innovations tell only part of the story. All Scott components include refinements and intangibles which you will find pay off in years of trouble-free performance. As leaders in technical innovation, implacable quality control and remarkable value, Scott stands alone.

1. Unique Sonic-Monitor tunes to the tone to tell you when stereo FM programs are on the air. Completely eliminates guesswork and misleading indications.

2. Precision meter insures accurate tuning — a must for low distortion stereo reception.
3. Separate bass and treble controls.
4. Sub-Channel Noise Filter for reduced noise.
5. AGC switch for best reception of weak multiplex signals.
6. Scott silver-plated front end to assure sensitivity better than 2.5 µv by IHFM standards.
7. Special filters insure flawless off-the-air stereo tape recording.
8. Inputs for tape recorder, TV, phonograph cartridge and tape deck.
9. Compact! Size in handsome accessory case only 17 1/2" W x 6 1/2" H x 16 1/4" D.
10. Plus, of course, all the hidden design and construction refinements that make Scott components your wisest long-term investment.

The new 340 is in the proud tradition of the famous Scott 355 Tuner/Amplifier so widely acclaimed by audio authorities. The 340 offers you superb performance and amazing flexibility at modest cost. If your power requirements are more demanding, however, and you wish to receive AM as well as FM, we suggest that you see and hear the 355 80 watt Tuner/Amplifier at your dealer. Price of the 355 with separate 200 watt stereo power amplifier is $445.00. The new 60 watt 340 is only $379.95, and will be available in late April. Prices do not include case, and are slightly higher west of the Rockies.

*Patent Pending

MAY 1962

CIRCLE NO. 116 ON READER SERVICE CARD

HOW UNIQUE SONIC-MONITOR WORKS

To find FM stations broadcasting stereo multiplex simply push the Sonic-Monitor Switch to "Monitor" and tune across the dial. When you hear the monitor tone from your speakers, you know positively that you have tuned to a stereo broadcast. Then simply push the monitor switch back to "Listen", lean back and enjoy FM stereo. The Scott Sonic-Monitor provides a positive, reliable indication of FM stereo broadcasting. It is never activated by spurious signals as are most visual systems.

Patent Pending

M. H. Scott, Inc., 111 Powdermill Rd., Waltham, Mass. Dept. 245-05

Export: Marlin Exporting Corp., 458 Broadway, N. Y. C.

Canada: Alex Radio Corp., 30 Wilby Ave., Toronto

Rush me complete details on your new 60 watt 340 Multi-

plex Tuner/Amplifier Combination.

Name..............................................................................................

Address ..........................................................................................

City .......................................................... State .....................
LETTERS TO THE EDITOR

Musical Economics
- It was fitting that Funtran Hebb's editorial (February, 1962), stating that ninety per cent of the members of the American Guild of Musical Artists earn less than $5,000 annually, should appear in the same issue as Dr. Homer C. Lyman's letter claiming that musical enterprises in this country "have done well enough in the old-fashioned private-enterprise way."

No doubt Dr. Lyman feels that government subsidization of the arts is the next step to socialized medicine. One wonders what his position would be if the incomes of musical artists and physicians were reversed. Let Dr. Lyman give the impression that medicine is against culture also, let me register my complete opposition to his stand.

NEIL A. KURZTMAN, M.D.
Athens, Penna.

- In reference to Mr. Hebb's editorial, I would like to pose a rhetorical question: Why should our country, which supported the arts through WPA at the depth of the depression, remain indifferent to them in times of affluence? It seems to me that a profound question of national values is involved here. Those of us whose experience of music enables us to apprehend the meaning of culture had better think this one through and then speak our minds.

One argument runs that you shouldn't force any citizen who is uninterested in the arts to contribute to their support. But my tax money supports a lot of things I am not interested in and some things I am downright opposed to. Wouldn't it turn about be fair play? Otherwise, just what are the fiscal ethics of democracy?

LENA QUINN
Memphis, Tenn.

- Mr. Hebb's editorial points to the inability of musical activities to be economically self-sustaining but does not begin to explain the reasons. Nothing is said of featherbedding and outrageous pay scales for union labor in music, stage, and related fields, or of the numerous rules that prevent union members from giving a day's work for day's pay. What has happened is that the talent monopolies and unions have priced themselves out of the market. People will pay only so much, no matter how good the talent.

Our local audio club has been asked to finance the booking of certain artists in live appearances. But when we were told of the inflated fees, and such things as the burden of paying for unnecessary stage hands and musicians, the club's general reaction was "why bother."

I am opposed to tax money being used to subsidize this system of extortion wages dictated by men who do not themselves perform and who rely on the scarcity of live music to keep the rates up.

Witness the recent wrangle at the Metropolitan Opera. The orchestra gets its wage boost in New York; then the Met cancels its booking in Bloomington, Indiana, because costs are too high for available revenues. How do you think the Indiana congressmen can justify the use of Federal funds to subsidize the New York union rates that keep the Met from coming to Bloomington?

S. A. CISLER
Station WLVL
Louisville, Ky.

There is no question that music, like many other organized trades, is beset by parasitic practices; and it is true that in some cases talent agencies must share the blame with the unions for keeping the cost of music so high.

But as long as art must operate as a business, we cannot expect an artistic enterprise to undertake a venture that would be excessively costly, as was the case when the Metropolitan Opera decided not to go to Bloomington.

It is difficult to see, however, why this should deter congressmen from Indiana from voting for Federal support of the Metropolitan. If Bloomington wants opera, the Indiana congressman had better vote for, not against, government support of the arts.

As to union featherbedding, provisions could surely be drawn into arts legislation to discourage this practice in publicly supported projects. Under such conditions it should then be possible to keep the needed subsidy at a reasonable level.

Low-Cost Sound
- John Millard's article "How Much to Pay for Stereo" (February, 1962) says the "lowest price of admission to component stereo is about $200." But to some listeners who want musically acceptable sound reproduction even this price may seem forbidding. They might do well to consider that by foregoing stereo and settling for monophonic sound, they could get a minimum-cost component system for about $100. There are still available several good low-cost mono amplifiers that in conjunction with an inexpensive turntable and speaker sound far superior to many phonographs that cost considerably more.

ALBERT FEHLING
Wilmington, Del.

HIFI/STEREO
What do you hear from LEONTYNE?

on SCOTCH® BRAND Recording Tape you hear it all!

Critics search for adjectives to describe the sound of Leontyne Price's voice ("unfurling like a bright banner", "pure velvet", "rings out from C to shining C", etc.). This "supreme soprano" stamps an exciting personal signature on every note of every role she creates. Her new and opulent soprano sound is another of the many musical worlds whose highest peaks, widest ranges, most individual accents are completely capturable on "SCOTCH" BRAND Recording Tape.

One important reason for the sensitivity and responsiveness of "SCOTCH" Recording Tape: its unique uniformity. The fifty years' experience of 3M in precision coating techniques makes this tape the uniform standard of the industry.

And microscopic uniformity—in oxide thickness, in backing, in tape width—is more important than ever in today's four-track stereo recording (for full frequency response and proper alignment of narrow quarter-width tracks). "SCOTCH" Recording Tape is dependably uniform from track to track, from reel to reel, whether in stereo or monaural recording. Exclusive Silicone lubrication minimizes head wear, maximizes tape life. See your dealer!

Magnetic Products Division

3M COMPANY

MAY 1962

CIRCLE NO. 89 ON READER SERVICE CARD
now... a Norelco 'Continental' Tape Recorder for every application

CONTINENTAL '400' (EL 3536)
Four-track stereo and mono recording and playback • 3 speeds • completely self-contained, including dual recording and playback preamplifiers, dual power amplifiers, two loudspeakers (second in lid) and dual element stereo dynamic microphone • can also be used as a quality hi-fi reproducing system, stereo or mono, with tuner or record player • frequency response: 50 to 18,000 cps at 7 1/2 ips • wow and flutter: less than .15% at 7 1/2 ips • signal-to-noise ratio: —48 db or better • cross-talk: —55 db.

CONTINENTAL '500' (EL 3540)
4-track stereo playback (tape head output) • self-contained 4-track mono record-playback • 3 speeds • mixing facilities • dynamic microphone • ideal for schools, churches, recreation centers, etc.

CONTINENTAL '600' (EL 3541)
4-track stereo head output direct to external stereo preamp for portable high fidelity tape-deck applications • completely self-contained for 4-track mono record and playback • mixing facilities • lightweight, compact, rugged • dynamic microphone.

CONTINENTAL '100' (EL 3585)
Transistorized, 7 lb., battery portable • records 2 hours on 4'' reel, from any source • plays back thru self-contained speaker as well as radio, TV or record player • response: 100-6500 cps • tapes interchangeable with other 2-track 1 1/2 ips machines • constant-speed operation • complete with dynamic microphone.

Compare the special features... Look at the low prices... Listen to the matchless quality... Choose the "Continental" most suitable for your requirements... Write for complete literature and environment location for free demonstration to Dept. PWS.

NORTH AMERICAN PHILIPS COMPANY, INC., High Fidelity Products Division, 230 Duffy Avenue, Hicksville, L. I., N. Y.

CIRCLE NO. 93 ON READER SERVICE CARD

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

- Astro-Beam has designed a 7-element FM antenna (Model AFM-2) intended for fringe-area reception. Maximum gain (at 100 mc.) is 10.2 db, and the pickup pattern of the antenna is a 60° front to back. Standing-wave ratio is 1.12, and the antenna matches a 300-ohm line. Completely designed, the horizontal antenna boom of the Model AFM-2 is only forty inches long. Price: $14.10 (F.O.B. factory). Astro-Beam Manufacturing Company, 96277 Mooney Blvd., Tulare, Calif.)

circle 170 on reader service card

- ATR offers the Model 250 tube protector, which is designed to prolong the life of tubes, filter capacitors, and rectifiers used in high-fidelity equipment. The device is connected between the wall outlet and the power plug of the sound system. Operating on the surtager principle, it provides a short delay before full power is applied when the equipment is switched on. The unit is suited for use with equipment having a total power consumption of 100 to 300 watts. Price: $3.95 (ATR Electronics, Inc., St. Paul 1, Minn.)

circle 171 on reader service card

- Bogen's PX 60 stereo-FM adapter has a frequency response from 50 to 15,000 cps ±3 db, less than 1 per cent distortion, and a hum level of —60 db. The circuitry provides separation of 24 db, which can be reduced by the blend control. Dimensions: 4 1/4 x 9 1/2 x 4 1/2 inches. Price: $60.50. (Bogen-Presto Division of The Siegler Corporation, Paramus, N. J.)

circle 172 on reader service card

- Fisher's MPX-200 stereo-FM adapter is designed for hidden installation and can be placed up to three feet from the FM tuner it complements. The unit is equipped with channel-balancing controls and a selector switch that makes it possible to record stereo programs monophonically. An additional control that is set at the time of installation helps match the adapter to any given tuner for maximum stereo separation. Frequency response is from 20 to 15,000 cps ±1 db; separation is 35 db; and harmonic distortion is 0.5 per cent at 1,000 cps. Dimensions: 12 x 3 1/2 x 4 inches. Price: $79.95. (Fisher Radio Corporation, 21-21 44th Drive, Long Island City 1, N. Y.)

circle 173 on reader service card
this small, bright light indicates a whole new world of listening pleasure

Let it guide you to the wonders of stereo music being broadcast by FM Stations throughout the country. With this all new Heathkit Stereo tuner you can enjoy AM, FM, or FM Stereo... listening unlimited (and when your FM station shifts to stereo, the light turns on; automatically alerting you). Throughout this amazing unit, both professional and hobbyist will appreciate the design, performance, durability, and styling that has made Heathkit the world leader in high fidelity electronic kits. And, as always, this superb engineering is accomplished within a price range that makes this truly remarkable instrument available to anyone really interested in fine music.

Kit AJ-41.... $119.95 Assembled AJW-41.... $189.95

The remarkable AJ-41 is just one of over 200 different electronic luxuries available from Heathkit. To see all of these economical units, don’t fail to write for your free copy of the giant 100-page Heathkit Catalog.

☐ Please send me a free copy of the Heathkit 1962 Catalog

Name

Address

City Zone State

MAY 1962

CIRCLE NO. 72 ON READER SERVICE CARD
This Fisher tuner outperforms all other makes regardless of price.

The Fisher FM-100-B FM Stereo Multiplex wide-band tuner, $229.50

You don't have to buy the costliest Fisher model to obtain better FM tuner performance than any other high-fidelity component manufacturer can offer you.

The Fisher FM-100-B is just one step up in price from the least expensive Fisher FM Stereo Multiplex tuner, yet it yields to no other available brand in sophisticated Multiplex circuitry, nor in the ability to receive even the weakest and most distant broadcast signals with optimum noise suppression, interference rejection and audio fidelity.

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From the solid 'feel' of the tuning dial control and the professional-type tuning meter, to the superb listening quality of the extremely low-distortion output, everything about the FM-100-B reflects the totally uncompromising engineering philosophy that is the Fisher hallmark.
It took Fisher to improve on Fisher. The FM-200-B tuner is unquestionably an even more advanced instrument than the FM-100-B, well worth the price difference of $70.00 to the perfectionist. An additional tuned circuit (4-gang instead of 3) plus two of the new Nuvistor tubes in the front end, one more limiter (5 instead of 4) and a specially designed cathode-follower audio output result in the following subtle improvements in specifications: 0.5 microvolt sensitivity for 20 db quieting at 72 ohms (1.6 microvolts IHFM); 74 db signal-to-noise ratio (100% modulation); 64 db alternate channel selectivity; 1.5 db capture ratio (IHFM); 0.3% harmonic distortion at 100% modulation.

In addition, the FM-200-B incorporates not only the Stereo Beacon feature but also the exclusive Fisher MicroTune automatic frequency control system.

To make up your mind between these two engineering prodigies, see and hear both of them demonstrated by an authorized Fisher dealer. You will come away convinced that nothing can surpass a Fisher—except another (and more elaborate) Fisher!
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—Audio Magazine

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—Electronics World Audio Test Report

by Hirsch-Hauke Laboratories

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**FAIRCHILD RECORDING EQUIPMENT CORPORATION**

CIRCLE NO. 61 ON READER SERVICE CARD

---

**Grado** is introducing the Dustain, which is a device for removing static electricity from record surfaces by creating an electrically conductive path between the record and the chassis of the turntable. Designed for use with any turntable, the Dustain picks up dust as it discharges static electricity from the record. Price: $29.95. (Grado Laboratories, Inc., 4614 7th Avenue, Brooklyn, N. Y.)

**Lafayette** offers the Model LT-700 stereo-FM tuner. Sensitivity is 1.25 microvolts for 20 db quieting; distortion in monophonic operation is less than 0.15 per cent at 100 per cent modulation; and frequency response is within 1 db from 15 to 35,000 cps. In stereo, the response is from 50 to 15,000 cps ±1 db, with harmonic distortion less than 1 per cent and stereo separation 35 db at 1000 cps. Operating features include defeatable AFC and a visual tuning indicator. Dimensions: 12 3/4 x 10 3/4 x 4 1/2 inches. Price: $124.50. (Lafayette Radio Electronics Corporation, 111 Jericho Turnpike, Syosset, Long Island, N. Y.)

**Luxor,** Sweden's largest manufacturer of electronic equipment, introduces the Magnéfon MP-100-A, a four-track tape recorder for stereo or monophonic operation. The unit has self-contained playback speakers and operates at 7 1/2, 8, and 15 ips. At 7 1/2 ips frequency response is from 50 to 17,000 cps ±3 db; channel separation is better than 35 db; and flutter and wow are 0.09 per cent. Outputs are provided for external speakers, for external amplifiers, and for monitor earphones. Dimensions: 14 3/4 x 11 1/2 x 6 1/2 inches. Price: $979.00. (Amphex Electronics Corporation, 60 East 42nd Street, New York 17, N. Y.)

**Ortofon,** a Danish firm whose products enjoy a high reputation in Europe, makes its American debut with a moving-coil cartridge, Model SPU/GT, whose specifications include frequency response from 20 to 20,000 cps, 20 to 25 db separation, compliance of 10 x 10^-6 cm/dyne, and a dynamic mass of 1 milligram. Its output is 7 millivolts per channel, and recommended stylus pressure is 1 to 2 grams. Price: $49.95. (Elpa Marketing Industries, Inc., Ortofon Division, New Hyde Park, N. Y.)

**PACO's** latest hi-fi product is the MX-100 stereo-FM adapter. The unit includes a stereo-dimension control and a noise filter. Separation is at least 28 db from 15 to 15,000 cps, and the total harmonic distortion is less than 1 per cent. The unit is available both in kit form and factory-wired. Dimensions: 9 x 8 1/4 x 3 1/2 inches. Price: $69.95 (kit), $89.95 (factory-wired). (PACO Electronics Company, Inc., 70-31 84th Street, Glendale, Long Island, N. Y.)

**Roberts** is offering an adapter that permits 10/-inch reels to be played on the Model 990 tape recorder, the 191D tape deck, and the 191 and 192 professional tape recorders. The large reels offer up to three hours of uninterrupted stereo recording and playback time, and a single 3600-foot reel can store up to twelve hours of monophonic program material. The adapter can be installed in only about three minutes, according to the manufacturer. Price: $49.50 (Roberts Electronics, Inc., 5920 Bowerfield Street, Los Angeles 16, Calif.)

**Soundcraftsmen** announces an integrated stereo amplifier, the Model 5090, that features a transistorized pre-amplifier section and a built-in stereo-balancing meter that can also be used to measure the amplifier output in watts. The unit is rated at 25 watts per channel and has less than 0.1 per cent harmonic distortion at 5 watts output and less than 1 per cent IM distortion at rated output. Frequency response is from 20 to 20,000 cps ±0.5 db, and hum and noise are 100 db below rated output. Price $209.50. (Soundcraftsmen, P. O. Box 6894, Atlantic and Whittier, Los Angeles 22, Calif.)

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MAY 1962
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CIRCLE NO. 115 ON READER SERVICE CARD

BEGINNERS ONLY
by HANS H. FANTEL

Just as many a bathroom baritone has noticed that his voice loses vibrancy when he leaves the bathroom's tile-surfaced confines, musicians have long been aware that instruments can sound quite different in various acoustic surroundings. Likewise, the acoustics of your listening room affect the sound you hear from your loudspeakers.

Every room has what might be called tonal personality. As with people, some have stronger personalities than others—for better or for worse. The tonal character of a room is determined by its size, its shape, and its sound-reflective qualities. These factors decide the duration of an echo in the room, which acousticians call reverberation time, and the pitch of the notes that are predominant in the echo. A long reverberation time makes for a spacious sound; and the more reflective surfaces there are, the more the higher tones are emphasized.

Hard surfaces, such as plaster walls, tile floors, and windows, reflect sound the way a mirror reflects light and make a room acoustically "live." The proper amount of reflection gives the sound a pleasing brilliance and richness. Too much reflection causes shrillness and "jumbles" the music unpleasantly by prolonging each note with excessive echo. Moreover, the music seems to come from all sides at once. The other extreme, too little reflection, makes the sound lackluster and dead.

As a rule, you cannot alter the size and shape of your listening room and thus cannot control its reverberation time. Fortunately, the reverberation effect of the concert hall is—or should be—contained on your records, so that the impression of spaciousness can be obtained even when you play records in rooms of moderate size. What you can do, though, is experiment with the balance of sound reflection and absorption in your room. If the music seems overbright and has a harsh, ringing quality, you need something to soak up some of the sound. Put a hanging or a wall-rug over the wall that faces the speakers, or put up some heavy curtains. Anything that is soft will help: pillows, overstuffed furniture, rugs, etc. These cut down the amount of sonic energy bouncing about the room and suppress excess high-frequency tones.

If the music seems stifled, lacking tinkle in the highs, try pulling back a rug to expose more floor area. Or you can take down some draperies or put up a large, glass-covered picture. Such simple measures can accomplish remarkable results.

In some rooms, problems of resonance make certain notes (usually in the bass range) sound louder than the rest of the music. This is caused by so-called standing waves that make the room act as a resonator. Sometimes it is possible to prevent the formation of standing waves by angling the speakers so that they do not project sound parallel with or at right angles to the walls.

Experiments in sound-conditioning your home along the lines suggested here can be fascinating as object lessons on the nature of sound; but more importantly, they will assure that you are hearing your sound system at its best.
If you believe that all recording tapes are the same... read these facts about Soundcraft: today's great motion pictures depend on the most extensive stereophonic techniques and effects. To achieve them requires a magnetic product capable of satisfying the most critical demand. For years one name has consistently won virtually 100% acceptance of the uncompromising technicians of this industry. That name—Soundcraft. The fact is the development of the Soundcraft Magna-Stripe Process revolutionized the course of the entire industry—led to the advent of the stereo sound tracks of the great wide screen films. For this, Soundcraft was awarded the only Academy Award "Oscar" ever given to a recording tape manufacturer. Today the sound you hear in the great MGM (Camera 65), Todd AO, Cinemascope and other wide screen productions is reproduced on Soundcraft magnetic products. Motion picture producers investing millions of dollars can't afford to take chances. That's why "It's Soundcraft in the great motion pictures!" You, too, can have this same measure of superior performance and reliability in your own recordings by switching to Soundcraft—where professional performance is the standard and satisfaction the guarantee. See your Soundcraft Dealer today and let him put you on the right "sound" track with Soundcraft.
Piano Concerto In A Minor By Edvard Grieg

Norway's Romantic master Edvard Grieg composed more than 120 songs for solo voice and piano, and nearly double that amount of short pieces for piano solo. Nearly every one of them is touched with a particular poetic sensitivity and simplicity, for Grieg was essentially a lyrical composer and a miniaturist. Rather early in his career he discovered that his rhapsodic nature could not function freely within the structures of the bigger musical forms. As a consequence, Grieg left us very little sustained large-scaled expression: a single string quartet; three sonatas for violin and piano; a cello sonata; and the Piano Concerto in A Minor. It is paradoxical that the work by which Grieg is almost universally remembered today—his Piano Concerto—is one that only dimly reflects the essence of the composer's musical language.

Grieg composed his Piano Concerto in 1868, when he was twenty-five years old. Its musical viewpoint and aesthetic is typically nineteenth-century Romantic, with a good deal of Brahms and Schumann in it. As a matter of fact, it has been said that Grieg patterned the work directly after Schumann's Piano Concerto, with which it has in common the tonality of A Minor. And yet the Grieg concerto has been called "a typically Norwegian" score. It is difficult to justify this characterization, really, except that there does seem to be something of the North about this music, with its suggestion of vast distances and a certain gray bleakness.

Not too many years ago, the Grieg Piano Concerto used to be ubiquitous in our concert halls, and its stirring melodies were heard season after season. When Tin Pan Alley was raiding the classics for melodic material twenty-odd years ago, a Freddy Martin treatment of the opening theme even found its way onto the popular Hit Parade, and of course its melodies still turn up in that summer musical theater favorite Song of Nor-
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3-MOTOR DRIVE, acknowledged by professionals as the best way to build a tape-handling mechanism, is a key feature of Bell's T-337. There are no belts, pulleys, friction clutches. Each motor has only one job to do, does it better. Result: Extremely low wow and flutter (0.2% @ 7½ ips), fewer moving parts, extremely long and trouble-free life. Other T-337 features:

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Piano-key controls — all in a row — by far the most functional, easiest to operate.

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Positive record interlocks and lighted indicators — assure correct operation by even inexperienced users.

Integrated RP-32D stereo record/playback preamplifier, with carefully engineered circuit, assures professional-quality recordings. Complete facilities provided for precise adjustment of meter calibration, bias, record equalization. Mike inputs are conveniently located in front; with high-level inputs, outputs, stereo headphone monitor jack on rear panel.

Professional 4-track recording characteristics are assured with two-speed equalization-bias switching. 4-track stereo and monophonic, 18-15,000 cps ± 3 db @ 7½ ips; 18-15,000 cps ± 3 db @ 3½ ips. 50 db signal to noise ratio. (Also records 2-track stereo and monophonic with blank or bulk-erased tapes.)

Mounts in horizontal or vertical plane to fit every type of installation. Matches the Bell Amplifiers in styling and color, for a perfect decorator-approved custom installation. See your Bell Dealer NOW! Bell Sound Division, Thompson Ramo Wooldridge Inc., 6325 Huntley Road, Columbus 7, Ohio.

MAY 1962
way. Now, although fashions and tastes have shifted somewhat, and the concerto figures rather rarely in the active concert repertoires of our major pianists and orchestras except during the summer season, its popularity on records continues unabated. Nearly two dozen recordings are listed in the Schwann Catalog, and more than half of them are available in stereo.

