

U.S. PATENT 2,775,309

There are hundreds of United States Patents on loudspeakers. Most of them relate to minor improvements; a few have changed the face of the speaker industry.

AR's patent on the acoustic suspension speaker system has had far-reaching effects. A very large number of speakers has been produced under the patent by AR and its licensees, and speaker design in general has been given a new direction. In our opinion this patent has proved to be the most significant issued in the speaker field since 1932, when Thuras was awarded a patent on the bass-reflex enclosure.

The basic idea of the acoustic suspension system is that the speaker works against an elastic pillow of air sealed into the cabinet instead of against mechanical springs of its own. This design makes possible vastly improved bass reproduction (particularly from the point of view of lowered distortion), and simultaneously dictates small cabinet size.

The acoustic suspension principle is now used in four AR models—the AR-1, AR-2, AR-2a, and AR-3, priced from \$89 to \$225. We invite you to listen to these speakers at your dealer's, or, if you live near New York City, at the AR Music Room in Grand Central Terminal.

Literature on AR speakers is available for the asking.

ACOUSTIC RESEARCH, INC. 24 Thorndike Street Cambridge 41, Massachusetts



First Repeat of our Announcement (in December 1958) of the

Garrard MODEL 4HF

This precision single play unit was acclaimed instantly, and it has been in such demand during these 16 months that we have deliberately withheld any further advertisements. We are now repeating our original announcement for the benefit of those who have entered the market during this period. Model 4HF is a four-speed deluxe transcription turntable and transcription tone arm, combining in one unit the distinguishing qualities of both. Already mounted on a single unit plate for simplest installation, the 4HF forms a superb instrument.

complete at only
\$59⁵⁰



Push-button system for auto-trip mechanism. A touch of the finger disengages the tone arm completely from the player mechanism, and arm becomes independent as if mounted separately.

Auxiliary stop mechanism built into tone arm rest. Unit shuts off when the arm is placed on rest.

Professional transcription tone arm newly designed with plug-in universal shell to take all stereo and monaural cartridges. Simple, accurate, weight adjustment.

Four speed unit with variable + or — speed adjustment on all four speeds. **Heavy duty turntable**, 12 inch diameter; heavy weight steel with rubber traction mat.

New center spindle housing with pressure lubricating system, for long life and dead quiet operation.



There's a Garrard for every high fidelity system. Fully wired for Monaural and Stereo records.



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\$69.50



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\$59.50



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TPA/12
Stereo
Tone Arm
\$19.50



301
Transcription
Turntable
\$89.00



4HF
Transcription
Manual Player
\$59.50



Model T/II
Manual
Player
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April, 1960

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Hans Fantel

Assistant Editors
Philip N. Lattin
Maria Schiff

Contributing Editors
Martin Bookspan
Warren DeMotte
Ralph J. Gleason
Stanley Green
Nat Hentoff
George Jellinek
David Randolph
John Thornton

Advertising Director
John A. Ronan, Jr.

Advertising Manager
Larry Sporn

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June 30, 1959

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realism...
unparalleled
record
protection



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the magnificent

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HiFi Soundings



By DAVID HALL

QUALITY AND THE PREMIUM STEREO DOLLAR

A stereo record from a major disc manufacturer generally costs the buyer at least \$1.00 more than its monaural counterpart.

Is the buyer getting his extra dollar's worth today? Frankly, I am beginning to have my doubts.

Now that we have been shown such examples as London's *Das Rheingold*, RCA Victor's *Barber of Seville* and Columbia's *Gypsy* of how good disc stereo can really be, it seems to me that the record buyer has good reason to expect similar excellence of sonic realism in the majority of stereo discs he buys from a reputable major firm—especially if he is to be expected to pay that extra premium dollar for stereo.

It has been demonstrated that a solid and undistorted bass can be engraved onto a stereo disc, and that it can be played back with first-class results, given first-class playback equipment. Why, then, should we still be getting so many recordings in which the monaural pressings exhibit a distinctly more solid sounding bass and 4 to 6 db more volume level than the stereo counterparts? If London, for example, can do so well with stereo operatic discs, why the gross discrepancy between the mono and stereo versions in the Karajan record of such an orchestral showpiece as Strauss' *Also sprach Zarathustra*? Why should Capitol have given us such a magnificent mono set of Klemperer's Beethoven "Ninth," only to let us down terribly with a low-level, constricted-sounding stereo version of the same performance.

Presumably these miscalculations can be corrected in subsequent disc masterings from the original tape. Certainly as the art of cutting stereo discs improves (as it most certainly has in recent months) such corrections should be made as soon as possible. What is more, the record buying public should be informed about it.

However, it is not just volume level discrepancies between mono and stereo discs, or the annoying inner-groove distortion problem, that has moved me to suggest that the record companies give extra thought to offering better quality for the extra stereo dollar. It is a whole host of large and small annoyances which taken together create an image, for the discriminating buyer, of shoddy craftsmanship in the recording and

manufacture of both stereo and monaural discs:

Item—A disc of difficult modern music by a little-known composer, in which the liner notes give no vital statistics about the composer.

Item—A recorded performance of one of the most popular Richard Strauss tone poems featuring a very celebrated conductor; marred by an obvious false entry which could have been edited out, but which was allowed to get through on both mono and stereo discs.

Item—An elaborately packaged version of Handel's most celebrated oratorio is interpreted by a celebrated Handelian specialist in a drastically revised orchestration; however the unversed purchaser has no way of knowing even from elaborate album notes (24 pages, 4-color) that the flamboyant orchestration was not Handel's original scoring.

Item—A 4-track stereo tape featuring three major masterworks of the string repertoire as played by one of our great East Coast orchestras is sold with one of the selections dubbed on backwards.

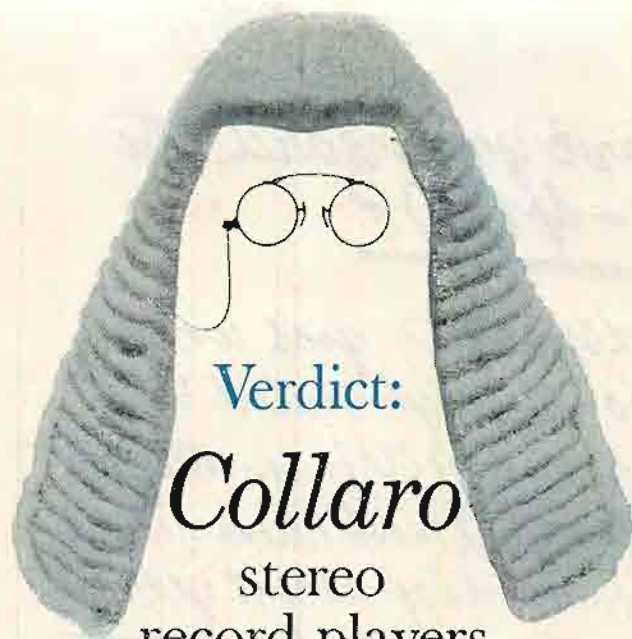
These instances come under the heading of annoyances for the seasoned buyer of stereo and mono discs and tape; but when it is realized that all of these instances occurred during this past winter within a 90-day period, one does begin to wonder!

Granted that some careful second thoughts can eliminate such unfortunate oversights as these, there remains a quality problem that especially affects the stereo disc buyer—and to its solution the proceeds from his extra stereo dollar should certainly be applied. I refer to the matter of playing surfaces; for it is here where the stereo disc buyer is getting short-changed in too many instances for aural comfort.

It was my first playing some months ago of a DGG Archive stereo disc that brought this problem most forcibly to my attention.

Discriminating record collectors agree that the Deutsche Grammophon Gesellschaft Archive Series discs, imported by Decca direct from West Germany, offer the finest playing surfaces of any long-playing phonograph record available in this country. The DGG Archive stereo

HiFi/STEREO



Verdict:

Collaro

stereo
record players
are innocent
of rumble,
wow, flutter



or any noises
that
interfere
with enjoyment
of music



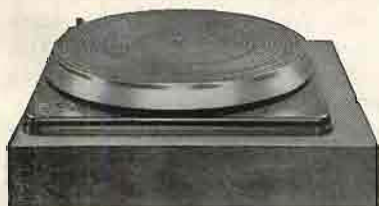
The Constellation, Model TC-99—\$59.50



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① The exclusive Janszen* Electrostatic whose remarkable range and clarity of mid and upper frequencies makes high fidelity -- with or without stereo -- a fact instead of fancy.

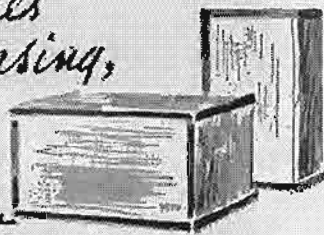
② The Model 350 Dynamic -- a high compliance, low distortion cone woofer specifically designed to match electrostatics in minimum sized enclosures.

The Z-400 needs no extra add-on units... eliminates difficulties in wiring, phasing, balancing or decor arrangement... and everything in one compact enclosure -- from \$134.50

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discs are no exception in this respect--regardless of any reservations one might have about the stereo microphoning technique displayed thereon. What particularly struck me at the time was the obvious difference in weight between the DGG pure vinyl Archive pressings and those of other American and European labels that I had on hand at the moment. Recourse to a postal scale showed a differential of nearly 20 grams (slightly more than $\frac{3}{4}$ oz.) between the DGG Archive discs and the lightest ones weighed. In the majority of instances, however, the differential was on the order of 10 grams.

Now it seems reasonable to suppose, in this instance, that two of the elements in this weight differential stem respectively from (a) the amount of pure vinyl content in the disc and (b) whether or not the disc is manufactured in accordance with the process originated by RCA Victor some years ago as "gruve gard" and adopted subsequently by most American disc manufacturers. This type of disc features raised edges and a raised center, so that the thickness of the disc over the actual playing surface area is thinner than at the outside edge and the center. Ostensibly, this method of manufacture keeps the delicate playing surfaces out of dangerous contact with each other when used on a record changer. However, it also effects a considerable saving in raw material for the manufacturer while making the discs considerably more subject to warpage.

It is bad enough to buy "dished" monaural LPs; but with a stereo disc, this is a far more serious matter, since the stereo pickup responds to vertical motion, not just lateral. In short, the amount of rumble and swish one hears on a warped stereo disc is almost enough to make it unbearable.

Remedy Wanted

So, as the first plank in my personal platform for a better money's worth for the stereo buyer's extra dollar, I say to the record manufacturers--Let's see to it that all future stereo discs are pressed from the highest quality vinyl and without the "gruve gard" design that seems to be so susceptible to warpage. This would mark a good beginning toward an improved stereo disc.

There are other elements in the situation that need to be watched, too. The grooves of a properly manufactured disc will contain the exact imprint of what is on the upper and lower metal matrices of the press. However, chance invasion of minute air bubbles in the pressing material can lead to unfilled or half-filled grooves, which show up on stereo playback as horrendous scratchings, grindings, swishes and pops. Such defects can often get by unnoticed by eye

HiFi/STEREO



1. Also: Let It Rain, Stairway to the Sea, Flame of Love, etc.

STEREO RECORDS
for every musical taste!



5. A Night on Bald Mountain, Steppes of Central Asia, etc.



6. Bess, You Is My Woman Now; It Ain't Necessarily So; etc.



17. Over the Rainbow, Night and Day, Easy to Love, 9 more



34. "... the music is all extraordinary" — Boston Daily Record



33. This brilliant musical painting is an American classic



10. A brilliant new performance of this popular concerto



13. But Not for Me, Fascinating Rhythm, Man I Love, 9 more



2. 1001 hi-fi delights. "...top-notch sound" — Billboard



9. Sweet Adeline, For Me and My Gal, Pretty Baby, 13 more



15. An exciting array of 16 classical and popular selections



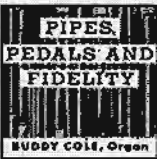
18. Rain in Spain, I Could Have Danced All Night, etc.



11. Also: Blessed Are They That Mourn, Come Ye Saints, etc.



24. "Musical excitement that's hard to beat" — Variety



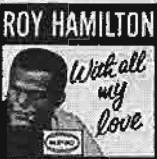
56. Serenade in Blue, Willow Weep for Me, 9 others



3. Stella by Starlight, Pacific Sunset, Yesterdays, 9 others



25. Superbly played by one of Europe's finest orchestras



40. I Miss You So, Speak Low, Time After Time, 9 more



36. A musical landscape... "spacious, noble" — High Fidelity



26. Blue Moon, Fools Rush In, Don't Worry 'bout Me, 9 more



47. Solitude, Where or When, Dancing in the Dark, 5 more



49. One of the most melodically beautiful of all symphonies



30. Alexander's Ragtime Band, Cheek to Cheek, Always, etc.



19. Tales from the Vienna Woods, Blue Danube, 8 others



12. Londonderry Air, Shenandoah, 11 more folksong favorites



22. "Enormous talent and technique" — Chicago News



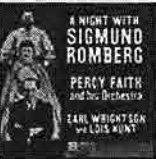
4. Wild Man Blues, Fine and Mellow, I Left My Baby, 5 more



37. "Most exciting recording of this work" — Time



14. "No symphony like it... incomparable" — Olin Downes



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35. "One of the great, great albums" — San Francisco Examiner



50. Come to Me, That Old Feeling, Long Ago, 9 more



8. "Beautiful...lingering brilliance" — Chicago Tribune



39. Tico-Tico, My Shawl, Besame Mucho, 9 others

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City..... ZONE..... State.....

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8	24	40
9	25	47
10	26	49
11	29	50
12	30	56

P-BC

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 Overall Dimensions, 16 $\frac{3}{4}$ " x 15 $\frac{5}{8}$ " x 2 $\frac{1}{2}$ "
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 Flutter 0.1%
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or ear on monaural discs; but not so with stereo, since the stereo pick-up responds to modulations on *both* sides of the groove. So as the second plank in our platform to give the stereo buyer a better break for his extra dollar, I would ask that our record manufacturers adopt separate and more stringent quality control measures for stereo discs.

Stereo Antis and Pros

All this carping about the need for better quality disc production leads me to consideration of a broader problem which I feel to be directly related to the need for more consistency in quality of recording and of disc manufacture—namely the continuing hard-core resistance against stereo on the part of many discriminating, seasoned and affluent record buyers and lovers of fine high fidelity sound reproduction. Among these gentry, most of whose opinions I listen to or read with interest and respect, the feeling persists that both the audio equipment manufacturers and the record industry elected two years ago to sell perfected monaural hi-fi down the river for a mess of stereo potage—and this in the interests of promoting technological obsolescence.

Despite the many mistakes that have been made and which are still being made by producers of stereo recordings and of playback equipment, I still side with the stereophiles (discriminating buyers and listeners) who insist that good stereo recordings of appropriate program material when played on fine equipment does represent a significant and worthwhile advance for the home listener. On the other hand, I can well understand the viewpoint of those stereophobes who resent the overselling, mis-information and quality compromises that have been too much a part of the early stereo scene. However, the time is ripe for bringing an end to this unnecessary pro- and anti-stereo cleavage among serious record collectors—and the record companies can do their part by embarking on an all-out effort to achieve consistent fine quality in their stereo product. When and if this should become a reality, no buyer will begrudge that extra dollar for stereo and we may even see the hard-core stereophobes willing to invest in stereo equipment and discs—at least if they are lovers of opera and the musical theater.

It may be all well and good for the sales geniuses of the record industry to say that the mass merchandising methods of the record club will conquer all opposition—but it might be better for the record makers and the public alike if a fair measure of attention—in the concert record field at least—were paid to the serious record collectors who have for a dozen years and more been the steadiest customers of all.

HiFi/STEREO

There is one way to be sure
of
STEREO
WITHOUT COMPROMISE



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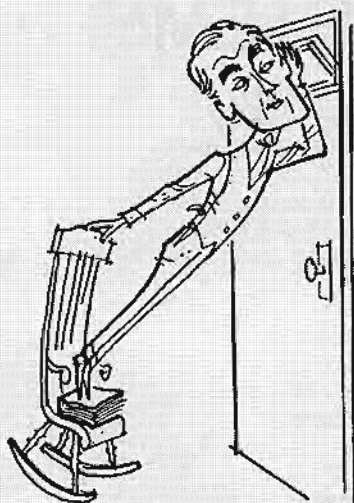
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of equipment.
Give it to a deserving
friend and get into
stereo with the
Pilot "602".



**MONAURAL
EAVES-
DROPPER!**

Stop listening
with one ear.
Get a Pilot "602"
stereo system
of your own.

It's a stereo FM/AM tuner... it's
a stereo preamplifier... it's a 30
watt stereo amplifier... it's no
larger than a tuner... it's only
239.95... it's at all Pilot dealers.

Only Pilot

STEREO THE EASY WAY AMAZING NEW PILOT "602"



TUNER: FM; 1. Low noise triode RF stage. 2. Triode converter. 3. 2 high gain IF stages plus 1 limiter. 4. Precision tuning indicator. 5. Temperature compensated oscillator for drift-free operation. 6. Sensitivity—2 uv for 20 db of quieting on 300 ohm antenna. 7. Range—88 to 108 mc. 8. Meets FCC radiation requirements. **AM;** 1. Tuned RF stage. 2. High gain, double tuned IF stage. 3. Rotatable ferrite loopstick antenna. 4. External antenna connection. 5. Precision tuning indicator. 6. AM Phase Switch. 7. Sensitivity—3 uv for 1 volt DC at detector. 8. Range—535 to 1680 kc. **PREAMPLIFIER:** 1. 11 Front Panel Controls—Master Volume/Power, Automatic Shutoff, Loudness, Stereo Balance, Dual TroLoK Tone Controls (Bass Channel A, Bass Channel B, Treble Channel A, Treble Channel B), eight position Input Selector, FM Tuning, AM Tuning. 2. Inputs—2 pair of non-shortening in-

puts for permanent simultaneous connection of Multiplex adapter, tape recorder or TV sound—1 pair of low level inputs for turntable or changer. 3. Outputs: 4—Channel A Tape, Channel B Tape, Multiplex 1 and Multiplex 2. 4. Impedances—tape output: for signals introduced at phono input jacks, output impedance is 400 ohms at 20 kc enabling use of long cables with capacities up to 7,000 mmfd. When using high level input Multiplex or Tape: the tape output impedance is determined by the impedance of the signal source. Input impedance: Magnetic phono—47,000 ohms. Multiplex—100,000 ohms. Tape recorder—100,000 ohms. 5. Treble Boost: 10 db at 20 kc. Treble Cut 17 db at 20 kc. 6. Bass Boost: 15 db at 20 cycles. Bass Cut: 24 db at 20 cycles. **AMPLIFIER SECTION:** 1. Exclusive Pilot Feature—Simpli-Matic Test Panel allows you to test for output tube balance using your

speaker system as the balance indicator...no external meters required. 2. Power output: 30 watts total. 15 watts per channel. DC Balance Controls for minimum low frequency distortion. 3. Frequency response: 20-20,000 cycles, ± 1 db. 4. Hum and Noise: completely inaudible (80 db below full output). 5. Harmonic distortion: 1% @ full power. 6. Power requirement: 170 watts, 105-120 volts, 60 cycles AC. 7. Sensitivity: phono—3 millivolts. Multiplex—110 millivolts. Tape recorder—110 millivolts. 8. Speaker Impedance: Channels A and B—4, 8 or 16 ohms. 9. Simultaneous Stereo and Mono operation with Pilot Stereo Plus output. Can also be used for 3 speaker "Curtain of Sound" Stereo...No additional amplifier required. 10. 16 tubes, 1 tuning indicator, 4 silicon diode power rectifiers, 3 Germanium diodes. 11. 5½" high X 14½" wide X 11¼" deep. 12. 25 pounds.

Could Have Built The "602"!

FOUNDED 1919 • PILOT RADIO CORPORATION, 37-08 36th STREET, LONG ISLAND CITY, 1, N. Y.

APRIL 1960

13

FOR THE FINEST STEREO
RESULTS TRY THIS GREAT

ACRO SOUND COMBINATION!

Here are the perfect matched mates for your listening pleasure . . . The Acrosound Stereo Pre-Amplifier and the Stereo 20-20 Amplifier. Two flawless performers of unequalled versatility, featuring unique low distortion circuitry. Functionally styled and engineered with features many years ahead in design. Available in easy-to-build kit form that saves you dollars!



ACRO'S STEREO PRE-AMPLIFIER

INPUTS each channel

- Magnetic (Turntable & Changer) Equalized 78, LP, RIAA
- Crystal/ceramic (switched in mag. input) Sensitivity for 1.5V out Low Level 2 MV, High Level 20 MV.
- Tape Head Equalized NARTB Sensitivity 2 MV
- FM • AM • FM Multiplex • Tape Head
- Microphone (switched into one channel for announcing, faded in or out with balance control)

OUTPUTS 2 Ampl., 2 Tape, 3rd Channel

INPUT SELECTOR (8 position) 78, LP, RIAA1, RIAA2 Tape Head, FM-AM, FM Multiplex & Aux.

OUTPUT SELECTOR 7 MODES (Check-A, Check-B, Stereo, Stereo Reverse, Monaural A-B, Monaural A, Monaural B) 6 panel light Matrix provides selection Mode at a glance.

CONTROLS Volume/Loudness, Balance, Individual Bass & Treble for each channel

SWITCHED EXTRAS effective each channel. Filters, scratch and rumble • loudness • phasing • tape input/monitor • mike dub

AC OUTLETS 2 switched 2 direct

TUBES 2 Type 7199 low noise pentode/triode, 2 Type 7247 dual triode

DIMENSIONS 4½ H x 13¼ L x 6¼ D



ACRO'S STEREO 20-20 AMPLIFIER

The ACRO SOUND STEREO 20-20 completely meets the needs of the most exacting stereophile. The STEREO 20-20 is a two-channel basic amplifier with common power supply. Rated output is 18 watts per channel at 1.5% IM, 16 watts per channel 0.5% IM. For monaural use the channels can be paralleled to provide 36 watts of clean power (72 watts on peaks). The ACRO SOUND STEREO 20-20 Amplifier uses a new, self-balancing, Direct-coupled Circuit* combined with Ultra-Linear connected output tubes for unparalleled stability and transient response. Each amplifier operates under constant current conditions (pure class A), resulting in no cross talk between channels. Each channel may be controlled with its individual level control. Outputs of 4, 8, 16 ohms (2, 4, 8 ohms with channels in parallel) for maximum flexibility with speaker combinations. Size: 7" x 10" x 5½" high. Weight: 18 lbs.

For 60 watt power in each channel amplifiers use 2 famous Acro Ultra Linear (I Amplifiers.

*Acro, the first name in audio!
Hear it at your dealer now!*

ACRO PRODUCTS CO. DEPT. HFR-4
369 Shurs Lane • Philadelphia 28, Pa.

just looking

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

• **Concertone** enters the ultra-portable tape recorder field with its trim TR-100 "Transcorder," a fully transistorized battery-powered machine about the size of a woman's small handbag. Its 4-lb. weight makes it easy to carry about, either like a camera on a shoulder strap, or in a briefcase. Alternate operation from 117 volts/AC, or from the cigarette lighter receptacle of a car, is provided.

The circuitry features six transistors and two diodes. Standard ¼-inch tape contributes materially to the fidelity. A small



meter serves the dual purpose of monitoring the recording level and as a battery condition indicator. It may also be used as a dictating machine, and remote controls are available options. Price: \$199.95. (American Concertone Division, American Electronics, Inc., 9449 West Jefferson Blvd., Culver City, Calif.)

• **Eico**, mindful of the fact that hi-fi is now widely regarded as a decorative home furnishing item, comes up with a neat trick to improve the appearance of its various components. They are offering furniture cabinets of fine wood that slip right over the metal enclosures of EICO tuners,



amplifiers and preamps. The metal enclosure remaining underneath the wood acts as a thermal shield.

Available in walnut, mahogany or un-

finished birch, the cabinets range in price from \$8.95 to \$13.95, depending on the type and size of the component to be "dressed up." (Electronic Instrument Co., Inc., 33-00 Northern Blvd., Long Island City, New York.)

• **E.M.I.**, England's vast electronics trust, is introducing to America an integrated 20-watt per channel stereo amplifier with a built-in 1-inch oscilloscope to cast a critical eye on its own performance. The tracings on the tube face may be used to measure signal strength of inputs and outputs, frequency response, and for checking turntable rumble or the performance of other system components. It is also useful as a built-in stereo balance meter and provides a visual display of the musical signal at all times. An internal 60-cycle tone generator is used to inject a test signal for stereo balancing.

The amplifiers are rated at less than 0.1% total harmonic distortion and 0.5% IM distortion at rated output. The frequency response is 20 to 20,000 cycles \pm 1.0 db with hum and noise 80 db below full output. A generous amount of inverse feedback (34 db) assures high stability and a damping factor of 30 exercises tight control over loudspeakers on transients.

Ample control facilities offer a variety of record equalization curves (including 78 rpm) as well as rumble and scratch filters. Dimensions: 4 x 14 x 13¼ inches. Price: \$270 (approximately). (Scope Electronics Corp., 10 Columbus Circle, New York 19, N. Y.)

• **Eric** offers a new auto FM tuner to the growing number of motorists who like good music while they ride. The tuner is attached by a metal bracket under the dash and plays through the regular car radio. It is powered from the regular AM receiver (operating on 12-volt systems only). An accessory 30-inch FM antenna that bolts to the AM aerial is available, though the set can also be fed from an AM antenna set at a length of 30 inches. The tuner features AFC with a defeat switch for tuning weak stations alongside the strong ones. Sensitivity: 1.5 μ v for 20 db quieting. Dimensions: 27/8 x 8¼ x 7¾ inches. Price: \$79.95. (Eric Engineering, 1823 Colorado Ave., Santa Monica, Calif.)

• **Fisher's** X-100 integrated amplifier combination offers 18 watts per channel

HiFi/STEREO



“When we heard the Citations our immediate reaction was that one listened through the amplifier system clear back to the original performance, and that the finer nuances of tone shading stood out clearly and distinctly for the first time.”

C. G. McProud, Editor, AUDIO Magazine

We know you will be interested in these additional comments from Mr. McProud's report:

Performance: “The quality of reproduction reminds us of the solidity of Western Electric theatre amplifiers of some years ago . . . The bass is clean and firm and for the first time we noted that the low-frequency end appeared to be present even at low volumes without the need for the usual bass boost.”

Specifications: “Our own measurements gave IM figures of 0.35 per cent at 60 watts; .08 per cent at 20 watts, and less than .05% (which is essentially unmeasurable) from 10 watts down.”

Construction: “It is obvious that considerable thought has gone into the preparation of the Citation as a kit (and) when the amplifier is completed, the user may be assured of having a unit he can be proud of . . . The kit is a joy to construct.”

For a copy of Mr. McProud's complete report and a Citation catalog, write Dept. R-4, Citation Kit Division, Harman-Kardon, Westbury, N. Y. The Citation I is a complete Stereophonic Preamplifier Control Center. Price, \$159.95; Factory Wired, \$249.95. The Citation II is a 120 Watt Stereophonic Power Amplifier. Price, \$159.95; Factory Wired, \$229.95. Prices slightly higher in the West.

Build the Very Best **CITATION KITS** by

harman kardon

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arrival. Inspect the quality of the components, the circuitry, the easy-assembly manual. We're so confident you'll want the kit, we can make this offer: If you're not COMPLETELY SATISFIED just return the unassembled kit for full refund.

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build your own stereo hi-fi... save up to 50%



Model
Y-774J

only
\$79.50

\$5 down

knight-kit Deluxe 40-Watt Stereo Amplifier Kit

Features: Full 40 watts of clean stereo sound • Two fully integrated, built-in preamps • Exceptional control versatility • Single knob channel balance and separate dual concentric tone controls for each channel • Full-frequency range center channel output for 3-speaker stereo system • Exclusive printed circuit switches for easy assembly • Outputs for stereo tape recording • Beautiful case in Cordovan gray vinyl, bonded to steel; Desert Beige and Sand Gold extruded aluminum escutcheon; 4½ x 15½ x 11¼" • Shpg. wt., 23 lbs.

Model
Y-731J

only
\$87.50

\$5 down

knight-kit Deluxe FM-AM Stereo Tuner Kit

Features: Separate FM and AM tuning sections, with moving-bar "magic eye" tuning indicator for each • Dynamic Sideband Regulation (DSR) on FM for purest, distortion-free reception • Sectionalized construction for easy addition of "built-in" multiplex • 2½ µv sensitivity • Double limiter-discriminator FM circuit—adjustable AFC • Precisely aligned RF and IF transformers in FM section • Styling matches 40-watt amplifier above; 4½ x 15½ x 16¼" • Shpg. wt., 23 lbs.

New Easy Terms:

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on orders up to \$200.
Up to 24 months to pay.

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See the complete Knight-Kit hi-fi component line, including scores of amplifiers, tuners and speaker systems. For everything in build-your-own hi-fi, for everything in Electronics, get the 1960 Allied Catalog. Send for FREE copy today.



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output with the harmonic distortion at 0.8% at rated output. A total of seventeen front panel controls include a switch-governed center channel output to provide a blended A + B signal for driving a third amplifier. The other features include separate treble and bass controls for each channel, scratch and rumble filters, balance control, and a recording monitor switch to permit taping of program material played through the X-100. Dimensions: 15½ x 14½ x 11¾ inches. Custom cabinets available in a variety of selected woods or in simulated leather. Price: \$159.50 (\$164.50 in the Far West). (Fisher Radio Corporation, 2121 44th Drive, Long Island City, N. Y.)

• **Glaser-Steers** is introducing a low-cost companion to its well-known Model GS-77 stereo record changer. The new unit, dubbed the GS-400, is powered by a 4-pole, hum-shielded motor. A special "anti-skate" mechanism prevents the tone arm from skidding past the lead-in grooves during the first two revolutions of the turntable, which starts each side from standstill. The tone arm may be operated manually at any time in the change cycle without causing damage.

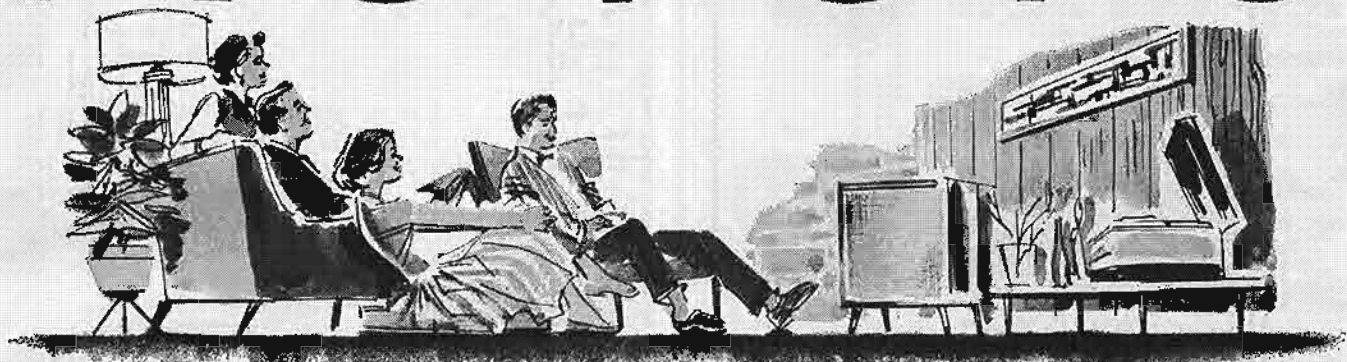
The tone arm has quick-mounting, interchangeable heads that accommodate 3- or 4-terminal stereo cartridges and features an easily accessible stylus pressure adjustment. Price: \$47.50. (Glaser-Steers Corp., 155 Oraton Street, Newark 4, N. J.)

• **Jensen** proclaims the arrival of a permanent phonograph stylus. "We have produced a needle that we can guarantee to last a lifetime," says Karl Jensen, president of the firm, and, being a man of his word, includes with each Jensen Lifetime Diamond a guarantee that "anytime during the life of the owner, the needle may be returned to the Jensen factory for inspection and renewal. If any part shows wear, that part of the entire needle, if necessary, will be replaced free." Price: \$25.00 (Jensen Industries, 7333 West Harrison, Forest Park, Ill.)

• **Lafayette** offers an 18-watt per channel stereo amplifier kit (KT-236) with the unusual feature of a switch that permits the two channels to be linked into a single 36-watt mono channel. The kit also provides a "blend" control, acting as a continuously variable channel separation adjustment to provide the exact degree of stereo separation required for room acoustics or recording perspective.

Other features include separate treble and bass controls for each channel, a phase reverse switch, function selector, and a concentric dual volume control also permitting stereo balance adjustment. Frequency response is 15 to 30,000 cycles. Price: \$52.50. (Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.)

Revere



Stereo

New Revere Recorders feature Automatic Stop, Matched Bass and Treble Speakers, Simple Drop-in Load and Light-weight Compactness!

For the critical stereophile . . . a professional instrument that fulfills all expectations. Sound? The specifications tell the story. Operation? Easiest—electronic pushbutton keyboard control! What's more, the *in-line* Revere T-204 offers many important innovations. Notable, is Revere's exclusive "Balanced-Tone" which emphasizes both highs and lows to achieve unparalleled tone realism. The lower channel has a built-in preamplifier, permitting it to be plugged directly into hi-fi system, radio or TV. An automatic stop shuts off recorder and hi-fi components when tape runs out. Dual speeds of $7\frac{1}{2}$ and $3\frac{3}{4}$ ips, simple straight in-line drop-in loading, matched treble and bass speakers with cross-over network, two-level record indicators, bias control lamp, index counter, external speaker and auxiliary amplifier output jacks all add to the pleasure of monaural recording and stereophonic playback.