Of those that predate stereo, only two, it seems to me, merit continued consideration—those by Dinu Lipatti (Columbia ML 4525) and Gnioman Novács (Vox PL8520). The recording of Lipatti's performance now sounds rather tubby and constricted, to be sure, much more so than in the pianist's performance of the Schumann concerto on the reverse side of the disc, but Lipatti had some extraordinary things to say in the Grieg, and his combination of sensitive poetry and steely-fingered brilliance still cast their spell. Novács, for her part, delivers a warm, gentle reading of quiet grandeur, and the Vox sound is still quite serviceable.

Among the baker's dozen recordings of the concerto that exist in stereo as well as mono editions, the significant ones are divided rather neatly between those by the younger generation of contemporary pianists and those by the established stalwarts of international concert life. Philippe Entremont (Columbia MS 6016, ML 5282), Leon Fleisher (Epic BC 1080, LC 3689) and Leonard Pennario (Capitol SP/P 8441) belong to the former group; Clifford Curzon (London CS 6157, CM 9029), Artur Rubinstein (RCA Victor LSC/LM 2566) and the now unhappily inactive Solomon (Capitol SG/G 7191) to the latter.

All of the younger pianists deliver intense, muscular performances of the music, with the emphasis on display. Sometimes, as in Fleisher's playing of the last movement, they tend to push the music too hard, with tempos that verge on the hectic. All three of them are well recorded, with the stereo edition of Pennario's performance considerably fuller and richer in sound than the mono version. Not one of the three younger pianists, however, succeeds in truly communicating the light and shade, the warmth and passion of what Grieg wrote. For these latter qualities we must turn to the older men.

The new Artur Rubinstein recording is the pianist's fourth performance of the score for RCA Victor, his second with Alfred Wallenstein conducting (Eugene Ormandy and Antal Dorati were the two earlier collaborators). The album cover boldly reproduces a statement by Rubinstein himself to the effect that he considers this performance of the Grieg concerto the most nearly perfect recording he has ever made. These are strong words indeed. In fact, Rubinstein plays with great dramatic strength, and there is no question of his total involvement in the score. There is also an unusual feeling of rapport between soloist and conductor everywhere evident in the performance. The recording is superb, with especially warm stereo sound.

Curzon and Solomon, not unpredictably, approach the score on pretty much the same aesthetic basis. Both pianists offer sympathetically understated accounts of the music in which a gentle and easy lyrical flow is the pervading atmosphere. What a loss we have suffered as a result of the paralytic stroke that some years ago forced Solomon to retire from public appearances. The dignity and serenity that characterized his playing are rare commodities in the musical marketplace. Both Curzon and Solomon benefit from good recorded sound, but neither of their stereo versions has the exceptional breadth and spaciousness of the Rubinstein.

In sum, then, the Grieg Piano Concerto is best served by these pianists whose instincts and emotional sympathies lie with music of the Romantic era—Rubinstein, Solomon, and Curzon. Both the Solomon and Curzon performances are complete on a single side, with Solomon's backed by a splendid reading of the Schumann Piano Concerto, Curzon's by Franck's Symphonic Variations and the sparkling Scherzo from Litolff's Concerto Symphonique, RCA Victor, unfortunately, destroys one of Grieg's most felicitous inspirations—the continuity between the second and third movements—by having Rubinstein's performance of the third movement spill over to the second side of the disc, where it shares space with such encore material as Falla's Ritual Fire Dance.

All things considered, it is Solomon's performance that I would personally choose over all the others, though by a narrow margin.

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These two AR-3 speakers provided Christmas music last year for Grand Central Terminal's main concourse, whose capacity is several million cubic feet. Carols and organ music were played in stereo at natural concert volume. Passers-by were often seen looking around for a live chorus or pipe organ.

Relative size does not determine the suitability of small, medium, or large speakers to small, medium, or large rooms. The only criterion by which performance may be judged is the ability of the speaker to reproduce music naturally, without coloration.

The price of AR speakers ranges from $89 for an unfinished AR-2 to $225 for an AR-3 in walnut, cherry, or teak. A five-year guarantee covers parts, labor, and reimbursement of any freight charges to and from the factory. Catalog and a list of AR dealers in your area are available on request.

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PATACHOU at the St. Regis Maisonette...


AFLP 1961 • AFSD 5961

LIMBO,

Calypso Party...

Cachita, Pepe, Look For A Star, Never On Sunday, Pachanga, others.

AFLP 1967 • AFSD 5967

FOLKSONG, U.S.A.,

The Robbinsdale Chorale... Ghost Riders In The Sky, Yellow Rose Of Texas, A ‘Rovin’, Shenandoah, Banua, John Henry, others.

AFLP 1965 • AFSD 5965

OSCAR BRAND — ROLLICKING SEA CHANTIES... Yankee Ship, Johnny Come Down To Hilo, Whiskey Johnny, Paul Jones, Ballad of Wm. Kidd, High Barbaree, others.

AFLP 1966 • AFSD 5966

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I

N THE New York metropolitan area, where any
good tuner can receive twenty to thirty stations
using a simple folded-dipole indoor antenna, there
are three stations currently transmitting stereo-FM
broadcasts. The strongest of the three (at my location)
has about the same signal-to-noise ratio in stereo as
in mono. Another necessitates that I orient my antenna
carefully for reasonably noise-free reception. The
third, which is clean and quiet on mono, comes in
submerged by noise when I tune in one of its stereo
programs. The problem, of course, is that my FM
tuner, which is one of the most sensitive available,
needs more signal than it can get from the folded-
dipole antenna in my attic. The fact of the matter
is that a strong signal is a must if background hiss is
to be eliminated from stereocasts. Many signals that
are fully limiting in mono are utterly useless for stereo
reception.

The obvious solution is a good antenna. Pieces of
wire tacked to the back of a cabinet or “line-cord”
antennas are not good enough. In some strong-signal
areas, a properly elevated dipole or a good omni-
directional antenna can be used, but these can be
responsible for distortion and background noise. It
has been my experience that these types of antennas
are marginal in performance when they are located
more than fifteen miles from the stereo transmitter.

The best choice is a good multielement yagi an-
tenna that has been designed specifically for FM
reception. A yagi is a virtual necessity in locations
more than twenty miles or so from the transmitting
station. If one is fortunate enough to be situated so
that all local stereo-FM stations are in the same di-
rection, a fixed antenna mount can be used; other-
wise a rotor will be needed to take advantage of a
yagi’s directional characteristics.

Some antennas that are designed for use in weak-
signal areas have built-in boosters that amplify the
received signal up to ten times before it reaches the
receiver. These can effect a worthwhile improvement
in many receivers, especially in the less sensitive ones.
However, the best of today’s FM tuners have noise
figures that are at least as good as most boosters. A
booster offers little improvement when used with one
of the best modern high-performance tuners, and it
can actually cause a degradation of quality. So if you
have a very-high-quality FM tuner and a good antenna
and still do not get good reception, the chances that
a booster would help the situation are slight. How-
ever, don’t forget that stereo FM is still in its infancy,
and it will suffer a bit from growing pains. Some of
the faults that I have observed that originated at the
station include channel reversal, channel unbalance,
poor separation, and distortion on loud passages. These
problems have decreased in just the few months stereo
FM has been on the air, but there is still room for
improvement.

I consider stereo FM the most important develop-
ment in high fidelity since the introduction of the
stereo disc. Good stereo-FM reception is not always
easy to obtain, and it rarely comes cheap. But once
you experience stereo FM, you won’t want to be with-
out it.

The Empire Model 980 tone arm is essentially an
improved version of Empire’s earlier Model 98 tone
arm. Most of the improvements have been in small
details that affect ease of installation and operation.
For example, a five-pin socket built into the bottom
of the arm post simplifies installation. One end of a
cable plugs into the bottom of the arm and the other
into the preamplifier inputs. After the arm is mounted,
no other connections or soldering are required. Each
channel has a separate ground wire, and a fifth wire
grounds the arm itself to prevent hum from being
car-
tridge to be used with the Model 980 is mounted on a plastic insert that is retained by a knurled thumb-screw. The insert is designed so the cartridge can be moved along its length and thus be positioned for minimum tracking error.

A unique feature of the Model 980 is a built-in device (called Dyna Lift) for automatically lifting the pickup off the record when it reaches the lead-out grooves. When the tone arm reaches the end of a record, a small piece of iron on the arm tube is attracted upward by a magnet that is installed in an adjacent post. The arm is thereby neatly and smoothly lifted off the record. The Dyna Lift mechanism can be tilted aside if its use is not desired.

The maximum measured tracking error of the Empire 980 was about 1.5 degrees. Possibly this measurement could have been improved somewhat by readjusting the position of the cartridge; but since my measurement method has a possible error of approximately one degree and the observed error was already quite low, I did not attempt to improve on it. The tracking-force indication on the arm's calibrated scale was within 0.2 grams of the tracking force measured by my separate gauge. Arm friction was obviously very low, since the arm floated about with complete freedom when in a balanced condition. With the high-compliance cartridges, the Model 980 tracked records very well at one gram. A compliant joint between the counterweight and the arm tube damped the low-frequency resonance effectively, so that there was no peak — just a slight drop in response (~0.3 dB) at about 10 cps.

I have been using the older Model 98 arm for some time now for making cartridge measurements, so I am quite familiar with it. Compared to the Model 98, the Model 980 is a definite improvement and in fact comes very near to being an ideal all-around tone arm.

Available in either satin-chrome or gold finishes, the Empire Model 980, with Dyna Lift, sells for $30.00. The Dyna Lift attachment, for installation on Model 98 arms, is priced at $10.00.

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**SHERWOOD S-8000**

- The Sherwood S-8000 is one of the most compact stereo tuner-amplifiers on the market, measuring 16½ inches wide x 14 inches deep x 4½ inches high. The S-8000 is similar to the earlier S-7000 AM-FM stereo tuner-amplifier, except that the AM section of the S-7000 has been eliminated in favor of a built-in stereo-FM adapter and the amplifier power rating has been increased from 25 watts per channel to 30 watts per channel (these refer to continuous power).

In tests the S-8000 delivered its rated 30 watts, at 2 per cent harmonic distortion, when first turned on, but the output dropped to 27 watts after a period of operation. Power output per channel was 27 watts at 1,000 cps, 23 watts at 30 cps, and 19 watts at 20,000 cps — all at 2 per cent harmonic distortion. Intermodulation distortion was very low at normal listening levels, measuring 0.16 per cent at 1 watt, 1 per cent at 10 watts, and 2 per cent at 18 watts. In listening tests the S-8000 drove a full-range electrostatic speaker with ease.

The tuner section of the S-8000 had an IHFM usable sensitivity of 5 microvolts, and distortion at 100 per cent modulation was 1 per cent. These measurements were made at the recorder-output jacks to eliminate any distortion that might be created in the amplifier. The tuner was very stable, drifting less than 10,000 cps from a cold start. Because of this, the S-8000's AFC circuits seemed a bit superfluous. However, AFC action was rather strong, with a correction factor of 10.

When listening to broadcasts in stereo, a stereo effect was definitely audible, particularly on program material with good channel separation, but at times the S-8000's stereo separation seemed to be less than that of some other tuners I have checked. The channel-separation adjustment in the rear of the receiver had no audible effect, even when the station was transmitting on only one channel. The S-8000 provides no indication as to whether a station is transmitting in stereo, a design omission that I find disturbing in any stereo-FM tuner.

The audio section of the S-8000 had unusually high gain, with only 0.6 millivolts being required at the phono input to achieve 10 watts output. A front-panel level set on the phono inputs enabled the levels from phono and tuner inputs to be matched. Rumble and scratch filters were effective, particularly the latter, which cut off sharply at 8,000 cps without attenuating lower frequencies. The loudness-compensation contours were also well engineered.

Channel separation at 1,000 cps was about 40 db on the phono inputs but only 22 db on the high-level auxiliary inputs. It is possible that this contributed to my impression of less-than-optimum separation during FM stereocasts. There was also audible crosstalk from the tuner into the phono inputs, requiring that the tuner be set to a clear channel when listening to records.

In fairness to this receiver, I should state that it was an early-production unit. Based on my previous experience with Sherwood equipment, I believe that there is nothing wrong with the S-8000 that more careful quality control cannot cure, and may already have cured. The S-8000 is certainly an attractive and compact unit, and it has all the flexibility, power, and handling ease one could desire. In fact, it is a lot of equipment for its $299.50 price.
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The World's Best FM/Multiplex Tuner?

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

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

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

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

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For complete information on all Citation kits, including reprints of independent laboratory test reports, write Dept. R-5, Citation Kit Division, Harman-Kardon, Inc., Plainview, N. Y.

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

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HIFI/STEREO
In his book of reminiscence and criticism Speaking of Pianists, Abram Chasins recalls an exchange he once had with Josef Hofmann, his friend and master. After a memorable Carnegie Hall recital during the 1926-1927 season he reported to Hofmann, “Your Majesty, I think I’ve just heard your heir apparent.” Without a moment’s hesitation Hofmann replied, “Ah, so you heard Moiseiwitsch. Now there’s a natural pianist who is in the Romantic tradition...”

Of the recital in question, Chasins writes: “Exquisite sensitivity and sculptured phrasing, bold sweep and a tonal beauty that can never be taught—all belonged to Moiseiwitsch... he has drawn from the piano sounds of entirely individual elegance and eloquence.”

In the summer of 1961—thirty-five years later—a New York crowd of nearly ten thousand, gathered in
MOISEIWITSCH

the Lewisohn Stadium under an appreciable sprinkling of rain, sat enraptured by the same elegant and eloquent sounds. Moiseiwitsch played Beethoven’s “Emperor” Concerto, and the New York Times next day described the performance as “transcendent,” the interpretation as “a voyage of rediscovery.” The same high praise greeted his performances in Philadelphia’s Robin Hood Dell and in the Hollywood Bowl, where the Los Angeles Times hailed the “Olympian purity and mastery” of his playing and declared that “it has been a long time since we have heard such a masterly performance.”

At the age of seventy-two Benno Moiseiwitsch today seems a fragile figure offstage. His grizzled hair and pale face, illuminated by remote and almost tragic eyes, together with his aristocratic bearing and gentle voice, give a superficial impression of detachment. On the concert platform, a similar reticence, utterly devoid of irrelevant flamboyance, seems to confirm this impression. But this is the public Moiseiwitsch, a personality that belies the warmth both of his musicianship and of his humane and affectionate private character.

On his recent four-week visit, in addition to the concerts already mentioned, Moiseiwitsch found time to record for Decca. In the swirling heat of the ancient but acoustically superb ballroom of New York’s Pythian Temple he worked for several days on performances of Schumann, Moussorgsky, and Beethoven. Although the new releases of Schumann’s Carnaval and Moussorgsky’s Pictures at an Exhibition are actually his first American-made recordings, and only one other LP survives in the current catalog—a Chopin recital on the EMI-Capitol label—Moiseiwitsch’s discography, until now exclusively on British HMV, goes back well over a generation and encompasses a substantial part of the Romantic and classical repertoire, some Debussy, and works by Delius, Kabalevsky, and Britten.

Reviewing one of the tantalizingly rare Moiseiwitsch recordings released in this country—a group of Chopin preludes—Harold Schonberg of the New York Times wrote in 1950 that “Moiseiwitsch can play nearly everybody else under the table.” The fact remains, however, that many of those whom he can play under Mr. Schonberg’s table have nevertheless succeeded in becoming far better known in this country—this despite the fact that among the connoisseurs of the keyboard Moiseiwitsch has long been recognized as one of the great pianists of his generation. The contradiction is explained partly by Moiseiwitsch’s large and demanding public outside the United States, a public that absorbs much of his time, so preventing frequent appearances here. Partly, too, it is explained by the very quality of his playing, which throws more emphasis on self-effacement, subtlety of coloring, singing tone, and finesse than on those more obvious qualities by which the gallery (and not always only the gallery) delights to be dazzled. Finally, it is explained by the character of the man himself. For Moiseiwitsch is modest almost to the point of shyness. He rarely poses for photographers or allows himself to be quoted in a public statement, and he has never countenanced an aggressive publicist among his modest entourage. In fact, when it was once suggested that he ought to hire such a person he recoiled visibly: “Let me just play for those who want to hear me. I couldn’t bear the thought of paying anyone to deliver me an audience.”

Born on February 22, 1890 (by coincidence, Chopin’s eightieth birthday), in Odessa, Russia, Benno Moiseiwitsch—whose name is pronounced Moy-say-vitch—studied there at the Imperial Academy, which awarded him its Rubinstein Prize at the age of nine and showed him the door four years later as a result of various mischievous extra-musical activities. In 1903 he moved to Vienna where he became a pupil of Theodor Leschetizky, thus inheriting the grand tradition of piano playing in unbroken succession from Beethoven himself, whose most celebrated pupil, Carl Czerny, had been Leschetizky’s master.

In 1908 Moiseiwitsch settled in England and shortly afterwards made his professional debut at the Town Hall, Reading. Since that time he has become a well-known and much-loved figure in his adopted homeland. He became a British subject in 1937 and during the Second World War, when London was undergo-
ing its ordeal of Nazi bombardment, gave regular recitals in aid of wartime charities. As a result of this devotion to his art and to the British public, Winston Churchill, then Prime Minister, offered to confer the Order of the British Empire upon him. But Moiseiwitsch protested that he had been doing no more than "the duty of any Briton." "If you still want to give it to me after the war is over," he told Churchill, "that will be different." In 1946 he was awarded the O.B.E. by George VI, and three years later his British colleagues invested him with their highest mark of esteem, a Life Membership of the Royal Philharmonic Society, an honor created for Mendelssohn and subsequently bestowed on, among others, Brahms and Tchaikovsky.

Among pianists still before the public eye today only Wilhelm Backhaus, Artur Rubinstein, and Myra Hess can approach Moiseiwitsch for staying power at the top of their profession. He has been known, even recently, to make as many as forty-three appearances in Britain during a single season, playing twenty-two concertos. His last appearance at the London Proms was in 1962. There, when the conductor Josef Krips offered him some of the composer's work publicly. Rahm maninoff, a teetotaller, refused. "Why, Sergei Vassilevich," urged Moiseiwitsch, "you must have a glass of crème de menthe. It is the best thing in the world for jumps." Rachmaninoff called the butler back and helped himself to a generous quaff of the emerald cordial. Afterwards, in the drawing room, the composer gave a faultless preview of his new composition. Eyewitnesses testify that before the performance in Philadelphia, Rachmaninoff downed another large crème de menthe and that, following the spectacular success of the rhapsody on that occasion, he never failed to have a crème de menthe before playing the work publicly. On a score of the work inscribed to Moiseiwitsch, the twenty-fourth variation is plainly marked in the composer's hand: "The Crème de Menthe Variation."

There was considerable good-natured rivalry be-

Moiseiwitsch with conductor Josef Krips before a recent concerto performance in London.
between the two colleagues concerning their respective recordings of the Rachmaninoff repertoire. In particular, Rachmaninoff could never get over the fact that he himself had to play over the "Midsummer Night's Dream" Scherzo eleven times before he was able to come up with a performance to meet his own specifications, whereas Moiseiwitsch, playing it through only once, achieved what he later called "the best record of my entire career." Once in New York Rachmaninoff confided to his friend Alexander Greiner, the Steinway piano company's artists' representative, that he was bothered about something. "Tell me, how is it, Sascha," he queried, "that Moiseiwitsch's recordings of Rachmaninoff outsell my own two to one? Can it be that he is a better Rachmaninoff pianist than I am?" Greiner was able to allay his fears by pulling out a record catalog to show that the Moiseiwitsch discs, made in England, sold at that time for just half the price of the Rachmaninoff, made under American manufacturing conditions.

For many years Moiseiwitsch has given annual Rachmaninoff programs in London to standing-room audiences. One of these was scheduled for the 29th of March, 1943, at the Stoll Theatre, where he was to play an afternoon orchestral concert featuring the Second Piano Concerto. That morning, Moiseiwitsch, returning on a train from a concert in Wales, saw Rachmaninoff's name in a bold newspaper headline over a neighbor's shoulder. He assumed the story had something to do with his coming concert and, on alighting from the train, rushed to get a copy of the paper. It told of Rachmaninoff's death, in Los Angeles. Stunned and sorrowed, Moiseiwitsch felt that he could not possibly go ahead with the afternoon's concert and pleaded with the management to find a replacement. No other pianist could be found on such short notice, so at noon Moiseiwitsch finally yielded to entreaties not to let the orchestra and public down. He made three stipulations: "I will go through with the concert on condition that there will be no rehearsal beforehand, that I shall not be obliged to dress, and that there will be no applause when I walk on stage or when I have finished." Promptly, at 2:30, Moiseiwitsch, still in his traveling clothes, came out on the stage and played the concerto. Then, as 2,500 people stood in silence, he played the funeral march from Chopin's B Minor Sonata, walked off the stage without a word to anyone, and went directly home.

When it was pointed out to Moiseiwitsch that the 1958-1959 season, marking the fiftieth anniversary of his professional debut, ought to be commemorated with a Carnegie Hall gala, he insisted on diverting the spotlight from his own career milestone and turning the occasion into a tribute to the fifteenth anniversary of Rachmaninoff's death. He was moved almost to tears by the report of the event written by Louis Biancolli in the next day's New York World-Telegram and Sun: "Those of us who remembered the playing of Sergei Rachmaninoff could be pardoned for thinking he had come back to life in Carnegie Hall last night. It was the magnificent sweep and artistry of Benno Moiseiwitsch that created the illusion... the living image of the master was in Mr. Moiseiwitsch's playing."

Such capacity for sentiment throws into relief the warm humanity and humor of a well-rounded man of the world whose intimates, ranging from Churchill to Victor Borge, entrust him with their horse-racing bets and try vainly to fathom his card tricks, beat him at endless rounds of bridge, or top him in the after-dinner stories that he tells in a variety of dialects. He lives alone, in an eight-room Regency house in London's residential St. John's Wood section, but regards the Savage Club, distinguished rendezvous of England's men of arts and letters, as his second home. There, they tell of a recent card game during which someone upset a glass, slightly cutting the pianist's right hand. He had a concert scheduled for two days later, so everyone was understandably concerned. When the wound had been bandaged, one of the men ventured: "But, Benno, how will you be able to play?" "Oh, that's nothing," retorted Moiseiwitsch quickly, "I'll simply deal with the left hand."

Fond of dark shirts, sporty tweeds, slightly garish neckties, and bold-striped suits—he once stirred up a

Moiseiwitsch rehearsing Beethoven's "Emperor" Concerto at Lewisohn Stadium.
Moiseiwitsch takes paternal pride in his talented godson and protégé Sergio Varella Cid.

sartorial controversy in conservative London by giving a series of recitals in a black silk Russian moujik blouse—Moiseiwitsch is a heavy cigarette smoker (there is always one extending from a silver holder atop his piano during practice) and an exacting gourmet. He also enjoys a strong drink, although he scrupulously abstains when a concert is in the offing. He dabbles at golf, is a keen student of history and science, and an avid theater-goer. Usually he manages to fend off those he regards as bores or intruders with a kind of bitterly barbed sarcasm—as, when told after a recent concert that a lady seeking admittance backstage had entertained him at dinner in the same city twenty years before, he muttered to the attendant, "She might at least have had the good grace to send her daughter this time."

Inclined to be impatient in business dealings, which he regards as extraneous to his job of making music, Moiseiwitsch has infinite patience with children, and they reciprocate in kind. (His own three children are grown; one of the two daughters, dark-eyed, exotically beautiful Tanya, is a source of special pride to her father as the designer for the Stratford, Ontario, Shakespeare Festival.) When a group of boys and girls, accompanied by their piano teacher, filed back-stage to see him after a concert in Brooklyn last year, he pushed aside half a dozen distinguished colleagues and spent the better half of fifteen minutes answering the youngsters' questions. Then, with a twinkle in his eye, he admonished their instructor: "You'd better not teach them so well. After all, I still have to earn a living." When a pigtailed miss of tender years trotted up to him at New York's Lewisohn Stadium and said she liked his playing of "Mr. Rachmaninoff's concerto," he kissed her hand in courtly fashion, then ever so gently planted another kiss on her cheek, saying, "And this one is for Mr. Rachmaninoff." And when it came to his attention that the six-year-old daughter of one of his managers had fallen in love and wanted to marry him, he spent an entire wintry afternoon shopping for a tiny gold and diamond heart with which to accompany his duly solemn proposal to the delighted little lady.

Developing the present-day emphasis on phenomenal techniques and fast and furious playing, which he believes is killing off a generation of potential heirs to the grand tradition, Moiseiwitsch says, "The young pianists of today don't take time out to develop a personality or maturity that would really make them masters. They are in a race for speed and sound." He believes it all started out with Horowitz in the late 1920's and early 1930's. "He succeeded in out-Lisztting Liszt and startled the musical world. Within ten to fifteen years a number of young pianists emerged who thrilled the audiences and flabbergasted the critics. Radio and records that could distort the pure tones of a concert hall also produced a competition among players for peak performances. There was a vast number of musicians growing up—all clamoring for success. And the various concert managements, especially in America, were just so many factories. If the foreman of one of the factories was impressed with a musician's playing, he put him to work. The musician himself kept driving harder and harder to win more new laurels, more new prizes, more new foundation grants, more new concert bookings."

However, Moiseiwitsch believes he has found a promising heir to the grand tradition in a twenty-five-year-old Portuguese named Sergio Varella Cid, whose father is the head of the Lisbon Musical Academy. Sergio is Moiseiwitsch's godson and made his debut in England at the age of twelve under Moiseiwitsch's sponsorship. He has made two world tours since then, and has been three times to Russia, where he has been received with great enthusiasm. "But I have advised him to stop all this touring," says Moiseiwitsch, "to relax and steep himself in the masters. He has all the technique he or anybody else needs—and some to spare. He had already exhausted all the territories a young man can sell his goods in. Now, he must relax and think."

Victor Alexander has been a free-lance writer on musical matters whose by-line has appeared in a number of American periodicals. Mr. Alexander's article on Benno Moiseiwitsch stems from a long-time knowledge of and enthusiasm for the pianist both as a man and as an artist.
FM stations over the country are already transmitting both live and recorded stereo broadcasts, and the expected increase in such broadcasts promises a sort of perpetual bonanza for the home stereo-tape recordist, who until recently has had to depend largely on borrowed recordings for his source material.

To listen to a stereo broadcast all you need is a stereo-FM tuner or a conventional FM tuner with a suitable adapter. While most of the available adapters will work with most FM tuners, it is important that the tuner be in proper alignment. A certain amount of discriminator misalignment can be tolerated in monophonic-FM reception, but for distortion-free stereo FM the demands are more exacting. For example, I have used the Pilot adapter very successfully with the Dynaco tuner and a number of others, but I ran into difficulties using it with two older tuners. Even slight tuner misalignment will degrade stereo separation, as will certain incompatibilities between the tuner and the adapter. So, before buying an adapter, it is best to check its compatibility with your tuner. The manufacturer of the adapter can advise you about this.

One other possible complication concerns whistle interference. Every tape recorder has an ultrasonic tone generator, which supplies the recording bias that is needed for quiet, distortion-free tapes. If the bias frequency is mixed with the 38-kilocycle component of the stereo-FM signal, a new tone will be created whose frequency will equal the difference between the frequencies of the two original tones, and this new
signal may fall within the audible range. If it does, the resulting whistle will be audible when you play the tape back. It is important, therefore, to make sure that the 38-kilicycle signal doesn't get to the recorder.

Many stereo tuners and adapters have built-in whistle filters, some more effective than others. Filters that employ sharp-tuned resonant circuits do the best job, but they are fairly costly. For this reason, some manufacturers—Pilot is one—build the adapter and the recording filter as separate units, so that people who won't be taping stereo are not obliged to pay for the filter. If you run into trouble with whistle interference when recording, a separate filter unit may be necessary.

High-quality recordings off the air are usually the result of following a number of rules. The once-popular technique of recording from a microphone in front of a loudspeaker is of course out of the question. The only correct way to record radio programs, in either stereo or mono, is by a direct electrical connection between the tuner and the tape recorder.

In most installations, the adapter will connect directly to the control amplifier, and the recorder will draw off its signals from the control amplifier's tape outputs (see Figure 1). If no tape outputs are provided, you can use a couple of Y- adapters to feed signals to the recorder directly from the adapter's outputs (see Figure 2). The interconnecting cables should be kept as short as possible, to minimize treble losses.

If additional amplification is needed in order to get full recording level on your tapes, you will have to tap off the recorder's signal at a later stage in the system. When the preamplifier and the power amplifier are separate units, Y-adapters can be used to draw off signals from the output of the preamplifier (see Figure 3). On the other hand, if there is no such convenient tap-off point, you may have to connect to the power amplifier's outputs (see Figure 4). This connection should be used only when no better arrangement can be made, because the signal will include whatever noise and distortion are generated in the amplifier. Also, if this technique is used, the tone controls on the amplifier should be set for flat response while you are recording.

Most stereo-FM tuners and adapters have their outputs marked Left (or A) and Right (or B). So if you want to avoid confusion, make sure all left-channel connections and all right-channel connections are consistent through the entire system. Color-coded cable plugs will help to avoid channel mixups, or you can paint matching splotches of different shades of nail polish on plugs and sockets that are supposed to go together.

To the off-the-air recordist, the fact that the playing time of a four-track stereo tape can be doubled by switching the reels and recording in the other direction is not too important. What is important is how long the tape will run without interruption, because broadcasters don't stop the music to let you flip the reels. To estimate the playing time of a musical composition, look it up in the Schwinn record catalog and figure a maximum of thirty minutes per 12-inch side. Some radio stations note the exact playing time of each selection in their program booklets, but if yours doesn't, you can estimate the length of an unfamiliar work by taking the total time scheduled for the concert and subtracting the approximate length of the more familiar selections. If necessary, you can use thinner tape—extra-play or double-play—to give you one and a half or two times the capacity of a reel of standard-play tape.

If it is evident that you can't fit the whole program
TIPS ON TAPEING STEREO FM

on one tape, plan to change reels during a pause between movements. These pauses, particularly in live concerts, will usually be long enough to permit a quick change. Have the fresh tape pre-threaded onto an extra takeup reel; then all you have to do is lift off the reels that are on the recorder, drop the fresh ones

Figure 2. If the control amplifier has no tape outputs, Y-adapters can be used to split the signals from the stereo-FM adapter, provided they are sufficient to drive the recorder.

on, guide the tape into its travel path, and start the recorder running again. With a little practice, you should be able to complete a reel change in less than five seconds.

Always load up with more tape than you think you will need. It is easy enough to clip off the excess later and use it for something else, but if the tape runs out before the end of the program nothing can be done about it.

If the program you want to record starts at 8:30, you'd better be on the job by ten past eight. Turn on all equipment to give it time to warm up and stabilize. Station tuning is quite critical for stereo reception, so there must be no tuner drift while the program is being recorded. During the warmup, use the preceding program for setting the proper recording level and adjusting channel balance. By the time the clock creeps around to 8:28, everything will be warmed up; then readjust the tuner one last time for on-the-nose tuning.

Once the program is under way, keep an eye on the record-level indicators to make sure the volume settings are correct. If they seem a bit off, resist the temptation to adjust them for a while, because the station engineer will probably correct the level in a few seconds. If adjustments must be made, though, make them very gradually, and try to follow the expressive contours of the music. For instance, if you must raise the volume, wait for a crescendo and then slowly increase the volume along with the swell of music. Remember that the best-engineered recordings are those that show the least evidence of technical tampering.

When the music finishes, let the announcer start talking before shutting off the recorder. This avoids the possibility of shearing off the tail end of the hall reverberation. One exception to this rule is the case of the live-performance broadcast, in which the dying echoes of the last note are often inextricably merged with a rising surge of applause while the announcer's voice comes in simultaneously. This sequence of events contains no moment of silence, no clean break in continuity to serve as a convenient place for a cut-off. In this case, the most pleasing result is obtained by allowing a few seconds of the applause to come through at normal volume and then fading out both channels together, reaching zero volume before the announcer's voice comes on.

After your recording session is over and you have made some prize tapes, what can you use them for? As far as the law is concerned, you can use them for anything you see fit, as long as you do not (1) play them before a public gathering, (2) charge admission to listen to them, or (3) copy them for resale purposes. It isn't illegal to record radio programs, but if a musician's union or a record company caught you using their creations to make money, you would most certainly be sued, and you would probably lose the case.
FM stations broadcasting in STEREO

This data is the most complete available as of mid-February, 1962; stations "ready for stereocasts" had by then taken delivery of stereo-FM transmitting equipment. The final column indicates the number of stations in each community that had ordered stereo transmitting equipment.

<table>
<thead>
<tr>
<th>Location</th>
<th>Stations in Operation</th>
<th>Ready for Stereocasts</th>
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*Stereo temporarily discontinued.

(Continued on page 92)
SOUND and the QUERY
by J. Gordon Holt

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

Canned Music

Q. A lot of people I know keep their magnetic tapes stored in metal cans; they say that if there is an electrical storm, unprotected tapes might be ruined. I have a large collection of tapes in boxes, and I would like to know if I should put them all in metal cans.

RICHARD JORDAN Wickliffe, Ohio

A. An electrical storm will not have the slightest effect on magnetic tapes unless the tape library happens to be struck by lightning, in which case you'll have a lot more to worry about than the condition of your tapes. Metal cans will retard the gradual drying-out of acetate tapes and will afford some measure of protection from strong magnetic fields. But tapes stored in their original cartons will take years to dry out, and even then they are still usable. Magnetic fields aren't likely to be any problem unless you live right next door to a power station. So metal cans are hardly worth their cost to the average tape collector.

Surface Suppression

Q. How does one eliminate surface noises from records?

There seems to be a wide variety of products available for this purpose, but I have yet to find one that actually works. Perhaps you can suggest something that will.

J. MONTALEONE Kansas City, Mo.

A. Since most surface noise occurs in the treble range, any device that reduces surface noise must reduce treble at the same time, so a completely effective scratch filter would do away with most of your system's treble response, too.

If surface noise is as much of a problem to you as you indicate, it is more than likely that something in your system is emphasizing treble far above normal. The most common offenders in this are transducers—pickups and loudspeakers—with rising treble response or with sharp peaks in the upper range. If your speaker has a tweeter-balance control, you may have this turned too high. If there is no tweeter adjustment, you will just have to replace your pickup and (or) loudspeaker system with ones having smoother frequency response.

But first of all, make sure you treat your records with the necessary care. They should be kept scrupulously free from dust and scratches, and should never be handled by their playing surfaces; discs should be touched only on the outer edge or on the label area.

Signature Pop

Q. I have an old-model record changer that sends a very loud pop through my system every time it shuts itself off. Is there any way of preventing this? I'm afraid it may damage my speakers.

PHILIP DEFRA Woodhaven, N.Y.

A. A 25-mfd 600-volt capacitor and a 25-ohm 1-watt resistor, connected as shown, will suppress the noise-producing switching transients from your record changer.

Two-Point Stereo

Q. I am having trouble getting my stereo speakers to blend properly. Instead of getting a wall of sound, I get two point-sources of sound, with nothing between them.

I have tried moving the speakers together until they're almost side by side, but to no avail. I have switched the leads to both speakers, but phasing doesn't seem to have any effect either.

Could my trouble be due to mismatched speakers? One channel has a 12-inch unit with tweeters, while the other has a modified 14-inch unit of 1939 vintage. The enclosure are identical, as are the amplifying channels.

COLE PIERCE Galesburg, Ill.

A. The trouble you describe is usually a sign of out-of-phase operation of the speakers, and your letter does not make it clear whether or not you actually did try reversing the phasing of your speakers.

To reverse phasing reverse the connections to only one of your loudspeakers. If this remedies the problem, leave the connections that way. If it makes it worse, or diminishes the system's bass response, restore the connections to their original polarity.

Drastically mismatched speakers will indeed reduce the blending of a stereo signal, causing the instruments to wander back and forth between the speakers. But even the worst mismatch will rarely cause the extreme effect you describe. If phase reversal isn't the answer, we'd suggest you investigate the possibility that your tweeters are out of phase with their woofer or with one another.

Spare-Tube Reserve

Q. My amplifier and tuner use high-quality foreign tubes that are unavailable in this area. If any of them wear out, no doubt I'll have to order replacements from a mail-order house, which will put the system out of commission for some time, so I'd like to stock up on a few spares, just in case. Since there are a lot of tubes involved, though, I'd rather just get the ones that are most likely to go bad. Which ones might these be?

RUSSELL KENNEDY Warren, Ohio

A. In general, rectifiers and power output tubes are the first ones to wear out. Any radio repairman can identify these for you, just by glancing at each component's schematic diagram. The average life of the other tubes depends upon the design of the equipment, so it isn't possible to predict how long they'll likely be to last. If the component is used fairly regularly, it's wise to replace all of its tubes once a year, even though everything still seems to be working properly. There are exceptions to this rule in both directions, but if you don't have access to comprehensive test facilities for checking each component, replacing the tubes once a year is the best way to avoid creeping distortion.
The fine art of STEREOMANSHIP

How to be one-up (or maybe even two-up) on hi-fi friends and salesmen.

Thanks to stereo, the average hi-fi hobbyist can now feel just twice as inferior as he did when all he had to contend with was monophonic sound. In almost any situation, he is invariably in the stereo "one-down" position, completely at the mercy of the expert.

He avoids, as he might the plague, hobbyist discussions of the relative merits of common-ground and separate-ground connections for stereo cartridges. He speaks of "monaural" rather than "monophonic" records. He looks blank when a musically informed friend loftily criticizes his latest opera-record purchase as being "inaccurate" because the soprano is supposed to make her second-act entrance from stage left, not stage right. He thinks that the Crosby System is family planning on a large scale, and that integrated components are some sort of social experiment.

He despairs, feeling that nothing short of degrees from both the Massachusetts Institute of Technology and the Juilliard School of Music, with a post-graduate hitch at Bell Laboratories just to play it safe, can possibly remedy this situation.

Is there another, not to say easier, path to the "one-up" stereo position?

Happily there is. It can be reached by way of Stereomanship, the technique of knowing—or, more accurately, of seeming to know—all the two-channel answers. Its practitioners are Hi-Fi-men, dedicated followers of the British writer Stephen Potter, who first undertook to describe such manners in his Gamesmanship, One-Upmanship, and so on.

In his practice of Stereomanship, Hi-Fi-man usually has only the foggiest notions of what really goes on inside his audio system. The trick, however, is that he manages never to show it. He surrounds himself with an aura of knowledge. He reaches for a slide rule with the casual air of a Borgia prince reaching for a dagger, and his quiet but effective snort of disgust as he skims through the translation on the back of a copy of Blomdahl's Aria marks him at once as a man to be reckoned with.

Hi-Fi-man isn't really a musical connoisseur; he just makes people think he is one. Because he always avoids direct statements on musical or recording topics with which his opponent—and everyone is an opponent—may be familiar, few who seek Hi-Fi-man's opinion of a new stereo album will be disappointed, or doubt that he is anything but an expert.

To illustrate: In a friend's home, Hi-Fi-man has just been asked to give his opinion concerning a new recording of, let's say, Strauss's Ein Heldenleben. Hi-Fi-man glances thoughtfully at the album jacket, says "Ah, the Ormandy reading"—mentioning whatever conductor may be involved—then listens as his friend
STEREOMANSHIP

plays the recording, assuming a thoughtful frown (Critical Frownmanship).

Actually, what is surrowing Hi-Fi-man's brow is that he's making an important decision. It has nothing to do with how well the particular Heldentenor is being performed or how skillful were the recording engineers. He is busily recalling whether his friend is more knowledgeable on the subject of musicology or of recording technology. Then he uses the following standard preface: "Of course you realize this is just my personal opinion, but..."

Following this opener, Hi-Fi-man gets down to business. Is the friend well versed in stereo recording techniques but something of a square musically? If so, the approach is along these lines: "I'd like to reserve comment on the microphone placement during the session, but meanwhile I can't help feeling that Strauss intended just a 'soupeon' more bravura, particularly in the lower strings, during the initial statement of the hero's theme, and I'm positive I heard an A-natural in the French horns in the sixteenth bar. Don't you agree?"

Thus, in the tradition of great field commanders, Hi-Fi-man has led his opponent from a strong defensive position into an exposed position.

On the other hand, if the owner of the new stereo recording is quite familiar with the fine points of serious music but possesses only a scanty knowledge of how recordings are made, a different approach is used: "I have no immediate quarrel with the reading, but I have the distinct impression that you're getting crosstalk in the mid-highs, possibly because the recording director preferred to use the intensity-difference mike technique to that of mid-side recording. After all, you know how tricky it is to get those polarity patterns just right in the studio's they use today. Don't you agree?"

Auto hobbists are like sports-car buffs, and they adore the thought of adding new equipment and gimmicks to a home stereo system. Occasionally, therefore, the opportunity is presented for Hi-Fi-man to deliver his views on equipment.

Observe Hi-Fi-man in a relatively simple situation. A fellow hobbyist, Layman, has sought Hi-Fi-man's opinion on a new stereo speaker system he has just had installed.

There is, first of all, the business of Where To Sit, or Locationship. Hi-Fi-man will never, unless it is absolutely unavoidable, sit in the spot on the couch or on the chair that Layman suggests to him. Instead, he adopts the following ploy:

Hi-Fi-man: "I'll just sit over here, if you don't mind. After all, remember what Snow said back in '34 about the relationship between intensity differences and apparent angular locations."

Actually, what W. B. Snow said as a result of his early stereo experiments is not germane to the situation at hand. But Layman is immediately placed in the down-down position and becomes a virtual push-over for the next Stereomanship tactic.

Having seated himself at least three feet from the spot suggested to him by Layman, Hi-Fi-man then gets down to business. He examines the placement of Layman's speakers.

Has Layman built them into the living room wall or bolted them to brackets that would be difficult to shift? If so, Hi-Fi-man's next move is clear. He listens attentively to the test selection, then turns to Layman and says in a gentle tone: "Not bad at all, but I can't help feeling that the radiation pattern is causing mid-range cancellations. You should move them a foot or two closer together, old boy. Definitely much too much separation."

What if Layman has gone to the other extreme and has bought a packaged stereo system housed in a single—and fairly expensive—cabinet? No problem. Hi-Fi-man listens to the test selection with the same attention, then delivers the Oiled Teak Ploy: "Not
bad at all, but I can’t help feeling that you’re getting a deterioration of the stereo effect due to an excessively small listening angle. Your speakers should be moved at least a foot or two farther apart, old boy. Definitely too much blend.”

Layman is now firmly in the one-down position, and is likely to remain there at least until he can replace his new speakers with still newer speakers, or until he rips up his wall or trades in his elaborate cabinets.

But what if everything sounds great, and Hi-Fi-man realizes that to criticize Layman’s new speakers would amount to thoroughly unsportsmanlike carping? Must Hi-Fi-man concede the point? He may if he is so weak as to allow his conscience to trouble him. (See “Tossing in the Towel, Correct Etiquette of,” Basic Hi-Fi-man-ship, Revised Edition). Or, he can be strong, maintain the Flexible Stereomanship Position, and say: “Not bad at all, but of course a two-channel stereo system is, at best, a compromise with what can be achieved with a three-channel system, don’t you agree?”

This last ploy can also be used, with minor variations. While shopping for new audio equipment in a well-equipped showroom. In fact, it is in the audio showroom that the practitioner of Stereomanship finds his most challenging and exciting arena.

Here are a few selected plays from the latest manual of Advanced Stereomanship:

A. Correct Showroom Costume: The Ivy League or Modified Continental Look is favored by some Hi-Fi-men who enjoy posing as young business executives who have just dropped in to inspect some audio equipment during their lunch hour. There is, however, a growing faction of Hi-Fi-men who consider this as being Definitely Unsporting, and rather like sneaking up on a fox with an anti-tank gun. Audio salesmen are at least given a sporting chance, by being alerted for possible trouble, if your basic costume is flannel slacks, old shoes, and a shaggy tweed jacket, preferably one with leather patches at the elbows and a few burned spots here and there to suggest that you’ve been careless with your soldering gun. Trench coats are permitted in inclement weather, provided the trench coat is definitely British in cut, with those mysterious brass loops on the belt.

B. Grass-Is-Greener Tactic: From the Stereoman-ship point of view it is fortunate that there are various schools of thought among audio manufacturers about how best to control such stereo factors as balance, gain, loudness, frequency response, phasing, phantom channels, and the like. The Hi-Fi-man who wants to inspect audio equipment at leisure without any intention of buying should keep this in mind. Knowing at least the rudiments of control principles enables the Hi-Fi-man to keep audio salesmen at arm’s length with such gambits as “Personally, I prefer a separate gain control for each channel to having a balance control!” or “Personally, I prefer ganged bass and treble controls but not a master gain control!” or “Personally, I would prefer a preamp that would allow you to feed the left signal and the right signal to both channels in alternate phases.”

C. Test-Selectionship: An audio showroom invariably has a number of records on hand for demonstration purposes. The true Hi-Fi-man would no more think of using these in a showroom test of equipment than he would of using his host’s toothbrush during a weekend visit. He brings his own test recordings, and for good reasons. Audio salesmen seldom look closely at the label on a record handed to them in a jacket whose cover proclaims it to be a stereo edition. They are, by and large, a trusting lot; and besides, the record is not being brought to them for exchange (the Sam Goody Ploy). Thus the Hi-Fi-man’s lifted eyebrow and gentle smile as he hears the monophonic copy of Scheherazade he has brought to the showroom in a borrowed stereo sleeve is enough to rattle the most battle-hardened merchant of stereo equipment.

D. Out of Phase, Out of Mind: Stereo tape playback systems offer what is generally considered the widest dynamic range and the most exciting sort of stereo listening. What more logical development is there than that Hi-Fi-man is interested in purchasing tape equipment at an audio showroom, and that he has brought along a prerecorded, four-track test tape? The tape is a real gasser; the music, preferably early Stravinsky, is full and complex and brings other audio customers on the run. However, only Hi-Fi-man’s closest friends know that the tracks have been deliber-
STEREOMANSHIP

ately recorded so that on this tape the phase of the two left tracks is slowly shifted a full 180 degrees every two minutes, producing a periodic out-of-phase effect on the speakers despite all attempts by the audio salesman to find a satisfactory position for his phasing switch.

E. Advanced Kitmanship: Kit-building hobbyists are in something of an elite position as compared with the hobbyists who buy ready-wired components or who risk being completely in the one-down position by buying popular-brand ready-made phonographs. Hi-Fi-man is as familiar with what's available in kit form as is the average manager of an audio shop, although—and this is important—he has not necessarily built anything from a kit in his life. At home, his system is composed of units available either as kits or ready-wired, and, with the aid of a few mysterious-looking wires that lead nowhere and carefully placed drops of solder, gives the impression that he had to re-engineer the whole kit before it would satisfy his critical standards. In an audio showroom, Hi-Fi-man indicates interest in new tuners, amplifiers, and so on up to the point where he asks a salesman, "Is this available in kit form?" It never is.

But Showroom Stereomanship is at best a hit-and-run affair, conducted with relatively simple ploys and modest gimmicks. Hi-Fi-man achieves his greatest Stereomanship successes on the home front, where he has time to prepare a planned offensive.

With the advent of stereophonic-FM broadcasting, a popular new tactic, the Alma Matrix Ploy, has come into widespread favor among Hi-Fi-men. It is virtually guaranteed to put Layman in a hopelessly one-down position.

To execute the Alma Matrix Ploy, you do not have to have an FM tuner with stereo-FM facilities. In fact, you do not even have to live in an area where you can receive stereo FM. All you need is: (1) a basic home stereo rig, (2) an FM tuner in plain sight, (3) a home-made, but non-functioning, "adapter," (4) a second FM tuner hidden from view but hooked up to your preamplifier, and (5) a pair of stereo headphones, connected to the outputs of the two tuners.

Invite Layman to drop by your house, mentioning that you have added something new to your system on which you want his informed opinion (Ego Inflation). When he arrives, begin a casual discussion of stereo-FM broadcasting, tossing in such terminology as "matrixing," "interleaving," "optimum millisecond delay," and "sound subcarrier." You're safely on your way.

Then turn on your rig and your visible FM tuner; you have already turned on and preset the second tuner, but Layman doesn't know that. Put on the headphones, with a casual aside to Layman that you are "just checking."

Tune the in-sight tuner until you find something that is roughly similar to what is being fed to one of the headphones by the out-of-sight tuner. Then announce that you are ready to demonstrate something new in stereo reception that occurred to you after reading a report of some BBC tests in Wireless World.

Twiddle importantly with your dummy adaptor. Then turn up your master volume. Out of your speakers, of course, will come two separate FM broadcasts and two separate musical selections. Over the resulting dissonant din, turn to Layman and say: "Of course I'm not much for modern antiphonal music, but I do think I've managed to eliminate practically all crosstalk between channels. Don't you agree?"

When Layman nods his head, turn off the set immediately and spend the rest of the evening playing pre-war Telefunken 78's.