MODEL T-204 STEREOPHONIC TAPE RECORDER—Stereo playback and monaural recording—with microphone, hi-fi cable, stereo cable, radio-TV attachment cord, two reels and tape

\$237⁵⁰

MODEL T-202 MONAURAL TAPE RECORDER—with microphone, hi-fi cable, radio-TV attachment cord, two reels, tape, **\$207.50**



Revere

HI-FIDELITY TAPE RECORDERS

GUARANTEED SPECIFICATIONS—Playing time up to 4 hours, using LP tape $3\frac{3}{4}$ ips, 7" reel. Frequency Response—Upper Channel: 40-15,000 cps. ± 3 db. at $7\frac{1}{2}$ ips.; 40-8,000 cps. ± 3 db. at $3\frac{3}{4}$ ips.; Lower Channel: 40-15,000 cps. ± 3 db. at $7\frac{1}{2}$ ips. (NARTB Standard Equalization). Wow and flutter less than 0.3%; Signal to noise ratio greater than 50 db.; Signal from lower channel pre-amp output 0.5—1.5 volts; Crosstalk—50 db.



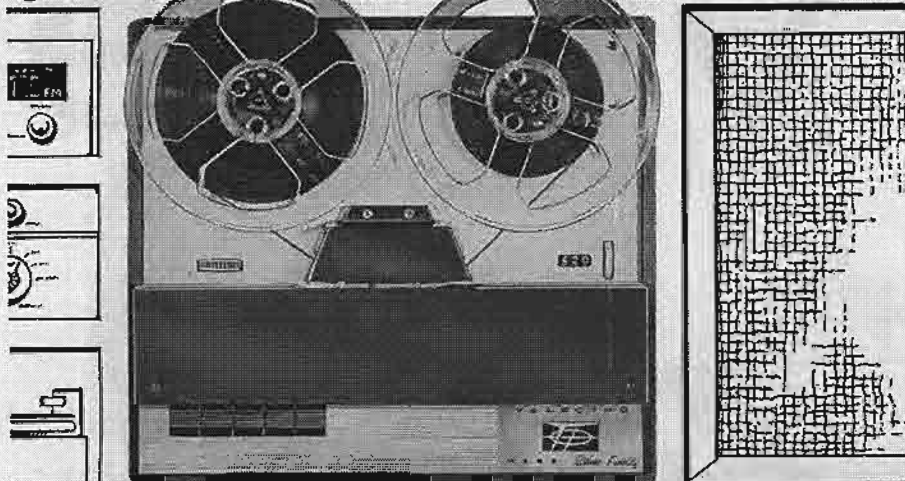
REVERE T-1120 STEREO IN-LINE RECORDER

Built-in lower channel preamplifier, "Balanced-Tone", dual speakers, index counter, molded fibre-glass 360° sound distribution case, single knob control; dual speeds. Complete **\$199⁵⁰**

T-1100—Monaural—single knob control, **\$169.50**

REVERE CAMERA COMPANY, CHICAGO 16, LOS ANGELES 7

SWEEPS THE FIELD IN VALUE



TELECTRO Series 900 STEREO TAPE DECK

At last! You can add a stereo tape deck to your high fidelity system at the price you want to pay. The Telectro series 900 brings you all the features, all the performance, all the enjoyment you'd expect from the finest professional equipment at a fraction of the cost.

gives you professional performance, unmatched versatility, simplified operation... for as little as

89.95

Look what you get:

- 4-track, 3-speed *versatility* for every kind of pre-recorded tape, and for stereo and monaural home recording. Interchangeability of heads, for the later addition of stereo facilities, and for monitoring.
- Pushbutton *ease-of-operation*, like the finest professional consoles. Special brake design for easy reel rotation also eliminates spillage and breakage.
- Years of *enjoyment*. Precision construction to meet the most demanding specifications. Inaudible flutter and wow; flat, wide-range frequency response; super-accurate speeds.

Check the Telectro series 900 for features, performance and specifications against tape decks costing many dollars more.

TELECTRO



a product of
ELECTROSONIC Corporation
35-18 - 37th Street, Long Island City 1, N. Y.

You'll find all five models on display at your high fidelity dealers along with Telectro's complete line of design-mated tape preamplifiers. For complete information on the Telectro series 900 and other Telectro products, write Dept. RV-4

- **Noreleo** has adapted the moving magnet principle of its well-known mono cartridge to a new stereo model, AG3400, featuring vertical compliance greater than 3.5×10^{-6} cm/dyne and output in excess of 30 mv. This relatively high output makes it unnecessary for preamp stages to operate at full gain and establishes a favorable signal-to-noise ratio. Channel separation is rated at 22 db at 1000 cycles. Frequency response is claimed to be flat from 50 to 18,000 cycles. The stylus is easily replaceable and the cartridge tracks at 3-5 grams. Price: \$29.95. (North American Philips Co., Inc., High Fidelity Products Division, 230 Duffy Avenue, Hicksville, L.I., N.Y.)

- **Pilot** comes up with an ultra-compact three-speaker system measuring only 18 inches in height, $15\frac{3}{8}$ in width and $9\frac{1}{4}$ in depth, driven by a 12-inch woofer, a 6-inch midrange unit with isolation to prevent acoustic interaction with the woofer, and a 3-inch cone tweeter. The overall response ranges from 50 to 16,000 cycles with crossover points at 800 and 8,000 cycles. The crossover network is comprised of air core coils and capacitors providing attenuation of 6 db per octave.

The woofer operates on the acoustic suspension principle and employs a critical mass of Orlon fibers to achieve optimum loading and damping condition. The compact unit may be used on shelf, table, or floor and has a power handling capacity of 30 watts. Price: \$69.50. (Pilot Radio Corporation, Long Island City, N. Y.)

- **Sherwood's** S-2200 tuner literally puts in a plug for the future for later connection of an FM multiplex adaptor. Meanwhile the S-2200 provides stereo from FM-AM simulcasts, tuned easily and accurately with the aid of two separate bar-type tuning indicators.

The FM section of the tuner has a sensitivity of .95 uv for 20 db quieting and a squelch circuit poetically dubbed "Inter-channel Hush" by the manufacturer for eliminating noise between stations. AFC with a defeat switch is also provided. The bandwidth of the AM section is alternately adjustable to 15 or 5 kc and a sharp 10 kc filter eliminates interstation whistle without reducing audio response more than 3 db at 8 kc. Price: \$179.50. Multiplex plug-in adaptor (optional): \$49.50. (Sherwood Electronics Laboratories, Inc., 4300 N. California Ave., Chicago 18, Ill.)

- **Switchcraft**, makers of numerous phono accessories, now offer a small, handy stroboscopic light for checking turntable speed. The new "Strobolamp" comes with six feet of cord, plugs into any AC outlet. A stroboscope disc comes with it. Price: \$1.95. (Switchcraft Inc., 5555 N. Elston Ave., Chicago 30, Ill.)

Your Search For Quality Ends Here



THE FISHER®

STEREO CONTROL/TUNERS • AMPLIFIERS • SPEAKERS

However exacting your requirements—for quality, for flexibility, for absolute reliability, here are three products that are guaranteed to *exceed* their already fabulous specifications!

The FISHER 202-T Stereo FM-AM Tuner/Master Audio Control. The 202-T is an instrument of *absolute* quality, for by every functional standard—sensitivity, stability, versatility—the 202-T provides the best of everything you need now, or may need in the *future*. *Better* than one microvolt sensitivity on FM. Sound of FM calibre on AM! *Plus* twenty-eight controls for every conceivable program source and application—including Center Channel, Multiplex and

REMOTE CONTROL operation!* Twenty tubes, plus four diodes. 17" x 13 $\frac{7}{8}$ " x 4 $\frac{1}{16}$ " high. 22 pounds. **\$349.50**

THE FISHER 300 Stereo 60-Watt Amplifier. "The Aristocrat of stereo amplifiers!"—*Hi-Fi Stereo Review*. Although we claim only 30 watts per channel, current production models have 36 to 38 watts per channel RMS and 45 watts at 0.8% distortion, music power! Hum and noise 110 db below signal! Drives *any* speaker. 10 tubes. 16 $\frac{3}{8}$ " x 7 $\frac{1}{4}$ " x 6 $\frac{1}{8}$ " high. 32 pounds. **\$179.50**

THE FISHER XP-1 Free-Piston Three-Way Speaker System. World's *most efficient!* Response: 30 to 18,000 cps. Mahogany, Walnut, Cherry and unfinished Birch. 13 $\frac{1}{4}$ " x 24" x 11 $\frac{3}{4}$ " D. Unfinished, **\$124.50**. Finished, **\$129.50**



*The **FISHER RK-1 Control** adds the luxury of REMOTE CONTROL operation. Designed for the FISHER 202-T, X-202 and 400-CA. Only **\$17.95**

WRITE TODAY for our fully documented and illustrated brochures!

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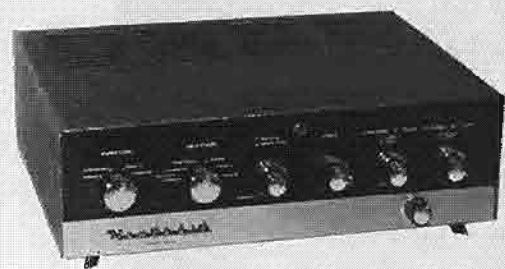
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VERY SPECIAL STEREO



THE LATEST DEVELOPMENT IN KIT DESIGN . . . WITH

**THE ALL-NEW, ALL-EXCELLENT
STEREO AMPLIFIER-PREAMPLIFIER IN ONE
LOW-COST PACKAGE!**



AA-50
\$79.95
\$8.00 dn., \$8.00 mo.

Every modern feature and convenience has been incorporated into this new stereo amplifier—a truly remarkable instrument at its low, low Heathkit price. A complete 25/25 watt stereo power and control center (50 watts mono) . . . 5 switch-selected inputs for each channel including tape head input . . . new mixed center speaker output . . . stereo reverse and balance controls . . . special channel separation control . . . separate tone controls for each channel with ganged volume controls . . . all of these deluxe elements assure you of quality performance for years to come. With the AA-50 you have these five inputs for each 25 watt channel: stereo channel for magnetic phono cartridge, RIAA equalized; three high level auxiliary inputs for tuners, TV, etc. There is also an input for a monophonic magnetic phono cartridge, so switched that monophonic records can be played through either or both amplifiers. The special center speaker output fills the "hole in the middle" sound sometimes encountered, or lets you add an extra speaker in the basement, recreation room, etc., through which the automatically "mixed" stereo program material is reproduced monophonically. Nearly all of the components are mounted on two circuit boards, simplifying assembly, minimizing possibility of wiring errors. 30 lbs.

**FOR YOU WHO WANT A FINE QUALITY,
LOW COST MANUAL
STEREO RECORD PLAYER . . .**



AD-10
\$33.95

Made by famous Garrard of England, the AD-10 is a compact 4-speed player designed to provide trouble-free performance with low rumble, flutter and wow figures. "Plug-in" cartridge feature. Rubber matted heavy turntable is shock-mounted, and idler wheels retract when turned off to prevent flat spots. Powered by line-filtered, four-pole induction motor at 16, 33 $\frac{1}{2}$, 45 and 78 rpm. Supplied with Sonotone STA4-SD ceramic stereo turnover cartridge with .7 mil diamond and 3 mil sapphire styli. Mechanism and vinyl covered mounting base pre-assembled, arm pre-wired; just attach audio and power cables, install cartridge and mount on base. With 12" record on table, requires 15" W. x 13" D. x 6" H. Color styled in cocoa brown and beige. 10 lbs.

HEATHKIT AD-30: Mechanism only; less cartridge, base, cables. 8 lbs. \$22.95

**QUALITY FM PERFORMANCE . . .
WITH PROVISION FOR
MULTIPLEX STEREO**



FM-4
\$39.95

Bring the magic of FM programming into your home with this low cost, easy to assemble Heathkit FM Tuner. A multiplex adapter output jack makes the FM-4 instantly convertible to stereo by plugging-in the style-matched MX-1 FM Multiplex Adapter kit (below). Design features include: better than 2.5 microvolt sensitivity for reliable fringe area reception; automatic frequency control (AFC), eliminating station "drift"; flywheel tuning for fast, effortless station selection; and pre-wired, prealigned and pretested, shielded tuning unit for easy construction and dependable performance of finished kit. The clean-lined design will enhance the appearance of any room of your home. 8 lbs.

**LISTEN TO FM
IN STEREO!**



MX-1
\$31.95

Enjoy the treasures of FM programming in STEREO! An ideal companion for the Heathkit FM-4 Tuner (left), the MX-1 Multiplex adapter may also be used with any other FM tuner to receive FM stereo programs transmitted in accordance with the Crosby system of stereo broadcasting. If your present FM tuner does not have a multiplex adapter output, it can be easily modified following the simple instructions given in the MX-1 manual. Features include a built-in power supply, plus versatile stereo controls. The function selector switch offers choice of: Stereo operation; main (FM) channel operation; and multiplex (sub-channel) operation. Also included are a "dimension" control for adjusting channel separation, "channel balance" control to compensate for different speaker efficiencies, and a phase-reversal switch. 8 lbs.

SPECIAL

HEATHKIT® COMPONENTS

MADE FOR EACH OTHER . . .
AND FOR YOU . . .
AN ECONOMY-PLUS STEREO PAIR!

AA-20

\$34⁹⁵



AA-30

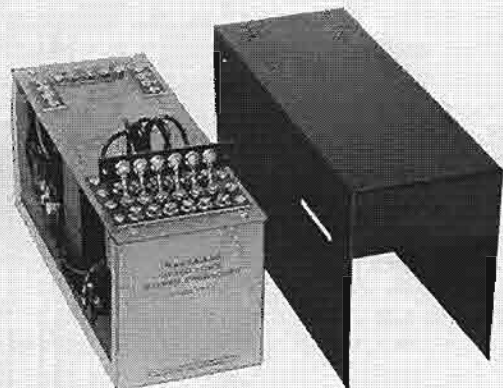
\$45⁹⁵



Although these two new Heathkit models are designed as companion pieces, either one can be used with your present stereo system. The pre-amplifier (AA-20) features 4 inputs in each stereo channel and gives you a choice of 6 functions. It will accommodate a magnetic phonograph (RIAA equalized), a crystal or ceramic phonograph, and 2 auxiliary sources (AM-FM tuners, TV, tape recorders, etc.) and is completely self-powered. Shpg. Wt. (AA-20) 8 lbs.

Two hi-fi rated 14-watt high fidelity amplifiers, one for each stereo channel, are packaged in the single, compact, handsomely styled amplifier (AA-30). Suitable for use with any stereo preamp or with a pair of monophonic preamps, it features individual amplifier gain controls and speaker phase reversal switch. Output terminals accommodate 4, 8 and 16 ohm speakers. Shpg. Wt. (AA-30) 21 lbs.

A MONEY SAVING SHORT-CUT TO STEREO MIXED LOWS STEREO CROSSOVER NETWORK



AN-10

\$19⁹⁵

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Item 17 of the "First Fifty"

BRAHMS: PIANO CONCERTO NO. 2



GILELS-REINER, *Chicago Symphony* (RCA Victor LSC 2219)—most fiery and brilliant of the stereo versions. The whole emerges as a white heat of passion.

RUBINSTEIN-KRIPS, *RCA Victor Symphony* (RCA Victor LSC 2296)—a lyrical reading that has plenty of fire when needed. Stereo spaciousness is a major sonic element here.

SERKIN-ORMANDY, *Philadelphia Orchestra* (Columbia ML 5117)—the big opening movements go with feverish intensity under Serkin's fingers; slow movement and finale are by turns reposeful and lyrical.

HOROWITZ-TOSCANINI, *NBC Symphony* (RCA Victor LCT 1025)—vintage 1940 sound, but a historic performance of electric excitement and still startling impact.



In July, 1881, Johannes Brahms, in a letter to Elisabeth von Herzogenberg, wrote: "I don't mind telling you that I have written a tiny, tiny *pianoforte concerto* with a tiny, tiny wisp of a *scherzo*. It is in B-flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously."

Brahms' "tiny, tiny *pianoforte concerto*" turned out to be nothing less than the *colossal* Concerto in B-flat and the "tiny, tiny wisp of a *scherzo*" is a monumental *allegro appassionato* movement which Brahms inserted between the opening and slow movements, thus giving it the aspect of a four-movement symphony. Indeed, the critic Hanslick dubbed the piece "a symphony with piano *obbligato*."

According to Brahms' friend and traveling companion, Dr. Theodor Billroth, the B-flat Piano Concerto first began to take shape in the composer's mind in April, 1878, during Brahms' first journey to Italy. He put his sketches on paper the next month when he returned home with the Italian air and fragrance still fresh in his lungs. Three years later the spring again called Brahms to Italy and when he returned this time, the B-flat Piano Concerto occupied him almost constantly until he completed it in early July.

In the early years of the existence of the B-flat major Concerto, the presence of that "tiny, tiny wisp of a *scherzo*" puzzled its auditors. The aforementioned Dr. Billroth wrote to Brahms that he found the "charming *scherzo* hardly in keeping with the simpler form of the first movement." He also advised a prospective performer of the concerto that "the *scherzo* could be omitted without injury." The great English musicologist, pianist and composer, Sir Donald Francis Tovey, brilliantly answered the question of the relevance of the *scherzo* to the other three movements: "Of all existing concertos in the classical form this is the largest. It is true that the first movement is shorter than either that of Beethoven's E-flat Concerto or that of his Violin Concerto; shorter also than that of Brahms' own First Concerto. But in almost every classical concerto the first movement is as large or larger than the slow movement and finale taken together, and there is no *scherzo*. Here, in his B-flat Concerto, Brahms has followed the first movement by a fiery, almost tragic *allegro* which, though anything but a joke, more than fills the place of the largest possible symphonic *scherzo*; the slow movement is easily the largest in any concerto, while the finale, with all its lightness of touch, is a *rondo* of the most spacious design. We thus have the three normal movements of the classical concerto at their fullest and richest, with the addition of a fourth member on the same scale.

"If there ever could be any doubt as to the purpose of that stormy second movement, the first notes of the *andante* should settle it. The key is B-flat, the key of the first movement, and its emotion is a reaction after a storm, not after a triumph. Thus both in harmony and in mood it would be fatally misplaced immediately after the first movement. After

(Continued on page 24)

HiFi/STEREO

• TAPE RECORDING PROBLEMS—AND HOW AUDIOTAPE HELPS YOU AVOID THEM



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the second, its emotional fitness is perfect, while the harmonic value of its being in the tonic of the whole work is the value of a stroke of genius. It gives this slow movement a strangely poetic feeling of *finality*, though the slow tempo and lyric style make it obviously unlikely that it can really be the end. The first movement had its storms; the second movement was all storm, and here we are not only enjoying a calm, but safe at home again.

"And now we have the finale. What tremendous triumph shall it express? Brahms' answer is such as only the greatest of artists can find; there are no adequate words for it (there never are for any art that is not itself words—and then there are only its own words). But it is, perhaps, not misleading to say here, as can so often be said with Beethoven, something like this:—'We have done our work—let the children play in the world which our work has made safer and happier for them.'"

"Massive" and "monumental" are the two adjectives which are most frequently applied to characterize the Brahms B-flat Concerto, and with good reason. As Tovey pointed out, the entire conception of the work is on the grandest of grand scales—even to the nearly 50 minutes required playing time. Any performance which really comes to grips with the score must convey a feeling of monolithic power and invincibility. Anything less than this does Brahms a disservice.

Fortunately, there are several recorded performances of the score which meet it on its own terms and give it back to us in truly heroic proportions. The oldest of the recordings still currently available is the one RCA Victor recorded in 1940 with Vladimir Horowitz and the NBC Symphony Orchestra conducted by Toscanini (RCA Victor LCT 1025). The performance still sparkles with an electric excitement generated by the fantastic facility of Horowitz' ten fingers and the razor-sharp precision of the orchestral ensemble. The recorded sound, not suprisingly, is harsh and brittle (even though the recording was made in Carnegie Hall rather than in NBC's old Studio 8-H) and the balance between piano and orchestra is not good, but the B-flat Concerto has seldom had a more dynamic presentation than this one.

Another outstanding exponent of the solo part of this work is Rudolf Serkin, who has recorded it for Columbia Records twice with Eugene Ormandy and the Philadelphia Orchestra and who almost certainly will soon have a third "go" at it for the stereophonic microphones. The more recent of Serkin's two recordings is carried in the Columbia catalog as ML 5117. It is an intense, high-strung performance in the first two movements, reposeful in the slow movement and gracefully lyric in the finale. Listening again to Serkin's feverish intensity in the *scherzo*, I am reminded of one of my most unusual broadcasting experiences. A year ago Serkin was playing the Brahms B-flat Concerto in Symphony Hall, Boston, with Charles Munch and the Boston Symphony Orchestra. I was there in my role as producer-commentator for the Saturday evening concert broadcasts by the Boston Symphony Orchestra over WQXR, New York and the QXR Network. All through the first two movements of the performance Serkin, as is his wont, was attacking the keyboard furiously and lashing into the pedals with a prodigious display of thorough and unswerving emotional involvement with the music. The punishment was more than the piano could absorb, however, and at the end of the second movement the entire pedal frame tore away from the bottom of the piano. The performance then recessed for about ten minutes while

the local piano tuner with much pounding propped the frame back into place. Serkin in the meantime was pacing round and round in a small circle at the front of the Symphony Hall stage, his head buried in his hands. In my broadcast booth up above I was busy describing the scene and situation to the radio audience. I don't know who heaved a louder sigh of relief—Serkin or I—when the tuner signalled that the operation had been successfully completed and the performance could resume!

A recent issue of the Schwann Catalog listed four stereo editions of the *Concerto*—Gilels with Reiner and the Chicago Symphony Orchestra (RCA Victor LSC 2219); Kentner with Boult and the Philharmonia Orchestra (Capitol SG 7133); Richter-Haaser with Karajan and the Berlin Philharmonic Orchestra (Angel S 35796); and Rubinstein with Krips and the RCA Victor Symphony Orchestra (RCA Victor LSC 2296). The Gilels, Kentner and Rubinstein editions I reviewed in these pages when they were released. Gilels is fiery and virtuosic in the Horowitz tradition. Reiner has his forces as well trained as did Toscanini for Horowitz and the whole emerges as a white heat of passion. The recorded sound is on the cavernous side—big and boomy—but it doesn't get in the way of enjoying the performance. Kentner's is a great disappointment—the soloist is flabby in rhythm and neither he nor Boult brings any enthusiasm to the task at hand. Indifference in a musical performance is fatal, and that's what we have here.

Rubinstein's recent recording of the score is his third time at it—and by far his best. His is a more lyrical approach than, say, Gilels', but he summons up plenty of fire when it's called for. Here, too, we have recorded sound on the diffuse side, but there is a feeling of genuine spaciousness to the stereo. Richter-Haaser's is a serious, rather heavy-handed treatment which has to contend with an impossibly ponderous attitude from the conductor's desk. If Karajan is trying to re-make himself in the Furtwängler mould—even down to exaggeratedly slow tempos—then he is wasting his time. Furtwängler, by the sheer power of his magnetic personality and dedication, could be convincing even at his most perverse. With Karajan, however, it simply does not ring true. I have the feeling that this complicated man is motivated by many things, but sincerity is not one of them.

Before concluding, I must mention Angel's monophonic recording (35649) by Vladimir Ashkenazy, with Leopold Ludwig conducting the Berlin State Opera Orchestra. This is an impetuous, if uneven performance—but with many beautiful moments, especially in the last two movements.

To sum up, then, the stereophile can be safe with either the Gilels or Rubinstein recordings of the Brahms *B-flat Concerto*—Gilels for terrific drive and excitement, Rubinstein for a poised and lyrical performance. Of the mono versions, those by Horowitz, Serkin and Ashkenazy find the greatest favor with me for the reasons noted above.

Martin Bookspan

The BASIC REPERTOIRE Discography

Since the inception of this series, the discography for the first selections in the *Basic Repertoire*—usually seen in this space—has grown to full-column proportions. To prevent it from encroaching on the space normally allotted to Martin Bookspan's analyses it will henceforth appear only every third month. Next complete listing will appear in the *Basic Repertoire* in the May 1960 issue.



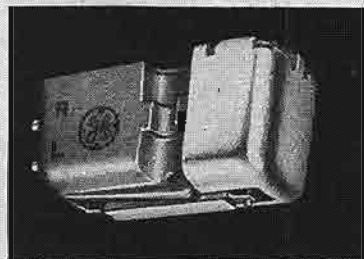
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Musical Oddities

Collected by Nicolas Slonimsky

In 1885 at a concert in county jail, the concluding number was *Home, Sweet Home*. Seven prisoners heeded the call and escaped that same night. They returned to their respective homes, where they were promptly apprehended. But the persuasive powers of the song do not always work in a desired direction. When a lawyer, defending a bank robber at Lawton, Oklahoma, in 1935, sang *Home, Sweet Home* for the benefit of the jury, the effect was disappointing. The culprit was sentenced to life in prison.

* * * * *

One of the most unsuccessful operas by Halévy was *Charles VI*. The story, dealing with an insane French king, was not much to the taste of the government of Louis Philippe, and it was soon taken off the boards. After the Revolution of 1848, it was briefly revived, but its performances were haunted. Three members of the audience died during three successive productions of *Charles VI*, all three dropping dead after the aria "God punish him and strike him low!" When Napoleon III became Emperor of France, he expressed a desire to hear the opera, which became a legend in the artistic circles of Paris. On the way to the theater, the Italian anarchist Orsini threw a bomb at the Imperial party. The Emperor was unhurt, but several people in his entourage were killed. The performance of *Charles VI* was canceled, and by the time France found itself again a republic, there were few who were interested to make another attempt at a revival of the haunted opera.

* * * * *

It wasn't unusual in the nineteenth century for conductors to wear white gloves during the performance. Hans von Bülow introduced an innovation in conducting the *Eroica* Symphony. At the end of the first movement, he took off his white gloves, and put on black ones for the Funeral March. After that movement was completed, he donned the white gloves again.

* * * * *

One of Paganini's favorite stunts was to play a whole piece on a single string of the violin, invariably arousing a frenzy of applause. The coachman who took him home after one of such exhibitions, charged him an exorbitant fare. "You are making so much money," he explained, "there is no reason why I should not ask higher pay for my services." "All right," replied Paganini, "I will pay your price but only on condition that you give me a ride in a carriage with a single wheel."



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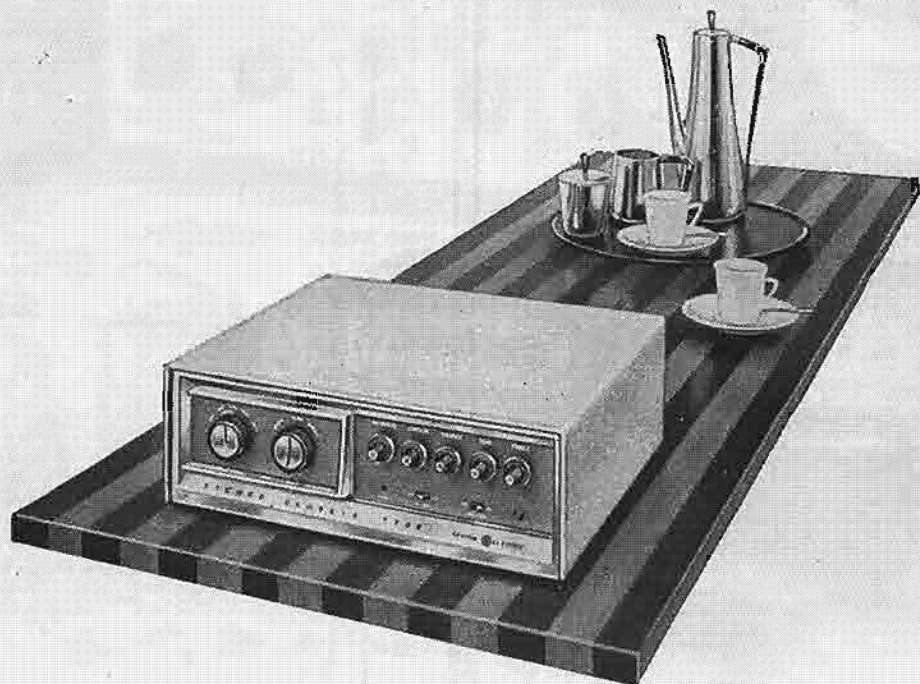
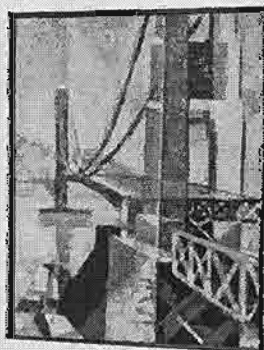
Rossini once attended services in a monastery. In the refectory, the prior asked him what he thought of their organist. "He certainly plays with evangelical spirit," Rossini observed. "How do you mean?" inquired the cleric. "Well, his right hand knows not what his left hand is doing," replied Rossini.

* * * * *

When Richard Strauss began his career, he antagonized many musicians, not only by the dissonance of his music, but also by his self-assertive and at times arrogant conduct. The ill feeling was summed up in this witticism: "If Richard, then let it be Wagner; if Strauss, then Johann."

* * * * *

Classical music was promoted in eighteenth-century Russia by artistically inclined nobles who always fostered budding talents among their serfs. They also organized private orchestras on their estates. When they lost interest in music, or were financially embarrassed, they sold their best musicians for good money. The following advertisements are culled from the Russian journals of the 1780's: "A very good clarinet player, 15 years' experience; does not indulge in alcohol. Absolutely final price, 1500 rubles." "Gifted performer on the transverse flute, can read music and conduct choral singing, twenty-three years of age. Price, 1000 rubles."



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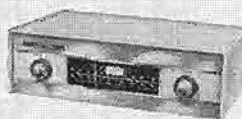
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April, 1960
Vol. 4 No. 4

THE MAGAZINE FOR PEOPLE WHO LISTEN

THE UNIVERSITY OF ILLINOIS put their ILLIAC computer to work composing string quartets. A mathematician and a musician punched out the robot's music lessons and then ordered it to proceed on its own. The computer's first 25-minute opus struck some listeners as "stilted and lifeless." Nevertheless, ILLIAC now holds a part-time job helping the human manufacturers of *Punkmusik* to produce works "based on mathematical and logical thought processes more complex than those used today." Those who still cherish the rhapsodic mystery at the heart of music may now consider themselves obsolete.

HOME MUSIC MAKING along with music listening, has numerically doubled in the past twenty years. A recent survey revealed that twice as many people play musical instruments today as in the 'thirties and that in the same span the number of symphony orchestras in the United States grew from 30 to more than 160.

Such figures are heartening evidence of cultural growth, not only in the sense of "bigger and better" but also in terms of the individual discovery of esthetic values, multiplied by millions and spread across the country.

SOUTHERN CALIFORNIANS can now scan FM broadcast programs in their area as well as other cultural presentations at a glance in the new *FM and Fine Arts Guide* which features a complete calendar of concerts, theater and exhibits in addition to the FM listings. The *Guide* is obtainable for 60¢ on newsstands in the Los Angeles area or by subscription from 355 North Beverly Drive, Beverly Hills, Calif.

EVEREST RECORDS, less than two years old, has always displayed a *wunderkind* kind of clan in their choice of artists and repertory. Their latest *coup* was to sign up the Pittsburgh Symphony Orchestra under William Steinberg and the Rochester Philharmonic under Theodore Bloomfield. Not only will this intensify the company's state-side recording activities, but it very sensibly spreads the musical limelight to vital territories beyond our coastal centers of culture.

A POCKET JUKEBOX has been invented in Italy by one Angelo Ritossa whose

prior contributions to human progress include what he calls an "automatic toothbrush." At this writing, no details are available beyond the statement that the pocket jukebox holds 200 selections. While the jukebox fills one pocket, another pocket presumably must be reserved for coins. Ritossa plans to set up industrial production in the United States.

SHAKESPEARE AS A SQUARE is the new concept of the bard at the Stratford, Ont., festival. The jazz jamboree that in past years ran concurrently with the drama presentations has been replaced with classical fare to be served up by such luminaries as Dmitri Shostakovich, Tikhon Khrennikov, Glen Gould, and Leonard Rose.

DETROIT GOT "TOOK" by a tenor named Helmut Krebs—a name well-known to record collectors as one of Germany's finest singers. The hitch was that the Krebs turning up in Michigan didn't at all sound like the one on discs, a discrepancy which he explained rather casually: "Bad cold, you know."

Some agonized listeners, doubting that a cold could be *that* bad, did a little research and discovered that recording artist Krebs was vacationing on the Riviera at the time of the concert. Confronted with this information, the "other" Krebs readily admitted that his namesake may be better known as a singer and jauntily took leave of his perplexed visitors.

JAPANESE HAS BEEN ADDED to the growing list of language courses now available in recorded form. Increasing trade with the Orient's foremost industrial nation as well as the rise of general interest in Far Eastern matters have prompted Dover Publications, 180 Varick Street, New York 14, N. Y., to issue *Listen and Learn Japanese*, a set of three LPs selling for \$5.95 to help beginning students and prospective travelers over the initial hurdles of the alien tongue.

"COMPATIBLE" STEREO DISCS playable on either mono or stereo equipment are touted by some small, independent companies. An initial reaction to such discs was quoted in *Hillboard* from expert recordist Robert Fine: "This compatible record means not only a sacrifice in stereo quality but a deteriora-

tion of monaural quality as well. . . .

Mr. Fine recalled that a flawless compatible stereo disc had been developed by CBS Laboratories, who generously offered this system to the entire industry but gracefully accepted the consensus in favor of the present 45-45 stereo standard. In the light of this, Mr. Fine says, it appears irresponsible for any company to subvert the commonly accepted standard and deliberately create confusion by introducing inferior products.

BIRD SONGS the supreme sonic manifestation of the animal kingdom, has been documented in a recording of more than 300 avian voices collected by the Cornell University Laboratory of Ornithology. The disc is now on sale for \$10 through the publishing firm of Houghton Mifflin, Boston, who regard the record as a supplement to Roger Tory Peterson's *A Field Guide to the Birds*.

All the recorded species are native to Eastern and Central North America and it is a sobering comment on the fate of wildlife in this area that one of the recorded birds, the Ivory-Billed Woodpecker, has since become extinct.