Charles Sinclair is at present an editor in the New York office of Television Digest, a weekly trade publication. He is also an active free-lance writer, having contributed articles to many magazines, plus television scripts for such programs as 77 Sunset Strip, The Web, and Foreign Intrigue. He also has a movie, Chase a Crooked Shadow, to his credit.
RIAS
CULTURE VERSUS COMMUNISM

RIAS, the American-sponsored radio in West Berlin, has found that the best way to break through the Iron Curtain is with music — from Mozart to Cole Porter.

Shortly after the Communist wall went up last August, sealing off the last exits from East to West Berlin, a bouquet of flowers suddenly came flying over the barbed wire and landed at the feet of a startled West Berlin policeman. The attached note read: “To our friends at RIAS!” Promptly and proudly a small delegation of wall-watchers bore the battered bouquet to the squat gray building in the Kufsteinerstrasse where the Radio in the American Sector, or RIAS (pronounced ree-as), has its headquarters.

In that quiet corner of the city five hundred men and women work around the clock on today’s most challenging radio assignment: to preserve the sanity and intelligence of sixteen million people who have access to no other form of therapy. Clearly this is no ordinary communications problem. Before the erection of Walter Ulbricht’s Chinese Wall—as the contemptuous Berliners call it—thousands of people crossed the sector boundaries every day, and despite difficulties there were many points of contact between East and West. But nowadays RIAS has assumed the principal responsibility for maintaining “the bridge between the free world and the Soviet Zone of Germany,” as its American directors define their present task. The German Communists would give much to see

by Frederic Grunfeld
RIAS: CULTURE VERSUS COMMUNISM

that bridge destroyed. "It is imperative that this provocative transmitter be liquidated," runs the refrain in newspapers and radio programs. Daily broadsides accuse the "gangster station" of such things as "organizing espionage for the United States, broadcasting coded orders to agents and subversives, spreading lies, advocating crime, and warmongering."

Understandably dazzled by such testimonials, some foreign journalists have described RIAS as "America's most successful propaganda operation." But it would be a mistake to picture it as a trumpet of clichés about the ubiquity of bathtubs and autos in the West. RIAS has a far more sober purpose than the word "propaganda" implies; as its staffers point out, the station couldn't last a month on a diet of hysteria and braggadocio similar to the Communist's own brand of broadcasting.

The hallmark of RIAS, Edward R. Murrow said last summer, is "a combination of truth, conscience, hope, challenge, dedication, courage, and constancy." Speaking to the staff for the first time as director of the U.S. Information Agency, which runs the station, Murrow added: "This radio station and what we do here has never been designed as a provocation to the Soviet. That they find it so is a tribute to you, the way you do your job, the truth for which you stand."

Less than a third of RIAS air time is devoted to political affairs, in the form of straight newscasts, commentaries, and documentaries. The lion's share goes to music, and to a cultural series rivaling the BBC's Third Programme. "We fill a vast vacuum in the lives of those in the East," a department head told me. "To begin with, we deliver their morning newspaper; have you seen what they actually publish over there? Yes? Then you know how vital the news is. But we play a dozen roles that are no less crucial—teacher, minister, story-teller, music-master, farm consultant, friend of the family. For instance, we provide vocational guidance for young people. We carry Protestant, Catholic, and Jewish services. The people are theater-hungry: we bring them full-length stage productions, with commentaries by drama critics. Above all, we try to show them there's more to the world than the narrow land they live in."

Music has always been a major factor in RIAS's success. Fifty per cent of the station's air time is devoted to it, with all types being fairly represented. "We try to put ourselves in our listener's shoes," a programmer explains, "things are hard for them, and we like to help them relax with entertaining music. On the other hand, many would be put off if we played only hit songs and orchestral medleys. They've been told how 'commercial' and 'superficial' we are in the West. So we try to strike a balance between Mozart and Cole Porter."

Many of the station's concerts are designed to counteract the censorship policies of the Communist zone, where "even good music always has political strings attached. If you hear Beethoven sonatas on the East Berlin station, the announcer is sure to add that Beethoven was the great champion of the class struggle. By the same token, when we broadcast Handel's Belshazzar, with a few normal cuts, they were on the air the next day, claiming we had left out the 'revolutionary' parts."

Another of RIAS's assignments has been to introduce its listeners to the modern music they had been forbidden to hear during the Hitler years. Many of these same works, including Schoenberg's twelve-tone scores and the later works by Stravinsky were banned by the Communists for many years, though the ban has gradually been relaxed. RIAS still presents a good deal of modern music, including works specially commissioned for its festivals.

In earlier years, RIAS maintained a complete performing department of its own, including a choir, light orchestra, dance band, chamber ensemble, and the RIAS Symphony Orchestra, which soon became known abroad through Ferenc Fricsay's Deutsche Grammophon recordings. The United States Congress,

In 1948 RIAS moved into its present headquarters, a rebuilt building formerly used as a manufacturing plant.
while still debating the question of subsidizing the arts, thus found itself in the peculiar position of supporting a musical entourage that would have staggered the Markgraf of Brandenburg and that would have done credit to Washington or any other American city. However, after the West Berlin Senate established its own station, in 1954, the RIAS orchestra went the way of the NBC Symphony and became a separate corporation, the Radio Symphony Orchestra. In 1960, after a long absence, Friesay returned to Berlin to take over its musical direction, and the group is jointly supported by RIAS, Radio Free Berlin, and Deutsche Grammophon.

As an economy measure, RIAS now contracts for its remaining house orchestras on a part-time basis. Last fall it began broadcasting all regular concerts of the Berlin Philharmonic. In place of the old chamber-orchestra series it presents such visitors as I Musici, the Stuttgart Chamber Orchestra, and the Solisti di Zagreb. Dozens of prominent soloists appear before its microphones each season, and at low fees, because the budget is limited. RIAS operates on only about four and a quarter million dollars a year—extremely low as German radio budgets go. By way of comparison, the Hamburg radio spends twenty million dollars annually.

"Our listener mail indicates that the Youth Orchestra, our training ensemble, has an incredibly loyal following," reports an audience researcher. Under its founder, Willy Hannuschke, this student symphony plays a prominent part in teaching music on the School of the Air; it won a special award at the Brussels World's Fair. "Musically, too, RIAS tries to bring the world right to doorstep of the Soviet Zone. We take them to every musical capital for the leading orchestras and artists—yes, including Oistrakh and Gilich, but more often the Philadelphia Orchestra or La Scala. According to their letters, these concerts are often the ones that most stimulate the imagination."

The flow of mail from East Germany has been drastically cut by stringent Communist controls, but many letters still get by the East German censor. Virtually all letters to RIAS address the station like an old friend, in the familiar "Du" form that suggests, in the German language, a long-standing intimacy between those who use it. The gist of these letters is usually: "Without you we would not be able to hold up our heads—please do fail us." Even a few hours spent behind the wall suffice to show why the majority of East Berliners, estimated at seventy-five per cent, look to RIAS for counsel. Conditions there are unbelievably bleak; it is a city of ruins and unkempt houses, of constant security checks, of endlessly repeated slogans, of stores with empty shelves, of policemen with stony faces, of people who are dreadfully tired of the daily routine.

East German laws do not, incidentally, forbid a man to hear RIAS, but if his wife or anyone else should be present he becomes liable to prosecution for "dissemination of state-endangering hate propaganda." Magazines and newspapers are pursuing a "Boycott RIAS" campaign that features pious solicitations from devout abstainers, more or less on the temperance pattern. "In our school we had some classmates who did not quite agree with the majority," runs a typical letter. "They asked 'Why can't we at least hear the music on the West stations?' We discussed the intentions of RIAS broadcasts at great length and reached the unanimous conclusion that RIAS does not carry a single program that is truly unpolitical. For that reason we shall boycott even the music programs of RIAS."

Not long ago, the East German radio reported with a straight face that "the inhabitants of a new block of apartments in Potsdam have settled accounts with a family that had its radio tuned full blast to RIAS and was thus spreading the slander broadcast of RIAS to the whole block. The family was expelled from its new apartment and housed in an old one."

Of course millions of RIAS listeners before last August cast their vote in what Murrow calls "the permanent plebiscite—election by immigration." But the old Communist charge that the station's "slandering promptings" actually caused the flood of refugees is roundly denied by its management. "As a matter of fact," contends Robert H. Lochner, RIAS's American director, "we have no policy on refugees. We have leaned over backwards not to advocate a specific line.
RIAS: CULTURE VERSUS COMMUNISM

We have presented various opinions by prominent German commentators, but these represent many points of view. In the days when the exits were still open, only those "in personal danger" were advised to flee—an approach that has subjected the station to irate criticism by West Berliners. "If RIAS had not encouraged them to hold out, many more would have escaped before August," an attorney told me, voicing a sentiment that is often heard in Berlin these days, along with "If only the American tanks had crushed the wall when they started building it."

"The situation is not so simple for us," Lochner concedes. "We are essentially a German station. We let Germans speak to Germans. The Voice of America speaks for the United States. It has the assignment of promoting America, and aside from a few music programs it concentrates on public affairs. We have literature, drama, music, entertainment—in fact, we are a cultural institution like most other European stations."

This vast and flourishing enterprise, which dwarfs any American station, grew out of the merest acorn of an improvisation. Just after the war, when Berlin was still administered as a four-power city, the Russians let it be known that they wanted no interference with their monopoly of Radio Berlin, their legacy from Dr. Goebbels. But early in 1946 a group of American officers rigged up an experiment they called "Drahtfunk in Amerikanischen Sektor," a wired-radio station like those installed in many American colleges. A wired-radio service had long been available in Berlin, and other European cities, for subscribers who cared enough to pay a small premium for static-free reception of local programs. Lacking a transmitter, the American engineers hooked into the remains of this network, hoping to reach what was left of the 15,000 outlets said to exist in the American sector. But despite heroic repair efforts there were never enough wires to satisfy the demand, and it was six months before the founders were able to promote a war-surplus mobile radio unit. At last, on September 4, 1946, the station went wireless and became the Rundfunk (i.e. Radio) im Amerikanischen Sektor, pumping out 800 watts, more or less, from its spindly field transmitter. It had arrived just in time to cover the first free elections held in post-war Berlin, which handed the Communists an unexpectedly heavy setback. As an example of how such things are done in a democracy, RIAS carried equal-time debates and interviews with all leading candidates.

By the time the Soviets blockaded the city, in 1948, RIAS had moved into its present building, a bombed-out plant rebuilt to accommodate nine studios, six tape-editing rooms, and four floors of offices. It had stepped up its power to 20,000 watts and could be heard in every part of Berlin. The winter of the blockade, 1948-1949, provided the acid test for these ambitious new arrangements, and for the station's ability to produce under pressure. When electricity had to be rationed to two hours a day in the residential districts, RIAS broadcast special listeners' digests to coincide with these hours—a technique that proved so successful that similar digests are still beamed at the Soviet Zone. Loudspeaker trucks were dispatched to the busiest street corners, supplying the citizens with music and information to round out their rations of bread and dehydrated potatoes. "Just when we were coldest and hungriest," a hotel clerk remembers today, "RIAS came up with its cabaret, Die Insulaner [The Islanders]. We laughed so hard we forgot to shiver."
Insulaner are still a RIAS institution, but their biting satires and irreverent skits can now be seen on West German television as well.

We found out during the blockade that RIAS was one of ours," a photographer says gratefully. "It was like cooking gas, a household essential. We pay fees nowadays for our own station, but we still prefer RIAS." Among other things, the station's performance during the blockade persuaded Congress that its expensive protégé was definitely earning its keep. Since then, RIAS, unlike the Voice of America, has never run into serious trouble on Capitol Hill.

As conditions improved in West Berlin, RIAS turned its attention to the Soviet Zone population. The first program specifically addressed to "Middle Germany"—West German parlance for East Germany—went on the air even before the blockade ended. The founding of the RIAS University of the Air later in 1949 marked another turning-point—the beginning of a concerted effort to break through the mental isolation of people in the Communist half of the city.

The Sender Freies Berlin, supported in the usual way by a monthly tax on West Berlin radios, has relieved RIAS of a considerable part of its domestic load. "West Berlin is now a secondary concern," Lochner asserts. "Our primary audience is the Soviet Zone. The people there have access to everything; they can see the truth for themselves."

The station's output has increased continuously over the years. Now on a multichannel basis, it broadcasts over three medium-wave transmitters in Berlin, rated at 300, 100, and 20 kilowatts, as well as a short-wave and two FM transmitters. Another 40-kilowatt transmitter in Hof, Bavaria, near the East German border, reinforces the medium-wave signal, and the leather-lunged 1,000-kilowatt long-wave transmitter of the Voice of America carries nine hours of condensed RIAS programs a day. The East German station, DDR, meanwhile, has stepped up its efforts to jam RIAS. The six hundred jamming transmitters now scattered through the Soviet Zone cost considerably more than the sum total of RIAS's equipment. They use up enough power to light the city of Leipzig—an important factor, since the East is so short of electricity that many towns are almost blacked out. Mounted in church towers and high buildings, or equipped with mobile transmitters, the jammers send out a hammering and chattering that rides the RIAS signal and produces an aural equivalent of the Chinese water-torture. To save power some jammers let the music go by and concentrate their fire on the spoken word. Nonetheless, RIAS gets through because its most powerful transmitters are located near the center of the small area it has to cover. To make things more difficult for jammers, it broadcasts a separate schedule of programs on a second dial position and uses different frequencies on all wave lengths. FM, incidentally, cannot be jammed effectively, but the number of receivers in East Berlin is still very small.

East German radio, which no one bothers to jam, specializes in threats and personal attacks on RIAS staff members: Frau S. is an alcoholic; Herr N. is a homosexual; Herr B. is a Nazi war criminal; Fräulein T. is a secret agent. "Of course our people are used to this sort of thing by now," a department chief says, "but after a while the strain does begin to tell, even on the thick-skinned ones. It's not a pleasant experience." But RIAS people stay on.

Doubtless other schemes will be devised to drive RIAS out of town. "There will be rumor and counter-rumor, there will be maneuvers to divide and confuse the Western alliance and to confuse you of RIAS," Murrow has predicted. "This will be a time for all who write and speak to stand steady in their shoes." But there is no doubt in the mind of anyone at RIAS what the outcome will be. "So long as the freedom of Berlin is in jeopardy," their chief has assured them, "the voice of freedom that is the voice of RIAS will not be muted or silenced."

Frederic Greenfield reports on RIAS from the viewpoint of a native Berliner who has spent most of his life in the United States. Among his recent contributions to this magazine was "Manuel de Falla and the Lost Continent" in the January issue of this year.

MAY 1962
DO-IT-YOURSELF POWER AMPLIFIERS
A laboratory report on stereo power amplifier kits

In this issue: Reports on the Lafayette LK-550, the Realistic 210, and the Scott LK-150
by Julian D. Hirsch and Gladden B. Houck, Jr.
obtained with both channels being driven simultaneously (thus simulating true two-channel operation); (3) the measurements of a particular amplifier may not correspond to those claimed by its manufacturer because of differing test procedures employed, but they can be compared with those of other amplifiers tested; (4) the amplifiers were not peaked for operation by using distortion meters; the results obtained could therefore probably be bettered by instrument alignments, but they are representative of what the home builder can expect to achieve without the use of test instruments.

**LAFAYETTE KT-550**

- The Lafayette KT-550 is rated at 50 watts per channel or 100 watts in monophonic operation. Outputs are 4, 8, and 16 ohms. There are no level controls. Each channel employs a 6BR8 pentode-triode voltage amplifier and phase inverter, push-pull 6CL6 drivers, and push-pull 7027A output tubes. Feedback is used in each stage as well as around the entire amplifier. This design technique allows the use of large amounts of feedback (which reduces distortion) without sacrificing stability. The power supply uses four silicon rectifiers in a voltage-doubler circuit, plus a silicon bias rectifier.

A panel on the front of the KT-550 includes a meter, a selector switch, and six controls. The meter can be switched to read the cathode currents of each of the four output tubes, whose bias voltages are individually adjustable. The meter is also used to balance the a.c. drive to the output tubes; a 60-cycle test signal

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**MAY 1962**
STEREO POWER AMPLIFIER KITS

from a jack on the chassis is fed into the amplifier for this adjustment.

The Lafayette KT-550 delivered some 49 watts per channel at 2 per cent harmonic distortion. Its power response was exceptionally uniform, with 42 watts output at 20 cps and 47 watts at 20,000 cps. The power output at 1 per cent distortion was nearly identical to the power output at 2 per cent distortion. A 0.5 per cent distortion, the power at low frequencies fell off, but full power was available at 20,000 cps.

Intermodulation distortion was unmeasurable (under 0.1 per cent) up to about 8 watts output per channel, and reached 2 per cent at 125 watts combined output. Sensitivity was relatively high. Hum might be faintly audible with high-efficiency speakers, but it was completely inaudible with low-efficiency speakers, the type most likely to be used with an amplifier of this power rating. The square-wave response of the KT-550 was practically perfect, with steep sides and no overshoot on a 10,000-cps square wave. Capacitive loads had no adverse effect on performance.

gun in order to avoid burning adjacent components when soldering to S2. In fact, a long curved soldering tip would be ideal. In any case, the builder should be prepared for a slowing in progress during this stage of construction.

"The instructions were clear and easy to follow. However, I found one error: step 14 on page 27 reads '... connect to S2B lug 2 (NS)." Actually, 'NS' should read 'S-2,' meaning that the connection should be soldered. No other complications were encountered, and the total construction time, including final adjustments, was twenty hours."

REALISTIC 210

THE REALISTIC 210, distributed by Radio Shack Corporation of Boston, is rated at 70 watts continuous output per channel or 140 watts monophonic output. The circuit of the Realistic 210 is somewhat unusual in that all stages are push-pull, with the input stage being a 12AX7 cathode-coupled phase inverter. A 12AU7 push-pull stage drives the push-pull KT77 output tubes (similar to the EL34). Negative feedback is applied in a single loop from a separate portion of the output winding to the input stage. A switch throws in an adjustable current-feedback resistor that varies the damping factor from 0.5 to 10. In the fixed damping-factor setting, the damping factor is 15.

There are six bias and balance controls. Each channel has a control to set the bias for the correct operating current for the output stage, a control to balance the currents of the two output tubes, and a control to balance the a.c. drive. A built-in meter and switch make these adjustments a simple matter. A jack on the chassis supplies a test signal for a.c. balance.

The power supply uses four silicon diodes in a bridge circuit with a choke-type filter. The choke is, rather unconventionally, built into the same case as the power transformer. There is a selenium rectifier for the output stage bias supply. A surgeistor in the power line protects the filter capacitors while the tubes are warming up.

The combined output of the Realistic 210's two channels over most of the audio frequency range was
I recommend substituting However, an manual using distortion at grounded. A cause an Power overshoot amplifier at May 1962

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about 136 watts at 1 per cent distortion. Except at frequency extremes, the power-response curves overlapped, which indicates that the Realistic 210 delivered almost as much power at 0.5 per cent or 1 per cent distortion as at 2 per cent distortion.

Intermodulation distortion was quite low on one channel and extremely low on the other. It was hardly measurable at listening levels and reached 1 per cent at a total power output of about 162 watts. The amplifier was completely stable under capacitive loads. Square-wave response was excellent, with negligible overshoot or ringing. Sensitivity was average, while hum was −74 to −78 db relative to 10 watts output. Power-line leakage was 1 milliampere, which can cause an uncomfortable shock under certain conditions. The amplifier chassis should therefore be grounded.

The variable-damping circuit doubled or trebled distortion at all power levels. All our tests were made using the fixed damping factor, which we would recommend for most applications.

Comment by the Builder: "The instruction manual was very adequate and carefully prepared. However, an 18,000-ohm 1-watt resistor had been substituted for the 15,000-ohm 2-watt resistor called for in the instructions; this might be confusing to a neophyte kit-builder. No other difficulty—or even a possible difficulty—was encountered in building the kit.

"Because many of the smaller components had been factory-mounted on printed-circuit boards, the construction time was quite short, considering the complexity of the kit. Total elapsed time was twelve hours, including one hour for final checking and adjustments.

"One suggestion: this excellent kit deserves a better meter than the just-adequate unit that is supplied with it. With this one exception, the parts all appear to be of premium quality."

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Scott LK-150

• The Scott LK-150 is rated at 60 watts per channel continuous power and 65 watts per channel music power. Each channel uses a 7199 and a pair of push-pull 6530 output tubes. The power supply uses two GZ34 slow-heating rectifiers and a selenium bias rectifier. The LK-150 is built on a large, well-ventilated aluminum chassis. The use of aluminum offers advantages in hum reduction and in the dissipation of heat created by the output tubes.

The inputs offer a choice of two input sensitivities, 1.5 volts and 2.5 volts (for full power output), selectable by a switch. The sensitivity is changed by altering the amount of negative feedback; hence the damping factor and distortion are also affected. Our measurements were made with the switch in the 2.5-volt-sensitivity position, which is the recommended position for use with Scott preamplifiers. Many other preamplifiers will work better with the 1.5-volt-sensitivity setting, which produces slightly higher distortion because of
the reduction in the amount of negative feedback.

Each input also has a switch that rolls off the frequency response below 20 cps. This is the recommended mode of operation, preventing the possibility that subsonic transients might damage the speakers. For laboratory use, or for other applications, the filter can be switched out, extending the low-frequency response to 5 cps. The speaker outputs are for 4, 8, and 16 ohms. Scott does not recommend parallel operation of the amplifier outputs, suggesting instead that only one channel be used for monophonic operation.

A built-in meter measures the currents of the output tubes, which can be set by individual adjustments for each channel. No balancing adjustments are provided, since the output tubes are supplied in matched pairs and should be replaced in matched pairs when replacement is necessary.

The LK-150 is the most expensive kit of its type that is presently on the market. At mid-frequencies, some 112 watts of continuous power output was measured, and the power-response curve at 2 per cent distortion indicates that most of this power is available at the ends of the audio spectrum. Power output at lower distortion levels was down somewhat, but it was always more than ample for any home music system. The intermodulation distortion of the LK-150 was essentially as low as we have ever measured on a power amplifier, under 0.2 per cent up to 30 watts per channel, and 1 per cent at 50 watts per channel.

Comment By The Builder: "While I haven't built kits made by all the manufacturers in the field, it seems to me that the ease of construction of the LK-150 should set standards for the kit industry. The packing cartons have fold-out handles that make carrying the kit home very easy, even on a crowded bus. When the main carton is opened it serves as a convenient working area, and it can be closed and stored out of sight at the end of an evening's work.

"Resistors and capacitors are mounted on cards in the order called for in the instruction book, and separate full-size pictorials are provided for each stage of the assembly. Because the pictorials are printed in color, it is an easy job to double-check the assembly as it progresses. Most of the small mechanical parts—tube sockets, terminal strips, etc.—are pre-mounted at the factory, eliminating a considerable amount of rather tedious detail. As evidence that the LK-150 went together easily, I finished the entire assembly in just under six hours."

### ADDITIONAL INFORMATION

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If your attitude toward the music of Carl Orff has been conditioned by the joyously uninhibited sensuality of the contemporary German master's Carmina Burana, you are in for quite an unexpected experience when you hear the new Deutsche Grammophon recording of his setting of Sophocles' harrowing tragedy Antigonae, using the German text of Hölderlin. Here is unbending granitic asceticism, both of musical line and orchestral sonority, and this despite the fact that Orff's orchestra calls for more than fifty percussion instruments, ten pianos, four harps, and winds in sixes. But it becomes clear before one has gotten through the first side that we are meant to listen to Antigonae not as music but as drama. What Orff has evidently tried to do is to recreate in modern terms the psychological effect that was experienced by the Greek citizen of 2,500 years ago as he witnessed the first performances of this drama of the individual versus the state. For all of Sophocles' "modern" humanizing of his characters and his pointing up of the basic dramatic conflict, it must be remembered that Greek tragedy also partook strongly of religious ritual. What Orff has done in his music for Antigonae is to add the religious dimension to the human one, with the result that the drama regains some of the awesome power that it has lost in such modern adaptations as the one by Jean Anouilh. For all the poignance of the French playwright's version, it cannot compare with what happens when the religious dimension is convincingly recreated. If one concentrates on the drama as it pursues its inexorable course, Orff's music does the rest, and soon one begins to sense what the ancient Greeks must have sensed: the pity and terror that come with the realization that man is
not the captain of his soul. Here, then, is genuine catharsis.

Let it be understood, however, that an experience such as this is to be had only under conditions of dedicated and selfless performance (as a ritual, so to speak) and only when the listener is willing to give himself over wholly, without inner or outer distraction, to the Sophocles-Hölderlin-Orff creation.

To speak of the recorded performance is to speak of something that has been carried out with supreme dedication by all concerned. Indeed, no one artist can be singled out for praise above the others. This is a magnificent and marvelously successful effort to convey the message of the drama, to which music and all other elements are subordinate.

Of the recording, it is enough to say that one is not aware of it as a vehicle for spectacular sound, but rather as a wholly natural medium for this altogether remarkable performance. To conclude, Antigone is not necessarily for lovers of Carmina Burana. It is for lovers of timeless dramatic art that truly bespeaks the human condition.

David Hall

© & ORFF: Antigone. Inge Borkh (soprano), Antigone; Claudia Hellmann (mezzo-soprano), Ismene; Carlos Alexander (baritone), Creon; Gerhard Stoitz (tenor), A Guard; Fritz Uhl (tenor), Haemon; Ernst Haeffinger (tenor), Tiresias; Kim Borg (bass), A Messenger; Heidy Pflumacher (contralto), Eurydice; Bavarian Radio Chorus and Orchestra, Ferdinand Leitner cond. Deutsche Grammophon SLPM 136717/19 three 12-inch discs $20.94, LPM 18717/19 $17.94.

********JAZZ********

SAX-AND-STRINGS BREAKTHROUGH

Stan Getz improvises magnificently to Eddie Sauter's strings

For the first time in his long association with Verve, tenor saxophonist Stan Getz has been given an opportunity to display the full range of his abilities. Instead of featuring the usual small combo with minimal arrangements, his newest Verve album, "Focus," presents Getz and a string orchestra in seven compositions written by Eddie Sauter specially for the project. The result is not only the most substantial recording of Getz's career but is a provocative illustration of a new way of integrating a jazz instrument with strings.

For example, except for the presence of drummer Roy Haynes on the opening track, the usual jazz rhythm section is absent. Moreover, before Getz ever saw the music, Sauter had composed the seven pieces as self-contained works for the strings. Or rather, almost self-contained, in that Sauter always left in the back of his mind "a space for another part to be added." Sauter did not, however, indicate to Getz any specific guide lines for that part. Instead, at the recording session, he gave Getz a lead sheet of what he had written. The rest was up to the saxophonist.
Thus there is none of the usual awkwardness in trying to combine the rhythmic conceptions of classical string players with the quite different beat of a jazz soloist. The strings simply play their parts, leaving Getz to set and sustain his own pulsation. He swings through, over, and underneath the strings, but does not force them to swing with him. Melodically, Getz also takes charge; improvising counter-melodies, as well as extensions and paraphrases of the existing themes. It is his responsibility to fit himself to the orchestra rather than the reverse, and he succeeds in creating and sustaining a resilient cohesion between his solos and the written scores.

Sauter has provided a fairly wide gamut of moods in the seven sections, which have such evocative titles as I'm Late, I'm Late; Night Rider; Once Upon a Time; and A Summer Afternoon. Getz is brilliantly imaginative throughout. Best known for his lyrical sensitivity, he is also fully up to the outgoing demands of the more vigorous numbers, and his time-sense is absolutely flawless. There is no doubt that he has turned in one of the most resplendent demonstrations of fresh improvisation to be heard in the past decade of recordings.

The recorded sound is exactly right for both the strings and Getz—crisp and warm.

NAT HENLOFF

© STAN GETZ: FOCUS. Stan Getz (tenor saxophone), the Beaux-Arts String Quartet and string orchestra conducted by Hershy Kay, compositions and arrangements by Eddie Sauter. VERVE V-6-9412 $3.98, V 8412 $4.98.

TRUMPET REPRISE

Jonah Jones’s horn leads a swing-era treatment of trumpet tunes

In a remarkably well-engineered set, Capitol interrupts its repetitious Jonah Jones Quartet series to feature Jones as the main soloist in a crisp, big band of expert Hollywood studio musicians, all of whom have long jazz histories. Although the tunes are identi-
Over this ebullient background, Jonah swings with straightforward ease, tasteful economy, and a big, firm tone. His debt to Louis Armstrong is ringingly dear, throughout, and while there are few surprises in these reinterpretations, it is a continuous pleasure to hear Jonah's robust horn rise out of this virile model of a swing-era band. The nostalgia is heightened by a recording of excellent stereo quality, exceptionally clear and flawlessly balanced. Nat Hentoff

* * JONAH JONES: Jonah Jones and Glen Gray. Jonah Jones (trumpet); Glen Gray and the Casa Loma Orchestra. Echoes of Harlem; After You've Gone; Apollo Jump; and nine others. Capitol. ST 1660 $4.98, T 1660 $3.98.

**ENTERTAINMENT**

SONGS OF FRANCE

Martial Singher unfolds a colorful parade of popular French tunes

The catchall title “Best-Loved French Songs” hardly conveys the special delights of the new Vanguard album featuring the baritone Martial Singher with a chorus and orchestra conducted by Anton Paulik. Mr. Singher, of course, has had a highly successful career in opera and formal recital, but here is heard in arrangements of a widely varied group of folk and folk-type songs, and he brings to them all the affection, understanding, and remarkable color that has long distinguished his art. Moreover, alternating the selections between the soloist and the chorus helps to give the program a welcome feeling of variety and drama, qualities particularly enhanced by Vanguard's brilliant stereophonic sound.

The variety of songs is matched by the variety of Mr. Singher's singing. Each mood gets just the right dramatic treatment. He is the swaggering soldier in such familiar but always welcome items as Après de ma blonde and Marlborough, and the deeply moving balladeer with just the right touch of intimacy in his voice in Le Roy d'Yvetot. But perhaps Mr. Singher's theatrical bent is most noticeable in Paul Misraki's Tout va très bien, a modern folk-styled piece, in which the singer adroitly changes the quality of his voice as he interprets the conversation between a lady and her butler.

The well-drilled chorus is truly stirring in the popular Provençal Christmas song La Marche des Rois and then shows its versatility by tackling Les noces du papillon in appropriately hushed, mocking tones. The program ends, as all good French collections should, with both soloist and chorus treating La Marseillaise with such vocal power and urgency that they could easily batter
down Versailles, the Bastille, and the stronghold of the O.A.S.

Both mono and stereo recordings are great technically, but the stereo gets the nod by virtue of its splendid spread-out choral sound.

*Stanley Green*

Left to her own sweeping resources, Miss Jackson creates an enveloping rhythmic pulsation, and her huge, joyful sound communicates its full impact. Furthermore, in the welcome absence of arrangers and commercial backgrounds, she demonstrates her own remarkable sense of dynamics.

The lyrics of most of these tunes are banal, yet Miss Jackson hurls so much passion into her singing that the flattest words become suddenly transmuted into bold symbols of immutable faith. Above all, like her old Apollo recordings, this album distills the essence of Miss Jackson’s message. As Francis Newton of the London *New Statesman and Nation* writes in the notes: “Her answer is joy, a much rarer emotion than one might think, for it requires us not merely to accept life (which most of us eventually do) but to believe that it is, or could be, good.”

Columbia’s engineers have captured an immediacy in Miss Jackson’s performance without losing effect of concert hall realism. This is one recording, however, in which stereo proves to be gratuitous.

*Nat Hentoff*

**© © MAHALIA JACKSON: Recorded Live in Europe.** Mahalia Jackson (vocals); Mildred Falls (piano). *Tell the World About This; Elijah Rock; It Don’t Cost Very Much;* and six others. Columbia CS 8526 $4.98, CL 1726 $3.98.

**© © MARTIAL SINGHER: Best-Loved French Songs.** Martial Singher (baritone); chorus and orchestra, Anton Paulik cond. *La Madelon; La Carmagnole; Frère Jacques;* and fourteen others. Vanguard VSD 2104 $5.95, VRS 1079 $4.98.

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**A GOSPEL SINGER’S MESSAGE OF JOY**

*Mahalia Jackson scales new heights of intensity*

Recently encumbered by sentimentalized vocal backgrounds and occasionally even by strings, Mahalia Jackson has finally been recorded by Columbia with just the basic piano of her longtime accompanist, Mildred Falls. Grouped under the title “Recorded Live in Europe,” these performances make up Miss Jackson’s most powerful collection so far for Columbia.
Igor Stravinsky
The Greatest Living Composer

In honor of his eightieth birthday, Columbia Records is proud to release five documents of his genius, new recordings conducted by the composer himself, the latest in a distinguished series that began in 1929.

Exclusively on Columbia Records

For both stereo and monaural, new recording techniques have produced a clarity and impact seldom achieved on records. The sound must be heard to be believed.

Interest: Richter
Performance: Breathless Bach, superb Haydn
Recording: Mediocre

Muddy, distant acoustics may an exciting if somewhat breathlessly paced reading of the Bach concerto. Only in the slow movement (where the orchestra is silent) can one appreciate the sensitivity of the Soviet performers. If poor sonics make the Bach side disappointing, the performance of perhaps Haydn’s greatest sonata is a complete delight—and this despite being recorded at an actual concert in Bucharest. The audience is far quieter than on many other Richter on-the-spot recordings, with the general sound quality still being mediocre but far more transparent than in the Bach. The pianist’s astonishing technical mastery, beautiful variety of tone, and convincing style makes this one of the most exciting interpretations of Haydn’s keyboard music on records.

BARTÓK: Piano Concerto No. 1; Piano Concerto No. 2. Karel Zemlenny (piano, in No. 1); Tibor Werner (piano, in No. 2); Hungarian State Orchestra, Janos Ferencsik cond. WESTMINSTER WST 17003 $3.98, XWN 19003 $4.98.

Interest: Wild and woolly Bartók
Performance: Magnificent in No. 2
Recording: Fair to good
Stereo Quality: Adequate

This recording raises to three the number of stereo versions now available of the fascinating piano concertos by Béla Bartók. However, the present disc is the first to pair the two “difficult” concertos; both of these works are supercharged with kinetic-rhythmic energy, percussive sonority, and dissonances. The slow movement of the Concerto No. 1 is of particular interest, being scored almost exclusively for solo piano and percussion. Both concertos were composed by Bartók for his own use as concert pianist, and their technical difficulty may suggest to the listener some idea of the composer’s standing as a keyboard virtuoso. If you can imagine a work like Bach’s Clavier Concerto in D Minor being translated into wholly modern terms, and with the naiveté kind of Hungarian folk accent, you have an idea of what these first two Bartók scores are like. They are not pretty, but they are exciting in the outer movements and genuinely affecting in the bitter-sweet middle ones.

The Concerto No. 1 fares reasonably well here. The performance is not as to me; but his performance is absolutely sizzling—in fact the first truly satisfactory reading that I have heard of this exciting music. Ferencsik and the orchestra back him perfectly, and the recorded sound is decidedly better than that accorded to the Concerto No. 1.


Interest: Bartók disc premiere
Performance: Idiomatic
Recording: Good enough
Stereo Quality: Effective

This fifth stereo recording of Bartók’s masterly and beautiful Music for Strings, Percussion, and Celesta is of interest chiefly because of its Hungarian origin. Evidently the composer’s countrymen take a considerably broader and more romantic view of the work than Reiner (RCA Victor), Asnerneit (London), or Karajan (Angel). This approach has its interesting points, but neither the quality of recorded sound, which seems to emanate from a largish studio, nor the precision of ensemble playing is on a par with that of the aforementioned competitive versions. My choice for power, passionate intensity, and sound is still Reiner with the Chicago Symphony.

The real worth of this disc is to be found in the delightfully rowdy and sometimes poignant Village Scenes for women’s chorus and chamber orchestra. Besides giving us the wrong date (1917) of composition, the album notes fail to tell us these are arrangements Bartók made in 1926 for the League of Composers in New York, adapted from the last three of Five Village Scenes for voice and piano. The original Slovak folk tunes are easily recognizable, but Bartók’s orchestral accompaniment is almost fantastically vivid in all its color and dissonance content. The end result, however, is brilliantly effective; and the recorded performance does it full justice.

Beethoven:
FIDELIO
KNAPPERTSBUSCH, cond.
Sena JURINAC
Jan PEERCE

Maria Stader
Murray Dickie
Gustav Neidlinger
Ditson Eruster
Frederic Guthrie
Georg Paskuda
Paul Neuner
Bavarian State Opera Orchestra and Chorus

NOW—A DEFINITIVE FIDELIO FOR THE SELECTIVE LISTENER—ON WESTMINSTER

Westminster has assembled an internationally-renowned cast, including Jan Peerce and Sena Jurinac, for a truly memorable recording of Beethoven's only opera, Fidelio, under the inspired direction of Hans Knappertsbusch. This set, which marks the first appearance together on records of Peerce and Jurinac, is a must for the selective listener. This month's releases include 3 masterpieces of liturgical music, Bach's St. John Passion and Haydn's Seven Last Words of Christ, magnificently interpreted by Hermann Scherchen conducting the Vienna State Opera Orchestra with distinguished soloists and the Vienna Academy Chorus. A remarkable recording of Campra's Mass for the Dead by a French ensemble under the direction of Louis Frémaux rounds out the classical releases for this month.

Bach: St. John Passion. Phyllis Curtin, Soloists, Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. (3-record set) WST-319 (Stereo), $17.94; XWN-3319 (Monaural), $14.94.

Haydn: Seven Last Words of Christ. Soloists, Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. WST-17006 (Stereo); XWN-19006 (Monaural).

Campra Requiem: (Messe des Morts). Soloists, Orchestra Jean François Paillard, Chorales Philippe Caillat et Stephane Caillat conducted by Louis Frémaux. WST-17007 (Stereo); XWN-19007 (Monaural).

Folklore from Hungary: Soloists, Orchestra and Chorus, "Duna" Ensemble, Budapest conducted by Béla Vavrinecz. WST-17008 (Stereo); XWN-19008 (Monaural).

Waltzing in Vienna: 20 waltzes played by the Vienna State Opera Orchestra, Josef Leo Gruber conducting. WST-17010 (Stereo) XWN-19010 (Monaural).

Waltzing to the Strings of Strauss: 20 waltzes played by the Vienna State Opera Orchestra, Josef Leo Gruber conducting. WST-17009 (Stereo); XWN-19009 (Monaural).


MAY 1962
CIRCLE NO. 142 ON READER SERVICE CARD
1. Aside from the fact that they must be performed by symphony orchestra, what do these four symphonies have in common: Mahler’s “Titan,” Mozart’s “Haffner,” Haydn’s “Clock,” and Sibelius’ Second?

2. Operas by American composers have rarely been produced at the Metropolitan. The first was in 1896, and it was based on a novel by Nathaniel Hawthorne. Another was composed on a play by Eugene O’Neill. A third was based on a novel by George du Maurier. Name the operas and their composers.

3. On a visit to Chicago in 1892, a song writer saw a young couple at a ball quarrel and part. Moved by this unhappy conclusion to a festive occasion, he went home and wrote the lyrics and music of a sentimental ballad that became a great hit. Name the song and its composer.

4. Within the past few years, the brilliant Russian musicians David Oistrakh, violinist; Mstislav Rostropovich, cellist; and Sviatoslav Richter, pianist, have come to this country, played to wild acclaim, and returned home. Below are photographs of three other Russian masters of the same instruments, who came here in the late 1920’s, triumphed... and stayed on. What are their names?

5. The hero’s role in one of the most important operas in the history of that art form was written for castrato and nowadays is usually sung by a contralto or mezzo-soprano. But the composer later rewrote the part for tenor, and the original castrato part is sometimes transcribed for performance by a baritone. The opera has been recorded in all three versions. Give its name and the name of its composer.

6. Mention the words “Pastoral Symphony” and Beethoven’s Sixth Symphony, in F Major, Op. 68, immediately comes to mind. However, there are at least two other well-known compositions that bear this same name. What are they?

7. In 1902 a great opera had its premiere. Its libretto was a play by a famous Belgian poet who expected his mistress to sing one of the leading roles. When another singer was selected the playwright took offense and wished the opera an “immediate and emphatic failure.” Name (a) the opera, (b) the composer, and (c) the playwright. Who sang the disputed role?

8. Unpredictable as always, a great composer promised his next symphony in manuscript to the Philharmonic Society of London, and for this implied right to the premiere he accepted an advance of fifty pounds. Then he specifically promised the same work to Berlin for first performance. However, Vienna also wanted the honor, and he made that city a similar promise. Undaunted, he resolved his dilemma by sending the autograph score to London, dedicating the work to the King of Prussia, and arranging for the actual premiere in Vienna. Name the composer and the work.

ANSWERS:
1. All are in the key of D Major.
2. The Scarlet Letter, by Walter Damrosch; The Emperor Jones, by Louis Greenberg; Peter Ibbetson, by Deems Taylor.
3. After the Ball, by Charles K. Harris.
4. Vladimir Horowitz, pianist; Gregor Piatigorsky, cellist; Nathan Milstein, violinist.
5. Orfeo ed Euridice, by Gluck.
6. (a) The orchestral interlude in Handel’s Messiah; (b) Ralph Vaughan Williams’ Symphony No. 3.
7. (a) Pelléas et Mélisande; (b) Achille-Claude Debussy; (c) Maurice Ravel.
8. Beethoven, who was notorious for his sharp dealing with publishers and performers; the Ninth Symphony.
Of these two versions of the Brahms Piano Concerto in D Minor, Serkin's is the preferred choice. This is not only for the greater energy and coherence of Serkin's playing but for his greater purity of tone. Also, the Serkin-Ormandy version is more representative of the epical and tragic qualities of the work. Both recordings are very good, with the Angel being a shade superior in the matter of timbre and contrapuntal clarity. Finally, while Ginnelli's effort is very fine indeed, Ormandy and Serkin have played the work together so often that their presentation possesses more coherence and authority.

R.B.

In this well-chosen selection of Chopin's polonaises Alexander Brailowsky is far more able to project the glory and the despair, the sadness and the rage of this music than he has sometimes been. His rhythms are virile, martial when necessary, yet without descent into the merely military, and the glowing and brooding melodies carry real burdens of feeling. Brailowsky's A-flat Major Polonaise is not filled with quite the triumphant elevation that Rubinstein finds in the piece, nor do the famous left-hand octave passages have the urgency that one remembers from Alfred Cortot's playing. Against this lack must be set the deeply felt dejection of Op. 40, No. 2. The recording is good in stereo perspective and in fidelity to piano tone. R.B.

DEBUSSY: Petite Suite (see FAURE).

DEBUSSY: Pour le Piano; Deux Arabesques; Danse; L'ile Joyeuse; Masques; Rêverie; La plus que lente; Nocturne. Daniel Ericourt (piano). KAPP KC 9067-$5.98, KL 9061® $4.98.


Interest: Ericourt's Debussy
Performance: Excellent
Stereo Quality: OK

While I am not partial to the rather subjective, Romantic approach that has characterized Daniel Ericourt's recording of the complete Debussy piano repertoir for KAPP, I am quite willing to concede its validity and the honorable— even interesting—results that the pianist has achieved with it. But it seems to me that where the two books of Etudes are concerned, this style of interpretation has served none too well.

The Etudes come late in Debussy's career, and they are highly intellectual, rather abstract compositions. Just as the modern painter was asked to work for originality by the distortion of familiar, representational objects, Debussy strove for freshness here by employing the commonplace materials of piano practice—thirds, octaves, repeated notes, etc.—in an unconventional way. Thus the staple effects of the traditional piano technique take on a new dimension through the process of deliberate distortion. Sixths, ordinarily a highly consonant interval, are, by added tones, given the effect of restless dissonance; fourths, ordinarily considered dissonant, are, by a similar device of added notes, made to seem consonant.

One feels that Ericourt, in digging so hard for expressivity and color, has missed the rather special challenge the works present. The other pieces involved are more suitable to Ericourt's approach, although some listeners may balk at the excesses of rubato and pedal that disturb the simplicity of La plus que lente. The recording maintains the same good standards that have characterized the entire KAPP series with Ericourt.

W.F.

RECORDING OF SPECIAL MERIT


Interest: The elegant Ansermet
Performance: Handsome
Recording: Excellent
Stereo Quality: Appropriate

If Ernst Ansermet's aristocratic and rather subdued approach to French music has produced records of late that are curiously devoid of vitality, it can be said that this release, at least, captures the best aspects of his style with the greatest justice. The Debussy, to begin with, is beautifully lean and transparent, wonderfully clean of line, almost contrapuntal in the conductor's quite special vision. The Stravinsky is snappish, dry of texture, yet ever so elastic and fluid in its rhythmic and structural flow. Ravel's Pavane is a performance so simple, retiring, and grave as to make one realize again how lovely this usually vulgarized little work is. The recording is splendidly lucid and has rather more richness than some of Ansermet's more recent discs.

W.F.

Alexander Brailowsky (piano). COLUMBIA MS 6305® $5.98, ML 5705® $4.98.

Interest: Great Chopin
Performance: Good
Recording: Good
Stereo Quality: Good

His Brahms is big, energized, coherent. Modern painter was asked to work for originality by the distortion of familiar, representational objects, Debussy strove for freshness here by employing the commonplace materials of piano practice—thirds, octaves, repeated notes, etc.—in an unconventional way. Thus the staple effects of the traditional piano technique take on a new dimension through the process of deliberate distortion. Sixths, ordinarily a highly consonant interval, are, by added tones, given the effect of restless dissonance; fourths, ordinarily considered dissonant, are, by a similar device of added notes, made to seem consonant.

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W.F.

FAURE: Pelléas et Mélisande; Penelope; Prelude; Masques et Bergamasques. DEBUSSY: Petite Suite. Suisse Romande Orchestra, Ernst Ansermet cond. LONDON CS 6227 $5.98, CM 9289® $4.98.

Interest: For the Francophile
Performance: Sensitive
Recording: Good enough
Stereo Quality: Subtle

A leading music critic went to some lengths in a review recently to point out that Gabriel Fauré was, in fact, not a great composer—a claim, incidentally, that few of Fauré's admirers would make for him. What the critic failed to suggest, however, was that there is such a thing as a first-rate "little-master," and, significantly, that the first-rate works of these little masters are often more rewarding than the second-rate works of the Great Ones. The music by Fauré on this disc is most certainly a case in point. While one might grant that Masques et Bergamasques, a score for a theatrical work by René Fauchois, is not the best Fauré, surely the tenderness and sensitivity of the music from Pelléas et Mélisande are their own justification. Ansermet's
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Reading of the work is in my opinion
clearly superior to the other available
recordings. Like all of the music on the
record, it is played with the delicacy,
modesty, and refinement that find
their correspondence in Fauré’s own
credibility. The recording serves the music well,
although I might wish for just a little more
resonance and fullness.

W. F.

© FRANK: Symphony in D Minor, Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6297 $5.98, MI 587® $4.98.

© FRANK: Symphony in D Minor; Le Chasseur Maudit; Suise Romande Orchestra; Ernest Ansermet cond. LONDON CS 6222 $4.98, GM 9200® $4.98.

© FRANK: Symphony in D Minor, Radio Symphony Orchestra Berlin, Lorin Maazel cond. DEUTSCHE GRAMMOPHON ST 139693 $6.98, LPM 18693 $5.98.

Interest: Old Standards
Performance: Ormandy excellent; Maoz
felix; Ansermet refined
Recording: Excellent
Stereo Quality: Ansermet excellent;
Maoz very good; Ormandy excellent.

Of these three versions of César Franck’s
love symphony, one may be set aside at
the first hearing. Lorin Maazel, with the
Berlin Radio Symphony Orchestra, in-
vests the music with excessive drama and
searches for effects that are foreign to
the idiom of the score. Between the
Ormandy and the Ansermet readings there
is a real contrast. Ormandy’s conception
is big and massive, but it has lost the
blowtorch that spoiled his earlier perfor-
mance on records. It is powerful, soli-
dary based, finely paced, and convincing.
Ansermet’s is on the slender side but is
by no means revered, and the conductor’s
superior refinement is evident in the way
he defines the contrapuntal lines and in
the delicacy of his Allegretto.

The recording of all three discs is ex-
cellent. And in the case of the two pre-
favored ones it is finely adjusted to the
conceptions—sumptuous in the Ormandy
and more transparent in the Ansermet,
with a slightly superior stereo effect in
the latter. Comparing these two offerings
with the versions reviewed in March, I
still prefer Pierre Monteux’s performance
on RCA Victor LSC 2514—LM 2514,
and should hardly know, in terms of sheer
sound, how to choose between Paray’s
very good projection on Mercury SR
90258 and the present one by the Phila-
delphia Orchestra.

R. B.

© GERSHWIN: Concerto in F; Cuban
Overture; “I Got Rhythm” Variations.
Earl Wild (piano), Boston Pops Orchestra; Arthur Fiedler cond. RCA VICTOR LSC 2586 $3.98, LM 2586 $4.98.