HITLER'S BELLOWED RAGE dubbed on an Audio Fidelity disc from wartime tapes, apparently still carries viable seeds of evil. Three young New Yorkers, though none understood a word of the recorded ravings, nevertheless felt inspired by them to desecrate temples in their neighborhood and publicly advocate the wholesale murder of Jews.

Since the case became front-page news, Audio Fidelity has been hastily explaining that that wasn't what they had in mind when they released the disc. It was intended, they say, as a historical document to reveal the poisonous nature of Nazism.

However, the grotesque fact remains that a mere phonograph record was able to recruit in America new followers for the most effectively organized manifestation of evil in human history. Since Hitler evidently is still casting potent spells on benighted minds, it might be better not to provide him a new and impressionable audience via the phonograph. The theory that we must experience evil in order to reject it may be naïve, but hardly innocent.



THE ANALYSIS OF AN IDOL

Nat Hentoff

Why does Frank Sinatra, once a dimming star in the pops firmament, now command a broader, more discriminating audience than ever before? One must first understand the man . . .

An intense, sardonic, sentimental and restlessly intelligent singer-actor of 42 is the single most powerful figure in American show business. Aside from the economic evidence of Frank Sinatra's status—his gross annual earnings are variously estimated at between four and seven million dollars—the intriguing musical fact about his career is that despite a steadily roughening voice and a multiplicity of time-devouring non-singing interests, he has become the most accomplished and influential singer of popular songs of the past two generations.

Sinatra's pre-eminence as a stylist with an unerring flair for deepening the meaning of lyrics and making the most earthbound melodies swing with startling new life is acknowledged by nearly all other vocalists and by a public that last fall sold out New York's Copacabana weeks in advance on the slight promise that he might appear there during Christmas.

Sinatra's audience is broader than that of any other entertainer. He appeals to matrons—who were ecstatic aficionados of the spindly Sinatra of nearly twenty years ago—as well as to their progeny. He is a favorite of the high-spending "square" night club regulars of Miami, New York and Hollywood as well as of the most "inside" jazz musicians and their followers. When over a hundred major jazzmen voted for the "greatest ever" male singer three years ago in the *Encyclopedia Yearbook of Jazz*, Sinatra won by more than forty votes over second-placer Nat Cole. The musicians who preferred him were of all styles and eras and included Miles Davis, Duke Ellington, Bobby Hackett, Bud Powell, Stan Getz, "hard-bopper" Horace Silver, and the late Lester Young, who would play Sinatra records by the hour.

He appeals as well to a wide range of temperaments. The hipster, whether hood or avant-garde painter, is attracted by the irreverent brashness of a public figure who can answer a Hollywood columnist's query as to whether he really likes children, "They're great, especially toasted." Urban sophisticates are drawn by the show business argot he inserts into songs and by the tart regret with which he evokes past mistakes as well as pleasures that can never again be as freshly savored. Romantics of any age identify with the aching loneliness with which he can fill a ballad of lost love. And Sinatra is indeed one of the loneliest of men. He finds it difficult to sleep, often unbearable to be alone. And he is constantly returning to the theme of aloneness.

"When the bell rings," he has told reporter Joe Hyams, "I go it alone. There's no one I can turn to except myself. Everytime I go on a sound stage for a record session, there's nothing working for me except myself. I get sick? I'm out of business. I do a bad job on a couple of films? I'm out of business. I'm afraid sometimes of the unknown, of the thing I may not be prepared for. Everything I do is current. I'm always bucking the American game—he's on top now, knock

him off. People root for you going up so they can knock you off later."

Professionals respect the rigorous standards Sinatra insists on for himself and his arrangers. For all the stories of his after-hours revels, Sinatra works hard and carefully on any job he undertakes. On his recording sessions, he makes very clear to Nelson Riddle and others who score for him exactly the way he feels a song should be handled. He is the final arbiter on matters of tempo, shading, and other background details. One afternoon a couple of years ago, before opening at the Copacabana, he called a rehearsal of that club's regular orchestra which was augmented by several musicians he'd brought with him from the coast. Sinatra did comparatively little singing during the two-and-a-half-hour run-through, spending most of the time instructing the orchestra concerning the phrasing and feeling he wanted on each tune and cueing them on tempos. At one point, he stopped the band, walked over to a saxophone player, and pointed to a bar in the arrangement on the music stand. "Wrong note," he said matter-of-factly. The player nodded in abashed agreement. Although Sammy Davis was hopping around the club, snapping pictures of the rehearsal, and Sinatra's usual large retinue of aides-de-camp were roistering on the sidelines, Sinatra was humorlessly business-like. When the afternoon ended, the Copa's band had been thoroughly drilled.

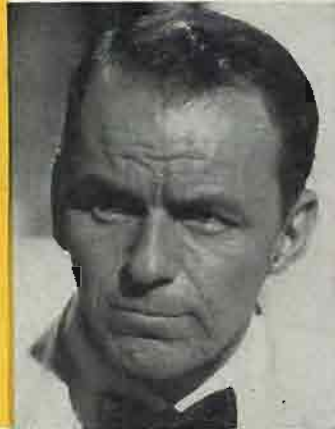
In a night club, Sinatra is the most compelling of all American popular entertainers, and close to a match for major European performers such as Yves Montand and Charles Trenet. When in a buoyant mood, he may spar with the audience or the band; but even when he stays on stage for an hour or more, moving from standard to standard without a word of introduction, he has absolute control over his audience. The reason is his ability to make a song come wholly alive and sound like autobiography. A man whose experience with women has been extensive and on occasion, traumatically painful, he selects those songs whose lyrics he thoroughly believes. Singing, in fact, is more than a profession for Sinatra. For a man as driven and as insatiably hungry for love and security as he is, singing is often an outlet for his deepest feelings. In his brittle, scoffing world, too frequent displays of sentiment are regarded as "soft," and above all, Sinatra nurtures the image of himself as a tough, resilient insider who can handle anything. But Sinatra alone, from what his few actual intimates say, is not too removed from Sinatra singing ballads into a microphone.

"Whenever you ride with him in a car," one of his more frequent dates told *New York Post* reporter Al Aronowitz, "he keeps twisting and turning the radio dial until he gets somebody playing one of his records and then you're not supposed to talk, you just listen. And if he isn't depressed to begin with, he gets depressed. And if he was depressed, then



The most-recorded moods of Sinatra: the brooding, tender melancholy . . .

Woodfield/Globe



. . . Truculent determination of the tough insider . . .

Woodfield/Globe



. . . and a rich, spontaneous joy in the pleasures of his fantasy life come true.

he gets more so. No one seems to enjoy Frank Sinatra records as much as he does . . . and they make him so moody you wonder if he's really enjoying them. As a matter of fact, when you're alone with him, he just sits with his head in his hands without moving or speaking for three or four hours."

The other side of the brooding, tender melancholy that pervades his ballads is the resilient, cocky, free-swinging Sinatra of medium and up-tempo tunes which he handles with sharply jazz-influenced, instrumentalized phrasing. This is the Sinatra who likes to trade acidulous ad libs with professional comedians and who once substituted for a disc jockey, tossed away the commercial during an especially ripe passage about the opulence of the sponsor's raw material, and urged the listeners to "dig those grapes. Forget the wine; rush out and pick up on some grapes." It's the Sinatra who breaks out of sieges of gloom and plunges into almost compulsive enjoyment of the pleasures his fame and finances can bring him. Just as his voice has a sensual timbre, so Sinatra enjoys the sensate pleasures of good clothes, food and drink. He is frequently consumed besides by a ferocious energy that in his singing makes his up tempo numbers crackle with urgency and a sense of imminent explosion. "This is something I can't help," he once told film director Vincente Minelli, "I have to go. No one seems able to help me with it—doctors, no one. I have to move." Producer Stanley Kramer for whom Sinatra made *The Pride and The Passion*, recalls: "He didn't want to wait or rehearse. He didn't want to wait around while crowd scenes were being set up. He wanted his work all done together. He was very unhappy; he couldn't stand it; he wanted to break loose. Eventually, for the sake of harmony, we shot all his scenes together and he left early. The rest of the cast acquiesced because of the tension."

Ever since the equally non-stop resurgence of Sinatra's career after his burning portrayal of Maggio in *From Here to Eternity*, Victor and Columbia have excavated nearly all the Sinatra recordings of the past they could find and re-issued them in albums. Hearing the 22-year-old singer with Harry James in 1939 who moved on to Tommy Dorsey from 1940-42 and then recorded mostly with Axel Stordahl for Columbia in the forties makes vividly clear how markedly his work has changed in the past six years. The young Sinatra sang pleasantly enough, but his voice sounds boyish, ingenuous, and rather limp rhythmically on those earlier

recordings compared to the jaunty, virile assurance of his Capitol swingers and the probing sensitivity of his ballads for the same label. It is as if the lean, disenchanting years that preceded *From Here to Eternity* and the tumultuous love affair with Ava Gardner changed him from a youngster who had had a relatively easy life into an adult who, though neurotic in many ways, was now able to charge the music he sang with experience rawly learned.

Contrary to the yarn he likes to spin about a boyhood spent in a constant brawl for survival in the more dangerous neighborhoods of Hoboken, Sinatra's childhood was relatively well favored. He was born in Hoboken, December 12, 1917, a huge baby (13½ pounds) whose delivery required forceps, the scars of which remain on his face. He was an only child in a mother-dominated household. Natalie "Dolly" Sinatra had trained herself to be a practical nurse, worked as a barmaid in her husband's tavern, and eventually became a local political power as a Democratic district leader. Through her influence, her husband, Martin, secured an appointment in the fire department and became a captain. They now live in a Weehawken house bought for them by their son.

Sinatra (far right) learned basic technique during his 1940-42 period with Tommy Dorsey's band, shown here embarking from an airliner. At lower left is TD himself, with singer Jo Stafford.



Goldblatt



Gorham

On his own at New York's Paramount Theater in 1942. His Dorsey-era popularity had by now mushroomed into a full-blown craze.



UPI

1943: In Pasadena to begin his film career, Sinatra attracts the usual idolators and restraining police.

Lean and youthful, the prodigies Sinatra and Welles meet at a benefit banquet.



Culver

As a child, Sinatra was liberally supplied with toys and clothes but was given little time by his busy mother. While still quite young, Sinatra developed a quickly reversible polarity in his relationship with others that is still in effect—sudden, lavish generosity alternating with equally instantaneous hostility. Then as now, he can be irresistibly charming if he wants to; but if for some unpredictable reason, the charm didn't take, he would treat those he desired as friends to the movies, to candy, and even to clothes and bicycles. These tokens have changed to gold cigarette lighters and much more expensive presents, including Cadillacs. For a friend whose night club is failing, Sinatra will give up a vacation and work for considerably below his usual fee. Several people who have hardly known Sinatra have been gratefully surprised during a serious illness to suddenly receive from him cash, attention and gifts. When drummer Buddy Rich was recently stricken with a heart attack, a Sinatra check for \$1,000 was in the mail immediately. Shortly after a friend, Charlie Morrison, owner of the Mocambo in Hollywood, died leaving his widow in difficult financial shape, Sinatra canceled a Las Vegas booking to appear at the Mocambo for union scale. He drew huge crowds and emotionalism overflowed during that stand. Sinatra wept freely; the audience wept freely; and even a waiter or two looked moved.

Conversely, despite his slight frame, Sinatra became skilled with his fists while a boy. An uncle, Dominick Garaventi, taught him how to box, and the youngster's quick rages often exploded into fights. As a celebrity, he's clashed, quite literally, with columnists, photographers, musicians, press agents and other targets. A man who demands total loyalty from friends, he has banished formerly close associates for real or imagined breaches of fealty. He is not accustomed to rebuttal, either from his traveling court or from anyone—producer or director—for whom he works. Violently angered by bigotry, he used to swing instantly at anyone using racial or religious epithets, even when the remark was directed at someone he didn't know. He has banked his fires somewhat in recent years, but not entirely. While filming *Kings Go Forth*, which

dealt with a romance between an American soldier and a French-Negro girl, a woman came up to him and said, "Do you know what we call you? 'The Wop singer.'" "Thank you," said Sinatra. "That's very sweet." "A few years ago," he told a reporter, "I would have been tempted to bust her on the nose—even though she is a mouse—but instead I just looked around for her husband. Luckily I didn't need to educate him. He was a pretty nice fellow, who apologized for his wife."

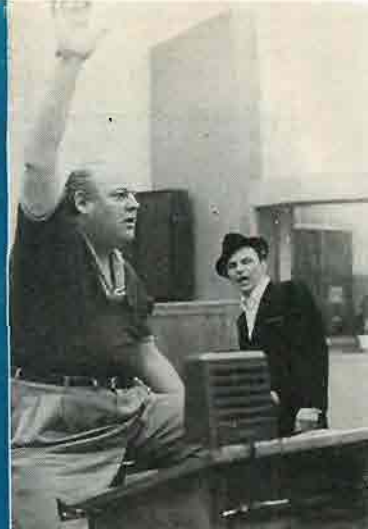
Sinatra's emotions have become increasingly mercurial and outsized as he's grown older. His view of life is almost childishly limited to primary colors. He recognizes few shades of grey. People are either "for" or "against" him or don't exist except to provide services. Friends are expected to answer a summons at three in the morning or they are no longer friends. It's partly because of his own penchant for emo-

Naturally adapted to portray "Maggio" in "From Here to Eternity," Sinatra, at the nadir of his career, achieved resounding acclaim for the serious role.



UPI
33

The mid-'50s: Nelson Riddle's vigorous orchestration supported a more sophisticated, incisive Sinatra style.



... And Billy May's backgrounds continue in the new tradition.



Recording in the late '40s with the lush-sounding Stordahl orchestra, Sinatra confers with an apparently suffering A&R man—Mitch Miller—and Axel Stordahl.

A serious and capable conductor, he demands the studio orchestra's best.



Phil Stern/Globe

tional extremes that Sinatra can so readily believe and make into personal property many of the songs he sings. The world of popular music, after all, rarely deals in subtleties or in the milder, more normal forms of ambiguous emotions to which most of the populace is subject. In a pop love song, one is deliriously, irretrievably infatuated. Everything is possible or everything is hopeless. Love will cure everything from poverty to pneumonia, and being left alone to one's own resources is worse punishment than the rack. If a loved one has left, the earth has turned flat and the mourner is about to step over the edge.

Sinatra, for all his quick intelligence, lives emotionally at much the same level as the songs he interprets. He does have a large capacity to feel and to be hurt so that, with all he's experienced, he sings these songs now with more power and penetration than he did years ago; but he still

believes in what they say. He is a romantic whose fantasy life came true; and leaving him still unsatisfied, it had to be intensified into even more extravagant visions—and regrets.

As a boy, Sinatra discovered that the most successful way to gain the attention he wanted was through music. The same uncle who taught him to box gave him a ukulele. Sinatra was the only kid in the neighborhood who could play a musical instrument, and he enjoyed being surrounded by his contemporaries watching, impressed, as he strummed and sang. He reached larger audiences as he performed at picnics, dances, and all kinds of social gatherings. When he was 19, he became part of a quartet and toured with a Major Bowes unit for several months. He was clearly superior to his older associates, and they expressed their realization of his ability by beating him up regularly. Bruised, he left to work as a single, first for \$35 at the Rustic Cabin in New Jersey, and then anywhere else he could, including a local radio program that paid him seventy-five cents a week for carfare.

Harry James picked Sinatra in June, 1939, to be the vocalist with his new band, and after six months, Sinatra moved over to Tommy Dorsey where he began to acquire an increasingly demonstrative following of young girls. When he finally felt confident enough to try a career as a soloist, he bought his contract from Dorsey for what eventually came to \$60,000, and was enveloped in attention beyond his most uninhibited daydreams when he opened at the Paramount Theater in New York on December 31, 1942. By Columbus Day of 1944, as Gilbert Millstein of the *New York Times* recalls: "The enthusiasm for Sinatra reached heights that

Unlike his bobby-sox fame, Sinatra's appeal today crosses all lines of sex, age and station.



Bob Willoughby

will, in all likelihood, remain unequalled. Ten thousand patrons, most of them young girls, stretched in a line from the ticket office of the Paramount Theater (which they later smashed) completely around the block, six abreast. Twenty thousand more squirmed, wriggled and rioted in Times Square. Radio cars from precincts miles away were ordered into the area, as were 200 policemen previously assigned to the Columbus Day parade on Fifth Avenue. Two girls were trampled and taken to hospitals."

As recently as 1959 in Atlantic City, "on that portion of the street which wasn't erased by the crowd," reported the *New York Post*, "a woman ran in front of his limousine and shouted, 'Run me over! Run me over!' In the newspapers, which heralded his appearance with a blatant front-page disregard for all other events, tickets to his performances were advertised for resale at profits of up to 1,000 per cent. At the building where he was to sing, 25 policemen had to escort him secretly through a rear entrance because they couldn't break through the mob in front. And finally, when

he did sing, woman squealed, men stood on chairs, one ring-side patron offered \$50 for the butt of his cigarette, 23 persons required hospital treatment, two suffered heart attacks and one young woman reportedly tried to commit suicide."

Throughout his career, from the Rustic Cabin to the present, Sinatra has had a unique capacity to mesmerize women of many ages. Wives and grandmothers have yearned for him as eagerly as adolescents; and if what was once maternal love among the older of those afflicted has turned into more complicated dreams, the force of their passion hasn't diminished. It's true that the late George Evans, a briskly efficient press agent, made the most of the Sinatra magnetism, but it was Sinatra himself who had released the squalls of emotion among his audience.

Perhaps the most perceptive review yet of a Sinatra performance was written by Harold Hobson in the *Times* of London when Sinatra appeared at the Palladium in 1950: ". . . Here is an artist who, hailing from the most amiably rowdy and self-confident community the world has ever

A SINATRA DISCOGRAPHY — THE BEST OF A CAREER

THE EARLY SINATRA . . .

When his singing style was relatively ingenuous, more musical than that of most "crooners" of the era but essentially smooth and romantic without the resilient "hip" phrasing and swinging pulsation.

FRANKIE AND TOMMY, RCA Victor LPM 1569. Four of these numbers are in the EP, **FRANKIE AND TOMMY**, RCA Victor EPA 5014

HAVING WONDERFUL TIME, Tommy Dorsey's Clambake Seven with vocals by Sinatra, RCA Victor LPM 1643 (Four

available on **HAVING WONDERFUL TIME**, RCA Victor EPA 4162)

THAT SENTIMENTAL GENTLEMAN, Tommy Dorsey, RCA Victor LPM 6003 (includes an air check of Sinatra's farewell to the band; four included on **THAT SENTIMENTAL GENTLEMAN**,

Volume 1, RCA Victor EPA 833)

TRIBUTE TO DORSEY, Volume 1 (one vocal), RCA Victor LPM 1432

TRIBUTE TO DORSEY, Volume 2 (five vocals), RCA Victor LPM 1433

WE THREE, RCA Victor LPM 1632

THE MIDDLE SINATRA . . .

(1943-1953), when the backgrounds were often lush and frequently provided by Axel Stordahl, although occasionally there were smaller, jazz-inflected combos used for accompaniment. The Sinatra style became more assured, the romanticism more vivid and the offhand humor began to emerge once in a while. His voice had deepened somewhat, but his basic approach remained that of the pop singer with only intermittent touches of the jazz-influenced "harder" style of his Capitol albums in the 50's.

ADVENTURES OF THE HEART, Columbia CL 953

THE FRANK SINATRA STORY IN MUSIC, two 12" LPs, Columbia C2L-6

FRANKIE, Columbia CL 606

LOVE IS A KICK, Columbia CL 1241

PUT YOUR DREAMS AWAY, Columbia CL 1136

THAT OLD FEELING, Columbia CL 902

THE VOICE, Columbia CL 743

COME BACK TO SORRENTO, Columbia CL 1359

BROADWAY KICK, Columbia CL 1297

THE CURRENT SINATRA . . .

As Sinatra's voice roughened and his own self-esteem deepened due to his serious film successes, his style changed markedly. The jazz he had always liked now influenced his singing thoroughly with regard to more freely instrumentalized phrasing, a more incisive beat and much more playing with the rhythm. He chose Nelson Riddle to be his principal arranger; worked with him; and instead of the wholly soft, almost static ballad backgrounds of his Columbia period which exposed the voice more openly, Sinatra preferred, especially in the medium and up tempo numbers, a more vigorous assist from the band which served as a springboard for his improvised-sounding singing. Even some of the ballad arrangements had more iron in them, and consequently, they complemented his own more assertive attack which was partly to make up for the removal of the "baby fat" of his voice and partly to underline his increased concern with reinterpreting the songs in his own, highly distinctive, sophisticated way. There have been times recently, as in the Billy May backgrounds, when he has asked for even more substantial backgrounds on which he can both ride and frequently plunge into.

COME DANCE WITH ME, Capitol W 1069

SONGS FOR SWINGIN' LOVERS, Capitol W 653

SWING EASY! Capitol W 587

CLOSE TO YOU, Capitol W 789

ONLY THE LONELY, Capitol W 1053

WEE SMALL HOURS, Capitol W 581

COME FLY WITH ME, Capitol W 920

THIS IS SINATRA! Capitol T 768

THIS IS FRANK SINATRA, VOL. 2, Capitol W 982

WHERE ARE YOU? Capitol W 855

NO ONE CARES, Capitol W 1221

▲ STEREOPHONIC:

COME DANCE WITH ME, Capitol SW 1069

NO ONE CARES, Capitol SW 1221

ONLY THE LONELY, Capitol SW 1053

WHERE ARE YOU? Capitol SW 855



Bob Willoughby

Sinatra and his effervescent protégé, Juliet Prowse, who stars as premiere danseuse on his ABC-TV show and in the current film musical, "Can-Can."

known, has elected to express the timidity that can never be wholly driven out of the boastfullest heart. To a people whose ideal of manhood is husky, full-blooded and self-reliant, he has chosen to suggest that, under the . . . crashing self-assertion, man is still only a child, frightened and whimpering in the dark."

The rest of Sinatra's career is now part of urban folklore. He continued to rise during the forties but began to falter during a singularly unimpressive early Hollywood career. By the very early fifties, his records were not selling; his guest appearances on TV had become more and more infrequent; and he was a major draw only in a few big city night clubs. Then came *Maggio* in *From Here to Eternity*, his emergence as a serious actor, and the revelation as his Capitol albums came out that he had matured musically into a major popular singer who not only made songs surprisingly believable but sang them with a musicianship and distinctive, personal verve that eclipsed everyone else in the field. Particularly noticeable in recent years has been the increased jazz flavor of his performances.

Always interested in jazz, Sinatra first began to learn from instrumentalists while he was with big bands. "The band work as a whole was great training for me," he once told this writer. "I learned about tempos—which ones for what tunes—and how to mix them up and how to pace a show." Hanging out with musicians, he also acquired a discriminating taste for the more imaginative improvisers. He once listed several of the jazzmen who, as he put it, had "educated" him—Lester Young, Ben Webster, Harry Edison, Johnny Hodges, Art Tatum, Earl Hines, Teddy Wilson and Count Basie figured prominently in it, and he quoted, among today's younger musicians, Buddy Collette, Chico Hamilton, Miles Davis and Max Roach. From the jazzmen he developed a sense of time that is unequalled by another pop singer alive unless Ella Fitzgerald is to be categorized primarily as pop rather than jazz. Like a superior musician, he can play with the beat without losing it; and coursing through all his work—including the slowest ballads—is a sure, supple, rhythmic pulse.

Sinatra's phrasing is also strongly jazz-touched, particularly in these later years of his deepening emotional expressiveness in his music. He was considerably influenced by Tommy Dorsey, learning how to bend his notes without breaking them and thereby keeping a long line flowing. He was impressed by the emotional intensification caused by trumpeter Ziggy Elman's vibrato and became more conscious of the various ways his own vibrato could be used. His key influence, however, in how to shape the lyrics and melody of a song into an incisively, intimately personal story was Billie Holiday. From Billie whom he first heard in New York's 52nd St.

clubs, he learned to lean on the most evocative words in each line, to use spacing for emphasis, and to spin a sinuous rhythmic line in ballads.

From Ethel Waters, who had influenced Billie, Sinatra also learned how even shabby, worn lyrics could be warmed into new iridescence by making them into a carefully shaded dramatic monologue. And Ella Fitzgerald taught him how effectively a ballad can be underplayed if the beat is right and the line is not allowed to sag.

In praising a recent Sinatra television show, Jack Gould of the *New York Times* wrote of Sinatra's "intuitive knack for emotional implementation of the lyrics." Part of the Sinatra touch is indeed intuitive, but much of it reflects a conscious knowledge of jazz-based techniques and a thorough study of each song to determine how its full potential can most effectively be realized. Above all, Sinatra has learned the basic rules of pop singing—develop an individual sound; concentrate on releasing all the emotion you can, however carefully you husband it for maximum effect; and tell a story.

Along with his musical qualifications, Sinatra has mastered the seemingly simple but multiply challenging art of popular singing because he also believes, to a large extent, in the values expressed in popular songs. He sings of a view of life that promises sensual gratification without an aftermath of "Is this all there is?" Such promises remain unfulfilled because they reflect a naive approach to human relationships that does not require the daydreamer to look deeply enough into himself to find the cause for the chronic emptiness he feels. Yet it is a world whose goals, however unreal, remain tantalizing. It's Sinatra's world, and he's lived in it more fully and frustratingly than any other pop singer.

Young Bobby Darin hopes desperately to be another Sinatra, and if he succeeds, he may learn new definitions of desperation. But Darin knows the road. As he said a few weeks ago, "The point is, you have to have lived a little before you can sell a song . . . take Sinatra's voice, for example. It has a wonderful grinding sound. That throat's been trod on."

Nat Hentoff, widely published jazz critic, has long been a charter member of the HiFi/STEREO REVIEW staff and is no novice when it comes to writing about the fine art of the jazz and pop performance (see: *If You Can't Sing It, You Can't Play It, and The Voice as a Horn*; HiFi REVIEW, March/April, 1958). In addition to his activities for HiFi/STEREO REVIEW as jazz critic and feature writer, Hentoff co-edits his own scholarly *Jazz Review*, has collaborated with England's Robert McCarthy in the recently published book of essays, *Jazz (Rinehart, 1959)*, and has been active as radio commentator for two New York jazz programs, *The Scope of Jazz (WBAI)* and *The Jazz Makers (WNCN)*.

Be Our Guest...

Wherein the reader is invited to be a Guest Critic of new record releases

In the subjective art forms, "anything you can do, I can do better" may be paraphrased by "anything you can criticize, I can criticize better." This is very much the case in music, for there are hardly two listeners who hear the same things in a given performance. Recording adds other subjective factors to further complicate the individual viewpoint.

Since this reader participation "Guest Critic" program was initiated several months ago, we have been receiving "applications" at an astounding rate—far more than we had anticipated. However, in the light of the possible ramifications of personal tastes, this is perhaps not surprising.

It is no secret that the record collector is a highly individualistic breed, with highly individualistic opinions, and this department is a public forum where he—or she—can express those opinions, without restraint, to the largest assemblage of persons with similar interests. This he is not loath to do, and the critical disparities that result are enlightening and provocative.

Our Guest Reviewer this month breaks the precedents set by our previous guests. He does not live in New York City and he is not a bachelor. Henry E. Weise is 27 and a native of West Virginia. He attended the University of Virginia and the University of Washington (Seattle), where he

obtained a degree in Philosophy and acquired a wife.

They now reside in Charleston, W. Va., where Henry is a utility accountant with the Public Service Commission of West Virginia, and takes evening courses that will lead to a master's in Economic Theory. His interests include Philosophy and Music, and he collects books and follows the stock market. Mrs. Weise's opinion is that his real pleasure is blasting the neighbors out of bed after midnight with something like the *Damnation of Faust*.

She hasn't been very happy over the living room's resemblance to the inside of an IBM computer (what did we say last month?), so they have just purchased a wall-to-wall cabinet to enclose their Eico HF87 stereo amplifier and HF85 stereo preamp, Gray 33H turntable and arm, Shure M3D cartridge, pair of AR-2's and pair of Electrostat 3's.

Henry's critical opinions complement those of Messrs. Bookspan, Randolph and Hentoff in this issue. We think you'll like them, and that you'll want to air your views, too. You may get the opportunity by volunteering to be one of our Guest Reviewers. Write to:

Guest Critic
HiFi/STEREO REVIEW
One Park Avenue
New York 16, N. Y.

Let us know a little about your background and what equipment you play your records on. All letters will be acknowledged as promptly as possible, and those of you who are chosen as Guest Critics will be sent the records for review. Let's hear from you now, so that soon, all of our readers will get to read your opinions of the new records.

HENRY E. WEISE, Guest Reviewer—April, 1960

BEETHOVEN: Violin Concerto in D Major. Isaac Stern (violin) with the New York Philharmonic, Leonard Bernstein cond. Columbia MS 6093 \$5.98; Mono—ML 5415 \$4.98

Interest: Top violin concerto
Recording: Very good
Performance: Great if this is your violin
Stereo Directionality: Very good
Stereo Depth: Fine

This is one of the musts. All the elements of perfection are here, and they come off perfectly in their blending.

Stern is the Eric Von Stroheim of the violin. In his hands, the Concerto is given a sharp, precisely detailed performance, with every notation in the score coming through the speakers. There is a possibility that his performance is a little too heavy for this particular Beethoven, but the point becomes moot for all but the absolute purist, since everything else about the recording is exceptionally great.

Bernstein, as always, conducts very substantial Beethoven. The quality of the orchestra is very important in the D Major, since the violin should not be required to do battle with it. Rather, as in this recording, they should co-exist, with the violin being dominant by treaty.

Technically, the record is very bright and alive in stereo, with very good depth and directionality. This work should ideally be heard in a live performance or in stereo because of the way in which the violin and orchestra are so delicately interrelated and balanced.

MUSIC FOR TRUMPET AND ORCHESTRA
APRIL 1960

TRA, Vol. 2—VIVALDI: Concerto in E Flat Major for Two Trumpets; **MANFREDINI:** Concerto for Two Trumpets; **TORELLI:** Sinfonia con Tromba; **BIBER:** Sonata a 6; **TELEMANN:** Concerto in D Major for Trumpet, Two Oboes and Continuo. Roger Voisin and John Rhea (trumpets) with Orchestra, Kenneth Schermerhorn cond. Kapp KCL 9033 S \$4.98; Mono—KCL 9033 \$3.98

Interest: Strong
Performance: Excellent
Recording: Very good
Stereo Directionality: Good
Stereo Depth: More would be desirable

The essence of the virile classic trumpet is well displayed on these discs. In its integration into the modern orchestra, the marvelous contrasts of the trumpet are too often muted. In this recording, the dynamic trumpet gallops under the firm hand of the soloists. Messrs. Voisin and Rhea give a technically and esthetically perfect performance with a complete expression of the intent of the composers.

This should have strong appeal for anyone who likes good solid sound combined with a great deal of substance. The stereo recording lacks the degree of depth which could make it truly outstanding. This becomes obvious in the Manfredini, where at times the orchestra seems flat. The directionality, however, is good. None of this is apparent in the mono version.

For lovers of form in the purest sense, the Telemann will be a real find and well worth the price of the record.

THE MAGIC OF SARAH VAUGHAN.
That Old Black Magic, Careless, Separate

Ways, & 9 others. Sarah Vaughan with bands conducted by Belford Hendricks and Ray Ellis. Mercury SR 60110 \$4.98; Mono—MG 20438 \$3.98

Interest: Wide appeal
Performance: Standard
Recording: Fair
Stereo Directionality: Poor
Stereo Depth: Fair

Lovers of the "Divine Sarah" will find her renditions of some of the old standards, along with some rather obscure ballads, just what they've been looking for.

Miss Vaughan's voice is clear and strong, her diction excellent. In her simple, un-gimmicked manner, she makes some of these tired old songs glow. Her style is clean and pure and she gives you a song as it is meant to be heard. It is certainly not Miss Vaughan's fault if this record is less than perfect.

The choice of songs is something less than inspired, and the stereo directionality is something that has to be heard to be believed. Listening to this record, I felt as if I were sitting in the second row center, with the orchestra off-stage to the left and Miss Vaughan off-stage to the right. Experimenting with the controls, I found that by turning down one speaker, she could be done away with entirely. I don't know just what effect was being aimed at, but since the orchestra is supposedly a background for the singer, I would prefer it behind her or at least close to her, not fifty paces down the hall. The mono version sounds fine. ●

WHAT do we go to hear when we decide to spend an evening at the opera? Is our decision to go based on which singing stars are featured? On the work itself—an unfamiliar *Wozzeck* or a well-loved *La Bohème*? How many of us decide to buy opera tickets because of the conductor?

Chances are, this is probably the last element considered—unless the conductor be a “big name”: Bruno Walter with *The Magic Flute*, Beecham doing *La Bohème*, or Dimitri Mitropoulos doing *Madame Butterfly*. And yet it is this same conductor who is most often taken for granted by operatic management and audience alike.

When we attend opera at the Met in New York, we rarely pay much mind to the half-visible man in the pit with the baton, whether he be Dimitri Mitropoulos, Karl Böhm or Fausto Cleva; but should he fail to show up or stop conducting in mid-performance, this would be very much noticed indeed!

This is even truer for singers than for the audience. Though they may mutter curses at the little man who forces them to follow the intentions of the composer rather than their own, or who may insist on extra clear pronunciation—still the singers, however vain, are aware of the conductor's role in welding together certain qualities of a performance that they themselves are unable to supply. This can be well illustrated by the story of a famous symphonic conductor who was once asked to lead an opera production. Before the first rehearsal, the famed maestro addressed his assembled cast, “Ladies and gentlemen, I am not a tyrant. I want to be nice to you. You do anything you wish, and I shall follow you. I know my conducting technique, so you need not be afraid that you will lose the beat if you make unexpected retards or *accelerandi*. Just trust me and sing to your heart's content.” There was jubilation, of course, among the singers, but it did not last long. Stories have it that after the first performance, the singers went to the maestro in a body and told him they would be much happier if the music were made to his satisfaction, not theirs.

Being able to accompany can be a great virtue in a conductor; but much more is needed in opera. What is this special element in operatic performance that comes only from the conductor's desk? How does it come into being? What is conveyed through one man “waving a little stick?”

First let us dismiss that still widely current *canard*, “almost anyone can wave a stick.” This notion has damaged

many amateur opera productions in this country because the musical direction has been entrusted to a personage who lacks actual conducting ability and who is even more ignorant of the operatic field. While I personally envy the unshakeable courage of those stick-wavers, I do not envy the audiences who have to endure these inept performances.

The business of beating time is not as easy as one might suppose, for the conductor's ideas must be communicated to his performers with utmost clarity and authority. Nothing is more pitiable than the spectacle of a conductor who starts a performance only to decide after three measures that the tempo is too slow, who then nervously speeds it up, and then decides five measures later that it is too fast, so again tries to slow it down. By this time he has probably lost the respect of his musicians and with it all semblance of precision.

It was Richard Wagner who once said that the most important virtue of a conductor is the ability to set the correct tempi. Now, to know “correct tempi” requires innate musicianship, supplemented by vast knowledge and unending study. It is not enough to listen to and memorize a recording. No tempo can become a musician's emotional possession by mere process of memorization, however accomplished. Besides, few tempi in music can be rigidly set. Tempi have a way of changing with changing circumstances. For example, the slow section of the “Dove sona” aria from Mozart's *Marriage of Figaro* can be taken with extreme slowness if the singer happens to be endowed with abundant breath and natural beauty of voice; but if such an attempt is made with a singer of shorter breath and less vocal beauty, the result at this tempo could be disastrous. Or take the well-known final stretta of Figaro's aria in *The Barber of Seville*. There are vocal virtuosi who have succeeded in taking this at an unbelievably rapid pace, making every note clear and every syllable distinct; but trying the same trick with a singer of lesser technique could result in a shambles.

Even if a conductor is a fine musician of excellent training and background and knows well what tempi to take, he may still fail miserably because of his inability to make his intentions clear to singers and orchestra. I could recount dozens of times when I have seen conductors sweating out a struggle both against their own communicative deficiencies and the stubbornness of performers. Yet I have never heard any conductor admit that any tempo in his performance was

not exactly what he wanted. Such tacit admission of lack of authority is understandably taboo with us vain humans.

Then there is a type of conductor that I choose to call "physically gifted." Though not a superlatively schooled musician, his beat is crisp and clear; he displays complete self-assurance with his orchestra in rehearsal and in concert. He has an instinctive grasp of effective gesture (some will call it "conductorial choreography") and the response it can produce in others. Hence he is able to exact maximum musical results with surprising economy of motion, be it body posture, swing of baton, gesture of left hand, facial expression or glance of eye. Such a conductor can make atrocious mistakes in choice of tempi, but because of his communicative conviction he is able to accomplish a surprisingly fine performance. In this instance it is more pleasing to hear a wrong tempo played with conviction than a proper tempo performed in a dull, routine fashion.

Even so, conducting is a craft that must be learned. One can no more "try to conduct" than one can "try to play" the violin. Fortunately, there is no lack of opportunity these days for a seriously aspiring young conductor to learn technique, though there is a decided gap between conducting a symphony and that of conducting an opera.

A really good conductor of opera should almost automatically be a good symphony conductor if his love of symphony is as great as that of opera; but it doesn't necessarily work the other way around. Very few men trained primarily as symphony conductors actually do make the grade in opera, unless they have been able to give years of serious study and practical work to this more exacting and complex discipline. For one, in symphonic performance the players are seated as close to each other and to the conductor as possible. Not so in opera. There may be a chorus of more than a hundred singers distributed over a large stage, or even behind the scenes, where they must be cued by a "sub-conductor." The solo singers must sing and act from memory and can scarcely be expected, therefore, to concentrate all their attention on the conductor or even on the music, as symphony musicians are wont to do. With such large distances between orchestra pit and stage, even acoustical coordination can become a problem. In contrast to the steady tempo of a classical symphony, in opera—since dramatic expression must prevail—quick, unexpected tempo changes are the rule. Also, seldom encountered in the concert hall are crowded



Illustration: Don Cornelius

Peter Paul Fuchs/discussion

The pit and the podium



orchestra seating, bad lighting, etc. This, then, should clarify some of the problems and complexities confronting the opera conductor. Not only must he know his score and how to communicate his intentions to singers, chorus and orchestra, but he also must be sovereign master of any probable and improbable situation arising on the stage, in the prompter's box, in the pit, or even in the audience.

He must not only be faultless himself, but skillful in the art of avoiding and covering up mistakes made by others. A soloist may make an entrance three measures too soon. Another may hold a high note too long. A dancer may leap much faster or slower than in rehearsal. The curtain may be late in opening after the overture. In any of these instances it would never do for the conductor to just shrug his shoulders, saying, "After all, it wasn't my fault!" No, he must make the adjustments. It is all in his day's work.

With these hazards in mind, it becomes grotesque to think an opera conductor should assume his responsibility to begin only with the first orchestra rehearsal. Yet this actually does happen, and too often. There really are conductors who feel that their lack of piano facility frees them from the duty of preliminary (piano) rehearsals with the singers. Though lack of piano dexterity is admittedly a grave handicap for any conductor, he should certainly avail himself of an assistant's services for the purpose of early rehearsals with the singers. Should the conductor meet the singers for the first time at the initial rehearsal with orchestra, he is bound to waste much expensive and precious rehearsal time on matters that should have been settled with the singers beforehand; he also loses the indescribable pleasure that comes to a conductor who sees the singers' growth under his guidance.

This preliminary contact with the singers gives the conductor an inestimable advantage. If, for example, I have been through a number of piano rehearsals with a singer and know that he has a tendency to make his entrances too soon, at a certain point, despite repeated warning, then I can anticipate what to do should the same thing happen in performance. Without benefit of piano rehearsal, this could well catch me off guard, with unhappy results for all those unfortunately concerned.

Of course, the would-be opera conductor who neglects to hold his own piano rehearsals may lack a basic understanding for the musical theater. On the other hand, some of our greatest opera conductors, men like Toscanini, Bruno Walter, the late Fritz Busch, Fritz Reiner, learned the re-

quirements of their profession by serving as opera house assistants to other conductors. They thereby learned the entire gamut of musical occupation in opera—coaching choruses, piano rehearsal playing, backstage conducting, prompting, and so on. When these men began to conduct complete productions on their own, they were truly masters of the situation. Too many of our younger conductors today lack genuine command of these routines. When they are to conduct opera, they have nothing but the weight of a fragile stick to support their authority.

I wish I could suggest an infallible cure for this unhappy situation. There seems to be none at this particular moment. Even the most serious and ambitious young American musician can hardly expect to acquire in this country command of every facet of opera house routine since few cities perform more than a few operas each season. The big professional opera companies are mostly unwilling to hire inexperienced assistants, being forced into this position by tight budgets and audience demand for perfection.

On the other hand, a number of opera workshops and community opera companies have been of help in training young conductors for opera, but only where really expert guidance has been available. It still seems that the only way for a young opera-minded conductor to achieve an education in his craft is to become attached to the staff of a provincial opera theater in Italy, Austria, or Germany.

Another obstacle that faces the would-be opera conductor in this country is the performance of the opera in its original language rather than in English. This adds immeasurably to the conductor's problems. I fail to see how an opera conductor can do even a competent job without understanding each and every word of the text. Since the word in opera, after all, does exist for a dramatic purpose, it should not be merely a vehicle for vocalization. Even the proper rendering of a chord to accompany a recitative becomes impossible if the conductor can follow only the musical line of the singer and not sense the verbal inflection that relates to the chord! Thus it would seem that our American opera conductor should be fluent in at least Italian, French and German. This may seem like asking for something of a miracle, and it is.

But now, let us suppose a young conductor actually has learned the various disciplines and is able to do a creditable job, what is his real function? What is the actual extent of his responsibility? What line separates his responsibility from those of the singers, the stag director, or even that of the set designer?

To begin with, artistic responsibility for successful opera production rests on the team in charge of the production as a whole—the conductor, the stage director and the set (and/or costume) designer. Even before the first note is rehearsed with piano, this artistic team must agree on the essential spirit of the interpretation for the musical drama. Though the conductor does not necessarily "outrank" stage director and designer, the fact remains that his preoccupation with the music brings him emotionally closest to the work. When controversies arise, it is the conductor who should attempt to resolve them through his interpretation of the musical score, even though it is not his place to tell the stage director what actions to arrange, nor to tell the design-

er what colors to choose. He can and should try to steer their thinking in the right direction by reminding them of the opera's musical content in its expressive context.

Sometimes we find opera conductors, even very excellent ones, who are completely unconcerned with stage action, who will even demand from the stage director that singers be placed stage front-and-center during all major vocal episodes. These days, such an attitude has become outdated. Today's conductor is aware that the stage director is his collaborator—not his enemy—working toward a common artistic end. There is little value in an opera that is musically precise and beautiful, but visually uninspiring.

Here we come to one of the more touchy questions of our profession. Should the singer watch the conductor at all times? The answer cannot be set forth with dogmatic certainty. The one thing we do know is that no singer should ever watch the conductor to the point where anyone in the audience becomes aware of it.

Every singer should be trained to listen to the orchestra and know his role so as to be completely at ease in dramatic action. He should be able to take every musical entrance without visual cue. Yet I can see little harm in an occasional discreet glance at the conductor for both motives of assurance and positive *rapport*. A really sensitive conductor who can anticipate the musical attacks and release of his singers may dispense with much eye contact and visual cueing.

The most pressing obligation of the conductor, whether of opera or symphony, is to translate the composer's intentions into living sound. Occasional deviations from the score are permissible—in fact, they may often be necessary actually to safeguard the spirit of the work. Take the matter of dynamics between orchestra and singers. Suppose there is a passage for a soprano with full accompaniment marked *forte*. Given an ample-voiced soprano and ideal acoustics, plus a low pit, the *forte* designation is probably justified. But what if the soprano is small-voiced, the auditorium acoustically unsatisfactory and the orchestra pit not low enough? If the conductor should still insist on having the orchestra play *forte*, the words and vocal line would become totally unintelligible. Can this be called respect for the composer's intentions? The conductor would serve the composer better by changing his orchestral parts to read *mezzo forte* or even *mezzo piano*, thus achieving the composer's original intention. Because of such practical considerations, even slight changes in orchestration are sometimes helpful and necessary. As an illustration of this, Richard Strauss, a great composer and one of the finest opera conductors of his generation has told this story: "When *Die Walküre* was rehearsed seventy years ago in Munich my old piano teacher, the harpist Tombo, asked Richard Wagner what he was to do with the harp part of the "Magic Fire Music." It was unplayable. Wagner replied, "I am no harpist. You see what I mean. It is your task to arrange the part in such a way that it sounds as I want it."¹ Needless to say, no such adjustment ever should be made without first ascertaining whether it is really necessary and will benefit the work and the production.

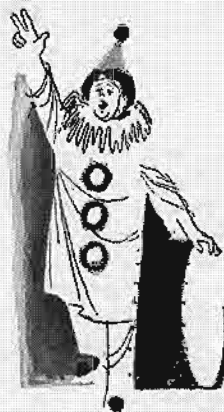
What about the artistic relationship between conductor

and singers? Should they be driven relentlessly by the tyrannical power of an unbending stick of iron, or should they be allowed free rein in matters of tempo, fermatas and retards? For an excellent formulation of principle in this regard, I can cite my colleague and mentor, Jonel Perlea, who has said: "When I conduct an opera, I am the boss at all times, only I will not let the singers know it!" These are truly words of wisdom. A singer who would give his best must have at least a certain illusion of freedom. Yet the conductor must aid him so that the singer is able to produce all his notes and pronounce all his words properly. No tempo must be so fast that the words cannot be pronounced, nor yet so slow that the singer will run out of breath. The conductor must be able to draw the line between necessary vocal freedom and unnecessary or willful mutilation of the composer's intent. To this end, he must convey to the singer that the best vocal and dramatic performance is one guided with firmness, but not with tenseness.

Now we come to the last and most critical point in our observations. How can the opera conductor, particularly an inexperienced one, be sure that his interpretation of a given work is right? Of course, he cannot be. No one is ever infallible, least of all an opera conductor. He can only follow the dictates of his innate musical talent supplemented by many-sided study of the score over a period of years. There is one seemingly simple rule, however, that will help him greatly in his work: it is this: *never treat opera just as plain music, but always as musical drama.*

The role of the conductor in opera, then, is no mere matter of stick waving, but an immensely complex task of welding together musical, human and even mechanical elements into a vital art-experience. Whether the audience be that of the Vienna State Opera, the Met or the Podunk Hollow Opera Workshop.

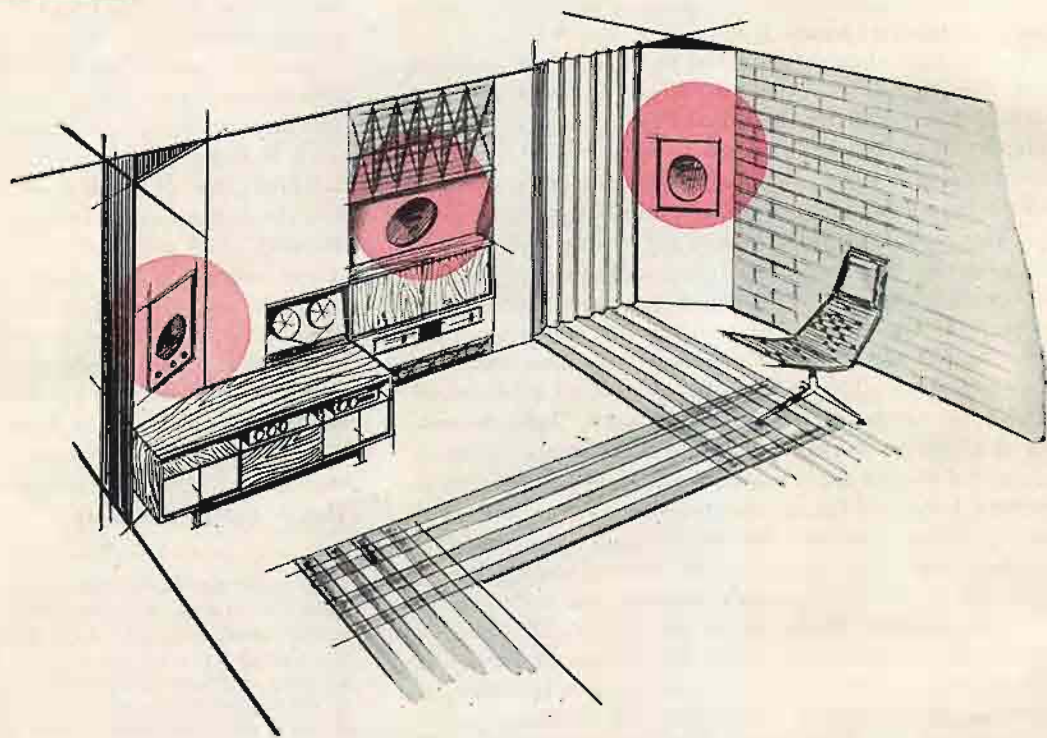
Peter Paul Fuchs, Director of the Louisiana State University Opera Workshop, was born and trained in Vienna where he studied conducting with Felix Weingartner and Josef Krips. He was still in his teens when he began his professional career as assistant to Alberto Erede. Three years later he took up residence in the United States joining the Metropolitan Opera for about ten years. His association with the Louisiana State University dates from 1950. Here he concentrated on producing opera—in English and modernizing the opera staging. Besides appearing as guest opera conductor, Peter Paul Fuchs has been an active writer for musical journals and as lecturer. The above article is adapted from one such lecture, The Conductor's Role in Opera.



1. *Recollections and Reflections* by Richard Strauss. Boosey & Hawkes, Ltd., London (1953). By permission of the publishers.

STEREO AND THE ENVIRONMENT

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

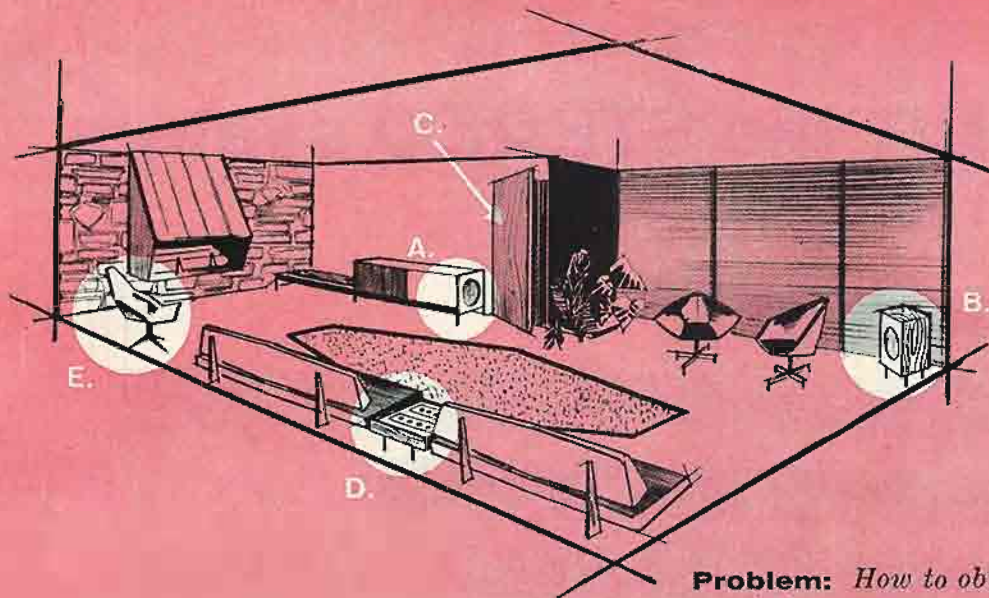


Problem: How to convert to stereo with unmatched speakers.

Solution: Use T-pads in speaker lines to adjust for different speaker efficiencies.

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

The pride of Paul Valiante's mono system was the wall-mounted speaker showing at the center above. When he converted to stereo, it was retained for the center channel while two new speakers were installed in side panels to reproduce the left and right channels, respectively. However, since all three speakers were different from each other, T-pads were inserted in each of the speaker lines to compensate for differences in efficiency. The three T-pad controls are visible beneath the left-channel speaker. Differences in coloration could be adjusted by means of separate tone controls for each channel.



Problem: How to get big-bass, wide-angle stereo with minimum floorspace.

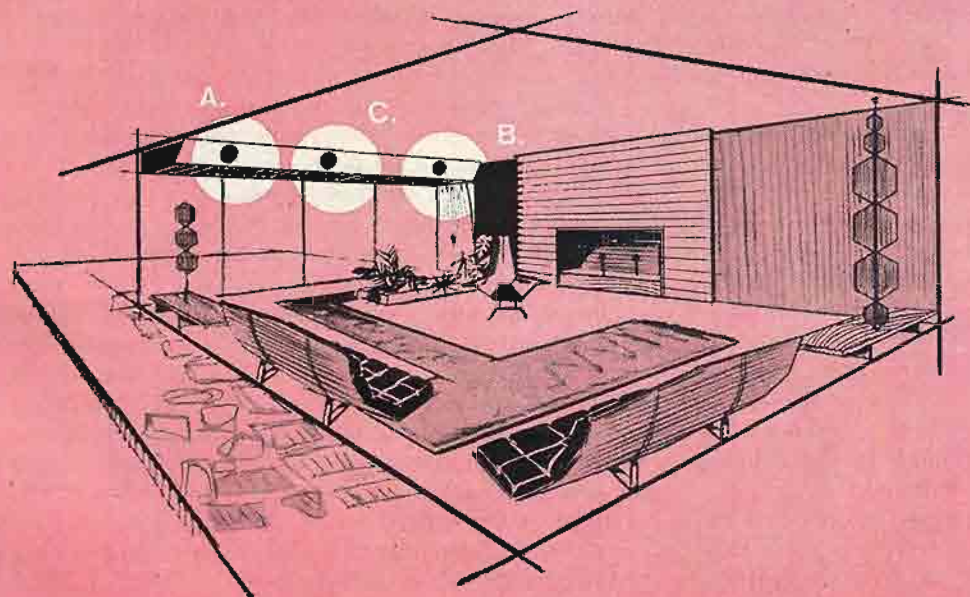
Solution: A ceiling-mounted, three speaker arrangement.

To encompass the widest possible area of his large living room with stereo, Bernard Snell separated speakers (A) and (B) by nearly the whole width of his window wall. To obtain the necessary center fill despite the wide separation, a third speaker (C) was added in the middle, fed without a third amplifier by use of the Klipsch-Eargle phantom circuit. The entire speaker arrangement was suspended from the ceiling, totally eliminating the need for floorspace and removing all obstructions from the view through the glass wall behind the speakers. Each of the three speakers is a coaxial model, baffled by a separate enclosure. The ceiling, moreover, provides a fine propagation surface for the low frequencies, strengthening the bass.

Problem: How to obtain stereo effect alternately in two areas.

Solution: Place one speaker in front of a hinged reflecting panel, and the other diagonally.

Robert McCarthy had two favorite listening places. One was on the couch near the controls of his stereo equipment (D), the other in his easy chair (E) near the fireplace. Facing speaker (B) diagonally into the room, he directed the right channel in a broadside at either of these two locations. The speaker for the left channel (A) was then placed next to a hinged wood panel (C) which served as an adjustable reflection surface. By swinging the panel (C) to the desired angle, he could direct the left channel sound either toward the couch or toward the easy chair for optimum stereo effect in either location.



PHASING the STEREO system

"It doesn't sound right!"

"Some of the instruments seem to wander around!"

"Gosh! It sure sounded different in the store."

"The bass notes are too weak!"

J. Gordon Holt

To the experienced stereophile, these comments can mean but one thing—the speakers are out-of-phase. But to the potential stereo enthusiast who has enjoyed monaural recordings for the past few years, such a first impression of stereo in the home may be disastrous—stereo just won't sound to him like the advertisements say it should. In all probability, three out of four stereo setups are not bothered by the "phasing problem." Some setups may be so unbalanced that the contribution of this particular effect to the total distortion is not noticeable. Many other setups are wired properly, through accident or intent. To that remaining one out of four which suffers from simple out-of-phase conditions, the following article is dedicated.

If one horse, alive and in good health, can develop one horsepower of power, then it's reasonable to assume that two such horses will be able to deliver two horsepower. We might also assume with equal confidence that if someone should tether these two healthy horses to a cart and yell *Giddap!*, the cart will take off in a cloud of dust under two full horsepower of inducement.

This exercise in freshman logic is valid as long as two things are true: first, both horses must move forward, and second, they must be properly connected to the cart. The second stipulation is the catch, because while horses don't like to walk backwards, there's nothing to stop some addlepated teamster from attaching the horses to opposite ends of the cart. Under these circumstances, the cart—provided it stayed in one piece—wouldn't move at all, even though two horsepower were being applied to it; the equal but opposing forces would cancel each other out. To anyone who knows horses, attaching them to opposite ends of a cart would be considered hilariously funny, if not stupid. In audio circles, it would be called an *out-of-phase* condition.

Audio signals are comprised of energy impulses that are constantly changing from positive to negative values. Electrical alternations involve changes in the direction in which electrons move along a wire; sound waves are fluctuations in air pressure above (positive) and below (negative) the room's instantaneous barometric pressure. In each case we are simply dealing with changes in the polarity of the medium, be it electrical or acoustical.

Two positive impulses, mixed together, will add to produce a stronger positive impulse. Similarly, two negative impulses will combine to give us a stronger negative impulse. But if we mix a positive impulse with a negative one, one will be *subtracted* from the other, and if the impulses are equal, they'll cancel out and we'll end up with nothing at all.

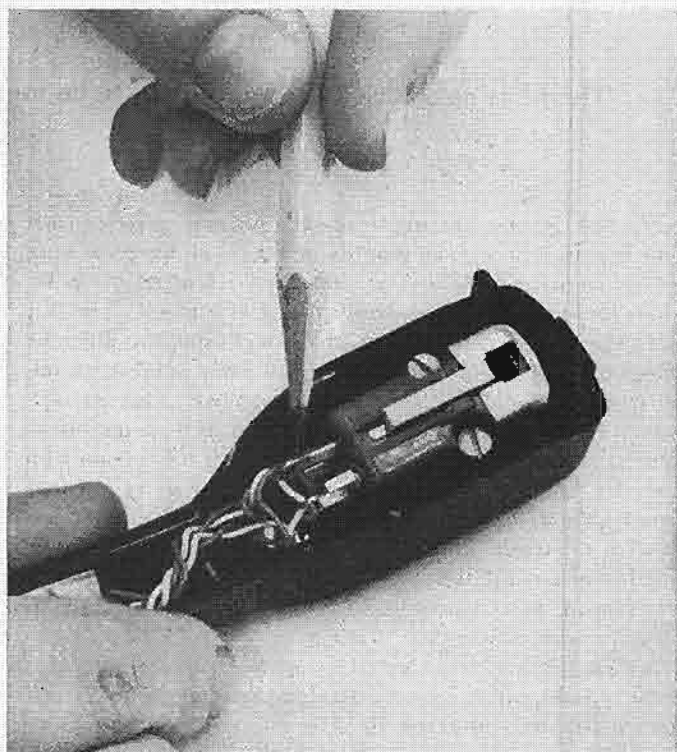
When a loudspeaker cone moves outward, a pressure wave is set up in the air; an inward cone movement causes a rarefaction. Obviously a single speaker or speaker system is on its own, and we do not have to worry about its working in opposition to anything. But as soon as we add a second speaker (for stereo) it becomes possible to connect these two in such a way that pressure rarefactions of one speaker counteract the other's compressions. This is what is known as an *out-of-phase* condition, and if it sounds bad in theory, it's quite a bit worse in actuality. Not only does it reduce the over-all efficiency of the speakers, it also kills bass response and adds peaks, dips and uncanceled distortion components to the sound. Exaggerated distortion and poor frequency response go hand in hand with vague directionality, generally confused and ill-defined sound, and that notorious "ping-pong" hole-in-the-middle effect that many stereophobes enjoy blaming on the stereo medium itself.

Stereo tape and disc manufacturers take all sorts of pains to see that both channels of a recording are in phase with each other, but this is no guarantee that they're going to stay that way when they are fed through your hi-fi system. As a matter of fact, phase reversal takes place several times in



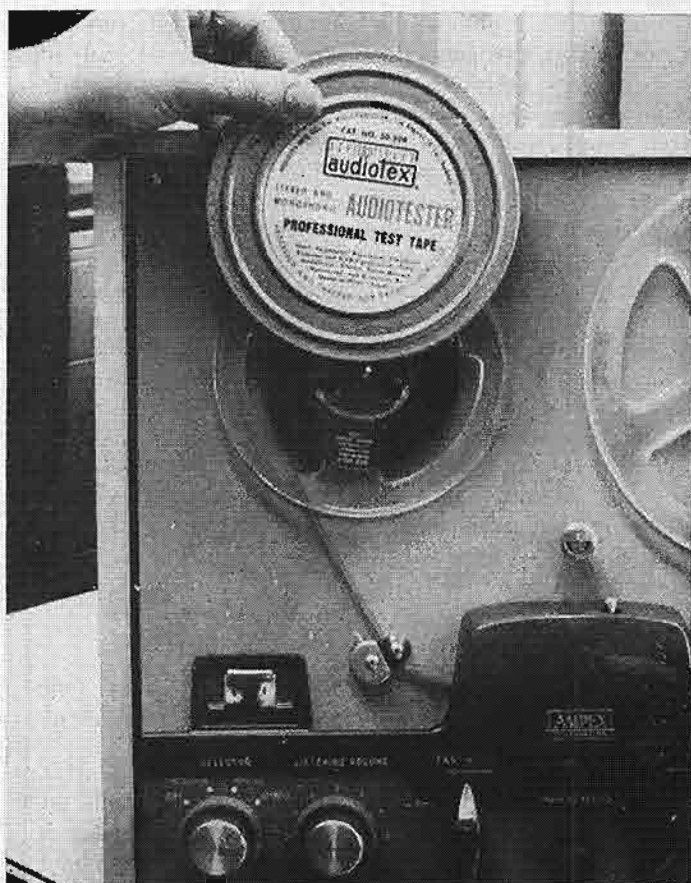
Face to face, two speakers burble bass at each other. If they are connected out-of-phase, the lows deteriorate due to mutual cancellation. This arrangement makes a quick "ear test" for phasing.

Phase reverse switch, located on this control panel between bottom knobs, allows quick phase adjustment. Simple switching arrangements can correct for phase-confused stereo broadcasts.



Proper cartridge hookup in strict accordance with manufacturer's instructions is the first rule of setting up phase-right stereo. Color-coded cartridge leads help identify polarity.

Use of test tape containing prolonged low-frequency tone tells whether signals from tape heads and/or tape preamps are being fed in-phase to the main amplifier or stereo control unit.



“... The phasing switch will simply have to be used for obtaining the best... from each stereocast.”

every hi-fi system, because a signal's polarity reverses each time it passes through an amplifying stage. However, as long as both stereo signals get the *same number of reversals*, in-phase inputs will be reproduced properly in phase. The fun starts when we try to set up a stereo system using two different mono amplifiers, one of which has an even number of amplifying stages and the other an odd number. This arrangement will give one signal one reversal *more* than the other, putting *in-phase* signals *out-of-phase*. That's one reason why non-identical amplifiers are frowned upon for stereo pairing; signal polarity can become so confused that it's almost impossible to straighten out. Actually, it doesn't really matter whether or not the input signals to a stereo system are properly phased; what *is* important is that the speakers emit in-phase pressure impulses.

Although stereo tapes and discs are almost invariably correctly phased, some stereo cartridges and tape players can nonetheless be connected to give improper phasing from properly phased recordings. And if the system is equipped to receive stereo broadcasts, there is absolutely no way of maintaining consistently in-phase operation, because most radio stations (and tuners) appear to be set up with a passionate indifference to such tacky matters as phasing. Consequently, any hi-fi system that is to receive stereocasts properly (say, AM and FM) must be equipped with a phase-reversing switch that can be set for each program.

Reversing Phase

Since improper phasing is a condition of polarity reversal, it can be corrected simply by reversing the signal leads in one channel. (Reversing connections in *both* channels won't help, because this rephases both channels at once, leaving them just as much out of phase as they were to start with.) Unfortunately, though, we can't blithely switch connections at any accessible point in the system, because some types of circuitry won't stand a reversal of connections. Anyone who has ever heard the soul-shaking hum that results when a shield and its inner conductor are interchanged can vouch for this. Some circuits *are* reversible, though, and these are the spots where phasing errors can be corrected (and can occur, too). A case in point is the loudspeaker, which will work regardless of which of its terminals is tied to the system ground. Speaker circuits are, almost by tradition, wired with ordinary lamp cord or TV antenna twin lead, neither of which has any provision for telling one conductor from the other, so this is where phasing most often gets out of kilter. Once the loudspeakers are properly phased, though, it's a relatively simple matter to phase the rest of the system.

Phasing Tests

The simplest test for system phasing involves direct comparisons between the volume levels of in-phase and out-of-phase conditions.

Identical signals are fed through both channels and reproduced at equal volume from both speakers, with the speakers (or satellites) face to face and as close together as possible. If the outputs are out of phase, the resulting volume

will be noticeably lower than when speakers are in-phase.

Persons who don't take to the idea of shoving around a pair of full-range systems may prefer the more subjective expedient of listening for center fill-in and bass response. This should be done from a point equidistant from the speakers and about eight feet in front of them, facing the wall between them. The in-phase condition will give the stronger bass output, and will seem to locate the sounds directly between the speakers. Out-of-phase operation will vacate the area between the speakers and will drop the overall bass response quite markedly.

Phasing checks are greatly facilitated by a phase-reversing switch, so if this is not already included among the controls on the stereo control center*, it should be added to one of the loudspeaker circuits. The accompanying drawing details a phasing switch for full-range speakers. Blended-bass and satellite systems require their own unique improvisations for phase reversal, details about these should be obtained directly from the manufacturer.

The home-installed external phase-reversing switch should be permanently located on a bracket near the control center; it may be needed for day-to-day listening, particularly if there's a stereo tuner in the system.

In-Phase Conditions

Before we plunge into the actual phasing procedures, let's consider the conditions that will automatically provide in-phase operation.

In-phase signals will *always* be delivered by (1) mono-

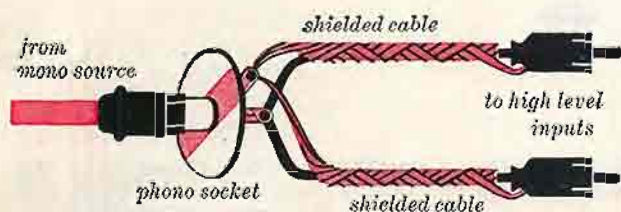


A double-pole, double-throw switch, wired as shown and inserted in the lead to one of two speakers in the stereo system, may be used for conveniently matching the phase of the speakers when no other provisions are available.

phonic sources, (2) three-terminal stereo cartridges†, (3) four-terminal cartridges connected according to their manufacturers' instructions, (4) basic stereo tape decks without preamps, and (5) tape players with identical preamps in both channels. Identical amplifying channels and integrated stereo amplifiers will always deliver in-phase outputs from in-phase inputs (unless the phasing switch is reversed), and blended-bass and satellite stereo speaker systems will produce in-phase sounds from in-phase signals *if* all speakers in the system are

* Don't confuse phasing and channel-reversing switches. Their settings frequently bear identical markings.

† There is one exception to this: cartridges designed for use with the CBS "single-channel" matrixed stereo system yield out-of-phase outputs.



The so-called Y-adaptor feeds both channels of a stereo amplifier—or both amplifiers of a stereo system—with an in-phase signal from a mono source. The adaptor facilitates checking of amplifier outputs for proper phasing with high-level inputs.

made by the same manufacturer and are connected as recommended. The speakers may be a little on the "iffy" side, but if the amplifying channels are identical and the speakers properly phased, the input sources listed above need not even be checked for phasing; they'll be correct.