Interest: Gershwin favorites
Performance: Slick
Recording: Very full
Stereo Quality: Effective

These are flashily performed representa-
tions of the Gershwin symphonic reperto-
ire, and—given the tradition of Gersh-
win performance that prevails—they can
excite little complaint. But one wonders
if the more substantial of Gershwin’s “se-
rious” output isn’t about due for some
genuine reconsideration on the part of
our conductors and performers. This is
not to suggest that there are vastly
plumbed depths to the composer’s work
but rather that to emphasize the spurious
energy, hard driving of jazz rhythms that
are no longer very novel is to stress the
least impressive aspect of Gershwin’s
achievement. We would like to think that
the slight cheapness that prevails in
Gershwin interpretation has, perhaps,
seen its day.

The piano sound here is extremely
solid and lifelike, particularly in the
mono version, but there is a tendency
for the orchestra to sound distorted in
the claxxes of the stereo version. Also, the
strings are perhaps a bit too steely-sound-
ing in the mono pressing.

W. F.

HARRIS: Symphony No. 3 (see BERN-
STEIN).

© HAYDN: Piano Sonata No. 10,
in G Major. MOZART: Piano Sonata
No. 12, in F Major (K. 332). D. SCAR-
LATTI: Sonatas: L. 286 in G Major;
L. 23 in E Major; L. 552 in C Minor;
L. 258 in A Major; L. 119 in F Major.
IVAN Davis (piano). COLUMBIA MS
6295 $5.98, MI 589® $4.98.

Interest: Another Texas prize-winner
Performance: Fleet
Recording: Clean but shallow
Stereo Quality: Good

This is the second recording by the first-
prize winner of the 1969 Franz Liszt
Competition. For all of Texas-born Dav-
is’ obvious technical skills, his perfor-
mances of Haydn, Mozart, and Scarlatti
sound as though they might have been
produced by an IBM machine. Compare,
for example, the so-called “Coriège”
Sonata (L. 23) by Scarlatti in version
by Lipatti or Horowitz, and one is struck
by Davis’ obvious lack of charm, insist-
ence on a starcado, pseudo-harpischord
style, and concentration on flashiness
alone. The same attributes are evident
in the Haydn work, which Davis obviously
sees as a virtuoso exercise, and in the
Mozart, unembarrassingly glib, overly fast
in the finale, and completely devoid of
meaning. The reproduction of the piano
is somewhat shallow though very clean,
and there is audible hiss, most probably
from the original master tape, that is
always in the background.

I.K.
HAYDN: Piano Sonata No. 32 (see BACH).


Interest: Contemporary chamber music
Performance: Workmanlike
Recording: Excellent
Stereo Quality: Apt

Of the two quartets recorded here, the Hindemith work seems the least likely to stand the test of time. Its rather perfunctory polyphony, the academic stance of its forms, its essential dryness (not of texture, but of feeling) are, in spite of an arresting third movement, rather wearying. The Bloch, on the other hand, while admittedly old-fashioned in its materials, has the unmistakable ring of conviction that promises to transcend the eclecticism that is its roots.

The Fine Arts Quartet does thoughtful, consistently interesting work with both pieces, although one can easily envision a more intense reading of the Bloch work.

The recording is extraordinarily clear, realistic, and sensitive to musical detail.

W. F.

RECORDING OF SPECIAL MERIT


Interest: Monumental Americana
Performance: Magnificent
Recording: Serviceable

Since Charles Ives's massive, imponderably difficult "Concord" Sonata has, for some time now, been missing from the long-playing catalog, both CRI and pianist George Pappa Stavrou deserve our deepest appreciation for seeing to its return under circumstances that, if not quite ideal, are still quite a bit more than satisfactory.

Ives is, of course, a controversial figure among American composers. It is easy to admire him for what, in the last analysis, are the wrong reasons: his having come upon technical innovations in the early years of this century that foreshadowed those of the great European contemporary masters. For all the astonishment we can muster over this, it hardly substitutes for genuine involvement with the composer's music—an involvement that most performing artists, as well as listeners, have been extremely reluctant to make.

Few of Ives's works put higher demands on our ability to involve ourselves than the sonata recorded here.

The "Concord" Sonata—in the present playing its duration is about forty-two

On January 4, 1896, Antonin Dvorak ascended the podium of Prague's famed Rudolfinum concert hall to conduct a newly-formed orchestra in a program of his own works. That evening the Czech Philharmonic Orchestra was introduced to the world. During its long and distinguished history the Czech Philharmonic has been host to such renowned visiting maestros as Gustav Mahler, Felix Weingartner, Alexander Glazunov, Sir Thomas Beecham, Pierre Monteux, and Bruno Walter. It is, however, under Czechoslovakia's native-born conductors that the fame of this orchestra has penetrated to every corner of the world where great music and great music-making are appreciated. The late Vaclav Talich, for twenty-two years its musical director, raised the Czech Philharmonic to a position among the world's leading symphonic organizations through his tireless work and uncompromising musicianship. In 1948 Karel Ancerl assumed the conductorship with Karel Sejna; and under their imaginative direction the Czech Philharmonic has continued its country's proud tradition of the highest performing standards. Hear this magnificent orchestra in matched interpretations on Artia, Parliament, and Supraphon records.

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FOR LISTENING AT ITS BEST
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NEW SOUNDS FROM LOUISVILLE
by David Hall

Robert Kurka, who died in 1957 in his middle thirties, one is aware that this country has lost a composer of outstanding promise. Flavorings of Hindemith, Prokofieff, and even Shostakovich make themselves evident at various times in this tense 1953 piece; but in the Andante expression slow movement we are brought to realize that Kurka was a creative personality of extraordinary potential. The other side of the disc is taken up with a nicely crafted neo-classic-Ravelian concerto by the Louisville Orchestra's director, Robert Whitney.

Those who know Elliott Carter as one of the most powerful American composers of our day through his two string quartets and Variations for Orchestra will be disappointed to hear his Symphony No. 1 (1942) as recorded on LOU 611. It is moderately interesting music in the American panoramic vein cultivated so assiduously, and to better effect, by Aaron Copland, David Diamond, and others, during the late 1930's and early 1940's. For all its redolence of Copland's Appalachian Spring, however, it is interesting to note that the Copland masterpiece was written a year later. However, the fact remains that the Copland is a masterpiece, while the Carter symphony remains a serious but somewhat unformed and unconvincing effort. The Divertimento (1944) by Russian-American Alexis Haiff is strictly lightweight neo-Stravinskian stuff, having none of the power, let alone the interest, of his splendid Ballet in E, recorded in 1958 (LOU 381).

I found little to hold the attention on LOU 612. Ernst Toch's Peter Pan is evocative rather than narrative, exquisitely crafted in a post-Strauss manner; but, to paraphrase Gilbert and Sullivan, it never would be missed. This holds even more true for the Variaciones Olimpicas by the Argentinean composer Roberto Garcia-Morillo, music supposedly inspired by the pantheon of Greek mythology. For me, this score is an ill-assimilated mélange of Milhaud-Hindemith signifying little or nothing.

The final Louisville disc under consideration here, LOU 615, offers on one side the Piano Concerto No. 2 by Russian-born, Chicago-resident Alexander Tcherepnin. Beginning in a striking Prokofieff-like vein, the music promises much but soon dissolves into a mass of stylistic clichés, albeit very professionally crafted, that leave one irritated and longing for the end. A single Louisville commission does turn up on the B side of this disc, the Suite Archaïque (1951) of Artur Honegger. This is not a major score, but it is a generally interesting one that makes one think of a more acid version of Ravel's Le Tombeau de Couperin.

As of this writing, the pricing of the Louisville recordings is such as is liable to make them seem caviar to the general, which is to say that they list at $7.92 each. However, those who really care about building a library of contemporary music recordings will find in the 1961 series the same generally high standards of performance and recording as in the preceding forty-four discs of the series.
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CIRCLE NO. 129 ON READER SERVICE CARD

SWITZERLAND'S EMINENT composer Frank Martin calls his oratorio Le Vin herbé a high point in his work. His treatment of the Tristan-Isolde legend is based on three chapters of Joseph Bédier's novel Le roman de Tristan et Iseut. So admirably did he book the composer's purpose that Bédier's words are set to music without any textual alteration. In accomplishing this unusual feat Martin relies on the individual and collective efforts of twelve singers. Some of the group are assigned to perform the solo parts as the legend unfolds, while the chorus—including the soloists—carries the important narrative portions and bridges the various scene changes. On occasion a group of voices within the chorus is used in harmonic support to the solo voices. The instrumental accompaniment consists of a string septet (2-2-2-1) and piano. The composer himself performs at the piano.

Le Vin herbé utilizes the tone row intermittently, but its constantly modulating harmonic language appears to owe at least as much to Debussy as it does to Schoenberg. Whether Martin succeeds in "forging a personal idiom" here, as it is asserted in the notes, is a matter of individual opinion. To these ears, this is music of undeniable appeal, exceptionally skillful in putting the shifting harmonies of choral textures to expressive use, yet it does not communicate a truly individual profile.

The performance, benefiting from the composer's presence and from his masterful treatment of the essential piano part, could hardly be bettered. Every dynamic and expressive nuance of the score is observed, and the singers handle Bédier's haunting and poetic text with conviction and sensitivity. The stereo edition, which vividly reflects the physical layout sketched in the notes, is decidedly to be preferred for its breadth and clarity of texture. The monophonic sound is good, but distortion occurs in some loud passages. The surface quality of both versions leaves much to be desired. G. J.

MENDELSSOHN: Allegro Brilliant (see SCHUBERT).


Interest: Romantic staple Performance: Individual Recording: Excellent Stereo Quality: Good

It is enough to say that this Midsummer Night's Dream has all the fantasy and splendor that the music and the play require. The dramatic element is an added strength that distinguishes this performance from others, particularly in the rustic episodes. Here Klemperer might be said to lean towards a Beethoven-like mood, and the result is a gain. The Philharmonia responds perfectly and achieves remarkable nuances of phrasing and timbre. The voices are genteel but used with spirit. The whole has been beautifully registered by the engineers. R. B.

RECORDING OF SPECIAL MERIT


Interest: Fine coupling Performance: Excellent Recording: Superb Stereo Quality: Very good

Finally written down in 1842, the "Scottish" Symphony was conceived twelve years earlier, when the twenty-year-old Mendelssohn's powers of thematic invention were at their height. It contains a wealth of singing, sweeping melody that the polished formalism of later years did not obscure. And it is the work's lyrical beauty that Klemperer has chosen to bring out. The music flows broadly, yet with sensitive inflection. Klemperer's insights into the tonal subtleties of what is often regarded as an unimaginative score are every bit as ad-
mirable as the basic conception. The recording is as perfect as present techniques allow, being warm, full of depth, with fine distinctions of timbre and a stereo realism that almost puts one in the concert hall. Well played as it is, the overture does not quite reach the same standard of excellence, but it also receives superb recording.

R. B.

\[ \text{MOZART: Piano Concerto No. 22, in E-flat Major (K. 482); Piano Sonata No. 4, in E-flat Major (K. 282). Philippa Entertainment (piano); Philadelphia Orchestra, Eugene Ormandy cond. (in K. 482). Columbia 6278 $3.98, ML 5670 $4.98.} \]

Interest: Lovely concerto
Performance: Extremely good
Recording: Clean
Stereo Quality: Excellent

Backed by an expertly paced and not unduly heavy orchestral accompaniment, the French pianist Philippe Entremont performs the sparkling Concerto No. 22 with great virtuosity, cleanliness of tone, and gracefulness. The second movement discloses a fine serious sentiment, with the soloist revealing considerable warmth. The sonata, played with nice style and depth, fares equally well, and the recording has been brilliantly accomplished, with good balance of winds against strings and clean piano tone.

\[ \text{MOZART: Piano Sonata No. 12 (see HAYDN).} \]

\[ \text{MOZART: String Quartet No.} \]

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CIRCLE NO. 79 ON READER SERVICE CARD

LAFAYETTE RADIO 74 HIFI/STEREO
vehicles for stereo sound. RCA Victor was first in the stereo field, with Fritz Reiner, the Chicago Symphony, and Rosalind Elias and chorus singing an English text. Columbia has chosen, with better effect, it seems to me, to use the original Russian. But Reiner's firm rhythmic discipline makes his performance of the music more convincing than what we get here, and the earlier recording is in no way inferior to Columbia's. D. H.

3. *Puccini: La Bohème.* Gianni Poggi (tenor), Rodolfo; Tito Gobbi (baritone), Marcello; Giorgio Gazzettini (bass), Schaunard; Giuseppe Modesti (bass), Colline; Renata Scotto (soprano), Mimi; Jolanda Mognuzzo (soprano), Musetta; Virgilio Carbonari (bass), Benoit and Alcindoro. Orchestra and Chorus of the Maggio Musicale Fiorentino, Antonio Votto cond. DEUTSCHE GRAMMOPHON SLPM 18764/65 two 12-inch discs $13.96, LPM 18764/65* $11.96.

Interest: Operatic cornerstone
Performance: Routine
Recording: Good
Stereo Quality: Appropriate

This, the ninth complete La Bohème in the catalog, has my vote for the most unnecessary enterprise of 1962. It is not without some redeeming aspects, of course. Tito Gobbi's stimulating art and vigorous presence are never to be dismissed, and Renata Scotto has some lovely moments in the last two acts. But for these modest pleasures the listener is asked to endure a shrill and immature Musetta and the totally unpleasant and singularly unpoetic Rodolfo of Gianni Poggi.

Votto, who presides over a better performance on Angel 3550, is competent, but he is no source of inspiration. How does this Bohème stack up against its recorded competition? About eighth in a field of nine, I'd say.

G. J.


Interest: Russian spectacular
Performance: Conscientious
Recording: Spacious
Stereo Quality: Effective

Prokofieff's cantata drawn from the music written for the famed Eisenstein film Alexander Nevsky is a natural for recording companies in search of super-duper

MAY 1962

CIRCLE NO. 143 ON READER SERVICE CARD 75
The sonorities he achieves in some sustained string passages are of a strength and richness many cellists would be proud to claim. There is a kind of impetuosity in his playing, evident particularly in the Habenera and Romanza Andaluza (Spanish Dances No. 2 and 3), that detracts from the inherent lyrical flow; and it must be admitted that Mr. Ricci, a tremendous technician, is not the last word in tonal polish. But, overall, these exciting performances are extremely satisfying. The close-up microphoning, with the violin strongly favored, is rather appropriate here. There is no appreciable difference between the mono and the stereo versions that my ear can detect.

G. J.

SCARLATTI: Sonatas (see HAYDN).


Interest: Piano duet classics
Performance: Badura-Demus, warm and graceful; Hambro-Zayde, exceedingly brilliant
Recording: Music Guild, warm; Command, lifelike
Stereo Quality: Music Guild, diffused spread; Command, clear separation

The Music Guild disc presents four works for piano duet, played by artists who have achieved considerable renown in this medium. The performances are quite fine—warm and graceful, with the right Schubertian lift and Mozartian sparkle. Although the pianists do not strive for concert-hall brilliance in such a work as the brooding Schubert fantasy, their graceful interpretation lacks not a whit of power. The piano sound is warm and slightly reverberant, and my only complaint concerns the rather diffused and unrealistic stereo spread in all pieces except the fantasy, which reproduces quite nicely, as though from a single instrument.

Command's disc, somewhat presumptuously entitled "Magnificent Two-Piano Performances," also contains music originally written for piano solo. Since the stereo reproduction of four hands playing on one keyboard is no more spectacular than that of a solo pianist, this repertoire has much more to commend it for recording if it is played in arrangements for two pianos, with possibilities for separation. Spectacular it most certainly is, although the readaptations more often than not give the melody (upper part) to the right channel and the accompaniment (lower part) to the left, giving one the impression of facing and hearing a larger-than-life keyboard. The performances themselves are wonderfully brilliant and technically immaculate, though tempos and style are truer to concert-platform pyrotechnics than to the intimate home atmosphere for which this music was written. Hambro and Zayde's Schubert fantasy, for instance, is more extroverted than the Badura-Skoda and Demus, but also less profound and less genuinely tragic. The sound is astonishingly clean and lifelike; this is some of the most exceptionally clear and realistic piano reproduction I have ever heard.

I. K.

RECORDING OF SPECIAL MERIT


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A JOURNEY TO INFINITY.
This is the first of three LP's that were recorded in this country last summer by Benno Moiseiwitsch. A pair of Beethoven sonatas and more Schumann piano music are slated for release before the end of the year. Previous representation of Moiseiwitsch in the American LP repertoire has been sporadic and hardly just for an artist of his eminence. We are delighted to see Decca making a start at setting things right.

Moiseiwitsch's performance of Schumann's Carnaval makes this record worth its weight in gold. Carnaval is a glorious melange of romantic fantasy, exuberance, and lyrical passion. To do justice to the music, a pianist must have not merely agile technique but exquisite poetic sensitivity. Moiseiwitsch has both in fullest measure. What is most striking is the sustained tonal beauty that Moiseiwitsch extracts from his instrument; and as for the all-important elements of phrasing, rhythm, and dynamics, everything is in beautiful order. Such minor bits of mud-diness as crop up here and there seem to be chiefly a function of the rather reverberant room acoustics in combination with a somewhat distant microphone pickup. Among the competitive recordings of Carnaval, only that by Novyes on Vox is comparable, and its sound is not as rich.

As to the Pictures at an Exhibition, not even such paladins of the keyboard as Horowitz or Richter have ever been able to make convincing piano music of this piece. Regrettably, though Moiseiwitsch works lyrical wonders in such episodes as The Old Castle, Tuileries, and the Ballet of Chicks in their Shells, he does not have the explosive power necessary to bring off the heroic sections satisfactorily. However, no Schumann fan should be without this disc.

SCHUMANN: Symphony No. 1 (see MENDELSSOHN).

STRAVINSKY: Suite from The Fire Bird (see WALTON).

STRAVINSKY: Symphonies for Wind Instruments (see DEBUSSY).

RECORDING OF SPECIAL MERIT


Interest: Unedited Schumann
Performance: Extremely good
Recording: Excellent
Stereo Quality: Very good

A bold experiment, and to my hearing a successful one, is documented on this disc. It is nothing less than that rarity, a performance of Schumann's "Rhenish" Symphony exactly as he wrote it, not as Mahler, Weingartner, and others have re-scored it. The result is proof that a thoughtful management of timbres will do much to unburden the music's wings—provided, of course, that the conductor has the power to seize upon the joyful optimism and whole-hearted delight in living that is expressed in the music. Bernstein has that power, and his performance is full of health. The cathedral music has never sounded better on records, and no other available reading of the last movement gives such a unifying sense of natural exuberance to music that in other hands is apt to seem rather uneventful. As it stands, with whatever opacity remains, I prefer this version even to Szell's fine performance on Epic (LC 9774/BC 1190). The engineers have kept faith with all of the conductor's insights. The string tone is warm and gleaming, the brass bright and buoyant, the woodwind choirs clearly defined. The stereo effect is good, both in lateral distinction and in depth.

R. B.
Beyond doubt this is the way to play the Tchaikovsky Violin Concerto. Oistrakh's masterful bowing and the extraordinary precision of his left hand result in a singing line that is always alive with rhythm, subtlety as well as vigor. Nowhere is the violinist's virtuosity more satisfying than in the last movement, in which individual notes are never blurred, despite the rapid pace. The recording does justice to the performance, though at times the gleam of the Philadelphia strings dims a little. The whole aural impression, however, is one of naturalness. R. B.

William Walton's place on the English contemporary musical scene is rather like that of Samuel Barber on our own. A master craftsman, a thoroughgoing musical sophisticate, he nonetheless supports a strongly Romantic bias that, in spite of occasional forays into more abstruse musical territories, manifests itself in a certain blunt impatience with the more resolutely avant-garde attitudes afoot in the world today.

The Second Symphony, completed in 1950, is a three-movement work of extraordinary polish and musical elegance. Certainly its affluence is Romantic, although it would be a mistake to confuse its Romanticism with passion or even warmth. For all its opulence, for all its curvaceous lyricism, the piece is quite cool—a kind of manifesto of certain musical sensibilities rather than a personal musical utterance. Szell and his orchestra give the piece a startlingly brilliant and clean performance. Their reading of Stravinsky's 'Fire Bird' is similarly clear and brilliant but a shade lacking in mystery. W. F.

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Interest: For lieder specialists
Performance: Absorbing
Recording: Dated

The late Danish singer Poul Frijsh, whose concert career spanned more than thirty years, had a devoted following. It is apparently due to the perseverance of her admirers that RCA Victor was persuaded to release the masters of the old Victor albums M-668 and M-789 for use by the Town Hall "The Joy of Singing" series. Triumphing over the limitations of a voice that was neither sensuously beautiful nor remarkable in range, Poul Frijsh was endowed with a combination of rare artistic gifts: intellectual strength, discriminating taste, a sense of adventure, a flair for ingenious program building, and a thorough mastery of many styles. This recital bears testimony to each of these qualities. There isn't a hackneyed or commonplace song in the lot, nor is there one delivered with less than consummate art.

Even allowing for its pre-war vintage, the engineering is not all it should have been. Surface noise is too intrusive, and there is also a suggestion of an echo chamber. Full texts and translations are provided, however, as is informative and sympathetic annotation by Philip L. Miller.


Interest: Moderate merriment
Performance: Enthusiastic
Recording: Clear and full
Stereo Quality: Widespread

Credit Emmanuel Vardi with a good deal of enterprising spirit, also with the optimistic premise that an entire disc of eighteenth and nineteenth-century music for toy instruments and orchestra will be appealing to modern listeners of the twentieth. Frankly, I have my doubts, but stranger things have happened. The best of the lot is Leopold Mozart's varietable Toy Symphony—for two centuries attributed to Haydn—which is
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G. J.


INTEREST: HISTORIC RECITAL. PERFORMANCE: OFTEN INSPIRED. RECORDING: BARELY ADEQUATE.

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CERTAINLY, THERE IS SOME HEAVENLY PLAYING HERE. I CAN THINK OF NO OTHER PIANIST WHO CAN SIMULTANEOUSLY BRING A HAYDN SONATA INTO PRECISE ARCHITECTURAL ORDER, LIGHT IT WITH SO WARM A FEELING OF HUMANITY, AND YET INFUSE IT WITH ROBUST GOOD HUMOR. NOR ARE THERE MORE THAN A HANDFUL OF PIANISTS WHO CAN PLAY SCHUMANN AS WELL AS RICHTER. ALL THE MORE FERVENT ROMANTICISM IS THERE, TO BE SURE, BUT THERE IS ALSO A PECULIARLY COMPELLING MODESTY AND RETICENCE TO THE COMPOSER AS RICHTER REPRESENTS HIM.

THE DEBUSSY, HOWEVER, TENDS TO BE RATHER ANOTHER MATTER. ONE CAN BE QUITE BEGUILED BY THE RAVISHING SOUND THAT RICHTER BRINGS TO THE SUITE BERGAMASQUE, FOR EXAMPLE, BUT THE WORK AS A SUITE IS QUITE LOST. THE PIECES ARE WRITTEN, AFTER ALL, TO CONTRAST WITH ONE ANOTHER. THE PRELUDE IS ABSURDLY SLOW IN Tempo, WHILE THE PIECES THAT FOLLOW IT ARE ALMOST RECKLESSLY VarIED IN TREATMENT. INDEED, THE SAME (ADMITTEDLY VARIOUS) GRADATIONS OF TONE AND PHRASE-LOGIC ARE MADE TO SERVE WITHIN EACH NUMBER OF THE SUITE.

ALL OF THE DEBUSSY REPertoire IS EASILY IN THE MOLD OF ITS POPULAR MISCONCEPTION: SHIFTING HAZE, BEGUILINGLY DISMEMBLED SOUNDS, VAGUENESS, AND INDEFINITION. JOERG DEMUS, FOR EXAMPLE, IS BY NO MEANS THE PIANIST RICHTER IS, YET HIS RECENT RECORDING OF SO MUCH THE SAME MUSIC FOR DEUTSCHE GRAMMOPHON COMES CLOSER TO WHAT DEBUSSY PUT ON PAPER.

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W. F.

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**Jazz**

Reviewed by JOE GOLDBERG • NAT HENTOFF • PETER J. WELDING

**RECORDING OF SPECIAL MERIT**

**© © PAUL DESMOND: Desmond Blue.** Paul Desmond (alto saxophone), Jim Hall (guitar); orchestra. *Then I'll Be Tired of You; I Should Care; Body and Soul*; and six others. RCA Victor LSP 2438 $4.98, LPM 2438® $3.98.