Phasing Outputs

First, the system's outputs should be phased with its high-level inputs. To do this, set all tone controls for FLAT response, feed a high-level monophonic signal into both channels (via the Y-adaptor in above illustration), set all controls for STEREO operation, center the channel balance control and adjust volume for a comfortable listening level. Place the speakers together (or take the appropriate position in front of immovable speakers), and flip the phasing switch back and forth a couple of times to establish the in-phase position. If an external phasing switch is being used, mark its in-phase position NORMAL, the other REVERSE.

If the preamp or integrated stereo amplifier phasing switch is used, and its in-phase position turns out to be NORMAL, the system is phased from high-level inputs to outputs. If this switch ends up in the REVERSE position, reverse the connections to one of the stereo speakers (or follow the special rephasing instructions for a blended-bass speaker system) so as to "correctly match" the panel marking. If a blended-bass system is found to give maximum bass at one setting of the phase switch, and maximum volume from the facing speakers with the switch in the *other* position, reverse the connections to one of the side speakers (the smaller one, if there's a choice) and set the phasing switch for maximum bass output.

Now, if the amplifier channels are identical, any input sources that are known to produce in-phase signals need not be checked for phasing.

Phono Input

If the amplifiers are different, or the cartridge phasing open to question, set the controls for STEREO and play a *monophonic disc*.** Adjust for channel balance (with fac-

** Speaker phasing in actual stereo phono operation can be readily checked with the *Electronics World* "Test Record No. 1" available at many record stores for \$1.59. See also "Precision Checkout for your Stereo System" *HiFi/STEREO REVIEW*, February 1960, p. 58 for detailed instructions.

ing speakers temporarily pulled apart), and then check phasing by the appropriate method.

If the in-phase setting of the switch is NORMAL, all is well. If the opposite is the case, and the cartridge is a four-terminal type, interchange the ground and "hot" connections to one pair of output terminals on the cartridge. This *must* be done at the cartridge, to avoid a monstrous hum problem.

If the cartridge is a three-terminal type, there's no way of changing its phasing connections. The only alternative is to place a note on the phono unit as a reminder to change phasing when playing records.

Tape Input

A stereo tape deck (minus its own preamps) will normally produce in-phase outputs, but if the system's preamp stages are different, these can upset phasing. Similarly, a tape player with non-identical playback preamps may yield *out-of-phase* signals, so in either case, tape phasing should be checked.

Choose a sustained full-track 50-cycle tone on a test tape †† for phasing a pair of full-range speaker systems, or a 500-cycle tone for blended-bass systems. Set all controls for STEREO TAPE, adjust balance and level as before, and check the phasing as explained before.

If the deck is found to be normally out-of-phase, put a written reminder next to the deck. On some tape decks, it is possible to switch connections to one channel, right at the head, so if reversing these doesn't cause hum, this is a far more convenient solution than using a reminder note and rephasing each time the tape deck is played.

Stereo Broadcasts

These are a mess from beginning to end! They can't be conclusively phased, because phasing will vary from one stereocast to another, so the phasing switch will simply have to be used for obtaining the best bass and best center fill-in from each stereocast. Maybe some nicely worded letters to the FCC will help to remedy this situation at its source.

There are persons who frankly prefer the exaggerated separation of out-of-phase stereo reproduction, and these backward souls can, if they wish, use the phasing switch to optimize each program for their own taste. If they're willing to sacrifice bass response along with the detail and realism of a good stereo program, then that's their prerogative. Of course, it's a good thing they didn't live in 1880, they would probably tie horses to the opposite ends of carts, too.

†† See discussion of test tapes in *Accessories for Better Taping*, p. 50.

Although J. Gordon Holt was born in Charlotte, N. C., he spent a dozen of his earlier years in Australia. Intrigued by the sale of an article (in 1946) to Radio & Hobbies, Gordon returned to the States and graduated from Lehigh University. More writing, plus a four-year tenure at High Fidelity convinced him that there was a career in free-lance writing after all. This is his first article for HiFi/STEREO REVIEW.

best buys in 4-track tape

David Hall

Concert

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BARTÓK: The 6 String Quartets. Fine Arts Quartet. Concertapes 5003/5 3 reels \$8.95 each (*)

BEETHOVEN: Piano Concertos—No. 3 in C Minor, Op. 37; No. 4 in G Major, Op. 58. Wilhelm Backhaus with the Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt cond. London LCK 80007 \$11.95

BEETHOVEN: Symphonies—No. 3 in E-flat, Op. 55 ("Eroica"); No. 5 in C Minor, Op. 67; Overtures—Coriolan, Op. 62; Egmont, Op. 84. London Philharmonic Promenade Orchestra, Sir Adrian Boult cond. Vanguard VTF 1605 \$9.95

BEETHOVEN: Symphonies—No. 3 in E-flat, Op. 55 ("Eroica"); No. 7 in A Major, Op. 92. Vienna Philharmonic Orchestra, Georg Solti cond. London LCK 80031 \$11.95

BEETHOVEN: Symphonies—No. 6 in F Major, Op. 56 ("Pastoral"); No. 7 in A Major, Op. 92. London Philharmonic Promenade Orchestra, Sir Adrian Boult cond. Vanguard VTF 1606 \$11.95

BERLIOZ: Requiem. Hartt Schola Cantorum, Hartford Chorale, David Lloyd (tenor) with Hartford Symphony Orchestra, Fritz Mahler cond. Vanguard VTF 1610 \$9.95

BERLIOZ: Symphonie Fantastique, Op. 14. Paris Conservatory Orchestra, Ataúlfo Argenta cond. London LCL 80012 \$7.95

BIZET: L'Arlesienne; Carmen—Suites. Suisse Romande Orchestra, Ernest Ansermet cond. London LCL 80022 \$7.95

BOITO: Mefistofele (complete opera). Cesare Siepi, Renata Tebaldi, Mario del Monaco with Rome St. Cecilia Academy Orchestra, Tullio Serafin cond. London LOR 90011 \$21.95

BRAHMS: Clarinet Quintet. Reginald Kell with the Fine Arts Quartet. Concertapes 4006 \$7.95 (*)

BRAHMS: Symphonies—No. 1 in C Minor, Op. 68; No. 2 in D Major, Op. 73. Vienna Philharmonic Orchestra, Rafael Kubelik cond. London LCK 80002 \$11.95

BRUCH: Violin Concerto No. 1 in G Minor, Op. 26; **MENDELSSOHN:** Violin Concerto in E Minor, Op. 64. Ruggiero Ricci with the London Symphony Orchestra, Pierino Gamba cond. London LCL 80003 \$7.95

BRUCKNER: Symphony No. 7 in E Major. S.W. German Radio Symphony Orchestra, Hans Rosbaud cond. SMS S 11 \$8.95 (†)

COPLAND: Billy the Kid—Ballet Suite; Statements for Orchestra. London Symphony Orchestra, Aaron Copland cond. Everest T 43015 \$7.95 (*)

DELIBES: Coppélia (complete ballet). Suisse Romande Orchestra, Ernest Ansermet cond. London LCK 80001 \$11.95

DUKAS: The Sorcerer's Apprentice. **RAVEL:**

Bolero. Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster 114 \$6.95 (*)

DVOŘÁK: Symphonies No. 2 in D Minor, Op. 70; No. 5 in E Minor, Op. 95 ("From the New World"). Vienna Philharmonic Orchestra, Rafael Kubelik cond. London LCK 80008 \$11.95

FALLA: Nights in the Gardens of Spain; **RODRIGO:** Concierto de Aranjuez. Gonzalo Soriano (piano), Narciso Yepes (guitar) with the National Orchestra of Spain, Ataúlfo Argenta cond. London LCL 80010 \$7.95

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GROFÉ: Grand Canyon Suite. Oslo Philharmonic Orchestra, Odd Gruner-Hegge cond. SMS S 21 \$8.95 (†)

HAYDN: Symphonies—No. 94 in G Major ("Surprise"); No. 99 in E-flat. Vienna Philharmonic Orchestra, Josef Krips cond. London LCL 80018 \$7.95

HAYDN: Symphonies—No. 96 in D Major ("Miracle"); No. 104 in D Major ("London"). Vienna Philharmonic Orchestra, Karl Münchinger cond. London LCL 80017 \$7.95

HAYDN: Symphonies—No. 100 in G Major ("Military"); No. 101 in D Major ("Clock"). Vienna State Opera Orchestra, Mogens Wöldike cond. Vanguard VTB 1609 \$6.95

LEHAR: The Merry Widow (complete operetta). Hilde Gueden & others with Vienna Symphony Orchestra, Robert Stolz cond. London LOH 90003 \$12.95

LISZT: Piano Concertos—No. 1 in E Major; No. 2 in A Major. Julius Katchen with the London Philharmonic Orchestra, Ataúlfo Argenta cond. London LCL 80030 \$7.95

LISZT: Totentanz; Malediction. Alfred Brendel (piano) with the Vienna Symphony Orchestra, Michael Gielen cond. Vox XTC 701 \$7.95 (*)

MAHLER: Das Lied von der Erde—Song-cycle. Grace Hoffman (soprano), Helmut Melchert (tenor) with S.W. German Radio Symphony Orchestra, Hans Rosbaud cond. SMS S 17 \$8.95

MAHLER: Symphony No. 1 in D Major. London Philharmonic Orchestra, Sir Adrian Boult cond. Everest T 43005 \$7.95

MENDELSSOHN: Symphony No. 4 in A Major, Op. 90 ("Italian"); **SCHUBERT:** Symphony No. 5 in B-flat. Israel Philharmonic Orchestra, Georg Solti cond. London LCL 80009 \$7.95

MOZART: Piano Concertos—No. 20 in D Minor (K.466); No. 24 in C Minor (K.491). Denis Matthews with the Vienna State Opera Orchestra, Hans Swarowsky cond. Vanguard VTP 1608 \$11.95

MOZART: Clarinet Quintet in A Major (K.581). Reginald Kell with the Fine Arts Quartet. Concertapes 4005 \$7.95 (*)

MOZART: Oboe Quartet in F Major (K.370); Horn Quintet in E-flat (K.407). Ray Still, John Barrows with the Fine Arts Quartet. Concertapes 3016 \$6.95 (*)

MOZART: Don Giovanni (complete opera). Cesare Siepi, Hilde Gueden, Fernando Corena, Lisa della Casa & others with Vienna State Opera Chorus and Vienna Philharmonic Orchestra, Josef Krips cond. London LOV 90007 \$25.95

MOZART: The Marriage of Figaro (complete opera). Cesare Siepi, Hilde Gueden, Fernando Corena, Lisa della Casa & others with Vienna State Opera Chorus and Vienna Philharmonic Orchestra, Erich Kleiber cond. London LOV 90008 \$25.95

MOZART: Symphonies—No. 34 in C Major (K.338); No. 41 in C Major (K.551) ("Jupiter"). Israel Philharmonic Orchestra, Josef Krips cond. London LCL 80025 \$7.95

PONCHIELLI: La Gioconda (complete opera). Mario del Monaco, Cesare Siepi, Anita Cerquetti, Giulietta Simonato & others with Florentine May Festival Chorus & Orchestra, Gianandrea Gavazzeni cond. London LOR 90004 \$21.95

PROKOFIEFF: Peter and the Wolf, Op. 67; Lieutenant Kije—Suite, Op. 60. Boris Karloff (narrator) with the Vienna State Opera Orchestra, Mario Rossi cond. Vanguard VTC 1601 \$7.95

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RAVEL: Bolero; Alborada del Gracioso; **FALLA:** The Three-Cornered Hat—Dances; **WEBER:** Invitation to the Dance. Paris Conservatory Orchestra, Albert Wolff cond. London LCL 80024 \$7.95

RAVEL: Daphnis and Chloé (complete ballet). London Symphony Orchestra & Chorus, Pierre Monteux cond. London LCL 80034 \$7.95

RAVEL: Rapsodie Espagnole; **DEBUSSY:** La Mer; Prelude to The Afternoon of a Faun. Suisse Romande Orchestra, Ernest Ansermet cond. London LCL 80013 \$7.95

RESPIGHI: Feste Romane. London Symphony Orchestra, Sir Eugene Goossens cond. Everest 43004 \$7.95

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† Also available in 4-track 3¼ magazine tape cartridge.

Accessories for Better Taping

Roundup of the right tools for the home recordist

By Warren DeMotte

WHILE it is possible to use and enjoy a tape recorder with as little care given it as a table radio is likely to receive, there are accessories available which serve to increase a recorder's efficiency and the pleasure it provides. On these two pages, we present a collection of such simple things as "leader tape" and "head demagnetizers" that are strictly functional and of value to the most casual home tape recordist.

Cleaners

The tape recorder is a precision instrument and tape recording is a process that depends on precision factors for quality results. Dirt, grime, grease, or any other foreign matter will have a deleterious effect on the functioning of the recorder. They cause a loss of frequency response; they introduce hiss and noise; they induce wow and flutter. The normal flaking of the magnetic oxide with which the tape is coated, even in infinitesimal amounts, eventually builds up within the head-gaps to quantities which are perceptibly damaging to the proper functioning of the tapeheads, and they suffer a loss in fidelity. The oxide also is deposited on the rollers, causing tape slippage. These parts must be cleaned regularly, and care must be exercised not to damage them when doing this. While record cleaning fluids, such as Dexter Chemical's "Lektrostat," can be used with impunity, special cloths, dry tapes and liquids are obtainable which are made specifically for tape recorder cleaning. Items like the Robins "Jockey Cloth" clean the recording tape itself. In any event, it is important to select the proper cleaner and to follow the manufacturer's directions implicitly so that metal is not corroded or rubber dissolved.

Audio Devices "Head Cleaner".....	\$0.43
Audiotex "Kleen-Lube"	1.95
" " "Kleen-Tape"	2.95
Chemtronics "Tape Recorder Cleaner"	1.89
EMC "Long Life Master Kit"	3.98
" " "Long Life Maintenance Kit"	1.50
General Cement "Head Cleaner" .....	.94
Robins "Head Cleaner" .....	.73
" " "Jockey Cloth" .....	.94
Walsco "Kleen-Tape"	1.73

Splicing Tape

In tape editing or in repairing tape tears, it is necessary to use an adhesive tape to splice the two ends together. Ordinary plastic adhesive cannot be used because pressure causes the adhesive to ooze beyond the edges and it will stick to adjacent layers of tape and to the tapeheads and other parts of the recorder with which it comes into contact. Special "splicing tape" is available which is far more

satisfactory. This is made of exceedingly thin and strong plastic, coated with a non-running, pressure-sensitive adhesive. It can be used without any worry about gumming the heads or becoming unsealed, if it is applied properly, with no overhang along the running edges of the recording tape.

Audiotex ½" wide	\$0.50
ORR ½" wide .....	.30
Reeves Soundcraft ½" wide	1.05
Robins ½" wide .....	.37
Scotch ½" wide .....	.53
" 7/32" wide .....	.40

Stroboscopic Speed Checking

The exact pitch of the tones that are recorded or played back is determined by the speed at which the tape is transported past the tapeheads. If music is recorded at exactly 7½ ips, it must be played back at exactly 7½ ips. If played back even a trifle faster, the playback pitch will be higher and the tempo faster; if slower, the playback pitch will be lower and the tempo slower. To check the speed of the tape, a stroboscope is necessary. This is a circular disc, with printed lines around its circumference so spaced that under 60 cycle a.c. light, these lines form stationary bars at predetermined speeds. A tape stroboscope functions by placing the disc against the tape, while playing or recording, at a point where there is enough pressure to turn the disc without disturbing tape movement. If the bars seem to move forward or backward, the speed is inexact. The tape speed error can be determined by formula, and indicated adjustments to the recorder drive mechanism then made.

ORR Industries TSB-1 Tape Stroboscope.....	\$ 4.95
Scott Instrument Labs., Inc. "Model B"	22.50

Tape Splicers

The big advantage of tape over any other recording medium is the ease with which recorded material can be edited. The most primitive way to delete unwanted program material is with a pair of scissors, but this is imprecise and slow. Far more effective is the simple device known as a "splicer." In essence, this is a block with a groove along which the tape rests, plus either a built-in cutter or additional transverse grooves to guide a razor blade. The simpler form is, of course, the latter, and with a little practice, it is fast and efficient. More easily used by the neophyte is the splicer with a built-in cutter, and this is also available with the additional refinement of a built-in roll of splicing tape. The actual process of cutting and splicing thus be-

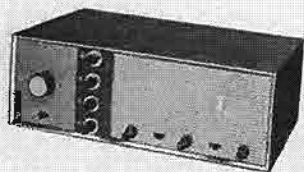
GO STEREO
with 100 watts peak power

ALTEC 353A STEREO AMPLIFIER—PREAMPLIFIER



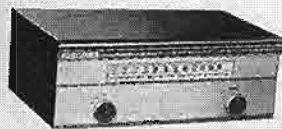
Check the specs—compare it for sensible price!

Start into stereo at the 100-watt peak. The Altec 353A is popular for a reason—it delivers the best specs at a realistic price. 100 watts peak, 50 watts rms continuous, 25 watts nominal per channel, stereo or mono. 2 or 3 channel stereo, dual mike inputs, 14 stereo or mono outputs, 6 stereo or mono inputs. Simplified controls handle 13 separate conditions. Response: 20-20,000 cps at 25 watts, ± 0.5 db; 10-30,000 cps at 1 watt. Feedback type equalization brings distortion to 1% THD at 25 watts 100 cps, each channel. Low noise level, and too many desirable specs to mention here. With cabinet, just **\$225.00.**



355 MONO AMP-PREAMP

No peer in its price class. 20-watt output, 20-22,000 cps frequency range, 7 inputs, 3-position scratch filter and rumble filter, 4 volume controls, separate power switch, adapts to stereo, features eyeletted printed circuitry. Less cabinet, **\$111.00.**

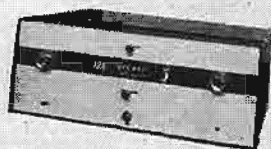


308A FM TUNER

with wide slide-rule dial, automatic lock-on frequency control. 3 IF stages for clear station separation, between-station silencing, stereo multiplex adaptor, FCC radiation certification, low metal cabinet with platinum pink or gold panel. With cabinet, just **\$120.** 307A FM TUNER duplicates 308A except for slide-rule dial. Less cabinet, only **\$99.00.**

345A STEREO POWER AMPLIFIER

Packs two 100 watt peak channels in one package, 60 watt rms continuous, stereo or mono. Flexible controls for 9 separate stereo or mono conditions. Response: ± 1.0 db 10-100,000 cps. **\$270.00.**



306A AM-FM TUNER

features shielded 6 gang condenser, chassis-mounted for perfect grounding; stable, long-lived dry rectifier. Exceeds FCC radiation requirements. AM section features 3 IF stages, providing maximum band-width with very sharp skirt attenuation. FM section features Foster-Seeley (Armstrong) detector, "Cascade" low-noise mixer stage, 2 limiter stages. Less cabinet, **\$199.50.**



ALTEC LANSING CORPORATION Write Dept. HFR-4D for free catalogue
1515 S. Manchester Ave., Anaheim, Calif. • 161 Sixth Avenue, New York 13, New York
A Subsidiary of Ling-Altec Electronics, Inc.

comes semi-automatic, a boon to the recordist who fancies himself all thumbs and therefore would otherwise miss the advantages of tape editing.

Audiotex "Tape Splicer" (2 models)	\$2.75 and 9.95
Brand Products, Inc.	1.98
Cousino, Inc.	1.50
Editall	8.92
Ercona Corp. "BIB"	3.95
Rason "Jiffy-Splice"	1.50
Robins "Gibson Girl" (5 models)	3.50 to 55.00

Tapehead Alignment

To check the actual operating effectiveness of the stereo tape recorder, it is necessary to have a reference standard. Use of a professional test tape will indicate whether the tapeheads are properly aligned, which is the basic requirement upon which many other efficiency factors depend. This demands that the tape be in uniform contact with all active areas of each head. Frequency response, equalization, distortion and flutter can also be determined with one of these tapes. Instructions must be followed carefully if these tests are to be meaningful, and some phases of the tests require a degree of technical knowledge and perhaps some additional test equipment.

Ampex "Alignment Tape No. 5563"	\$14.50
Audio Devices "Head Alignment Tape"	6.00
Audiotex "Audiotester Tape" Standard	6.50
Professional	8.25
Nortronics "Alignment Tape AT 100"	3.60

Leader and Timing Tapes

The ends of a reel of tape are considerably bruised in normal use. They are twisted, folded and strained every time the tape is threaded for recording or playback. In order to avoid losing recorded material when some inches of tape at the end of a reel are torn off or damaged, recordists generally leave a few feet of tape blank for this purpose. However, if all of the reel must be used, "leader tape" is spliced to the main tape. Mylar is preferable, as it is the most durable. Leader tape is not coated with magnetic oxide, so it is completely silent during playback. This quality and its availability in several different colors make it particularly advantageous as a separation between selections. Some leader tape is measured off and marked in specific lengths. It is then known as "timing tape," each measured length being a second or two in duration, depending on the speed. Timing tape is a convenience when much editing is done and many silent spots of specific duration must be spliced into the program. Leader and timing tape can be written on with grease pencil, making identification of the reel easy and positive.

Audio Devices "Self-Timing Leader Tape"	\$0.55
ORR "Leader Tape" .....	.67
Reeves Soundcraft "Leader Tape" .....	.66 to 1.08
Scotch "Leader and Timing Tape" .....	.59

Tapehead Demagnetizers

In the course of tape recording and playback, the tapeheads (record and playback, but not erase, which is intentionally magnetized in use) have a tendency to develop some residual permanent magnetism of their own. This introduces a hiss into recordings being made. It also cuts down the high frequency response in both recording and

playback. You can hear it through your hi-fi system when the tape machine is turned on, but the tape is not in motion. To bring the tapeheads back to a non-magnetic state, a head demagnetizer is required. This instrument is designed with long narrow prongs, so that the pole pieces in the heads can easily be reached. The demagnetizer is a very necessary adjunct to good recording and reproduction, and it should be used after every eight or ten hours of recorder activity in order to enable the tapeheads to function at maximum efficiency.

Ampex	\$8.25
Audio Devices "Type 400"	6.00
Audiotex "Head-Demag"	9.95
Lafayette Radio "PK-238"	3.95
Robins "Model HD-6"	7.50

Bulk Tape Erasers

A bulk eraser can wipe out all the recorded sounds on a whole reel of tape in a few moments, thus obviating the time loss incurred in threading the tape through the recorder at recording speed in order to clear it via the erase head. The bulk eraser is also more effective than the usual recorder erase head; manufacturers claim as much as 6 db more erasing power. Bulk erasing can even lower the inherent noise level of virgin recording tape, thus bettering the possible signal-to-noise ratio, with consequent lowering of the amount of ultimate distortion. In operation, some bulk erasers require that the reel of tape be moved, others that the eraser itself be moved. Check and be sure the one you select is convenient to operate.

Aerovox "Degausser"	\$49.95
Allied Radio "Jiffy-erase"	20.98
Amplifier Corp. of America "Magneraser"	18.00
Audiotex "Taperaser"	33.00
Lafayette Radio "ML-176 Standard"	12.50
Librascope, Inc. "Noiseraser"	39.95
Microtran Co. "Model HD-11"	27.50
Robins "ME-99"	33.00

Miscellaneous

In addition to the accessories that are basic to the proper and convenient operation of a tape recorder, there are a few items which add a little touch of professional sophistication to the tape recordist's art. One of these is the "Echoraser," a little attachment that reduces print-through on recorded tapes. Print-through is a minor bane of tape recording, and with thinner tapes, it could be quite a problem, but the Echoraser handles it neatly.

Locating a passage in a reel of tape so it can be spotted quickly, when necessary, can be a problem, too, if "cueing labels" are not used. These are made in a variety of colors so they are easy to identify. They are merely stuck on the tape at the proper spots, and a record is kept of which color label identifies what passage.

Quite a fascinating sight is the magnetic track actually made visible by a Reeves Soundcraft product named "Magna-See." This is basically an emulsion with ferrous particles suspended in it. When a recorded tape is placed in the emulsion, the particles line up visibly in the magnetic patterns formed by the recorded sound.

Audio Devices "Echoraser"	\$12.50
Audiotex "Cueing Labels"	1.65
Reeves Soundcraft "Magna-See"	6.60

BEST OF THE MONTH . . .

▲ △
RCA Victor brings us a new and different Horowitz in readings of two Beethoven sonatas—the *Appassionata* and *Op. 10, No. 3 in D Major*. . . . “The playing is of amazing strength drive, passion and color. The Horowitz tone is big, but it can melt, and in tender passages, it does. This is a magnificent record.” (see p. 54)



▲ △
Capitol, thanks to Sir Thomas Beecham and Victoria de los Angeles, brings us a long needed . . . notable stereo discing of Bizet's *Carmen*. . . . “Beecham conducts a great performance, and Capitol has provided him with outstanding personnel and engineering. This is the most exciting *Carmen* on records.” (see p. 55)



▲ △
Columbia brings us the first truly great stereo performance of the Shostakovich *Fifth Symphony*, with Bernstein and the New York Philharmonic repeating their memorable triumph with the score in Russia. . . . “Columbia's engineering will make your hair stand on end . . . those final bars . . . make the wall bulge.” (see p. 66)



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

Records reviewed in this section are both stereo and monaural. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33½ rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monaural phonographs and hi-fi systems.

. . . .

▲ **AMIROV:** Azerbaijan Mugam (see **SCRIABIN**)

▲ **AVSHALOMOV:** Sinfonietta (see **DIAMOND**)

▲ **BACH-STOKOWSKI:** Passacaglia and Fugue in C Minor; Komm, süßer Tod; Bourée from English Suite No. 2 in A Minor; Sarabande from Violin Partita No. 1 in G Minor; Ein' feste Burg ist unser Gott; Shepherds' Song from the Christmas Oratorio; "Little" Fugue in G Minor. Symphony Orchestra, Leopold Stokowski cond. Capitol SP 8489 \$5.98

Interest: Rich-hued Bach-Stokowski
Performance: Marvelous playing
Recording: Magnificent
Stereo Directionality: Wall of sound
Stereo Depth: Good

As Richard Anthony Leonard told us in *Golden Years of a Rebellious Romanticist*, (HiFi/STEREO Review, Feb. 1960, p. 40), beginning 35 years ago, the Stokowski transcriptions of Bach compositions introduced many a concert-goer to the beauties of that old master's music. Even today, it is difficult to come across a live performance on the organ of the Passacaglia and Fugue in C Minor. The violin pieces were played by violinists, but there were no harpsichordists around besides Landowska, and Bach on the piano helped give him the reputation of a dull, dry composer. So, at least for the organ works, there is still validity and value in the orchestral transcriptions, and it would not harm the concert world at all if other conductors were to play them.

The performances here are ravishing,

and the Passacaglia and "Little" Fugue are immensely exciting. Stokowski's ability to fuse a pickup orchestra into a sensitive, malleable instrument must be the despair of other conductors. This was one of his most successful recording dates, with the Capitol engineers enjoying the same high degree of inspiration that he evokes in this noble music. *W. D.*

▲ △ **BARBER:** *Medea*; *Capricorn Concerto*. Joseph Mariano (flute), Robert Sprankle (oboe), Sidney Mear (trumpet). Eastman-Rochester Orchestra, Howard Hanson cond. Mercury SR 90224 \$5.95; Mono MG 50224 \$4.98

Interest: Modern orchestral masterpieces
Performance: Splendid
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

The *Medea Suite* from the music which Samuel Barber wrote in 1946 for Martha Graham's *Cave of the Heart* is strong stuff. It has the Barber melodiousness, and it also has power and tension. Hanson conducts a magnificent performance, with tremendous climaxes that the recording handles with real aplomb.

The *Capricorn Concerto* for flute, oboe, trumpet and strings, is a modern concerto grosso. It has style and wit and the performance is winningly pert. The clarity of the recording is further enhanced by the extra spaciousness of stereo. *W. D.*

▲ △ **BARTÓK:** *Dance Suite*; *Two Portraits*, Op. 5; *Mikrokosmos—Bourrée* (No. 117); *From the Diary of a Fly* (No. 142). Philharmonia Hungarica Orchestra, Antal Dorati cond. Mercury SR 90183 \$5.98; Mono MG 50183 \$4.98

Interest: Considerable
Performance: Great
Recording: Very good
Stereo Directionality: Expertly balanced
Stereo Depth: Perfect

We have another in the series of Bartók recordings made with the exciting Philharmonia Hungarica, that amazing orchestra formed of the Budapest musicians who fled the 1956 Revolution. Certainly one should expect authenticity in these Bartók pieces with an orchestra of Hungarian players, led by a highly skilled Hungarian conductor. *Dance Suite*, which dates from 1923, is one of Bartók's most skillfully wrought scores influenced by the vast collection of folk music he obtained from his long and patient research. The five dances are linked by a sort of leitmotif, a *ritornello* separating the sections. Bartók does not rely solely on Hungarian sources for his basic material for there are also Roumanian, Arabic and Magyar rhythms present, as well.

Dorati leads the Hungarica in a great performance, even better than the fine Everest one with Ferencsik conducting the London Philharmonic. Dorati infuses his ensemble with more vigor, with almost savage attacks and more sharply defined rhythms. Everest has a slight but definite edge in engineering.

The first of the *Two Portraits* is like a single movement violin concerto, romantic, even wistful, while the following one is a rapid, sardonic score played at a fast

clip, filled with rapidly changing rhythms. The final two numbers on the disc are orchestral transcriptions from Bartók's *Mikrokosmos* piano teaching pieces as arranged by Tibor Serly.

Altogether this is a recording of great attraction especially for its brilliant account of the *Dance Suite*. Here is some of Mercury's best stereo sound. *J. T.*

▲ △ **BARTÓK:** *Music for Strings, Percussion and Celeste*; **MARTIN:** *Petite Symphonie Concertante* for Harp, Harpsichord, Piano and 2 String Orchestras. Leopold Stokowski and His Symphony Orchestra. Capitol SP 8507 \$5.98; Mono P 8507 \$4.98

Interest: Modern masterworks
Performance: Martin better
Recording: Martin better
Stereo Directionality: Mostly good
Stereo Depth: Over-reverberant

A first stereo recording of Bela Bartók's greatest work for orchestra is both long overdue and of rather special interest—inasmuch as it was written (1936) specifically for antiphonal string bodies, with location of these and percussion carefully diagrammed in the flyleaf of the score. The ever-meticulous Bartók also carefully stated the proper performance time in minutes and seconds—even going so far, in the third and fourth movements, to specify timings for individual sections.

For a number of reasons, Stokowski's recorded performance is no great success. While the middle two movements conform reasonably closely to Bartók's timings, the tempi for the end movements are distinctly slow. One can get away with this (as Kubelik did on Mercury MG 50001) in the opening movement, a sustained and highly dramatic fugue; but for the frenetic Hungarian-Bulgarian dance rhythms of the finale, a slower pace than that called for by the composer is altogether fatal—and so it is here!

Evidently, this recording was done in New York; and its acoustic properties sound suspiciously like those of Manhattan Center; for the timpani badly lack the presence needed for the incisive rhythmic patterns of this music and the excessive reverberation of the lower timpani transients muddies up Bartók's complex polyphonic and rhythmic texture to an embarrassing degree.

Fortunately, by the time you read this review, RCA Victor will have released its stereo disc of this stunning Bartók masterpiece as done by Fritz Reiner and the Chicago Symphony Orchestra. Judging from Reiner's previous recorded performances of Bartók, it should be a good one. Let's hope this won't be a disappointment like the present unhappy Stokowski effort.

Let it be said, though, that Stokowski is considerably more successful with the more romantically-tinged *Petite Symphonie Concertante* by Swiss composer Frank Martin (b. 1890). There are serial tone-row elements in this piece (dating from 1945); but the aesthetic is essentially classical-romantic. The varying plectral qualities of harpsichord and harp contrasted with the running percussiveness of the piano make for a high degree of coloration that is unusually effective in stereo. Here Stokowski and his players turn in a fine performance that gets the most out of

a work, which if not on the olympian level of the Bartók masterpiece, is still one of the warmest and most charmingly sophisticated of its kind.

Because there are no timpani with which to contend, the recorded sound in the Martin performance turns out very nicely. In both works on this disc, the directional element is handled with taste. However, Side 1 of my review copy suffered from execrable playing surfaces. *D. H.*

▲ **BEETHOVEN:** *Piano Concerto No. 3 in C Minor*, Op. 37. Claudio Arrau with the Philharmonia Orchestra, Alceo Galliera cond. Angel S 35724 \$5.98

Glenn Gould with the Columbia Symphony Orchestra, Leonard Bernstein cond. Columbia MS 6096 \$5.98

Julius Katchen with the London Symphony Orchestra, Pierino Gamba cond. London CS 6096 \$4.98

Interest: Early Beethoven masterpiece
Performance: Arrau—Serious; Gould—Intense; Katchen—More elastic and fanciful
Recording: All good
Stereo Directionality: Good
Stereo Depth: Fine

The capsule comments above pretty well characterize the three performances. Arrau gives a very serious and probing performance of the score, and the recording has the characteristically big and impressive Angel sound. Galliera for his part is content to serve merely as accompanist, without in any way illuminating the orchestral part. Bernstein is a much more assertive conductor for Gould, shaping the music with care and forethought and making much of the dynamic contrasts. Gould has had some extravagant praise for his concert hall performances of this work in New York, Berlin and San Francisco. His is an intense, highly-charged performance which in some ways tends to overpower the score. But it is brilliantly played and powerfully recorded, with massive orchestral sonorities.

Katchen, it seems to me, is the most successful of all in his playing of the Concerto. His performance has more vitality than Arrau's, more variety than Gould's. His last movement, especially, has an impish quality which suits the music perfectly, but which neither of his two competitors conveys in anything like similar measure. Add to this stereo sound of superlative richness and depth, and the fact that Katchen is able to include as a bonus on his disc a performance of the seldom-heard *Rondo in B-flat* for piano and orchestra, and the Katchen-Gamba recording for London walks off with the honors in this particular competition. *M. B.*

▲ △ **BEETHOVEN:** *Piano Sonata No. 23 in F Minor*, Op. 57 ("Appassionata"); *Sonata No. 7 in D Major*, Op. 10, No. 3. Vladimir Horowitz. RCA Victor LSC 2366 \$5.98; Mono LM 2366 \$4.98

Interest: Top piano fare
Performance: Powerful and profound
Recording: Bright
Stereo Directionality: Well centered piano
Stereo Depth: Realistic

This is the new Horowitz, a searching, profound musician who eschews the mere

ly spectacular in favor of probing, heartfelt musicianship. Thus, it comes as a shock that he does not rip into the "Appassionata" as so many pianists have done and do. Yet he justifies his slower tempi with solid scholarship, well articulated in a talk with Samuel Chotzinoff, who wrote the fascinating program notes.

In preparing this recording, Horowitz went directly to Beethoven's manuscript of the "Appassionata" and, surprisingly, discovered that a note in the Finale had been transcribed wrongly in every printed edition he could find. Whereupon Chotzinoff writes: "Why had I never suspected the validity of the printed note?"

The answer is, of course: why should he, when the *Urtext* edition, itself, has the incorrect note? However, I do think that at least one of the famous Beethoven editors—among them Von Bülow, Lamond, Schnabel and Schenker—might have gone to the manuscripts for his sources instead of relying on previous editors and itself transcribed *Urtext*.

The playing is of amazing strength and plasticity. This is an architectural interpretation of the "Appassionata," with drive, passion and color. The Horowitz tone is big, as always, but it can melt, and in tender passages, it does. The D Major Sonata is played with warmth and feeling, and a sensitivity that lifts the interpretation into the higher realms of musical recreation. This is a magnificent record in both mono and stereo format. *W. D.*

▲ **BEETHOVEN:** Symphony No. 3 in E-flat, Op. 95 ("Eroica"). NBC Symphony Orchestra, Arturo Toscanini cond. RCA Victor LM 2387 \$4.98

Interest: Enormous
Performance: Toscanini
Recording: Pretty good

This is the third different Toscanini performance of the "Eroica" that RCA Victor has released; and is taken from the NBC broadcast of December 6, 1953, which turned out to be the last time that Toscanini ever conducted the score.

Those for whom the combination of Toscanini and the "Eroica" is a *sine qua*

non will welcome the present release enthusiastically. Here is a performance with all the Toscanini hallmarks: a directness, drive and nervous intensity which are impressive. The recorded sound is not bad, with somewhat wider dynamic and frequency range than in the 1949 recording (RCA Victor LM 1042).

In my own affections, however, this release in no way displaces Klemperer's recording (Angel 35323), which I find more noble, more heroic, more spiritual and far more human than any of Toscanini's performances of the score from 1939 through this one of 1953. *M. B.*

▲ **BEETHOVEN:** Violin Concerto in D Major, Op. 61. Isaac Stern, with New York Philharmonic, Leonard Bernstein cond. Columbia MS 6093 \$5.98

Interest: Supreme
Performance: Devoted
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

Until now the Beethoven has been about the only one of the standard violin concertos that Isaac Stern had not previously recorded. Now that this disc is released, it has been worth the wait. As I have previously remarked in these pages, Stern's art has mellowed and deepened in the past couple of years; there is now a serenity and assurance in his playing which make him one of the most satisfying violinists now before the public.

This performance of the Beethoven Concerto is first-class in every respect: it is a poised, mature reading impeccably played by the soloist and backed by firm, sympathetic support from Bernstein and the orchestra. Columbia's engineers have engraved a full, well-balanced sound in the grooves and the stereo is excellent. I have not yet heard Oistrakh's new recording of the score for Angel, but it will have to be truly extraordinary to beat this one. Throughout, incidentally, Stern uses Fritz Kreisler's cadenzas. *M. B.*

▲ **BERLIOZ:** Symphonie Fantastique, Op. 14. London Symphony Orchestra, Sir Eugene

Goossens cond. Everest SDBR 3037 \$4.40

Interest: Early romantic masterpiece
Performance: Excellent
Recording: A rouser
Stereo Directionality: Excellent
Stereo Depth: Top-notch

I am delighted to see Sir Eugene Goossens getting more and more recording opportunities—especially from Everest—with important symphonic works of the standard repertoire. Goossens has had a long and distinguished career which has taken him from England to Rochester to Cincinnati, to Sydney and now back to England. He is one of the most urbane and sensitive conductors we have; he is also a superb craftsman of his art, the possessor of a keen, innate musical intelligence.

All these qualities combine to make of Goossens' recording of the *Symphonie Fantastique* a really memorable experience. This is not the hysterically frenzied conception of Munch (RCA Victor), nor the rather impersonal, objective view of Wallenstein (Audio Fidelity), to mention the two most outstanding of the previously available stereo recordings. Goossens chooses to present a reading which combines the best elements of both Munch and Wallenstein. He is inside the music in a way that Wallenstein is not, at the same time that he is able to keep his emotional involvement from running away with itself—which Munch is unable to do. Except for rhythmic pulse which is rather on the slack side in the *March to the Scaffold*, I find Goossens' performance of the "Fantastique" a completely satisfying one—and certainly my new nomination as the choice of currently available stereo recordings of the score. One other demerit: the turn-over from Side 1 to Side 2, in the middle of the *Scene in the Fields*, has been most unjudiciously chosen.

I have left for last discussion of the quality of recorded sound which the Everest engineers have engraved in the grooves. In a word, it's terrific! The climaxes are stunning in their power, the full spectrum of orchestral sound is cleanly and naturally reproduced, and the stereo qualities of depth and dimension are awesome. *M. B.*

2 STEREO CARMENS—BEECHAM'S A WINNER

BIZET: Carmen. Victoria de los Angeles (soprano)—Carmen, Nicolai Gedda (tenor)—Don José, Janine Micheau (soprano)—Micaëla, Ernest Blanc (baritone)—Escamillo & others with Chorus and Orchestre National de la Radiodiffusion Française, Sir Thomas Beecham cond. 3 1/2" Capitol SGCR 7207 \$17.94; Mono GCR 7207 \$14.94

BIZET: Carmen. Consuelo Rubio (soprano)—Carmen, Leopold Simoneau (tenor)—Don José, Pierrette Alarie (soprano)—Micaëla, Heinz Rehfuss (bass-baritone)—Escamillo & others with Chorus and Orchestra of the "Concerts de Paris," Pierre-Michel Le Conte cond. 3 1/2" Epic BSC 106 \$17.94; Mono SC 6035 \$14.94

Interest: A world favorite
Performance: Capitol great; Epic good
Recording: Capitol rich; Epic good
Stereo Directionality: Capitol good but static; Epic good with movement
Stereo Depth: Both good

Carmen shares universal popularity with only a few other operas. Despite its great

ness, *Carmen* has not fared too well on records. In the 78 rpm days, there were four complete versions. Two were sung in French, and two in Italian.

On LP, there have been three versions until now. Albert Wolff conducted for London (A 4304), with Suzanne Juyol and Libero de Luca; André Cluytens for Columbia (SL 109), with Solange Michel and Raoul Jobin, and Fritz Reiner for RCA Victor (LM 6102), with Risé Stevens and Jan Peerce.

Despite many virtues that can be credited to each of these recordings, none of them really came close to realizing the full potential of the score. Probably the most interesting performance was the now-deleted Cluytens. It was the only one using the original spoken dialogue instead of the recitative composed by Ernest Guiraud after Bizet's death. At the Opéra-Comique, *Carmen* is still presented with spoken dialogue, and to my way of thinking, it is the more effective drama when so

done. Both the Beecham and the Le Conte recordings use the Guiraud recitatives.

The Le Conte effort for Epic is good. It has a fresh-voiced Carmen, a Don José with pleasing high notes, a powerful Escamillo, and a properly girlish Micaëla. It moves along briskly, and the sense of tragedy that pervades the work is not dissipated in its unfolding. The merits of this performance outweigh its demerits, and when evaluated entirely on its own, it is worthy of considerable praise.

However, at this same time, we have a *Carmen* with the redoubtable Sir Thomas Beecham on the podium. There is no denying that it is a plush production. Beecham is a glamor conductor and any opera he conducts is something very special. This *Carmen* is no exception to the rule in that respect.

Beecham has a fine orchestra, an excellent chorus, and top-flight principals. It does not take more than a few bars to establish the superiority of his orchestra

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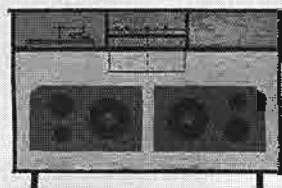
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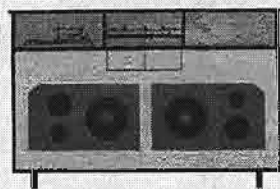
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over Le Conte's. It is larger and undoubtedly has been rehearsed more extensively and intensively. It plays with more precision, more polished tone and more sensitivity of nuance.

In general, Beecham's tempi are slow, considerably slower than Le Conte's, but there are times when he whips up a storm and leaves the other conductor far behind. In the final scene of Act II, when Carmen and her smuggler friends have won over the reluctant Don José, the Epic forces lose balance and clarity, but the Capitol chorus and orchestra are guided with a knowing hand that maintains full and powerful control.

In the opening scene of the opera, both conductors establish a casual mood, but the Beecham casualness has hidden well-springs of drama under it, and by the time Carmen makes her initial appearance; considerable tension has been built up.

How does Victoria de los Angeles fare in the role of the fatalistic hoyden? She and Rubio are the first sopranos to tackle in a complete recording a part normally allotted to mezzos, although many have sung it in the opera house. It must be said, and I say it with pleasure, that de los Angeles does very well indeed.

Given de los Angeles' temperament, it would be futile for her to attempt an earthy characterization like the one with which Conchita Supervia won fame. The de los Angeles voice and manner are those of a lady; but this soprano is an artist and a subtle one. She has made the gypsy a subtly ruthless character, entirely capable of doing all the things she is supposed to. She sings with beautiful tone, much more beautiful than that of her compatriot, Consuelo Rubio, who is more the traditional Carmen.

Within the Beecham frame of aesthetic

reference there is no inconsistency in having a singer like de los Angeles as Carmen. He permits her characterization to take shape gradually. She seems to merely talk a good sensuality at the outset, but soon a phrase here and a phrase there discloses that she means what she is saying and that she is quite capable of any degree of depravity. Her ability to denote scorn and callousness in tones that do not depart from pear-shaped is as admirable as it is amazing.

Her opposite number is the more familiar type of Carmen. Consuelo Rubio gives us the typical hip-swinging, eye-flashing gypsy. This is not to say that such a personification is not potent. She sings well and she acts well, but she is neither as deep nor as dangerous as the Capitol Carmen. In quality of voice, there is no comparison; La Rubio occasionally utters some unusual tones when in the throes of emotion. Her voice is not as solidly supported as that of de los Angeles, nor does it peel forth as freely.

Don José is a rather unpleasant character. Essentially, he is a kind of juvenile delinquent, always spoiling for a fight, but never quite getting around to finishing what he starts. He broods and he whines and he has his umbilical cord tightly wound around him. No wonder Carmen tires of him. She, at least, is a woman, and she wants to be able to respect him as a man. When she finds him completely indecisive, she is finished, and she taunts him unmercifully.

Both Don José understand the character. Both find their Carmens too much for them. Both bluster ringingly, and get tender artistically. Gedda seems to have more tone, which may be due to engineering assistance, as the Capitol is recorded at a higher level than the Epic.

I prefer Alarie on Epic to Micheau. She is more girlish, although no more annoyingly sweet. Poor José; every time he tries to decide to do something, his Micaëla appears with a message from his mother.

Reh fuss as the toreador works harder than Blanc. He has a powerful voice, and he is a good actor, but he has to strain for the high notes. Blanc is a free-wheeling singer. His conception of Escamillo is that the bull-fighter is a relaxed, assured matinee idol. His voice is produced easily; it is suave and very attractive. Epic's secondary roles are sung with good style, but the voices are not appealing. Capitol's are decidedly superior.

The Capitol engineering provides excellent depth, a reasonable degree of directionality, and lovely sound with just the right amount of air around it. Instrumental and vocal transparency is beautifully achieved, and, of course, Beecham's sense of balance must be responsible for a good part of it. The chorus is not as forward as the orchestra or the soloists.

The atmosphere of the theater is in the Capitol, although the Epic makes more imaginative use of stereo. In the Epic finale, the tension is enhanced by Carmen and José moving from speaker to speaker as he advances on her, knife in hand. I could detect no significant movement in the Capitol. The Epic microphones are closer to the participants than Capitol's are, but the Epic sound is neither as rich nor as spacious.

It is no discredit to the Epic *Carmen* that Capitol's is preferable. Beecham conducts a great performance, and Capitol has provided him with outstanding personnel and superior engineering. This is the most exciting *Carmen* on records, and why this is so is but another of its multiple fascinations. W. D.

BIZET: Symphony in C Major (see **GOUNOD**)

▲ ▲ **BLOCH:** Concerto Grosso No. 1 (1925); Concerto Grosso No. 2 (1952). Eastman-Rochester Symphony. Howard Hanson cond. Mercury SR 90223 \$5.95; Mono MG 50223 \$4.98

Interest: Modern classics
Performance: Both superb
Recording: Excellent
Stereo Directionality: Solid front
Stereo Depth: Good

In the 27 years between these two works, the First Concerto Grosso, for string orchestra and piano, became quite popular and attained the status of a standard orchestral work. Its tunefulness and incisive rhythms, plus its neo-classic formalism, appealed to listeners beginning to tire of grandiose romanticism. It achieved two recordings in 78 rpm days, both by Victor, a rare tribute to a modern composition.

When Mercury struck out on new paths early in the LP era, among its first domestic orchestral releases was this same work, done by Kubelik and the Chicago Symphony Orchestra (MG 50001) and recorded in magnificent fashion. This second Mercury effort offers the advantage in a choice of monaural or stereo, but the earlier performance still is the more stimulating.

The Second Concerto Grosso, for string orchestra and string quartet, is more abstract than the First, and not as immedi-

ately attractive. However, it is a strong, vital composition, performed with zest and recorded with excellent balance. W. D.

▲ **DIAMOND:** Symphony No. 4; **AV-SHALOMOV:** Sinfonietta. New York Philharmonic, Leonard Bernstein cond. (in the Diamond); Columbia Symphony Orchestra, Jacob Avshalomov cond. (in the Avshalomov). Columbia MS 6089 \$5.98

Interest: Inconsistent in both pieces
Performance: First class
Recording: Good
Stereo Directionality: OK
Stereo Depth: Good

David Diamond's *Rounds for String Orchestra* (Capitol P 8245) is one of the most frequently played works in the American symphonic literature. Next month it will be played all through the Orient by the Boston Symphony Orchestra with Aaron Copland conducting, during the course of the orchestra's tour to that exotic area. Of Diamond's other music, not much is known to most concertgoers. During the 1940's he enjoyed something like a vogue, but that has long since passed. Diamond has continued to produce symphonic music and he has usually been successful in getting it premiered (the Boston Symphony Orchestra has given the first performances of Diamond's Third, Fourth and Sixth Symphonies—at last report he was still working on his Fifth)—but then

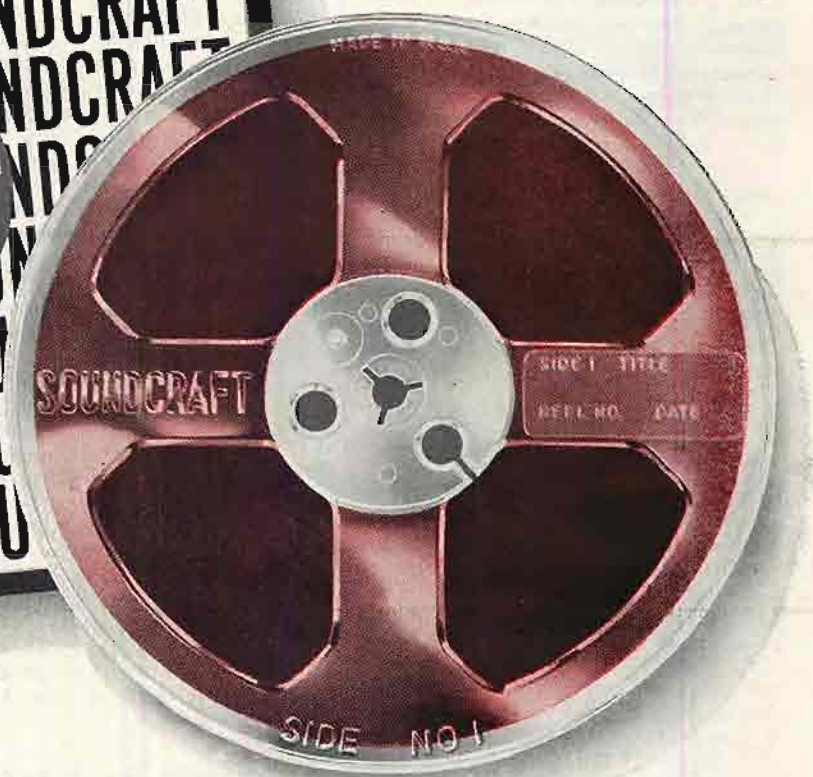
after the premiere nothing seems to happen as far as subsequent performances are concerned. It is thus a pleasure to welcome to discs Diamond's Fourth Symphony in a recording which has been made under the auspices of the Koussevitzky Music Foundation.

The Symphony is in three movements: an opening *Allegretto*; a slow movement, *Andante*; and a final *Allegro*. The first two movements disclose a fastidious workman in complete command of his resources. The music has a forward movement and a deep sincerity which are very impressive. The idiom is conservatively neo-classical and easy to absorb. In the last movement Diamond apparently has run out of ideas, for the music settles down to being merely busy.

Bernstein officiated at the premiere of the score in 1948 and he secures a sympathetic and secure performance in the recording. Columbia's engineers, for their part, have engraved well-balanced and cleanly defined stereo sound.

Jacob Avshalomov is a forty-year-old native of Tsingtao, China, the son of an American girl from San Francisco and a Siberian-born composer named Aaron Avshalomov. The younger Avshalomov studied with his father and then came to this country in 1937 to study with Ernest Toch in Los Angeles and Bernard Rogers at the Eastman School of Music in Rochester.

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He has written a considerable amount of music, and he is also a conductor (of the Portland, Oregon, Little Symphony) and teacher (last summer he was with the Berkshire Music Center at Tanglewood).

His *Sinfonietta* dates from the late forties, as does Diamond's Fourth Symphony. It is a more serious piece than the title *Sinfonietta* would suggest, but the scoring is for a modest-sized orchestra. It is a well-organized work but doesn't strike me as showing much individuality—aside from an obviously Oriental-oriented third movement. With the composer in charge of the recording, made under Naumburg Foundation auspices, the performance may be presumed to be authoritative. Like its dismate, it is well-recorded. M. B.

▲ **GERSHWIN:** *Rhapsody In Blue; An American In Paris.* New York Philharmonic, Columbia Symphony Orchestra, Leonard Bernstein cond. Columbia MS 6091 \$5.98

Interest: Standard coupling
Performance: Lingering
Recording: Good
Stereo Directionality: Well balanced
Stereo Depth: Just right

Rhapsody in Blue and *American In Paris* have become like the egg to the omelet, as inseparable as *Pagliacci* and *Cavalleria Rusticana* in the opera house. It was inevitable that Bernstein should make a stereo recording of these Gershwin standards, and it comes as quite a pleasant surprise to find that he reads both scores with considerable restraint. There was every excuse for the colorful and dynamic director of the New York Philharmonic to splash the Gershwinian colors about with abandon. But he doesn't, and he proceeds to make them the nostalgic period pieces that they really are.

Bernstein lingers on the "blues" sections of *American In Paris*; he seems reluctant, also, to leave the more nostalgic bars of the *Rhapsody*. His Gershwin keyboard work in the *Rhapsody* is better than his Mozart, but not quite up to the brilliant pianism he displayed in his recent Shostakovich-Ravel album (CS 6043/ML 5337). *American In Paris* features the Philharmonic and *Rhapsody* the Columbia ensemble, but there isn't much difference in the sound. Good, musical performances, free from the exaggerations that usually accompany this particular coupling. J. T.

▲ ▲ **GOUNOD:** *Symphony No. 1 in D Major;* **BIZET:** *Symphony in C Major.* New York City Ballet Orchestra, Robert Irving cond. Kapp KC 9039 S \$4.98; Mono KCL 9039 \$3.98

Interest: For Gounod
Performance: Neat
Recording: OK
Stereo Directionality: Fair
Stereo Depth: Lots

Of the current series of Kapp records documenting the Balanchine-choreographed repertoire of the New York City Ballet, I find this musically the most successful.

The pairing of the Bizet Symphony with a first recording of the Gounod is itself worthy of note; for as Howard Shanet points out in the liner (and in the October 1958 *Musical Quarterly*), it was the element of similarity between his Symphony

composed at the age of 17 when he was Gounod's pupil and that of the older man premiered at the Paris Conservatoire earlier that year (1855) which led Bizet to keep his score under wraps (Bizet also did the published piano reduction of Gounod's score). Bizet's youthful Symphony was never performed during his lifetime; and it was only when Felix Weingartner brought it to performance at Basel in 1935 that the musical world realized that it had a little masterpiece on its hands.

It would be a pleasure to say that Gounod's D Major Symphony is a similar rediscovery. Charming, it certainly is, but the difference between talent and genius certainly shows up in a side-by-side hearing of these two scores. It is Bizet who gets away from merely charming musical manners and adds a special bit of harmonic color here (the scale structure of the third movement *trio*) or an ingenious twist of thematic development there (his treatment of the slow movement *fugato*). Gounod uses the drone bass device in his scherzo and the *fugato* in his first movement, but with not quite the imagination of his gifted pupil.

Even so, these two symphonies make for highly pleasurable listening—nothing profound; for stylistically one might say of both that they are Mendelssohn by way of early Beethoven. Robert Irving gets a fine performance of the Gounod and an adequate one of the Bizet (Ansermet, Cluytens and Stokowski offer superior competition on mono LP). The recorded sound is mostly good, considering the reverberant locale of New York's Manhattan Center. D. H.

▲ **HANDEL:** *Israel in Egypt* (complete oratorio). Dessoff Choirs and Symphony of the Air with Miriam Burton (soprano), Betty Allen (contralto), Leslie Chabay (tenor), Robert Conant (harpsichord), Bruce Prince-Joseph (organ), Paul Boepple cond. Vox STPL 511,642 2 12" \$11.90

Interest: Supreme
Performance: Thrilling, with some reservations
Recording: Full-bodied
Stereo Directionality: Excellent
Stereo Depth: Good

First, let it be said that the Dessoff Choirs and their conductor have covered themselves with glory in this album. In all the years in which I have been hearing this organization, both in actual concerts and in recordings, I cannot recall any instance in which the chorus attained such heights of musicianship and fine performance.

This album would have been a credit to the chorus and to Vox's engineers had it been a "studio" recording. The fact that it was done at an actual performance in Carnegie Hall makes it all the more remarkable a success.

The occasional weaknesses of the performance—one minor and one more serious—fortunately do not cause too big an obstacle to one's enjoyment of the album. The "minor" weakness is the lack of tonal refinement of the alto section—always the "danger spot" in the tone of amateur choruses. This is, of course, most in evidence in those sections in which the alto line is exposed, such as "And I will Exalt Him," and "And with the Blast of Thy

Nostrils." Throughout most of the work, however, with its massive double choruses, this quality is less apparent.

A more serious fault is the contribution of the three vocal soloists. To these ears, all three are ill-chosen for this music. Mr. Chabay's strong European accent could be overlooked if his voice had compensating qualities. Unfortunately, these are not in evidence. Although I am an admirer of his artistry, I find his voice and style inappropriate to Handel. The same can be said about the excessively deep-throated contralto voice of Betty Allen, and, to a lesser extent, about the overly-dramatic voice of Miriam Burton. All three are accomplished singers: it is the Handel "style" that eludes them. However, *Israel in Egypt* is, above all, an oratorio that belongs to the chorus. Fortunately, the chorus rises splendidly to the demands made upon it.

Among the previous recordings of this work, the Bach Guild's version is sung in German translation, and is cut. Westminster's, by the Utah Symphony Orchestra and the University of Iowa Chorus conducted by Maurice Abravanel, while sung in the original English, is also cut. The present issue gives us the work absolutely complete.

While Westminster's album was issued in stereo, I had only the mono version at hand for comparison. There is no question that a work like this, with its double choruses, benefits immeasurably from the stereo recording. The Utah chorus, while it seems to have a slight edge in finesse of choral tone, is recorded at a greater distance from the microphone. Thus, the Vox version has the advantage of presenting the melodic and polyphonic lines with greater clarity.

By and large, Boepple's approach stresses the dramatic qualities of the score, while Abravanel is more aware of the work's more lyrical attributes. The single complaint that I might have about Boepple's conception—and this struck me at the actual performance in Carnegie Hall, as well as on the recording—is that, in his concentration upon the dramatic and the powerful aspects of the score, there was a tendency to slight the gentler portions. I found myself thirsting for one *real pianissimo* from the chorus. Nevertheless, in "But as for His people" the chorus did achieve a most expressive quality in the phrase to the words "He led them forth like sheep."

But to concentrate upon these minor faults is to miss the over-all grandeur of the performance.

One can only be thrilled by the chorus' anger in "They loathed to drink." Similarly, thanks to the conductor, chorus, orchestra and engineers, one can be thrilled by such sections as "But the waters overwhelmed," "Thy Right Hand O Lord" and "He smote all the first-born of Egypt," with its wonderful staccato stabs in the brass section. "He spake the Word," too, is magnificently realized, and must be heard to be appreciated.

Aside from noting the general excellence of the stereo recording, I cannot fail to mention the magnificent bass line that the engineers have captured. But the real heroes are chorus and conductor. D. R.

HiFi/STEREO

▲ **HANDEL: Organ Concertos—Vol. III—**
Nos. 13-16. E. Power Biggs with the London
Philharmonic Orchestra, Sir Adrian Boult
cond. Columbia M25 611 2 12" \$11.96

Interest: **Delightful**
Performance: **First-rate**
Recording: **Excellent**
Stereo Directionality: **OK**
Stereo Depth: **Most satisfactory**

This is the completion of the series of recordings by Columbia of Handel's organ concertos, using an organ of 1749 that was designed and played by Handel himself. It is located on the estate of the Earl of Aylesford in Warwickshire, England. As in the case of the previous albums in the series (K2L258/K2S602; M2L261/M2S604), one can only be grateful to all concerned in the production of the records, for taking the trouble to bring us the sound of this instrument. Its tone quality, as well as Mr. Biggs' tasteful registration, makes for a delightful and thoroughly refreshing aural experience.

Moreover, as Mr. Biggs writes in his liner notes, "Handel's organ concertos are so frankly enjoyable, and they have a style, a flourish, an athletic enjoyment of life, that defy analysis." In addition, one record side is rounded out with a performance of Six Little Fugues for organ solo that are attributed to Handel.

This listener has nothing but praise for the spirit and technical polish of all the performances. I must confess to being mystified by one detail, however. It is the registration employed by Mr. Biggs in the third movement of the otherwise delightful Concerto No. 13, the one bearing the sub-title "The Cuckoo and the Nightingale." In this movement, marked *Organo ad*

libitum we are treated to a most unHandelian sound, stemming from the duplication of the melody at an interval that frequently becomes discordant. Not having the score at hand, I cannot tell whether or not this is called for in the original. However, the indication "ad libitum" makes me suspect that it is not. If tradition permits the organist to exercise his imagination in such movements, which is very possibly the case, then it would seem to me that Mr. Biggs does go a little too far, since the results seem so completely out of style. However, I am more than willing to be enlightened.

Let me stress the fact, however, that this is a minor complaint. From every standpoint—music, performance and recording—the album and its companions on the Columbia label are gems. *D. R.*

▲ △ **HINDEMITH: Horn Concerto**
(1949); **Symphonia Serena** (1946). Dennis
Brain (French horn), the Philharmonia Or-
chestra, Paul Hindemith cond. Angel S 35491
\$5.98; Mono 35491 \$4.98

Interest: **Hindemithian delights**
Performance: **Elegant**
Recording: **First-rate**
Stereo Directionality: **Reasonable**
Stereo Depth: **Good**

The first two Angel discs of Hindemith conducting his own music (35489 mono & stereo—Concert Music for String and Brass; Symphony for Band; 35490—Clarinet Concerto; Nobilissima Visione) tended to emphasize the more severe and often complex side of that composer's creative art; but this latest and final one of the current series reveals Hindemith at his most urbane and delightful—a creator who can

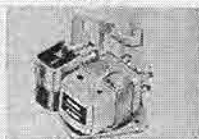


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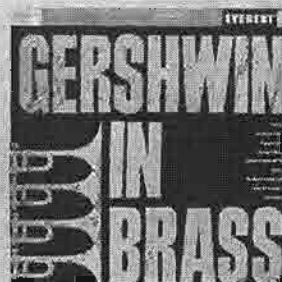


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wear his contrapuntal learnedness lightly when he so chooses.

The Horn Concerto was composed in 1949 for the late Dennis Brain and the recorded performance here was one of the last he did before an auto crash ended his life at the age of 36. The music of the Horn Concerto is lightly scored (woodwinds, strings and timpani only) and consists of two terse, at times elfin, movements, plus a more expansive finale whose central point is a recitative counterpart to an evocative poem written by the composer on the special qualities of the French horn. The whole makes for the kind of listening delight that one would normally expect of a fine Mozart divertimento. The recorded performance is utter perfection—perhaps the finest thing Dennis Brain did for records other than the marvelous Britten Serenade for Tenor, Horn and Strings (London 5358).

The *Symphonia Serenade*, was written for the Dallas Symphony Orchestra and is one of the most delectable of the many fine works done by Hindemith during his years in America. It comes from the same piece of cloth as the amusing Weber *Metamorphoses* (Decca—Hindemith; Mercury—Kubelik) but is far more subtle and fanciful. The opening movement is utterly masterful in content and delicacy of scoring. There follows a very gossipy paraphrase for winds and percussion on a Beethoven quick-march. Finest of all is the slow movement for strings only—legato, pizzicato, pizzicato—and—legato combined, with interludes for on- and off-stage solo violins and solo violas. The finale is complex, brilliant and wholly effective.

Recording and performances are altogether superb; and this disc takes its place among the "must" items of the Hindemith disc repertoire. D. H.

▲ ▲ **HINDEMITH:** Violin Concerto; **MOZART:** Violin Concerto No. 3 in G Major (K. 216). Joseph Fuchs with the London Symphony Orchestra. Sir Eugenie Goossens cond. Everest SDBR 3040 \$4.40; Mono LPBR 6040 \$4.40

Interest: LP disc premiere of a modern masterpiece
Performance: Brilliant
Recording: Brilliant
Stereo Directionality: Perfect
Stereo Depth: Superb

The Hindemith Concerto is a major modern composition that has had to wait 20 years for its first recording to be available in this country. This is surprising in view of its respectably successful premiere in 1940 with Richard Burgin and the Boston Symphony under Serge Koussevitzky.

A fine string player himself, Hindemith writes well for the instrument. There are long-lined, attractive melodies throughout the three movements and the orchestral part is very richly scored—with very full percussion—yet complements the solo instrument skilfully. Fuchs performs with conviction and a big, bright tone, while Goossens conducts with sympathetic fervor. An artistic triumph must be chalked up for Everest and the brilliant recording makes it an engineering triumph as well.

Mozart's G Major Concerto needs no introduction. It has scored successes for almost two centuries. Fuchs and Goossens

understand the classic style and their collaboration is a delight, although rather too robustly recorded. W. D.

▲ **HOLST:** The Planets—Suite, Op. 32. B.B.C. Symphony Orchestra and Women's Chorus, Sir Malcolm Sargent cond. Capitol SG 7196 \$5.98

Interest: Poetry mixed with bombast
Performance: Very good
Recording: Superior
Stereo Depth: Excellent
Stereo Directionality: Good

If only Sir Malcolm could have infused such sections as *Mars* and *Saturn* with a bit more tension, this would be an absolutely devastating performance of Holst's mammoth work. Even so, it is still the finest recording this music has had in the long playing era, surpassed in insight and perception only by Boult's first recording of the score for HMV about a decade and a half ago.

This new version, with Sargent leading the same orchestra that Boult used in his first recording of the music, must have been made in the same hall, too, for here again is reproduced an overwhelming mass of sound in a reverberant and sympathetic acoustical environment.

Stereo does wonders for this score, spreading out the sheer physical force of sound and cleanly separating the multi-colored orchestral texture. If, like me, you have a weakness for this essentially old-fashioned but nevertheless fanciful and sincerely inspired work, then by all means get this recording of it; a better one is not likely to come along very soon. M. B.

▲ **LISZT:** A Faust Symphony; Orpheus—Symphonic Poem No. 4. The Beecham Choral Society and Alexander Young (tenor). Royal Philharmonic Orchestra, Sir Thomas Beecham cond. Capitol SGBR 7197 \$11.98

Interest: Vintage Liszt
Performance: Amazing
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Good

Liszt's *Faust* Symphony is a work which rises or falls strictly according to the kind of performance it receives. In the hands of a conductor who does not believe in it passionately, it can become an unbearably pompous and old-fashioned bore. On the other hand, a conductor who is *en rapport* with the style and soul of the music can turn its performance into a convincing, exciting experience. Such a conductor is Sir Thomas Beecham, and under his ministrations the *Faust* Symphony emerges noble and often exhilarating.