*Interest:* Desmond sans Brubeck
*Performance:* Fine
*Recording:* Close and warm
*Stereo Quality:* Superior

Paul Desmond has long been the major attraction of the Dave Brubeck quartet. Here, away from Brubeck's hammering heat on medium- and up-tempo and the often obtrusive drumming of Joe Morello, Desmond is clearly more comfortable and imaginative. In addition to possessing a tone of purity and controlled intensity, Desmond is superior at creating melodic variations. In all these tracks—including his two introspective originals—Desmond Blue and Late Lament—the thematic improvisations are extraordinarily well-organized, developing fluidly into unified and subtly balanced solos.

In guitarist Jim Hall, Desmond has chosen the modern jazz soloist most akin to him in lucidity and warmth of conception. The arrangements by Bob Price for strings, woodwind, harp, and rhythm are better integrated with the soloists than is customary in jazz writing for this instrumentation, but they are still not entirely satisfactory. Desmond's approach is already soft and lyrical enough, and he requires mere bracing background textures than he receives in this album. In summary, Desmond is excellent in his Victor debut, but the backgrounds too often care for when they should challenge.

N. H.

**© © VUKES OF DIXIELAND: Breakin' It Up on Broadway.** Frank Assunto (trumpet), Fred Assunto (trombone), Jac Assunto (trombone, banjo), Jerry Fuller (clarinet), Gene Schroeder (piano), Jim Atlass (bass), Jim Hall (guitar), Charlie Lodice (drums). Runnin' Wild; If I Were a Bell; Adrift on a Star; and nine others. Columbia CS 8528 $4.98, CL 1728® $3.98.

*Interest:* Improvised Dukes
*Performance:* Mostly swinging
*Recording:* Live
*Stereo Quality:* Excellent

For their first Columbia album, the Dukes of Dixieland have fielded their most fluid rhythm section yet, and there is a corresponding decrease of stiffness in the front line. The Dukes have wisely made Gene Schroeder, a long underappreciated Eddie Condon associate, their regular pianist. He blends neatly with Charlie Lodice, Jim Atlass, and Jim Hall (who was added just for this date) and shows the Assunto family how to swing. A major force in this direction is clarinettist Jerry Fuller, who plays in a loping combos, including Sonny Rollins (tenor saxophone), Horace Silver (piano), Kenny Clarke (drums), and Wynton Kelly (piano). Soft Shoe; I'll Walk Alone; Preamp; and seven others. Prestige/New Jazz $4.98.

*Interest:* Looking back eight years
*Performance:* Generally impressive
*Recording:* Good

Prestige has again made available the results of two 1954 sessions that heralded the artistic maturity of trumpeter Art Farmer. Although Farmer has grown in authority and fullness of tone since these recordings, the essential characteristics of his present style were clearly evident even then—sparce, thoughtful lines and a persuasive lyricism.

The intense Sonny Rollins heard on three numbers was still trying to integrate what was later to become the most influential tenor style in modern jazz; and accordingly, his tracks have particular historic interest. Especially durable among the rhythm-section performances are those of pianist Horace Silver and Wynton Kelly as well as the supple, energizing drumming of Kenny Clarke. This is one of many albums that testify to the prescience of Prestige's Bob Weinstock, who recorded a remarkable number of major jazz performers in the early stages of their careers.

N. H.

**STAN GETZ: Focus** (see p. 59).

**© © LIONEL HAMPTON: The "Original" Star Dust.** Lionel Hampton (vibes), Willie Smith (alto sax), Charlie Shavers (trumpet), Corky Corcoran (tenor sax), Barney Kessel (guitar), Slam Stewart (bass), Tommy Todd (piano), Lee Young or Jackie Mills (drums). Star Dust; One O'Clock Jump; The Man I Love; Oh, Lady Be Good. Decca 74194 $4.98, 4194® $3.98.

*Interest:* Hamp superb
*Performance:* Sloppy
*Recording:* Dated
*Stereo Quality:* Negligible

Four long, disorganized tracks recorded at one of Gene Norman's "Just Jazz" concerts in Pasadena on August 4, 1947 are put together sloppily here in the
style of the old Norman Granz "Jazz at the Philharmonic" projects. Such fine musicians as trumpeter Charlie Shavers and alto saxophonist Willie Smith are tossed together with mediocre players like pianist Tommy Todd and tenor saxophonist Corky Corcoran. Smith plays in his best Johnny Hodges manner, and Shavers has excellent moments that he always breaks off just in time to indulge in crowd-pleasing and bad musical jokes.

But the album belongs to Lionel Hampton, who is present only on one track, a fact that the cover does its best to conceal. His vibraphone solo on Star Dust is superb. It is an astonishing display of rhythmic virtuosity, including a rare instance of double-timing without help from the rhythm section. The solo is deservedly famous, and is worth buying the whole record to get.

Even for an on-location recording, the sound is only adequate. And is Decca justified in calling a 1947 session stereo? J. G.

© RON JEFFERSON: Love Lifted Me. Ron Jefferson (drums), "Tricky" Lofton (trombone), Wilbur Brown (tenor), Bobby Hutcherson (vibes), Frank Strazzeri (piano), Leroy Vinegar (bass). Love Lifted Me. For Carl Perkins. Little One. and three others. PACIFIC JAZZ S 36. $5.98, PJ 36 $4.98.


The West Coast generally follows the East at the respectful distance of a few years. Now they have gone in for this-time-you-be-the-leader "soul" sessions. As with other styles, this has become more polite and nonvulgar on the journey westward. Under the nominal leadership of drummer Ron Jefferson, the sextet runs through a standard, a blues, and some originals, including a charming slow waltz by bassist Leroy Vinegar. For Carl Perkins, dedicated to the late pianist. There are two new musicians of considerable talent: vibraphonist Bobby Hutcherson, while still under the influence of Milt Jackson, gives signs of coming importance, and "Tricky" Lofton is another of the new trombonists who are going back to the older styles for their inspiration. J. G.

JONAH JONES AND GLEN GRAY (see p. 60).


Veteran bop trumpeter Howard McGhee, who has been staging a strong comeback after several years of inactivity, runs into some difficulty in this, his second album for Contemporary. He plays with limpid grace and, at times, luminous beauty. Yet, not having a second horn to spell him (as tenorist Teddy Edwards did in his recent "Together

GENERAL ADVERTISER
CARMEN MCRAE

Well-meaning but misplaced tribute.

Again set on this same label) has thrown McGhee back on his own resources, which—although they are considerable—are not enough to sustain interest over the course of an entire LP. This disc is marred slightly by a monotonous approach that could have been relieved easily by the addition of another voice. It is encouraging to note on this disc that pianist Phineas Newborn has finally harnessed his prodigious technique and is well on his way to evolving an integrated jazz approach. P. J. W.

© KEN McINTYRE: Stone Blues. Ken McIntyre (alto saxophone, flute), John ManCEO Lewis (trombone), Dizzy Sal (piano), Paul Morrison (bass). Bobby Ward (drums). Stone Blues; Cornballs; Banne; and four others. PRESTIGE/New Jazz, 8299 $4.98.


Altoist Ken McIntyre is one of the least forbidding of the younger experimentalists who have been stirring up modern jazz circles with daring and unorthodox innovations. His compellingly original compositions are surprisingly gentle and compassionate in conception, despite the purposeful surface harshness of their execution. There is a flowing sense of inevitability to his melodic lines, many of which are charming in their angular way. His stimulating writing is very much like that of bassist Charlie Mingus in that the feeling of the human voice is at the core
of both approaches. McIntyre's fellow musicians in this album, though largely unheralded, execute his compositions with passionate conviction. P.J.W.

© CARMEN McRAE: Lover Man. Carmen McRae (vocals), Norman Simmons (piano), Bob Cranshaw (bass), Walter Perkins (drums), Mundell Lowe (guitar), Nat Adderley (cornet), Eddie "Lockjaw" Davis (tenor saxophone). Theme There Eyes; Yesterdays; Strange Fruit; My Man; and eight others. Columbia CS 8530 $4.98. Q. CARMEN McRAE sings Holiday. Performance: Loving but mannered. Recording: Very good. Stereo Quality: Realistic.

It was courageous of Carmen McRae to record an album of songs associated with Billie Holiday, but it was less than wise. Although Miss McRae does not imitate the late Lady Day, comparisons are inevitable. For one thing, Miss McRae has chosen a few songs like Miss Brown To You and What A Little Moonlight Can Do that would be long forgotten if Billie had not sung them. Miss McRae is more herself on ballads than on up-tempos (she uses a different set of lyrics for Lover Man), but she tends toward melodrama. She spells out Strange Fruit, for instance, as though she were afraid it might not be understood. On up-tempos she is unnecessarily tricky, and what was a heartbreaking catch in Billie's voice is coy and kittenish in Miss McRae's.

The background is furnished by Miss McRae's trio of the time (her bassist and drummer have since deserted to Sonny Rollins). Bassist Cranshaw is academically interesting, but Perkins is too busy a drummer here. Three other instruments are added to suit pianist-arranger Simmons' taste: hard, bluff Eddie "Lockjaw" Davis rather than the Lester Young style tenor that better fitted Billie's style; Nat Adderley, more relaxed than usual with no pressure on him and sounding more and more like Clark Terry; and the quietly effective guitar of Mundell Lowe. Except for the solemnly Monkish God Bless The Child, all the arrangements are appropriate. J. G.

© MONTGOMERY BROTHERS: The Montgomery Brothers in Canada. Wes Montgomery (guitar), Buddy Montgomery (vibes), Monk Montgomery (bass), Paul Humphries (drums). Angel Eyes; Snowfall; Beaux Arts; and five others. Fantasy 3323 $3.98.


Here the Montgomery brothers stay safely within the realm of easily palatable cocktail jazz. The biggest talent in the group belongs to guitarist Wes, but he keeps it almost completely under wraps. The one non-brother is a fine drummer named Paul Humphries, who furnishes Miles Davis-styled rhythm patterns. Wes Montgomery has a lovely solo on Angel Eyes, and the whole group gets a good thing going on a too-brief version of Charlie Parker's Barabados.

The album title and notes indicate that the disc was recorded in a Canadian night club. If that is so, Canadian night clubs are capable of seating several hundred people who remain perfectly silent until just after the last note of a selection, when they burst as one into ear-shattering applause for about ten seconds. J. G.

© GERRY MULLIGAN: Gerry Mulligan and the Concert Jazz Band On Tour: Guest Soloist Zoot Sims. Gerry Mulligan (baritone sax and piano), Zoot Sims (tenor sax), Bob Brookmeyer (trumpet); orchestra, Gerry Mulligan cond. Go Home; Barbara's Theme; Apple Core; and three others. Verve V 8438 $4.98.


Gerry Mulligan's concert jazz band is essentially an outgrowth of his smaller...
groups, which exemplified the Basie-Lester Young spirit combined with some of the older Dixieland feeling and simple counterpoint. The present record, a collection of concert tapes from various cities, is not as successful as the band’s previous sets, and most noticeably on those tracks not arranged by Mulligan. In compensation for the failure of these outside arrangements (excepting two versions of the Bill Holman arrangements of Ben Webster’s blues Go Home), there are several tracks that feature the lithe, strong tenor saxophone of Zoot Sims, one of the most self-assertive of the Young-influenced tenorists. Saxophonist Sims is at his lyrical, blues-based best on Come Rain or Come Shine.

© © GERRY MULLIGAN: A Concert in Jazz. Gerry Mulligan (baritone saxophone, piano), and the Concert Jazz Band. All About Rosie; Weep; I Know, Don’t Know How; and three others. VERVE S 68415* $5.98, M V8115 $4.98.

Interest: Tasteful big-band jazz
Performance: Assured
Recording: Excellent

When is Mulligan going to start writing for his own band? This, the orchestra’s third album, demonstrates once again that what is lacking is an over-all sense of direction and a consistency of approach. To be sure, the arrangements are uniformly fine, especially George Russell’s provocative ten-and-a-half minute suite All About Rosie. Yet not one of the sax charts—by four different arrangers—bears the distinctive Mulligan stamp, though the two by his close associate Bob Brookmeyer come closest to approximating it. What one misses most of all in the big band’s performances is the palpable sense of excitement and adventure that coursed through the work of Mulligan’s earlier group.

© © DAVID “FATHEAD” NEWMAN. Straight Ahead. David Newman (tenor and alto saxophones, flute); Winton Kelly (piano); Paul Chambers (bass); Charlie Persip (drums). Baistie’s Groove, Cousin Slim; Skylark; and three others. ATLANTIC S 1366 $5.98, M 1366 $4.98.

Interest: More horns needed
Performance: Kelly’s the hero
Recording: Full and clear
Stereo Quality: Competent

David Newman, who first acquired a reputation for his work with Ray Charles, sounds less stimulating on this album than on his previous jazz sessions, probably because he is most provocative when spurred by the competition of other horns. He is rhythmically self-assured, however, and he plays alto and tenor with clarity and warmth. His flute-playing, at this point, lacks distinction. The most refreshing soloist on the date is pianist Kelly, whose playing is graceful but virile, loyally relaxed, and consistently individual. The rest of the rhythm section is also without flaw.

© © ANITA O’DAY: All The Sad Young Men. Anita O’Day (vocals); orchestra, Gary McFarland cond. Boogie Blues; One More Miles; Up State; and seven others. VERVE V6 8442* $5.98, V 8442 $4.98.

Interest: Anita needs more room
Performance: Warm but not hot
Recording: Excellent

This is an accomplished vocal album on several counts. Miss O’Day, a major and original stylist, always sustains interest because of the quality of her musicianship, her expert sense of timing, and the husky intensity of her voice. The tunes are well chosen—either underdone standards or new, quite sophisticated material. Moreover, Gary McFarland has written thoughtful, sometimes witty, and continually surprising backgrounds. Yet Miss O’Day sounds too controlled on most of the tracks. There are not enough open sections in which she can improvise freely. She and Mr. McFarland have forgotten that she is at her best when
the settings allow her to function most spontaneously. The result is that the album's jazz content has been diluted by excessive cleverness. There are some passages of unbridled playfulness by Miss O'Day and the instrumental soloists, but they are brought back to order too soon. The arrangements, however ingenious, should have been cut ruthlessly. N.H.

© © CHARLIE ROUSE AND SELDON POWELL: We Paid Our Dues. Charlie Rouse (tenor saxophone), Gildo Mahones (piano), Reggie Workman (bass), Arthur Taylor (drums); Seldon Powell (tenor saxophone), Lloyd Mayers (piano), Peck Morrison (bass), Denzil Best (drums). Two for One; For Lester; I Should Care; and three others. Epic BA 17018 $4.98, 16018* $3.98.

Interest: Two swinging quartets
Performance: Rouse is more arresting
Recording: Close and clean
Stereo Quality: Very good

Of the two tenor saxophonists who share this album with their respective rhythm sections, Charlie Rouse is more compelling, particularly in his brooding ballad performances. Powell, heavily indebted to Lester Young, constructs clear, orderly solos but lacks individuality. He also plays flute on one number in an equally fluent but undistinctive manner. Rouse has the edge in the rhythm sections, particularly since Powell's pianist has all too firm a grasp of the current clichés. N.H.

© MEMPHIS SLIM: Broken Soul Blues. Memphis Slim (vocals, piano); unidentified rhythm section. John Henry; Rock Me; Stack Alee; How Long; All This Piano Boogie; and seven others. United Artists UAL 3137 $3.98.

Interest: Unpretentious urban blues
Performance: Earthy, uninhibited
Recording: Well-balanced

Thanks to the recent revival of interest in the Negro blues, boogie-woogie pianist and blues singer Memphis Slim has become one of the most extensively recorded of city-blues artists. This collection offers a fairly representative sampling of Slim's abilities. His is a striding, buoyant, somewhat limited and repetitious boogie-woogie piano style, replete with quoted acknowledgements of his mentors—notably Roosevelt Sykes and Little Brother Montgomery. He fares better as a blues shouter, singing with a throaty, luscious intensity that projects real fervor and conviction. There is a loose, spontaneous quality about this disc that is lacking in some of his other recent recordings. The inclusion of some fresh material also adds interest. His unidentified

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rhythm section generates an appropriately down-home flavor.

@ @ NANCY WILSON/CANNONBALL ADDERLEY. Nancy Wilson (vocals), Julian "Cannonball" Adderley (alto saxophone), Nat Adderley (tenor), Joe Zawinul (piano), Sam Jones (bass), Louis Hayes (drums). Save Your Love For Me; Teenage; Never Will I Marry; and six others. Capitol ST 1657 $4.98, T 1657* $3.98.

Interest: New singer, new setting Performance: Variable Recording: Rhythm section muffled Stereo Quality: Good

Nancy Wilson is a direct stylistic descendant of Dinah Washington and more particularly of Etta Jones. She has a big voice, a good sense of phrasing, and the brash assurance of youth. Her best track is the exceedingly slow and memorable The Masquerade Is Over—the only song on which the horns do not play. This may suggest another direction for Miss Wilson. In accompanying her, Adderley draws upon the modal, maccato approach of his former employer Miles Davis, and turns Happy Talk into an exercise in the suspended harmonies of ex-associate John Coltrane.

The instrumentals tend to be less interesting than the vocals, partly because there is no presence to the rhythm section. Cannonball Adderley, who has I Can't Get Started all to himself, is unusually harsh and strident. But the big change in the band is brought about by pianist Joe Zawinul, whose moderate piano style, different from that of his predecessors, has rescued the Adderleys from the funky swamp in which they once threatened to drown.

@ STANLEY TURRENTINE: Up At Minton's. Stanley Turrentine (tenor saxophone), Grant Green (guitar), Horace Parlan (piano), George Tucker (bass), Al Harewood (drums). But Not For Me; Stanley's Time; and two others. Blue Note 4069 $4.98.

Interest: Swinging club work Performance: Easy and assured Recording: Fine location sound

Blue Note brings tenor saxophonist Turrentine and guitarist Grant Green together with the label's house rhythm section in a straight-forward and moderately heated blowing session. Though all five men are avowed modernists, the atmosphere of the swing era is in evidence in their playing here. Guitarist Green's lithe playing rarely gets too far from the blues feeling. Both play with pleasantly relaxed vitality, but they suffer from an occasional paucity of ideas. Still, this is a happy date; if nothing earthshaking occurs, the music is at least honest, direct, and well-played.

P. J. W.
4-TRACK CLASSICS

RECORDING OF SPECIAL MERIT


© BEETHOVEN: Piano Concerto No. 5, in E-flat Major, Op. 73 ("Emperor"). Leon Fleisher (piano); Cleveland Orchestra, George Szell cond. Epic EC 817 $7.95.


© GERSHWIN: Piano Concerto in F Major; Variations on "I Got Rhythm"; Cuban Overture. Earl Wild (piano); Boston Pops Orchestra, Arthur Fiedler cond. RCA Victor FTD 2101 $8.95.


Interest: Repertoire bullwarks
Performance: Uniformly excellent
Recordings: Topnotch
Stereo Quality: Very good

Beethoven's C Major concerto by Richter is a model of technical finesse. While Munch's accompaniment tends to be somewhat bland, the performance as a whole is exquisitely fine-grained and buoyant. The same goes for Rubinstein's Grieg, filled out on the second side by some of the veteran pianist's favorite recital encores. With the Brahms Second, young Cliburn has bridged the narrow gap between promise and fulfillment that existed in his previous recordings by turning in a highly disciplined performance of gripping intensity and dynamic grandeur. Earl Wild's Gershwin with the Boston Pops is, as always, as debonnaire as it is skilled.

The reel from Epic brings to tape only one of the superb Fleisher-Szell Beethoven concerto recordings issued on discs toward the end of last year. Since all five in the complete cycle were outstanding, it is hard to say that the "Emperor" alone merited the transfer, but it is easily the best performance currently available in the four-track medium.

The sound on all of these tapes is absolutely first-rate. The sole flaw in the Cliburn Brahms—and it's a matter of taste really—is that the piano is a little too prominent and right-of-center. The solo instruments are elsewhere well-centered and well-balanced. The level is adequately high in the Victor recordings, but a bit lower, and with noticeable hiss, on the Epic tape. The Richter coupling leaves about nine minutes of blank tape on the second side.


Interest: Pops concert
Performance: Enjoyable
Recording: Good
Stereo Quality: Good

The idea here was evidently to recreate the spirit and at least the partial substance of one of Mrs. Kostelanetz's Saturday evening "specials" with the New York Philharmonic at Carnegie Hall. The opening work is a march Tchaikovsky himself conducted in 1891 at the first concert ever presented at the hall, and the splendid Walton overture, a pièce d'occasion contributing to the festive atmosphere in more than name, received its premiere at one of the Saturday night Kostelanetz-Philharmonic concerts in 1956. The run-of-the-mill items comprising the balance of the program are performed with splendid gusto, and the sound has a fine, rich plumpness throughout.

© Play on Your Harp; Deck the Hall. Brass of the Hollywood Bowl Symphony, Alfred Newman cond. Capitol ZP 8529 $7.98.

Interest: Holiday warhorses
Performance: Vivid
Recording: Vivid
Stereo Quality: Sufficient

Here is a program with something appropriate to almost any Christian observance, but the sequence is disconcerting. We Three Kings, for example, a jangle with Yuletide spirits in Grieg McRitchie's arrangement, is followed by the solemn strains of an Easter hymn, Deck the Hall by the Palm Sunday music from Alfred Newman's film score for The Robe. The Hollywood Bowl's brass section, however, blazes exultantly throughout, and the joyful noise it makes is superbly recorded. The stereo spread is sweeping, the lack of distortion notable.

C. B.
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RECORDING OF SPECIAL MERIT


Interest: Mendelssohn masterworks
Performance: First-rate
Recording: Warm
Stereo Quality: Impressive spread

Young Swiss conductor Peter Maag brings to his performances of these two Mendelssohn masterpieces a perfunctory romanticism that lends itself ideally to the poignant themes of the "Scotch" Symphony's opening movement, and the scherzo, as he conducts it, has a glorious open-air quality. All told, this is as effective a reading of this difficult score as we are likely to have in recorded form for a long time. The Hebrides seascape music suffers a bit from exaggerated dynamics. However, the playing of the London Symphony is magnificent, as is the recorded sound.

D. H.


Interest: Two for cello
Performance: Eloquent
Recording: Better in the Bloch
Stereo Quality: OK

Both works appear for the first time on tape, as does the soloist. Rose plays the rather unprepossessing Schumann concerto with considerable panache and makes of his role in Bloch's Schelomo a thing of lyric grandeur. The exotic orchestral tone painting in the latter sounds rather dated, but its colors are vividly projected by Ormandy, and balances are just. The cello is a little too prominent in the Schumann work, so much so that considerable of Bernstein's elegant accompaniment becomes ineffectual. The bass is also weak.

C. B.


Interest: Stravinskian keystones
Performance: Polished
Recording: Splendid
Stereo Quality: Effective

For this listener, Les Noces, Stravinsky's relentlessly rhythmic-dissonant series of tableaux evocative of the Russian peasant
wedding ceremony, has always been something of a rugged listening experience. After hearing this fine stereo recording, however, I am inclined to believe that most of the performances I have heard both in the concert hall and on discs have tended to overemphasize the percussive-rhythmic elements at the expense of the lyrical vocal line. In shifting away from this approach, Ansermet has made this fascinating, ingenious, and wholly original score a thing of vitality and genuine beauty. A major contribution to the effect is London's spread-out and rich-sounding stereo recording.

The Symphony of Psalms, dating from 1931, eight years after the premiere of Les Noces, is a masterpiece of granitic power and soul-shaking depth of utterance, and requires the utmost precision of rhythmic attack and full-bodied choral sonority to make its full effect. Here Ansermet's flair for refinement betrays both him and the music, though it is hard to say whether the lack of bass in the choir is inherent in the singers themselves or whether it represents Ansermet's choice of balance. We can only hope that Stravinsky himself will conduct a recording of this music with a choir to match the sound of the Alexis Vlassoff Russian Choir of Paris that participated in his unforgettable 78-rpm disc performance of the early 1930's.

D. H.


Interest: Dance classic
Performance: Robust
Recording: Excellent
Stereo Quality: Realistic

If Ormandy's suite is lacking in the fanciful delicacy, crispness, and sheer theatricality of the Ansermet recording of the complete Sleeping Beauty (London LC 86035), it nevertheless is a hearty, well-defined representation. It is, besides, the first single-reel recording of any of this delightful music, and for most listening purposes it is quite enough. The orchestra is warm and resonant in sound, the dynamic level is high, and the stereo engineering is superb.

C. B.

© VIVALDI: Double Concertos: A Minor for Oboe (P. 42); E Minor for Bassoon (P. 137); C Minor for Flute (P. 440); D Major for Flute (P. 203); A Minor for Two Violas (P. 28); C Major for Two Flutes (P. 76); G Major for Two Mandolins (P. 135); D Minor for Two Oboes (P. 302); Soloists: I Musici. Erato EC 818 $7.95.