Really a suite of three character pieces on the protagonists of the Faust legend—*Faust*, *Marguerite* and *Mephistopheles*—Liszt's *Faust* Symphony follows in the Berlioz tradition of music inspired by literature. (Berlioz had dedicated his *Damnation of Faust* to Liszt, and Liszt dedicated the *Faust* Symphony to Berlioz.) Toward the end of the last movement the composer calls upon a male chorus and tenor soloist to sing the lines from the second part of Goethe's drama about the Eternal Feminine. (An alternate version also exists for orchestra alone.) In this performance the choral and solo parts are brilliantly handled by the singers as well

as by Capitol's recording engineers.

Orpheus, one of the lesser-known of Liszt's tone poems, is pallid stuff, but again Beecham gives a performance of great persuasion. M. B.

▲ **MARTIN:** Petite Symphonie Concertante (see BARTOK)

▲ ▲ **MOUSSORGSKY:** Pictures At An Exhibition (arr. Ravel). Khovanschchina—Prelude and Persian Dances. Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury SR 90217 \$5.98; Mono MG 50217 \$4.98

Interest: Marvelous scores, all
Performance: Good
Recording: Good
Stereo Directionality: Perfect
Stereo Depth: Full-sounding

In the early days of Mercury's "Living Presence" series, Kubelik recorded "Pictures" with the Chicago Symphony. It was, and still is, an exciting account of the splendid Ravel orchestration of Moussorgsky's inspired piano score. It sold very well and still remains for this writer one of the most exciting readings on record. Along comes the age of stereo, and after nearly nine years, Mercury has issued a brand new LP of the same music in mono and stereo, but with Dorati and the Minneapolis ensemble. An immediate comparison would seem in order.

Modern engineering gives Dorati a decided advantage and it must appear obvious that sonically there is a great difference. But there is also a remarkable difference between the Chicago Symphony and Dorati's ensemble. Owners of the "ancient" version, hang onto your battered old album for it can still stand up interpretively to all competition.

Frankly, Dorati does not get the same electrical quality out of the score that Kubelik managed with the Chicagoans. Indeed, it is not one of Dorati's best efforts for Mercury. The chief fault seems to be lack of imagination. The Ravel transcription affords splendid opportunity for brilliance of delivery, and is loaded with "color" effects. But in the opening sections *Gnomus* is not very dramatic, just loud. By contrast Bernstein and the Philharmonic (Columbia stereo MS 6080) is overwhelming. Generally, on the engineering level, the Columbia edition is far more successful, although Bernstein at times takes exasperatingly slow tempos.

Dorati's reading of the humorous verbal battle between Goldenberg and Schmuyle, is the best of the lot, made outstanding by magnificent solo trumpeting. But the *Hut On Fowl's Legs* falls short of expectation, and the *Ballet Of Unhatched Chickens* is rather humorous.

Looking over the half-dozen stereo performances in the catalog, I recall that Reiner's reading with the Chicago Symphony was given very superior recording, that Karajan's Angel disc with the Philharmonia was exciting interpretatively. Engineering honors must still go to Columbia, and the choice for musical worth is a tossup between Reiner and Von Karajan. This does not mean that if you are a Mercury devotee that Dorati has made a bad recording. He does not match in spirit and humor the great job he did in Mercury's newly released *Petrouchka*. J. T.

MOZART: Violin Concerto No. 3 (see HINDEMITH)

PROKOFIEV: Cinderella (see VILLALOBOS)

▲ **PUCCINI:** *La Bohème* (complete opera). Renata Tebaldi (soprano)—Mimi; Carlo Bergonzi (tenor)—Rodolfo; Gianna D'Angelo (soprano)—Musetta; Ettore Bastianini (baritone)—Marcello; Renato Cesari (baritone)—Schaunard; Cesare Siepi (bass)—Colline; Benoit & Alcindoro (basses)—Fernando Corena; others. The Orchestra and Chorus of The Accademia di Santa Cecilia, Rome, Tullio Serafin, cond. London OSA 1208 \$11.96

Interest: Always
Performance: Excellent
Recording: Exemplary
Stereo Directionality: Effective
Stereo Depth: Very good

This stereo remake of *La Bohème* surpasses London's former effort in every respect. Tebaldi's appealing and sumptuous-toned Mimi holds the central interest, as before, but here she is surrounded not by mere competence but a remarkable group of Bohemians, attractive in voice, apt in characterization and laudable in musicianship. Bergonzi, for example, may not always command the type of ringing tone that soars above the orchestra, but he is every inch the poet he is supposed to be, who makes his points without mannerism and undue sentimentality, by tasteful, intelligent artistry. (He cannot bring himself to resist the high C at the end of the first act, however.)

Siepi is a very impressive asset as Colline, and Bastianini and Cesari are vigorous and likable. The Musetta of American-born Gianna D'Angelo augurs well for bigger things to come. Corena hams up the two buffo parts goodnaturedly without overdoing it. Individual excellences aside, the ensembles are very well managed; in fact the third act finds all participants at their inspired best. Those familiar with Toscanini's and Beecham's readings may not accept Serafin's without some reservations; but, surely, this is by all standards an easily flowing and idiomatic presentation and no other conductor has succeeded in making this score sing the way Serafin does.

Because of the excellence of the rival recordings (RCA Victor and Angel), anyone's favorite choice may be influenced by a preference of certain artists over others. Fortunately, opera lovers have the pleasant chore of choosing among such Mimis as Callas, de los Angeles and Tebaldi, and it is impossible to go wrong.

It remains to be said that this is the only stereo *Bohème* at this writing, and the engineering, on the level of London's best efforts, creates an aural setting that is beyond comparison today for depth and richness of sound.

G. J.

△ **PUCCINI:** *Manon Lescaut* (complete opera). Maria Meneghini Callas (soprano)—Manon Lescaut; Giuseppe di Stefano (tenor)—Des Grieux; Giulio Fioravanti (baritone)—Lescaut; Franco Calabrese (bass)—Geronte; Dino Formichini (tenor)—Edmondo; others. Orchestra and Chorus of La Scala, Milan, Tullio Serafin cond. Angel 3564 \$15.94

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ANGEL



Interest: Considerable
Performance: Excellent
Recording: First-rate

To everything there is a reason, and I am sure Angel had its reasons for withholding release of its first complete *Manon Lescaut*, which was recorded during the summer of 1957, in deference to rushing out its second (and inferior) "*Lucia*" of a more recent vintage. Whatever the explanation. I'd like to assume it was dictated by merchandising considerations (being caught in the "stereo war"). Otherwise, this cold storage treatment would be hard to justify in the case of one of the finest productions in the Angel-La Scala array.

Manon Lescaut is a part Callas hardly ever (if, indeed, at all) sings on the stage. A certain tentativeness in characterization is therefore unavoidable. Not even her superior dramatic gifts can make much of the first act's opportunities. With the second act, however, she comes into her own. "*In quelle trine morbide*" is expressively colored, filled with tragic forebodings, and "*L'Ora o Tirsi*" is in a class by itself. Puccini's score markings are observed throughout, with special emphasis on the meticulously executed trills in the dancing scene. Equally impressive is the Callas evocation of Manon's last hours on earth, her despair and final resignation vividly captured in every phrase. This is the Callas of 1957, vocally in good control except, perhaps, for two or three sustained top notes that are impaired by a slight wobble. Her performance is as characteristic as is Tebaldi's in the earlier London set. Tebaldi, less concerned with character penetration, can, at times, extract more passion and lyricism from Puccini's soaring melodies. (The love duet of Act II is an example). While rabid partisans of either diva may not care to touch the rival effort with a ten-foot tencarm, others will be the more fortunate by the experience of hearing both.

Des Grieux is a very congenial part for the youthful fervor suggested by Di Stefano's vocal personality. On the whole, the tenor comes through in good form, with occasional slips of careless phrasing ("*Donna, non vidi mai*") and explosive tones. He gives a pleasing performance without, however, surpassing either Bjoerling (RCA Victor) or Del Monaco (London). The supporting cast is uncommonly strong. In addition to the smooth and vocally gratifying Lescaut, the appropriately sardonic and menacing Geronte and the expert Edmondo identified above, special praise is due for the beautifully vocalized Musician of Fiorenza Cossotto.

The expert musical direction adds another feather to Tullio Serafin's beret. This is my preferred *Manon Lescaut*, though I would not think of surrendering the London set either. G. J.

△ **RIVIER:** Symphony No. 3 in G Major; Symphony No. 5 in A Minor. Orchestre National de la Radiodiffusion Française, Georges Tzipine cond. Pathé DTX 286 \$5.95

Interest: Solid modern fare
Performance: Excellent
Recording: Very good

The Third Symphony, written in 1938, is for strings alone; the Fifth, for full orchestra, was completed thirteen years later.

These are compositions of our times, with the astingency and restlessness of contemporary thought, and the usage of old established forms as the vehicles for that thought. The new wine has been poured into the old bottles with understanding and skill, and the product is impressive and powerful. Tzipine leads the orchestra in sensitive, convincing performances which have been recorded very well. W. D.

▲ **ROSSINI:** *Il Barbiere di Siviglia*—Una voce poco fa; Contro un cor; L'italiana in Algeri—Cruda sortel amor tiranno; Per lui che adoro; Amici in ogni evento . . . Pensa alla patria; Stabat Mater—Fac ut portem; Semiramide—Bel raggio lusinghier; La Cenerentola—Nacqui all'affanno . . . Non piu mesta. Teresa Berganza (mezzo-soprano) with The London Symphony Orchestra, Alexander Gibson cond. London OS 25106 \$5.98

Interest: Delightful program
Performance: Terrific
Recording: Rich-sounding
Stereo Directionality: Centered
Stereo Depth: Good

If Teresa Berganza's dramatic gifts are anywhere near the level of the vocal endowments she exhibits in this recital (and the reports from Glyndebourne, Vienna and Dallas seem to indicate that they are), we are in the presence of a rare phenomenon. This girl has everything—tone quality of luscious warmth and prodigious richness, wide extension and evenness of registers, technical virtuosity, temperament to burn, mastery of style and liveliness of characterization. Good looks, too, and a delicious vocal personality that seems to be created for Rossini's coloratura-mezzo heroines. At long last, here is an artist to inherit Conchita Supervia's *mantilla*. Miss Berganza is in her twenties, which means she will decidedly grow in artistic stature. A bright future prospect, though I wouldn't know how to improve on the present. This record is a must! G. J.

△ **SCHUBERT:** Piano Sonata in D Major, Op. 53. Sviatoslav Richter. Monitor MC 2043 \$4.98

Interest: Big Schubert
Performance: Excellent
Recording: Very good

This is a large-scale composition, filled with melody and those personal touches that endear Schubert to his admirers. Once upon a time, about three decades ago, the Finale has been quite popular in a violin arrangement.

Richter plays with charm, grace, power and integrity. He never permits the music to ramble—something it does with maddening ease in less capable hands. His sense of rhythm and balance contributes greatly to the vitality of the performance. I certainly would like to hear him in some Beethoven sonatas. W. D.

▲ **SCHUBERT:** Songs—Vol. 2. Gruppe aus dem Tartarus (D. 583); Die Götter Griechenlands (D. 677); Die Erwartung (D. 159); Sehnsucht (D. 636); Der Taucher (D. 111). Dietrich Fischer-Dieskau (baritone) and Karl Engel (piano). Angel S 35656 \$5.98

Interest: Lieder masterpieces
Performance: Tops

Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

Der Taucher (The Diver) is the longest Schubert song I have ever heard. I clocked it at exactly 24 minutes. It takes up an entire side of this disc, with an exciting section for piano solo near the end. It is an early composition, a setting of a ballad by Schiller, the German poet-dramatist who wrote the *Ode to Joy* which Beethoven used in his Ninth Symphony.

All of the songs on this record are settings of poems by Schiller, the bicentennial of whose birth was celebrated last November. Schubert wrote music for forty-seven of his poems, and many of those songs are among his finest.

Fischer-Dieskau sings with poetic sensibility and deep understanding. He uses his voice as a sensitive instrument, portraying the mood of the moment with rare flexibility and subtlety. His diction is superbly clear and his voice agreeably smooth. This is magnificent Lieder singing and, fortunately, he has most able collaborators in pianist Karl Engel and the Angel engineers. W. D.

▲ **SCHUMANN:** Carnival, Op. 9; Scenes of Childhood, Op. 15; Sonata in F Sharp Minor, Op. 11; Papillons, Op. 2. Leonard Pennario (piano). Capitol SPBR 8480 2 12" \$11.96

Interest: Major Schumann
Performance: Vivid
Recording: Bright
Stereo Directionality: Not needed
Stereo Depth: Good

It is not a full, or fair, description of this music to name the album "*The Young Schumann*," for this connotes immaturity, and these pieces are among the most profound he ever penned. Only in spirit and chronology can they be considered the output of a young man.

They represent a stern test to set before a pianist. That Pennario passes it so creditably is proof of the deepening maturity he has exhibited in his last few recordings. He always had the fingers and a pianistic flair. To these has been added sensitivity of style, lyricism and a more satisfying digging into the essence of the music he plays.

The playing here has color and rhythmic flexibility. In Op. 15, there is appropriate tenderness. In Op. 2 and Op. 9, there is brightness and vivacity. Op. 11 is a tough nut to make convincing, and I am of the opinion that the fault is the composer's. Pennario does it as well as it permits, with verve and sincerity. Capitol's recording is realistic. W. D.

▲ **SCHÜTZ:** *Historia der Auferstehung Jesu Christi*. Helmut Krebs (tenor), eleven vocal soloists, ten instrumentalists and Norddeutscher Singkreis. Gottfried Wolters cond. Archive ARC 73137 \$6.98

▲ **SCHÜTZ:** *Attendite, popule meus; Du Schalksknecht; Es ging ein Sämann aus zu säen seinen Samen; Anima mea liquefacta est; Adjuro vos, filiae Jerusalem; Inter brachia salvatoris mei; Deus, miserere nostri; Fili mi, Absalon.* Singers and instrumentalists of the Monday Evening Concerts of Los Angeles; Robert Craft cond. Columbia MS 6088 \$5.98

HIFI/STEREO

Interest: **First-rate**
 Performance: **Walters is exquisite; Craft good, with slight reservations**
 Recordings: **Both excellent**
 Stereo Directionality: **Good**
 Stereo Depth: **Good**

Two different aspects of the art of the 17th century master, Heinrich Schütz are represented by these two records, each of them historically important and artistically rewarding. The Columbia disc, consisting, as it does, of a number of separate works for various vocal and instrumental combinations, supplies the greater variety of mood and color, while the Archive release is devoted to a single complete, liturgical work—"The Resurrection Story." The latter employs ancient instruments, as well.

We in our time seem to be coming to a belated appreciation of Schütz, who was born exactly a century before Bach in 1585. That this appreciation is long overdue is amply attested to by the expressive beauty of the music on these two discs. Here is an important composer, indeed. Moreover, there is a basic humanity about his music that reaches out over the centuries with tremendous appeal to the sensitive listener.

Curiously, the Archive performance, although it is devoted to a large church work—an "Oratorio," in fact—is done in more intimate style than is the music on the Columbia disc.

The Craft performances are good. However, it is the German disc that reveals true insight into the composer's style. Walters' voices are better matched, and sing with an ease that eludes the American group. In *Deus, miseratur nostri*, Craft's singers do attempt to capture the old style by singing without vibrato, but with somewhat less than pleasant results. Moreover, they are inconsistent, and the contralto preserves the more modern style of vocalism throughout. Nevertheless, the disc still can be recommended, both for the music it contains, and for the generally high level of performance.

Both recordings are of the kind that do not call attention to themselves. In other words, both are devoted to presenting the music as naturally as possible, and both succeed admirably. *D. R.*

▲ **SCRIABIN:** *Poem of Ecstasy*, Op. 54;
AMIROV: *Azerbaijan Mugam*. Houston Symphony Orchestra, Leopold Stokowski cond. Everest SDBR 3032 \$4.40

Interest: **A mixed bag of self-conscious mysticism and banality**
 Performance: **Expert**
 Recording: **Excellent**
 Stereo Directionality: **Plenty**
 Stereo Depth: **Good**

In the first decade of the 20th century Alexander Scriabin's strange brand of ethereal mysticism enjoyed something of a kind of vogue in our concert halls. One of his earliest champions was his countryman, Serge Knushevitzky, who played Scriabin all over the place: in Russia, Paris and London. The *Poem of Ecstasy* figured on Knushevitzky's initial program with the Boston Symphony Orchestra in October, 1924. When he began his 25th anniversary season as conductor of the Orchestra in October, 1948, Knushevitzky pretty much

repeated the same program he had conducted twenty-four Octobers before—except that the *Poem of Ecstasy* was replaced by another work. "Scriabin no longer interests me," Knushevitzky told me. "I now find him terribly old-fashioned."

Another early champion of Scriabin was Stokowski. It was Stokowski, indeed, who made the first recording of the *Poem of Ecstasy* about thirty years ago with the Philadelphia Orchestra. Quite obviously, Stokowski has not lost his feeling for the Russian mystic, for in this new Everest release we find him conducting a performance of devoted and passionate intensity and eliciting from the Houston Symphony Orchestra sounds of seductive richness and color. I cannot imagine a more persuasive account of the score than this, especially

in the way the separate instrumental fibers are finely separated by the conductor and beautifully delineated by the clean, full stereo sound.

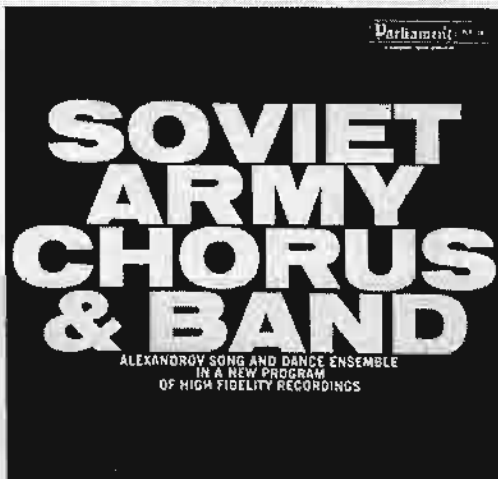
Fikret Amirov's *Azerbaijan Mugam*, which Stokowski introduced to this country in Houston a year ago, achieved some subsequent performances last November when the composer was in this country along with Shostakovich, Kabalevsky and company. A *mugam* is a traditional form of Azerbaijani folk music, and what Amirov has done here is to string together a suite of colorfully orchestrated but musically vapid episodes. The work has an Oriental flavor and could conceivably become a Pops concert item, but it is totally lacking in any serious distinction. Here again, Stokowski, his orchestra and engin-

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M. B.

▲ △ **SHOSTAKOVICH:** Symphony No. 5, Op. 47. The New York Philharmonic, Leonard Bernstein cond. Columbia MS 6115 \$5.98; Mono ML 5445 \$4.98

Interest: Immense
Performance: Powerful
Recording: One of Columbia's best
Stereo Directionality: Good
Stereo Depth: A trifle flat

Following its recent international tour the New York Philharmonic repaired to Boston's Symphony Hall where Leonard Bernstein recorded the work that proved to be the hit of that historic trip. Columbia had good reason for selecting a hall that just about "belongs" to RCA Victor, since it is the home of the Boston Symphony. The Philadelphia Orchestra with Mr. Ormandy had already made two astonishing recordings there, *Swan Lake* (ML 5201) and the Saint-Saëns Symphony No. 3 for Organ and Orchestra (ML 5212). The sound on these discs was easily the best of anything in Columbia's domestically recorded classical catalog. Its engineers, with little previous knowledge of the acoustics, simply made a few tests, strung a couple of mikes, and proceeded to come up with some fantastic sessions. They also defied tradition by refusing to draw the big curtain in the middle of the hall that is pulled whenever rehearsals are held.

In preparing the Shostakovich, Columbia also had an extra advantage in the talented Mr. Bernstein, who has a sound first-hand knowledge of Symphony Hall.

So much for the musical and engineer-

ing background. How does it add up as a finished record? Quite simply, Bernstein has made here his finest disc to date! He not only conducts the Symphony with great skill, but he couples imagination and restraint to give to this great composition a rare combination of youthful vigor and musical maturity. The first movement is notable for freedom from over-sentimentality. The slow movement is magnificently controlled throughout, avoiding the pitfall of cloying sweetness. He takes a furious pace in the finale, one that must have surprised and altogether delighted his Russian audiences.

Columbia's engineering will make your hair stand on end, especially in those final bars, which make the walls bulge. The mono is good, but the stereo for sheer sonic weight and presence is really something!

Mr. Bernstein and the Philharmonic members have made many LPs for Columbia in the past two years, but only *Pictures at an Exhibition* can approach the great sound now achieved at Boston's Symphony Hall. On the musical side, the side of interpretation, performance, execution and style, it is unquestionably Bernstein's outstanding disc to date.

J. T.

▲ △ **R. STRAUSS:** Till Eulenspiegel's Merry Pranks, Op. 28; Don Juan, Op. 20; Salome's Dance. Stadium Symphony Orchestra of New York, Leopold Stokowski cond. Everest SDBR 3023 \$4.40; Mono LPBR 6023 \$4.40

Interest: Staple concert fare
Performance: Excellent
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: OK

The Golden Age of Stokowski continues apace. If, as did I, you have any advance reservations about what the Maestro might "do" to these three scores, you can relax; he doesn't do anything to them, in the sense of interposing his own personality between the music and the listener as a distorting influence, rather he does much for the music. What he does is to make each of the three pieces a thoroughly integrated and exciting whole. Gone are the finicky little toyings with tempo, phrasing and dynamics which used to disfigure some of Stokowski's music-making a decade ago. In their place here we have a forward thrust and security of interpretation which bespeak the master. I should have preferred a bit more joviality in "Till," but the *Don Juan* has a broad sweep to it which underlines the noble and heroic aspects of the music, the dance from *Salome* is provocatively sensuous and voluptuous. By the way, in the "Till" performance, I am baffled as to why Stokowski and/or the tape editors let a glaringly premature woodwind entry get by just before the 2/4 bar at #26 (about halfway through the score).

Everest's recording in both stereo and mono is brilliant in the extreme, with a wide dynamic range and clearly delineated detail. There is some coarsening of the stereo sound at the end of the *Salome* excerpt which is well toward the center of the disc.

M. B.

▲ △ **STRAVINSKY:** Petrouchka—Ballet. Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury SR 90216 \$5.98; Mono MG 50216 \$4.98

Interest: Ballet masterwork
Performance: Brilliant
Recording: Exceptional
Stereo Directionality: Expertly balanced
Stereo Depth: Perfect

Beyond any doubt Antal Dorati, thanks to his long ballet experience, has been exposed to the score of *Petrouchka* more than any of our regular conducting notables, even more so than Ansermet. His vast experience with the Stravinsky masterwork, given a first-class ensemble, could well be expected to result in an exceptional recording, one to match or surpass his older Mercury effort, now in the catalog for several years. This brand-new project must be considered one of his best, on a par with his hair-raising interpretation of *Le Sacre du Printemps*. Compared to the older disc (Mercury 50058) this fresh recording benefits by improved engineering, plus excellent stereo.

When it comes to a judgment of Dorati's reading as against competition the decision rests between his and the extraordinary London disc with Ansermet and the Suisse Romande (London CS 3018). Both gentlemen demand the utmost in detail; both are exacting in their demands for rhythmic transparency and both command exceptional orchestras. Ansermet, too, has had considerable experience with the score, and has already made three historic recordings of the ballet for London. Playing the two side by side, switching back and forth, measure by measure, reveals that tempo-wise they are of nearly a single mind. The greatest difference is in matters of nuance, dynamics,

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and rhythm. Dorati's approach is a bit crisper, the strings of the Minneapolis have more presence and consequently more bite in attacks. The winds of the Suisse Romande have a darker color, and Ansermet achieves a more voluptuous sound in that department. Mercury engineering makes for tauter sound, the brilliance being especially apparent in brasses and massed strings.

In the third tableau, *The Moor's Room*, the London recording is superior to the Mercury in separation of orchestral sections. Ansermet's discreet and expert direction of the winds, percussion and brasses is positively hair-raising. Dorati makes the scene droll and in general creates greater dramatic contrast. Both performances in general leave the remaining competition far behind, and place in the second choice bracket even such a fine performance as the Angel one with Kurtz and the Philharmonia. J. T.

▲ △ **TCHAIKOVSKY:** Symphony No. 5 in E Minor, Op. 64. Rome Philharmonic Orchestra, Walter Goehr cond. Perfect PL 13002 \$1.98

Vienna Philharmonic Orchestra, Josef Krips cond. London CS 6095 \$4.98

Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6109 \$5.98

London Symphony Orchestra, Sir Malcolm Sargent cond. Everest SDBR 3039 \$4.40; Mono LPBR 6039 \$4.40

Cleveland Orchestra, George Szell cond. Epic BC 1064 \$5.98

Interest: Tchaikovsky staple

Performance: Two hits, two almosts and a miss

Recording: Good for all but Perfect

Stereo Directionality: Good

Stereo Depth: Especially good for Krips and Ormandy

Let's first of all turn to Perfect's disc. It is a thorough failure, with a pedestrian reading, inferior orchestral playing, and dull recorded sound.

The other four versions are something else again. Both Sargent and Szell offer respectable performances of the score. Krips and Ormandy inspired ones. The Krips performance is a real surprise. I never would have thought that he could deliver such an idiomatic and deeply felt reading. The playing of the Vienna Philharmonic Orchestra is gorgeous and the recorded sound is wonderfully full and enveloping. There are some strange and sudden tempo changes in Krips' finale—and in Szell's too—but Krips makes them sound convincing. Ormandy and his Philadelphians are old hands at playing and recording this score. Their latest version is extremely lush in sound with voluptuous string sonority in the first movement—especially in the impassioned second subject—which recalls the inimitable Philadelphia Orchestra sound of the late twenties and early thirties. There is a fine feeling of organic growth here and the final climaxes are brilliant.

Both Sargent and Szell operate on a level below that of either Krips or Ormandy. Sargent, however, is glowingly recorded in both mono and stereo sound, though the stereo becomes a trifle coarse on the inner grooves. The playing of the London Symphony Orchestra is not quite up to that of the Vienna, Philadelphia, or

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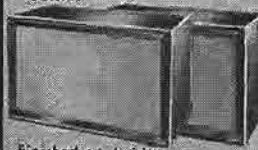
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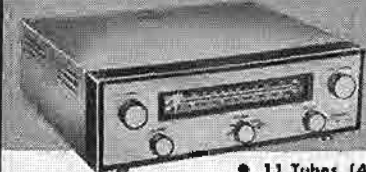
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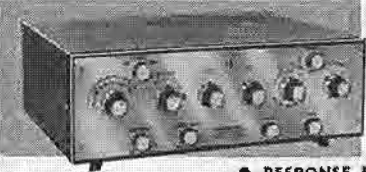
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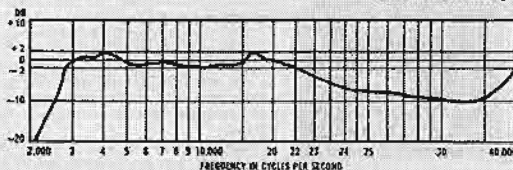
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Cleveland Orchestras, and Sargent still cuts the finale quite drastically, as he did in his performance of the score with the BBC Symphony Orchestra which was released on RCA Victor a few years ago. Szell's is an interesting, if sometimes labored treatment. In the slow movement, for example, he adopts a tempo which seems excessively slow; and in the finale he indulges in even more quixotic changes of tempo than Krips. His recorded sound is geared more for brilliance than for warmth.

In sum, then, either Krips or Ormandy is my recommendation from among these five new editions of this perennially popular symphony—and the unexpected excellence of Krips' recording allows me to favor it above Ormandy's. M. B.

COLLECTIONS

▲ **WAGNER:** *Tristan und Isolde—Prelude and Liebestod; Isolde's Narrative and Curse.* Birgit Nilsson (soprano), Grace Hoffman (contralto) with the Vienna Philharmonic Orchestra, Hans Knappertsbusch cond. London OS 25138 \$5.98

▲ **BEETHOVEN:** *Fidelio—Abscheulicher!*; *Ah, perfidol, Op. 65; WEBER:* *Oberon—Ozean, du Ungeheuer; Der Freischütz—Wie nahe mir der Schlummer . . . Leise, leise, fromme Weisel!* **MOZART:** *Don Giovanni—Or sai, chi l'onore.* Birgit Nilsson (soprano) with the Philharmonia Orchestra, Heinz Wallberg cond. Angel S 35719 \$5.98

Interest: Top vocal fare
Performance: Both excellent
Recording: London more brilliant
Stereo Directionality: Both sufficient
Stereo Depth: Both good

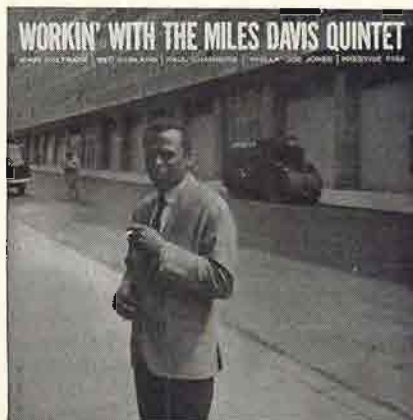
Things are looking up again. With the passing from the active musical scene of Kirsten Flagstad and Helen Traubel, a dearth of Wagnerian sopranos seemed inevitable, but a newly oriented Eileen Farrell and the advent of Birgit Nilsson have laid that fear to rest.

Not too long ago, Farrell did the *Liebestod* with Munch and the Boston Symphony (RCA Victor LSC 2255) and it was a brilliant performance, recorded with the bright, burnished sonics favored by the RCA engineers. The Nilsson-Knappertsbusch recording has greater depth and a much wider dynamic range. Tonally, it is more attractive than the Victor. Farrell and Munch give a more intense interpretation and the American singer's tones are gleaming gold. Yet Nilsson has an appealing quality in her singing and her voice is no mean instrument. Between the two records, a choice is difficult, unless there is a preference for a well sung *Immolation* (*Götterdämmerung*) over a well sung *Narrative and Curse*.

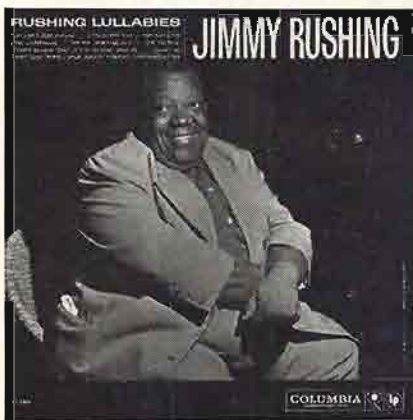
The Angel record also brings Nilsson into competition with Farrell, who recently recorded a few of the same arias with Max Rudolf and the Columbia Symphony Orchestra (Columbia MS 6086). Both singers have voice and poise, with Farrell perhaps a little more reserve power. Both records present them in magnificent music, grandly recorded, and again, the preference for one over the other may be determined by the differing numbers or by the somewhat fuller sonority of the Philharmonia Orchestra. W. D.

BEST OF THE MONTH . . .

△ Prestige does itself proud with its *Workin' with the Miles Davis Quintet* compilation of this combo's best tracks. . . . "The result . . . small band modern jazz efforts that rank among the very best . . . of the past decade, absolutely indispensable to fans of modern jazz." (see p. 70)



△ Columbia's new *Rushing Lullabies* presents veteran blues singer Jimmy Rushing in absolute peak form . . . "This reviewer does not see how anyone who professes to like jazz . . . can resist the swinging charm of this collection of blues and ballads by one of the really great jazz voices." (see p. 74)



▲ Verve's *Ben Webster and Associates* boasts a truly remarkable improvisation on *In a Mellow Tone*. . . . "a thoroughly relaxed, deeply emotional series of solos by all the musicians. . . . Webster has an extended solo that is one of the classic self-revelations in recorded jazz." (see p. 74)



Reviewed by
RALPH J. GLEASON
NAT HENTOFF

Records reviewed in this section are both stereo and monaural. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33½ rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monaural phonographs and hi-fi systems.

. . . .

△ **TIME OUT** featuring the **DAVE BRUBECK QUARTET**. *Blue Rondo à la Turk*; *Take Five*; *Three To Get Ready* & 4 others. Columbia CL 1397 \$3.98

Interest: Solid modern jazz
Performance: Excellent
Recording: Top Rank


In this album, Brubeck has experimented with an assortment of time signatures rather than restrict his group to the customary 4/4 in which 99 per cent of the jazz of today is played. On *Blue Rondo*, for instance, the basic time is 9/8, which is alternated in places with 4/4. Paul Desmond, by the way, plays excellently on this one. *Kathy's Waltz* is, of course, a 3/4 number written for Brubeck's daughter. *Take Five*, one of the rare Paul Desmond compositions, serves as a vehicle for some of the very best recorded drum work in some time by Joe Morello, or any other drummer, for that matter. This number is, in many ways, the most exciting one on the LP. Morello is an exceptionally musical drummer and the various timbres of his equipment are recorded beautifully here and make for a fascinating rhythmic excursion. R. J. G.

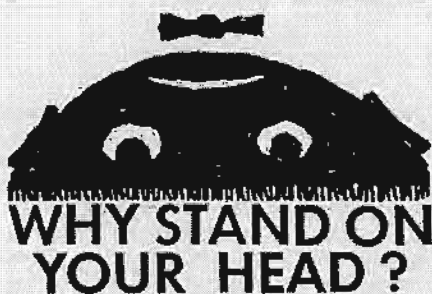
△ **PAUL CHAMBERS—GO—**Paul Chambers (bass), Julian Adderley (alto saxophone), Wynton Kelly (piano), Philly Joe Jones or Jimmy Cobb (drums), Freddie Hubbard (trumpet). *Just Friends*; *Julie Ann*; *Ease It & 3* others. Vee Jay LP 1014 \$3.98

Interest: Hot modern jazz
Performance: Cannonball takes charge
Recording: Competent

Vee Jay, a label largely active in singles up to now, is beginning to build a modern jazz album catalog that up to now has been marked by the small combo infor-



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mality which results from a low budget. When the musicians are well chosen, as here, warmly unpretentious improvising makes for a more satisfying set than such overblown, gratuitously expensive mistakes as United Artists' recent *Aztec Suite*.