Interest: Baroque variety
Performance: Polished
Recording: Fine
Stereo Quality: Tasteful

May 1962

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C. B.

4-TR. ENTERTAINMENT

© CHET ATKINS: The Most Popular Guitar. Chet Atkins (guitar); unidentified orchestra and cond. Rock-A-Bye Bay; Vanessa; Intermezzo; East of the Sun; and eight others. RCA Victor FTP 1100 $7.95.

Interest: Dance card
Performance: Straightforward
Recording: Mellow
Stereo Quality: Good

That Atkins is undeniably the popular guitarist the title of this tape proclaims him to be may be credited to his taste as a musician as much as to his virtuosity. The numbers he plays here vary pleasantly in mood and in tempo—some up, some down, some for two-stepping, and some for waltzing, although the "warm vocal group" advertised in the liner notes apparently did not make the session. The supporting orchestra, apparently inconspicuous most of the time, is quite sufficient, though the recording emphasizes Atkins' guitar.

C. B.

© EILEEN FARRELL: Here I Go Again. Eileen Farrell (vocals); orchestra, Luther Henderson cond. My Funny Valentine; In Other Words; I Got It Bad; Somebody Loves Me; and eight others. Columbia CQ 425 $6.95.

Interest: More pops by Farrell
Performance: Spatthy
Recording: Topnotch
Stereo Quality: Satisfying

Perhaps Miss Farrell wanted to prove on this record that she can sing louder than anyone else. But this would still be no excuse for her strange distortions of ballads like My Funny Valentine, Somebody Loves Me, and Wrap Your Troubles in Dreams. Her yo-ho-de-hos on these, incidentally, are near-Wagnerian. However, her renditions of Ta Be in Love, Solitaire, and one or two others are less mannered, and at such times she can be most beguiling.

C. B.
**FLOWER DRUM SONG** (Richard Rodgers-Oscar Hammerstein). Original-cast recording; Miyoshi Umeki, Pat Suzuki, Larry Byliden, Juanita Hall, Ed Kennedy; orchestra and chorus; Salvatore Dell'Isola cond. **COLUMBIA** Q 433 $9.95.

**RECORDING OF SPECIAL MERIT**

© GYPSY (Julie Styne-Stephen Sondheim). Original-cast recording; Ethel Merman, Jack Klugman, Sandra Church, Paul Wallace; Karen Moore, Jacqueline Mayro; orchestra and chorus, Milton Rosenstock cond. **COLUMBIA** Q 434 $9.95.

Interest: Hits of 1958-1959
Performance: Tops
Recording: Bright
Stereo Quality: Just right

Both of these shows date from the 1958-1959 season, and while the original-cast recordings have been available for some time in expensive two-track tape editions, they are now appearing on less costly four-track tape—belatedly perhaps, but in Columbia's credit. Gypsy is possibly the best Broadway recording ever made, one of those rare instances in which the studio recreation surpasses in musical impact the stage performance, itself dominated so completely by the magnetic personality of Ethel Merman. Flower Drum Song has its pleasant moments, but unlike the Styne-Sondheim score, it leaves no lasting impression outside of the theater. Stereo techniques had reached an exceedingly refined state by the time these recordings were made, and the transfer to the new medium has in no way dimmed their lustre.

**RECORDING OF SPECIAL MERIT**

© JOSE GRECO: Spanish Songs and Dances in Motion. José Greco and company; Orquesta de Concertinos de Madrid. **COLUMBIA** MQ 416 $7.95.

Interest: Andalusian antics
Performance: Electrifying
Recording: Excellent
Stereo Quality: Spacious

Rarely has the illusion of stage space been more successfully imparted than it is on this tape. In the ensemble numbers, the clatter of castanets, the sharp thuds of stamping heels, and the dry rustle of snapping fingers and clapping hands seem to come from all sides. Recorded in Spain by Hispanovox and backed by an orchestra of Spanish musicians who know their business, the Greco company has a whale of a good time. The whole is absolutely first-rate.


Interest: "Story" in Hollywood
Performance: Without bite
Recording: Fair
Stereo Quality: Very good

To anyone who is familiar with the Broadway recording of West Side Story (Columbia OQ 345), these highlights from the film sound track will sound puffy. The vitality of the score is dissipated by the production-number approach, and the crispness of the original orchestration is wilted by the arbitrary inflation of the instrumental forces to upwards of seventy musicians. The album notes fail to mention that Marni Nixon, not Natalie Wood, is singing Maria, and that a fellow by the name of Jim Bryant is heard as Tony in place of Richard Beymer. As inexorable as this is, the dubbed performances do not equal those of Carol Lawrence and Larry Kert on the original Broadway-company disc. The recording is a bit weak on highs but is otherwise acceptable. Wide stereo separation makes the menacing tension of the Quintet and the tragic isolation of the two lovers in their duet, Tonight, very effective.

C. B.

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Exploration of symbols:

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® = stereophonic recording
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® ® ROBERT CLARY: Robert Clary Lives It Up at the Playboy Club. Robert Clary (vocals); trio. Accompaniment: He and She; Lullaby of Birdland; Gigi; and nine others. Atlantic SD 8053 $3.98, M 8053* $3.98.

Interest: Entertaining collection
Performance: Engaging
Recording: Bit muddy
Stereo Quality: Acceptable

Unlike most of his fellow Frenchmen, Robert Clary is more identified with American popular songs than with those of his native Paris. Specifically, it was his singing of Lucky Pierre and the puppy-love ode I'm In Love with Miss Lagen in New Faces of 1952 that first won him fame, and you can be sure that these selections have been included in the current repertoire. They are, as always, a delight to hear. For the rest, there is a sprinkling of other show tunes (including Love Is a Simple Thing, which was in New Faces, and Rodgers and Hart's He and She) and such American favorites of Gallic origin as Autumn Leaves, When the World was Young, and C'est si bon. Though he is an exuberant belter with good projection, the bilious throng at the Playboy Club, where this was recorded, appears to be considerably less than attentive.

® ® JACKIE CAIN AND ROY KRAL: Double Take. Jackie Cain and Roy Kral (vocals); rhythm trio. You Smell So Good; Could You Use Me?; The Continental; and nine others. Columbia CS 8504 $4.98, CL 1704* $3.98.

Interest: Engaging duets
Performance: Attractive team
Recording: Satisfactory
Stereo Quality: Wide-spread

Jackie Cain and Roy Kral have a bright, engaging informality, and their close vocal rapport (despite extreme stereophonic separation) helps make this an altogether attractive album. They also have a welcome faculty for choosing just the right songs to fit their style, matching worthy off-beat standards (Could You Use Me?, I Wish I Were In Love Again) with equally worthy off-beat discoveries (You Smell So Good, Season In the Sun). I don't suppose it could be claimed that either has an exceptional voice, but their scatting, harmonizing, and musical ad-libbing is of such taste and skill that the whole is highly satisfying.

® ® NOEL COWARD: Sail Away. Noel Coward (vocals); orchestra. Peter Matz cond. Beatnik Love Affair; Useful Phrases; Sail Away; and nine others. Capitol SW 1667 $3.98, W 1667* $4.98.

Interest: Bright score
Performance: Noel Coward
Recording: Rather metallic
Stereo Quality: Lacks presence

From the fifteen songs that make up his score for the musical Sail Away, composer-lyricist Noel Coward here offers a dozen performed in his own highly stylized manner. Mr. Coward's voice is nasal, apparent in this collection is Mr. Coward's almost childish penchant for using dirty words for comic effect, a device that merely shows how much more effective the comedy songs would be without them.

Peter Matz, who conducted the original cast album, has provided some appropriately intimate backgrounds. Unfortunately, Capitol's sound leaves something to be desired.

RECORDING OF SPECIAL MERIT

@ ® ENOCH LIGHT: Stereo 35/111
—Vol. 2. Orchestra, Enoch Light cond. September Song; Diga Diga Doo; Do It Again; and nine others. COMMAND RS 831 SD $5.98, RS 831* $4.98.

Interest: Audiophile's delight
Performance: Stereophonic Recording: Magnificent
Stereo Quality: Great

This is truly sumptuous sound, with a range and clarity that is little short of remarkable. Lew Davies' arrangements have, as usual, been designed to show off the sonic qualities of the recording, and they certainly achieve their goal. Occasionally, however, the overblown production-number treatment of such basically simple pieces as I Know that You Know and Diga Diga Doo makes me wish that Davies had put less heavy artillery in the Light Brigade.

RECORDING OF SPECIAL MERIT

@ ® MONGO SANTAMARIA: Arriba—La Paciencia. Mongo Santamaria (percussion); orchestra. A Ti No Mas; Antonio's Paciencia; Loco Por Ti; and nine others. Fantasy 3324 $3.98.

Interest: The real thing
Performance: Stimulating
Recording: Excellent

@ ® MONGO SANTAMARIA: Mas Sabroso. Mongo Santamaria (percussion); orchestra. Mongo's Theme; Manzaca; Esta Melodia; and seven others. Fantasy 3328 $3.98.

Interest: Afro-Cuban cross-section
Performance: Top notch
Recording: First-rate
These are Santamaria's sixth and seventh albums for Fantasy, and in them he maintains his usual high standards of authentic Afro-Cuban dance music. *Arriba—La Pachanga* Santamaria explores a diversity of approaches to the pachanga, which, as the notes point out, is actually "an accelerated cha-cha-cha in charanga style." (The charanga style involves a band consisting of flute, violins, piano, bass, timbales, guiros, and sometimes conga drums). Outstanding among the spirited sidemen is flutist Rolando Leonato. Adding to the "blend of blends" that characterizes the arrangements are elements of modern jazz that fit in without awkwardness and reemphasize how open both idioms have been to new syntheses.

*Mas Sabrosa* provides an even wider range of Afro-Cuban forms. There is, for example, a fusion of flamenco and guaguanco, the latter being a vocal riffe style. Many of the numbers are formed by building on guejitos—passing, two-to-four-bar phrases—which lead to "a complex and incandescent polyphony of miniature melodies." The instrumental forces include a searing violinist, Pupi Legarreta, and a propulsive Brazilian pianist, Juan Donato.

Both sets represent the kind of music currently popular in Spanish-speaking neighborhoods throughout the country. There is a great deal more substance, variety, and flexibility in Afro-Cuban music than the non-Spanish dancing (and listening) public has fully realized. It is to Fantasy's credit that Robert Farris Thompson was commissioned to write the extensive and expert notes for both these collections. His essays place the performances in their historical context and explain in detail the inner construction of the various styles. Only the translations of the lyrics are missing.

N. H.

**THEATER—FILMS**

© © BABES IN TOULAND (Victor Herbert-Mel Leven-George Bruns). Ray Bolger, Tommy Sands, Ed Wynn, Annette, Henry Calvin, and others; orchestra. BUFNA VISTA BV 4022 $4.98, BV 4022 $3.98.

Interest: Herbert up-to-date
Performance: Variable
Recording: Variable

Because Victor Herbert's and Glen MacDonough's score for *Babes in Touland* is now in the public domain, the major credit for the score of the Walt Disney film is given to Mel Leven and George Bruns. The important thing is that, apart from a couple of interpolations, it's still Victor Herbert's music, though with changed tempos and modernized lyrics.

Since the original lyrics were no great shakes, there hasn't really been too much
harm done, though purists may wince at references to capital gains in Castle in Spain, and bank books in the red in I Can't Do the Sun. Ray Bolger as Barnaby catches the spirit of the piece quite well, but I'm not sure that Mr. Disney made a wise choice by assigning the romantic roles to such whispery-voiced singers as Tommy Sands and Annette (née Funicello).

Sonic problems plague the set. For the most part, the singers have been too closely mixed (this is not a sound-track recording); other faults include improper singer-orchestra balance and an excess of treble (particularly on March of the Toys). S. G.

RECORDING OF SPECIAL MERIT

@ @ SUBWAYS ARE FOR SLEEPING (Jule Styne-Betty Comden-Adolph Green). Original cast recording. Sydney Chaplin, Carol Lawrence, Orson Bean, Phyllis Newman, and others; chorus and orchestra, Milton Rosenstock cond. Columbia KOS 2130 $6.98, KOL 5730* $5.98.

Interest: Appealing score
Performance: OK
Recording: Great
Stereo Quality: Dramatic

One of the early numbers in Subways Are for Sleeping is a comic piece called Subway Directions, in which Sydney Chaplin gives Carol Lawrence instructions in the way indigent citizens manage to sleep in subways without getting arrested. As it comes to an end in the stereophonic babble of other vagrants' voices explaining their own methods, Miss Lawrence suddenly cuts through the cacophony with the propulsive Ride Through the Night. It carries the listener along like a winged express as it reveals the magic-carpet wonders of a twisting, turning ride underground. It captures, in striking musical-dramatic fashion, the excitement and wonder of a big city. It is, in short, a prime example of the art of composer Jule Styne and lyricists Betty Comden and Adolph Green.

Few other musical-comedy composers can match Styne in the sheer theatrical abandon of his music, and Betty Comden and Green complement his talents perfectly. Though they write mostly about New York, their attitude is never jaded; they are the eternal innocents in a brick and concrete playground called Manhattan.

This attitude is particularly fitting for their new show, which takes a warm-hearted view of the deadbeats of the city. The philosophy of these people is melodically expressed in a lovely long-line ballad, Taking My Time, and also in a perky duet, Comes Once In a Lifetime, both of which advocate a sort of Thoreauvian existence.

The score is weakest in its comedy numbers. Comden and Green, I'm afraid, have a fairly amateurish view of what makes a song funny, frequently substituting speed for inspiration (as in I Was a Show-Off), or being unable to develop a basically comic situation to its fullest (as in I Just Can't Wait). Swing Your Projects, however, is an effective, bitterly funny narrative set to a hoe-down beat.

Vocally, the weakest members of the cast are the leads. Mr. Chaplin has such an inadequate voice that one can only wonder how he got past the first audition. Miss Lawrence's singing is adequate, though her has a tendency to be shrill. Far more acceptable — on the record anyway — are Orson Bean and Phyllis Newman, who have the comedy numbers.

The arrangements of Phil Lang are professional, with some of his best work being heard in the overture. Stereo is well used. Miss Lawrence taps from speaker to speaker on I Said It and I'm Glad, and there's a bevy of bell-ringers clanging all over the place on Be a Santa.

FOLK

RECORDING OF SPECIAL MERIT

@ @ VICENTE GOMEZ: Rio Flamenco. The arrangements of Phil Lang are professional, with some of his best work being heard in the overture.
Vicente Gomez has devised a tribute to the Guadalquivir, a river that runs through the heart of flamenco country—from Andalucia to the sea at Cadiz. Each of the Gomez originals is based on a particular flamenco form indigenous to the cities and regions along the way. At the beginning and end of the set, Gomez reads in Spanish from a poem addressed to the river. This should have been enough talk; interspersed, however, throughout the playing, dancing, and insistent castanets are entirely expendable passages of deep-purple English prose written and read by actor Tom Dickson.

Fortunately, most of the disc is devoted to Gomez’s guitar, and his solos are masterfully developed. As usual, he draws a particularly mellow tone from his instrument, and the recording engineer has balanced the sound perfectly.

N. H.

RECORDING OF SPECIAL MERIT

© FERNANDA MARIA: Lisbon Antiga. Fernanda Maria (vocals); Jaime Santos (Portuguese guitar), País Da Silva (Spanish guitar). Lisbon at Night; Lady of Distillation; I Lost All; and nine others. MONITOR MFS 363 $4.98, MF 363* $4.98.

Interest: Expert fados
Performance: Convincing
Recording: Good

This is the first American recording of Fernanda Maria, Portugal’s most popular singer of fados. The fado (from the Latin faena—fate) is indigenous to the country and is usually used to conjugate melancholy. Its style is more muted than the slappingly uninhibited Spanish flamenco, and its rhythms are less jagged. Within its rather narrow compass, however, a singer of Miss Maria’s penetrating clarity and dramatic sense can be intensely evocative. She is accompanied by a Portuguese guitar that carries the melody and a Spanish guitar that provides the rhythmic foundation. The liner notes include English paraphrases of the lyrics. The sound, while excellent for Miss Maria, places the guitars a bit too far back.

N. H.

© LOVE BALLADS AND FOLK SONGS OF GREECE. Stella Yappaa (vocals); orchestra, Raymond Chevreux cond. Ljubnoje Vidosavljevic (vocals); J. Jovicic, D. Petrovic (guitars). The Young Fishermen; My Youth Raised in Vine; Hope to See You Again; and fourteen others. MONITOR MF 369 $4.98.

Interest: Modernized folk songs
Performance: Authoritative
Recording: Good

These sophisticated adaptations of Greek folk material retain a vigorously idiomatic base. Stella Yappaa is featured on the first side, which contains a diversity of regional and thematic tunes. Her bright, bold voice has a strong cutting edge; and she avoids any trace of bathos or affected intimacy. The orchestral arrangements are lively and functional.

The second half is concerned entirely with love ballads. Ljubnoje Vidosavljevic is accompanied only by two guitars. A virile but pliable baritone, he is expansively convincing in his various romantic roles and sings in what might be termed a superior café style. The recorded sound is especially vivid on the second side. Monitor provides English translations.

N. H.

MAHAILA JACKSON (see p. 61).

MARTIAL SINGER: Best-Loved Songs (see p. 60).

© SONNY TERRY AND BROWNIE McGhee: Blues Is My Companion. Sonny Terry (vocals and harmonica), Brownie McGhee (vocals and guitar), Dave Lee (piano). Talking Harmonica Blues; I Need a Lover; Crazy Men Blues; and nine others. VERVE V 3008 $4.98.

Interest: Expert folk blues
Performance: Aprés-rolling
Recording: Disappointing

A great deal of excitement is generated by the interplay of Brownie McGhee’s husky singing and pyrotechnical guitar playing and Sonny Terry’s jazzy, explosive harmonica yelps, squeals, and smears in support of his partner. After two decades together, the pair offer exuberant and polished renditions of tunes in the traditional styles. Terry is the more authentic of the two; there is an urgency in his rasping voice that is not present in the relatively bland voice of McGhee, who does most of the singing on this record. Still, they are the acknowledged masters of their genre, and if their work is predictable, it is predictability of a high order. Unfortunately, close miking gives them a spurious, beefed-up sound, while the piano is underrecorded, barely being audible most of the time.

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HUMOR

RECORDING OF SPECIAL MERIT

@ CAROL CHANNING: Gentlemen Prefer Blondes. Carol Channing (reader). CARDOON TC 1148 $5.95.

Interest: Lorelei again
Performance: Peachy
Recording: Adequate

Getting Carol Channing to read passages from Lorelei Lee's diary in Anita Loos's Gentlemen Prefer Blondes was an inspired idea. Miss Channing, who created the role of Lorelei Lee in the musical version of the saga, reads with just the right combination of innocence and worldliness, never forcing the humor. Aiding in recreating the flavor of the flapper era are Charlie Katz's Stonegrove Serenaders, who perform music of the period while Miss Channing turns the pages.

S. G.

@ PHYLIS DILLER: Are You Ready for Phyllis Diller? VERVE 615039* $3.98, V 15031 $4.98.

Interest: Not much
Performance: Irritating
Recording: Acceptable

You may consider yourself ready for Phyllis Diller if 1) you enjoy one-line gags tumbling out in dizzying profusion; 2) you prefer your humor witless, pointless, and tasteless; 3) you delight in the continual sound of the comedian's self-appreciating cackle.

S. G.

RECORDING OF SPECIAL MERIT

@ WILL HOLT AND DOLLY JO-NAH: On the Brink. ATLANTIC SD 8051 $3.98, M 8051* $3.98.

Interest: Bright, offbeat material
Performance: Clever team
Recording: Acceptable
Stereo Quality: Not noticeable

Will Holt has a bland, average-guy voice, while his wife Dolly Jonah's is raucous and cracked. Together they offer an admirable comic contrast on this recording, which was made during a performance at the hungry i in San Francisco. Their material, all original, consists of sketches and songs and gives the impression of being in the nature of a miniature revue.

The three longest tracks are devoted to a moderately funny routine about a prissy New Englander teaching his new wife how to play croquet, a very funny bit about a brassy ex-chorus girl explaining to the minister in her country church how to put more show business into his sermons, and a truly inspired takeoff on Hollywood done in the manner of a Kurt Weill-Bert Brecht musical. This number alone makes the record worth buying.

S. G.

@ MISCELLANEOUS ARTISTS: They're Still Laughing. George Jessel, Jack Pearl, Lou Holz, Frankie Fontaine, Sid Marion and Julius Tannen, Joey Faye and Jack Albertson. CAPITOL ST 1651 $4.98, T 1651* $3.98.

Interest: Little
Performance: All right
Recording: Satisfactory
Stereo Quality: Good enough

Trying to find even one funny routine in this catchall of old-time burlesque and vaudeville acts would be a strain on even the most tolerant audience today. Standards of humor have unquestionably risen if these are among the most memorable comic routines of all time. I'd even prefer Phyllis Diller.

S. G.

@ WILL ROGERS. DISTINGUISHED DR 3001 $4.98.

Interest: Document of the Thirties
Performance: Will Rogers
Recording: Adequate

These excerpts were apparently taken from Mr. Rogers' radio broadcasts of the early and middle Thirties, and reveal the humorist in characteristic form. The value of the disc is not so much what Mr. Rogers says but the way he recreates an entire era as seen by a sharp-eyed observer.

S. G.
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## HIFI/STEREO REVIEW

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Summing up his report for HI-FI/STEREO REVIEW, Julian D. Hirsch wrote: "In my opinion, the UNIVERSITY CLASSIC MARK II... is one of a limited group of speakers to which I would give an unqualified topnotch rating."

"Despite the popularity of bookshelf-size speaker systems, the big speaker system is far from extinct. There is still a great deal to be said for the sound quality of a really good large speaker system, one of which is University's new Classic Mark II.

In operation, the Classic Mark II handles low frequencies up to 150 cps through a 15-inch high-compliance woofer that is installed in a ducted-port cabinet. The bulk of musical program content, however, is handled by an 8-inch mid-range speaker, which covers from 150 to 3,000 cps. Above 3,000 cps, a Sphericon super-tweeter takes over.

The measured indoor frequency response of the Classic Mark II was remarkably uniform. As a rule, such response curves are so far from flat that I do not attempt to correct them for the slight irregularities of the microphone's response. However, the measurements for the Classic Mark II prompted me to plot the microphone response also. This further emphasizes the uniformity of the system's frequency response. A 5-db increase in the setting of the tweeter-level control would probably have brought the range above 3,000 cps into nearly exact conformity with the microphone-calibration curve.

The low-frequency distortion of the woofer, even at a 10-watt input level, was very low, and it actually decreased at 20 cps, where the output was beginning to rise... Any good amplifier of 10 watts rating or better should be able to drive it satisfactorily.

In listening tests, the Classic Mark II sounded very clean... there was an undercurrent of bass, more often felt than heard, that was completely lacking in some other quite good speaker systems that I compared to the Classic Mark II. The speaker sounded at its best (to my ears) at moderate listening levels. At high levels the bass tended to be overpowering. A different listening room, of course, could easily alter this situation completely. Over-all, the sound was beautifully balanced, with wide dispersion and a feeling of exceptional ease. There was never a hint that three separate speakers were operating; the sound seemed to emanate from a large, unified source.

In my opinion the University Classic Mark II justifies the substantial claims that its manufacturer has made for it. It is one of a limited group of speakers to which I would give an unqualified topnotch rating. Anyone who is in a position to consider a system of its size and price would be well advised to hear it. The price of the system is $295.00."
Now is the time to come to the aid of your outdoor party!

The more you enjoy outdoor living, the more you'll enjoy the Electro-Voice Musicaster—world's finest weather-proof loudspeaker system!

A Musicaster will add to your fun wherever you are. Whether you're dancing under the stars, swimming in the pool, or relaxing around the barbecue in the backyard, music from a Musicaster adds the pleasure of outdoor high-fidelity music from your present Hi-Fi system, radio, phonograph or TV set.

It's easy to connect for permanent use outside, or you can simply move your Musicaster into the recreation room for year-round pleasure.

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Frequency Response: 60-13,000 cps
Dispersion: 120°
Power Handling Capacity: 30 watts program
Impedance: 8 ohms
Size: 21½" H x 21½" W x 8½" D
Weight: 31 lbs. net
Price: $54.00

Musicaster II available with additional tweeter to extend response to 18,000 cps. Price: $75.00

Electro-Voice, Inc. Dept. 524-F
Buchanan, Michigan
Please send me your booklet, "How to Enjoy High-Fidelity Outdoors."

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