At the time of this recording, Chambers, Kelly, Cobb and Adderley were Miles Davis sidemen. Adderley is now leading his own unit and he did, in fact, take over this session, playing with explosive authority. Trumpeter Hubbard, heard on four numbers, is felt to have considerable potential by a number of his more established colleagues. I would agree from these performances but would also note that his tone needs filling out. The rhythm section is brightly integrated. Cobb is the drummer on all but one number. Leader Chambers is a substantial soloist as well as a stimulating support. *N. H.*

△ WORKIN' WITH THE MILES DAVIS QUINTET—Miles Davis (trumpet), John Coltrane (tenor sax), Red Garland (piano), Paul Chambers (bass), "Philly" Joe Jones (drums). *It Never Entered My Mind; Four; Trane's Blues; Ahmad's Blues & 4 others.* Prestige PRLP 7166 \$4.98

Interest: Vital modern jazz
Performance: Exciting
Recording: First rate

The Miles Davis Quintet of the past few years is among the most important small groups in the history of jazz. Fortunately, Prestige took the unit into the studio at the peak of its form and recorded several albums which covered most of the Quintet's repertory at the time. (Would that same, equally sensible thing had been done with the King Oliver band 38 years ago). The result has been a series (of which this LP is the third) of small band modern jazz efforts that rank among the very best recorded jazz of the past decade, absolutely indispensable to fans of modern jazz. There are, on this LP, some exquisite examples of the lyricism that has made Davis as important to this generation as a Dylan Thomas and also of the harsh cry of the blues which may be a bit difficult to become accustomed to for those not yet familiar with the language of modern jazz, but which grows on one in time. Red Garland, pianist in the group, contributes several beautiful solos, *Ahmad's Blues* being one of the very best he has ever recorded. The drumming is outstanding (note how the drums and piano work together) and the bass solos of Paul Chambers are possibly the best since the days of Slam Stewart, in terms of audience acceptability. All told, this album (and the previous ones in this series) is an example of the timeless jazz music produced rarely today or twenty years ago. *R. J. G.*

△ PAUL DESMOND AND FRIENDS—Paul Desmond (alto saxophone), Jim Hall (guitar), Percy Heath (bass), Connie Kay (drums). *For All We Know; You Go To My Head; Time After Time & 4 others.* Warner Brothers W 1356 \$3.98

Interest: Sensitive but inhibited
Performance: Best jazz from Hall
Recording: Very good

Paul Desmond, featured alto saxophonist with Dave Brubeck, is heard here on his own with Connie Kay and Percy Heath of the Modern Jazz Quartet, and guitarist

Jim Hall. Desmond is an unusually intelligent player with a concentrated, penetrating tone who offers thoughtfully structured solos. His is a romantic temperament allied defensively to a wry wit. In this album, however, a degree of emotional substance is lacking in his work. There is not the fullness of emotional release that a Jack Teagarden or Ben Webster projects even in the most intimate ballads. Nor is there the fierce, sometimes painful inner intensity of Miles Davis, who is as thoughtful and lyrical as Desmond.

It is instructive, for example, to contrast Desmond's playing with guitarist Jim Hall's. Hall is every bit as sensitive and romantic as Desmond, but his playing is more authoritative and warm. Accordingly, his beat is looser and more deeply swinging. Heath and Kay are steady and unobtrusive although I wonder if a more aggressive, stimulating drummer might not have prodded Desmond into somewhat less inhibited playing.

One of the most delightful sections of the album is a series of inventive exchanges between Desmond and Hall at the close of *East of the Sun* which turns briefly into the kind of informal polyphonic play that used to be the most attractive characteristic of the Dave Brubeck Quartet. Good notes by George Arakian, who produced the album. The cover, however, is misleading and absurd. *N. H.*

△ NEW JAZZ CONCEPTIONS featuring **BILL EVANS**. *Five; I Got It Bad And That Ain't Good; Easy Living; Our Delight & 7 others.* Riverside RLP 12 223 \$4.98

Interest: Top notch modern jazz
Performance: Brilliant
Recording: First rate

It is interesting, and perhaps profitable, to compare Evans and André Previn. Both have extensive classical training and both are functioning as jazz pianists, both have superior technique on the instrument and both display it prolifically. Evans, however, is more deeply involved with jazz personally than Previn and what comes out as shallow in Previn is valid in Evans' work. Evans is always melodic, always has a solidly swinging pulse and manages to bring to his performances surprise, excitement and a great sense of anticipation. Personally, this reviewer ranks this LP as one of the most interesting jazz piano albums so far this year. The two tracks that are piano alone are particularly worth listening to. *R. J. G.*

▲ THE EBULLIENT MR. GILLESPIE. *Swing Low, Sweet Cadillac; Willow Weep For Me; Lorraine; Constantinople & 4 others.* Verve MG VS 6068 \$5.98

Interest: Universal
Performance: Beautiful
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

This, and its LP mate *Have Trumpet, Will Excite* (Verve) are among the most satisfactory albums any reviewer could want to hear. The music is pleasant, deceptively simple so that more is discovered at each hearing. This disc is loaded with beautiful playing by the master of modern trumpet and so delightfully rhythmic that it is hard to sit still when the record is playing. There's a great quantity of wit scattered

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throughout this particular LP, the sort of carrying-on and horseplay that has made Gillespie so charming a performer. *Umbrella Man* is an example of how the dizzy humor of Gillespie can take a drab popular song and transform it into a jazz performance that is durable. Junior Mance, one of the best of modern jazz pianists, is heard throughout, as is Les Spann, who doubles on guitar and flute. *Lorraine*, a composition with Latin overtones, is named for Gillespie's wife. R. J. C.

▲ BIG BAND BLUES—TED HEATH AND HIS MUSIC—The Ted Heath Orchestra featuring Keith Christie, Don Lusher (trombones), Ronnie Chamberlain (soprano saxophone), Henry Mackenzie (clarinet), Eddie Blair (trumpet), Bob Efford (tenor saxophone), Stan Tracey (piano). *Limehouse Blues*; *St. James Infirmary*; *Royal Garden Blues* & 9 others. London PS 172 \$4.98

Interest: Moderate
Performance: Well drilled
Recording: Excellent
Stereo Directionality: Superior
Stereo Depth: Very good

The Ted Heath band is brisk, precise and accurate in its ensemble work. The arrangements are not particularly inventive, but when performed with this unit's almost military flair and command of dynamics, they can sometimes be drivingly exciting as in the *Limehouse Blues* on the superior first side of the album. Unfortunately, however, the band does not swing and after a while, the music, for all its slick skill, becomes rather monotonous. Best soloists are trombonists Lusher and Christie although there's incisive trumpet playing by Eddie Blair. N. H.

▲ LAMBERT, HENDRICKS, & ROSS!—Dave Lambert, Jon Hendricks, Annie Ross (vocals) with the Ike Isaacs Trio featuring Harry Edison (trumpet). *Moanin'*; *Cloudburst*; *Sermonette* & 7 others. Columbia CL 1403 \$3.98

Interest: Brilliant entertainment
Performance: Annie's the centerpiece
Recording: Excellent

As the cover proclaims, this has indeed become "the hottest new group in jazz" in terms of box office in the past couple of years. Beginning with vocalized versions of Count Basie arrangements, including the solos, the trio has broadened their repertory to include a number of contemporary originals (Bobby Timmons' *Moanin'* is a particularly vigorous example here) and compositions by Jon Hendricks, who writes all the trio's lyrics.

The group is crisply, wittily entertaining. Each of the singers has been deeply immersed in jazz so that together and singly, they sing almost as if they were vocalized jazz horns. The voicings are imaginative, and the section-like riffs and counterlines behind the soloists are sometimes more imaginative than much current jazz writing for big bands. Musically, Annie Ross is the key asset. Her intonation is excellent, even in the most challenging passages; her range is remarkable; and her flexibility and control allow her to encompass high trumpet parts. The other two are not as inflexibly accurate, but can be sizzling scat singers. They also solo intelligently and blend firmly with Annie.

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I do think, however, that the Hendricks lyrics tend to be overestimated. It is true that his writing reflects natural speech patterns and, to some extent, the argot of the jazz in-group and many city Negroes. But the actual images—and the messages—are often banal and predictable. I have heard considerably fresher uses of metaphor "on the street" than Hendricks is capable of writing most of the time. Certainly his lyrics tell of more realistic emotions and situations than most pop tunes, but it requires yet another step to go from Hendricks' tape recorder-like ear to the more personal, creative and really brilliant popular songwriting that Jacques Prévert and Georges Brassens, among others, have accomplished in France. Hendricks has made a useful beginning step but is far from the "genius" several critics have been proclaiming him to be. N. H.

▲ GEORGE LEWIS—A NEW ORLEANS DIXIELAND SPECTACULAR. Doctor Jazz; *Burgundy Street*; *Mecca Flat Blues*; *Til We Meet Again* & 6 others. Omega OML 1053 \$3.98

Interest: Good traditional jazz
Performance: Spirited
Recording: Non hi-fi

That George Lewis is one of the most surprisingly communicative musicians in the New Orleans genre is not news to anyone who has ever heard him in person. Throughout the years, Lewis has been burdened with an unmusicianly and semipro collection of fellow New Orleanians, but despite their efforts, the classic beauty of Lewis' clarinet playing has triumphed. He brings to everything he plays such a degree of personal involvement that he literally shines. Here he is heard in two settings—with his own band in a series made originally for a small jazz label and again with a banjo-bass-cornet accompaniment. In both contexts, the thing of interest is the playing of Lewis. For my personal taste, his playing on *Mecca Flat* (which is one of the better-recorded sides) is really a moving exposition of blues playing. Anyone interested in traditional jazz, in studying the origins of jazz itself or in simply hearing the work of a fine primitive artist will find this LP wholly rewarding. R. J. C.

▲ MEMPHIS SLIM AT THE GATE OF HORN—Memphis Slim (vocals and piano) and unidentified small band. *The Come Back*; *Slim's Blues*; *Sassy Mae* & 9 others. Vee Jay LP 1012 \$3.98

Interest: Hard-driving blues
Performance: Best on slow blues
Recording: Adequate

Memphis Slim (Peter Chapman) is originally from Memphis and is one of the most assertive of contemporary blues singers and pianists, hammering out his numbers with a penetrating, steel-like voice and touch. His blues are direct, uncomplicated, and deal mostly with women—the woes they bring and the pleasures they sometimes bestow. Included in his program, presumably recorded at the Gate of Horn in Chicago (although I hear no audience noise) is an original by him, *The Come Back*, which became a Count Basie hit with Joe Williams.

Slim is at his best in the slower blues but can shout hard on the up-tempo. His

accompaniment is unfortunate, a mediocre rhythm and blues band. The combo is rhythmically limited; and while the tenor saxophonist blows with raw emotion, his conception is thin. Slim is best served by his own piano, and it's heard too seldom in this collection. Vee Jay would be wise to add just bass and drums to Slim and let him do an album emphasizing more reflective blues. This collection, though, is worth having if you're fond of full-strength blues singers. N. H.

▲ THELONIOUS ALONE IN SAN FRANCISCO featuring the solo piano of **THELONIOUS MONK.** *Ruby, My Dear*; *Blushawk*; *There's Danger In Your Eyes*; *Reflections* & 6 others. Riverside RLP 12 312 \$4.98

Interest: Brilliant modern jazz
Performance: Peerless
Recording: Excellent

Thelonious Sphere Monk is one of the most original and important talents in modern jazz. One of the innovators (with Charlie Parker and Dizzy Gillespie) of the whole modern jazz movement, Monk has only in recent years begun to attain a popular reputation comparable to the one he has always had among jazz musicians. The numbers that he has written have almost all become standard material for performance by modern jazz musicians. This LP, recorded in San Francisco in October, 1959, while Monk was playing at the Black Hawk, is piano alone. During that time (a particularly successful time for Monk's playing), he customarily played entire evenings of only his own music and an occasional standard ballad. Here, the ratio of original to standard ballads is 6-to-4. Of the half-dozen Monk originals, several are new versions of old ones—*Ruby, My Dear* and *Blue Monk*—and of the standards, Monk seems to have the most fun with *There's Danger In Your Eyes* *Cherie*. Listening to Monk is like listening to Duke Ellington; it takes practice to fully appreciate the subtleties and many shades of meaning. For instance, Monk is capable of great humor in an almost slapstick sense, as when he plays the standard ballads. He delights in the unexpected chord, the sudden, almost mistaken change. On his own tunes, he is inclined to be alternately joyous and brooding. In any case, he has yet to make an album that wasn't worth owning. This is among the better ones. R. J. C.

▲ ART PEPPER + ELEVEN. *Move*; *Groovin' High*; *'Round Midnight*; *Walkin'* & 8 others. Contemporary 3568 \$4.98

Interest: Top rank modern jazz
Performance: Inventive
Recording: Excellent

This reviewer enjoyed and continues to enjoy this album, both for the fact that a fine collection of nostalgic jazz numbers from the early days of what has come to be called bebop comprises the repertory and for the fact that it is all in very good taste. Marty Paich, who does the arranging throughout, is one of the most adept practitioners of the art of charting the course for jazzmen to follow; the men whom he chose to play the music are all first rate studio musicians with solid jazz roots, interspersed with jazzmen who play nothing else and all of this arranged to

H i F i / S T E R E O

display the alto, tenor and clarinet talents of Art Pepper, one of the most gifted saxophonists in jazz and one with the true stamp of originality on his playing. Such top notch jazzmen as Russ Freeman (piano), Jack Sheldon and Pete Candoli (trumpets), Bill Perkins (tenor) and Mel Lewis (drums), are included in the 11 piece band. Pepper plays clarinet on *Anthropology* with surprising vigor. R. J. G.

▲ OSCAR PETERSON PLAYS THE IRVING BERLIN SONG BOOK. Supper-time; The Song Is Ended; Cheek To Cheek; Remember & 8 others. Verve MG VS 6084 \$5.98

Interest: Pleasant piano jazz
Performance: Rather slick
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

The Peterson Trio (piano, bass and drums) in a series of pleasant, light jazz renditions of some excellent tunes. *Supper-time* from *As Thousands Cheer*, for instance, is a tune that is rarely played, more's the pity. Most of the rest of the songs on this LP are familiar Berlin products. Peterson plays them all with attention to melody and with a nice swinging feel. Piano is on one channel and the bass on the other, with drums neatly placed in the middle. R. J. G.

▲ OSCAR PETERSON PLAYS THE DUKE ELLINGTON SONG BOOK. Sophisticated Lady; In A Mellowtone; Take The 'A' Train; I've Got It Bad And That Ain't Good & 8 others. Verve MG VS 6086 \$5.98

Interest: Good songs
Performance: Sensitive
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

The Ellington songs seem to be the sort which stimulate Peterson's imagination; at any rate he plays better on this LP than on any of the other song book efforts he has made in this series to date. On *Cotton-tail* and *Rockin' In Rhythm* there's a real jazz feeling. For most of the rest of it, it is merely pleasant and melodic piano-bass-drums by a particularly adept trio of players. R. J. G.

▲ OSCAR PETERSON PLAYS THE GEORGE GERSHWIN SONG BOOK. It Ain't Necessarily So; A Foggy Day; Love Is Here To Stay; Summertime & 8 others. Verve MG VS 6085 \$5.98

Interest: Light piano jazz
Performance: Good
Recording: Top notch
Stereo Directionality: OK
Stereo Depth: OK

Peterson's brilliant piano technique seems particularly adapted to the interpretation of the lovely Gershwin melodies and now and then, as with *A Foggy Day*, he seems particularly inspired. However, these are really just a superior variety of cocktail unit jazz; nothing to annoy and nothing to inspire. But the tunes for their own sake are still really lovely. R. J. G.

▲ OSCAR PETERSON PLAYS THE COLE PORTER SONG BOOK. In The Still Of The Night; Just One Of Those Things; Night And Day; I Love Paris & 8 others. Verve MG VS 6083 \$5.98

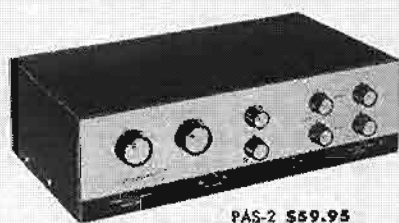
Interest: Porter and piano jazz

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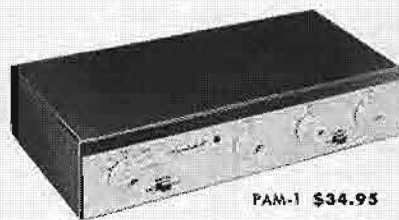


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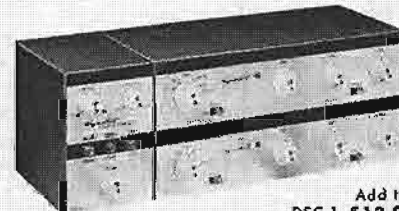
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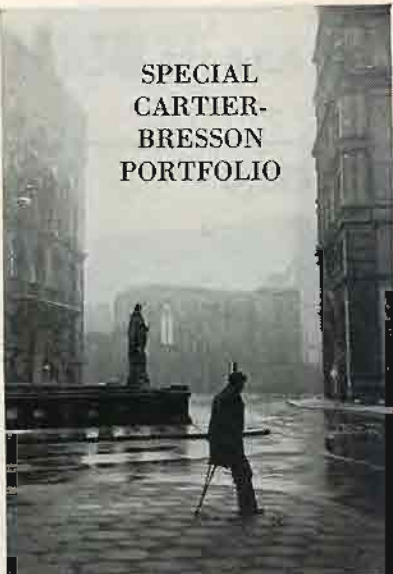
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Performance: Occasionally inspired
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

Given such a classic collection of great songs, it would be a poor pianist who did not react. Oscar Peterson reacts quite delightfully on most of them and especially on the beautiful *Every Time We Say Goodbye*, he sounds like he really means his performance to be one of his best. And it is. Generally, with this set as with his other song book efforts, Peterson is functioning as a superior workman in the fields of contrivance without very much emotional drive in what he is doing. R. J. G.

▲ OSCAR PETERSON PLAYS THE RICHARD RODGERS SONG BOOK. This Can't Be Love; The Lady Is A Tramp; Manhattan; Lover & 8 others. Verve MG VS 6088 \$5.98

Interest: Good songs
Performance: Slick
Recording: Fine
Stereo Directionality: OK
Stereo Depth: OK

More run downs of a selected set written by one of the greatest of all writers of popular songs. The Peterson Trio treats each number with deftness, with some sensitivity and with an occasional attempt to utilize their musical imaginations, as in *Surrey With The Fringe On Top*. However, this is less jazz than just pleasant jazz-oriented show tune music. R. J. G.

△ THE BEST OF DJANGO REINHARDT —24 CLASSIC JAZZ PERFORMANCES

—Django Reinhardt (guitar) with the Quintet of the Hot Club of France and other groups. Mystery Pacific; Swing Guitars; Big Boy Blues; Solid Old Man; Minor Swing & 20 others. Capitol TBO 10226 2 12" \$7.98

Interest: Distinctive gypsy jazz
Performance: Django was unique
Recording: Good transfer

Capitol has made available again twenty-four Django Reinhardt recordings in an attractively packaged four-sided album. Most were recorded in 1937, five in 1939, and one in 1945. Reinhardt, a Belgian-born gypsy who spent most of his career in France is still acknowledged as the only European jazzman so far to have attained his own style. He brought to jazz much of the rhapsodic, expansively romantic fervor of the gypsy tradition. Rhythmically, he swung in his own way—loosely and fully. His rhythmic conception was not in the basic Afro-American tradition of most jazzmen, but its flexibility and consistent pulsation allowed him to blend effectively on record dates with several visiting American players.

The outstanding performances are the five 1939 sessions with Rex Stewart, Barney Bigard and bassist Billy Taylor, all three then with the Duke Ellington band. Also moving is the *Big Boy Blues* of 1937 with American players Bill Coleman on trumpet and Frank "Big Boy" Goudie on tenor saxophone and clarinet. On the rest, the major interest is Django, whose essential personality (if not all the elements of his background) was spontaneously in the jazz tradition. N. H.

△ RUSHING LULLABIES featuring JIMMY RUSHING. 'Deed I Do; I Cried For You; Good Rockin' Tonight; Russian Lullaby & 7 others. Columbia CL 1401 \$3.98

Interest: Non-exclusive
Performance: Exciting
Recording: Excellent

Quite frankly, this reviewer does not see how anyone who professes to like jazz of any kind, can resist the swinging charm of this collection of blues and ballads by one of the really great jazz voices. Rushing has the exuberance to keep the blues from being depressing, without losing the sadness or ache. He has the swinging drive to holler out *I Cried For You* like a trumpet chorus by Gillespie or Armstrong. In addition, on this LP, Rushing has the help of a superior group of swing era musicians who fit perfectly with his singing style and who manage not only to accompany him but contribute some very exciting choruses on their own. Buddy Tate, the tenor saxophonist, is really outstanding here for his several long solos, in which he constructs beautifully formed improvisations which are as rhythmic in conception as anything in jazz and which have a compelling design that refuses to let the listener's attention lag. Ray Bryant on piano and Sir Charles Thompson on organ are also impressive and the rhythm section, headed by Jo Jones (of the old Basie band) is the perfect timepiece for this set. R. J. G.

▲ BEN WEBSTER AND ASSOCIATES

—Ben Webster, Coleman Hawkins, Budd Johnson (tenor saxophones), Roy Eldridge (trumpet), Jimmy Jones (piano), Leslie Spann (guitar), Jo Jones (drums), Ray Brown (bass), In A Mellow Tone; Young Bean; Budd Johnson; Time After Time; De-Dar. Verve MG VS 6056 \$5.98

Interest: Big horns, big emotions
Performance: Ben's the boss here
Recording: Powerful presence
Stereo Directionality: Competent
Stereo Depth: Good

What makes this album definitely worth having is a performance of *In A Mellow Tone* (an Ellington tune that is correctly spelled *In A Mellotone*) which runs nearly twenty minutes. It contains a thoroughly relaxed, deeply emotional series of solos by all the musicians. On the four shorter numbers, Coleman Hawkins is not at his best although he and the others capture on *De-Dar* much of the authoritative power and fullness of emotion that is sustained throughout the featured *In A Mellow Tone*.

Roy Eldridge is edgy on *Young Bean*, but controls his leaping energy better on the others. Budd Johnson, a very competent but not compellingly original player has several solid choruses, and the rhythm section is very well integrated and relaxed. Les Spann plays with tender but strong conception while Jimmy Jones' economical, lightly swinging piano solos are models of excellent taste. Webster is masterly on the ballad, *Time After Time*, and on "*Mellow Tone*" where he has an extended solo that is one of the classic self-revelations in recorded jazz. N. H.

HiFi/STEREO

Reviewed by

O. P. FERRELL

DAVID HALL

JOHN THORNTON

4 TRACK REELS

▲ **BEETHOVEN:** Symphony No. 6 in F Major, Op. 68 ("Pastoral"); Symphony No. 7 in A Major, Op. 92. Philharmonic Promenade Orchestra of London, Sir Adrian Boult cond. Vanguard VTP 1606 \$11.95

Interest: Of course
Performance: Lyrical
Recording: Not up to standard
Stereo Directionality: Good
Stereo Depth: Fair

Sir Adrian Boult is not noted for "cyclopic" readings. He is thoughtful, careful and extremely competent and he approaches these two Beethoven symphonies in just that way.

This treatment is interesting and relaxing to listen to in the "Seventh" until the demonic last movement. The finale becomes thin in texture, too four-square in rhythmic pattern. This is one last movement that should not sound anemic, but it does here.

Boult's lyrical approach carries him through the "Pastoral" in better fashion, but the reading is still rather pedestrian.

Engineering, too, is somewhat disappointing and the sound in climaxes is on the coarse side. J. T.

▲ **GRIEG:** Piano Concerto in A Minor, Op. 16. Reid Nibley with the Utah Symphony Orchestra, Maurice Abravanel cond. Westminster 4T 117 \$6.95

Interest: Perennial
Performance: Good
Recording: Just fair
Stereo Directionality: Perfect
Stereo Depth: Good

Westminster's 4-track stereo tape issue cannot match qualitatively either its mono or stereo disc counterparts. The sound lacks highs, and the string basses lack presence. On the other hand there is none of the mechanical tracking distortion found on the record, so things become equalized after a fashion.

What is unforgivable is the break in the lovely second movement at the turn of the tape. By the time it is reversed and threaded, the whole appeal and magic of the music is lost! This sort of thing would not happen on LP, and it shouldn't happen on tape either.

Nibley plays with assurance and authority and unfortunately accomplishes his best playing in the interrupted second section. Abravanel directs the Utah orches-

tra with even, unhurried tempo, but does not ignite any real fireworks. J. T.

▲ **GROFÉ:** Grand Canyon Suite. Oslo Philharmonic Orchestra, Øivin Fjeldstad cond. SMS S 21 \$7.95

Interest: Medium
Performance: Cool
Recording: Good
Stereo Directionality: A bit too much
Stereo Depth: OK

Mr. Fjeldstad of Norway has apparently never seen a Grand Canyon donkey, and certainly he is not well-read on the habits of this stubborn creature who did so much to help win the West, and who was such a colorful part of the California Gold Rush. The tempo he establishes for *On the Trail* is vastly different from that taken by all other conductors. Immediately after the solo violin he introduces the "Donkey-theme" at a furious clip, like a motion picture suddenly speeded up. It's refreshing to hear, even if out of proportion, but no self-respecting donkey would ever be caught trotting that fast!

Generally the entire reading is straightforward, without garish embellishment—a cool, transparent approach, more classical in nature than romantic. The Grofé score can't take this treatment and it sounds weak, even in the Storm Scene. The recording, as such, is mostly good. J. T.

▲ **BALLET AT THE OPERA—PONCHI-ELLI:** Dance of the Hours; RIMSKY-KORSAKOV: Hymn To the Sun from *Le Coq d'Or*; VERDI: Ballet Music and Triumphal March from *Aida*. Vienna State Opera Orchestra, Armando Aliberti cond. Westminster 4T 112 \$6.95

Interest: Opera favorites
Performance: Good
Recording: Well engineered
Stereo Directionality: Good
Stereo Depth: Fine

Aliberti serves up a solid if not very exciting Ponchielli excerpt, conducts a placid selection from *Coq d'Or*, but then adds a warm and vibrant reading of the familiar *Aida* ballet music to lift the tape far above the mediocre classification. It sounds as if the State Opera Orchestra was made up of small forces for this Westminster project, but this does not hamper the quality. *Dance of the Hours* could do with a bit more strength, but the *Aida* ballet music is heard to advantage without too much orchestral weight. The engineering is good, but the tape hiss on the Westminster 4-track releases is too high for this listener's comfort. J. T.

▲ **ROSSINI:** William Tell Overture. **HÉROLD:** Zampa Overture. **REZNICEK:** Donna Diana Overture. Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster 4T 113 \$6.95

Interest: Pop concert favorites
Performance: Satisfactory
Recording: Good
Stereo Directionality: Sharply split
Stereo Depth: Fine

Dr. Scherchen is one of the most unusual conductors in the business, a man who is deeply interested in the science as well as the art of music, and one who has been subjected to serious criticism for his views. He has made some wonderful recordings for Westminster, including a Handel *Messiah* that has sold like a pops album, and it was his Haydn *Military* Symphony performance that set the pace for Westminster in the early days of hi-fi.

His reading of the Reznicek is sturdy, his account of the *Zampa* extreme in tempo for the slow sections, and his performance of *William Tell* more Germanic than Italian. The orchestra is well drilled, but nothing ever really sizzles, and what the Rossini especially needs is lightning and fire to lift it out of mediocrity.

All is well recorded, but the bass must be attenuated and treble increased for good tonal balance. J. T.

▲ **GERSHWIN:** Porgy and Bess—Highlights. Sammy Davis, Jr. and Carmen McRae with Bill Thompson Singers and Orchestra, Jack Plais, Morty Stevens, Buddy Bregman cond. Decca ST 8854 \$7.95

Interest: Gershwin classic
Performance: Nightclubbish
Recording: Variable
Stereo Directionality: Ping-pong
Stereo Depth: Spotty

This is strictly for all-out fans of Sammy Davis and Carmen McRae as distinguished from devotees of Gershwin's score.

The performances are wholly personalized and recorded under vastly differing conditions—McRae's with full echo chamber and Davis' in a tight small studio. The end result has little to do with Gershwin and everything to do with the personal mannerisms of the singers. D. H.

▲ **KERN:** Show Boat—Highlights. Orchestra, chorus and soloists, Hill Bowen cond. Overture; Make Believe; Can't Help Lovin' Dat Man; You Are Love; Why Do I Love You; Bill; Old Man River. SMS S25 \$7.95

Interest: The great Kern
Performance: Fair to good
Recording: Good
Stereo Directionality: Normal
Stereo Depth: Good

Show Boat contains some of the loveliest melodies in show business, and certainly *Old Man River* will outlast us all. Hill Bowen conducts a fair orchestra, which plays much better after getting through a lustreless performance of the overture. The cast is up to par, particularly the men, but it is impossible to single them out since

solos are not credited. Bowen's chorus is just about adequate, and the entire performance suffers from too much "properness" with the result that everything lacks sparkle and life. Sound is good, well spread, in good balance. J. T.

▲ RODGERS AND HAMMERSTEIN: *The Sound Of Music.* The Pete King Chorale. My Favorite Things; Sound of Music; Lonely Goatshead; Sixteen Going On Seventeen; No Way To Stop It; Climb Ev'ry Mountain; Do-Re-Mi; Maria; Edelweiss; How Can Our Love Survive; An Ordinary Couple; Climb Ev'ry Mountain (reprise). Kapp KT 41021 \$7.95

Interest: Great musical!
Performance: Very fine
Recording: Mostly good
Stereo Directionality: Features directional shifting
Stereo Depth: Good

Rodgers and Hammerstein have done it again with "*Sound Of Music*," and have provided this musical with lovely tunes and appealing lyrics, all bound together with a believable, touching story. The Pete King Chorale, new to stereo tape, sings with rare skill, in a style somewhat on the order of Columbia's highly competent Norman Luboff Choir.

King, who has arranged music for TV and the theater, has taken the Rodgers-Hammerstein musical and expertly translated it for chorus. He does not overdo things, and he retains the flavor and character of each number with rare good sense and with equally rare taste. The naive essence of *My Favorite Things*, the youthful innocence of *Sixteen Going On Seventeen*, the march-like attractiveness of *Do-Re-Mi*, and the simple beauty of *Edelweiss* are all delivered in a manner to satisfy the most demanding ear.

Extreme stereo directionality is used in almost every number, with the men ranged along the right channel, and the gals on the left. Two pianos are used in this fashion also, as part of the accompaniment in *Edelweiss*.

On the engineering side of things there is a tendency toward distortion on loud passages, such as the finish of the first number. This is not a serious fault, in a tape that is one of the most refreshing to come along in quite a while. J. T.

▲ ROME: *Destry Rides Again.* Original Cast starring Andy Griffith, Dolores Gray, Scott Brady, Jack Prince and Libi Staiger. Decca ST 9075 \$7.95

Interest: Rousing musical
Performance: Fine
Recording: Good
Stereo Directionality: Splendid
Stereo Depth: Couldn't be better

Pardner', I'm a' tellin' yuh, this heah "*Destry*" is a rip-snorting, hell bent for leather, eye-filling, side-windin', ring-diddle of a show! Harold Rome done writ hisself a passel of tunes, and when that Dolores Gray sings 'em in that smoky low-register, it's enuf to make a fella' sell his components fer a ticket to Bottleneck! . . .

The humor is raw, the sentiment is real tender, the girls at the Last Chance Saloon are R-E-S-P-E-C-T-A-B-L-E and won't "stand fer no roughhouse" (in public). Andy Griffith is perfectly cast as that shy, unassuming, gunless, peace-lovin' Des-

try, who tames a town with his wits (almost) and is finally roped by his lady.

Rome has taken the story by Max Brand and adapted it perfectly for the boards! There isn't a "filler" tune in the score, and the action goes as smoothly as the tunes. America's Man of the Plains, the immortal cowboy, has never been so amusingly satirized. It's all brashness, as obvious as a magnified cactus, and spontaneously attractive in every bar (music as well as mahogany).

To give you an example of Rome's great lyrics (he wrote them too) you should listen to the number *Not Guilty* when the killer, Gyp, is given his freedom. The rigged jury reasons that Gyp must not be hung because "Excitement puts him in a tizzy and heights make him dizzy" not to mention that he is allergic to "sudden jerks" and it makes him ill to "swing to and fro."

The sound engineer is tops. J. T.

▲ AROUND THE WORLD IN EIGHTY DAYS—Soundtrack Recording. Decca ST7 9046 \$7.95

Interest: Melodic film score
Performance: Very fine
Recording: Good
Stereo Directionality: Unbalanced
Stereo Depth: Good

There are now two outstanding stereo tapes based on Michael Todd's great motion picture. Everest has one which includes a very good script to give the numbers dramatic sequence. This one, taken from the soundtrack, has neither narration nor voices, but musically it has much the better performance.

So much publicity and hoopla has been spread about over the marvelous performance by the illustrious cast, that not much attention has been given to the creative aspects of score. It is one of Victor Young's best efforts and he deserves more credit than he has been getting. This very good tape is hampered by stereo imbalance, with too much left channel emphasis. Spatially the Everest is better. J. T.

▲ THE EDDY DUCHIN STORY—Soundtrack recording. Carmen Cavallaro and Orchestra directed by Morris Stoloff. *To Love Again; Manhattan; Shine On Harvest Moon; It Must Be True; Whispering* and 8 others. Decca ST7 8289 \$7.95.

Interest: Cavallaro's great
Performance: Splendid
Recording: Very good
Stereo Directionality: Too one-sided
Stereo Depth: Good

Carmen Cavallaro and the late Eddy Duchin were both tops in the school of pops piano technique that features rippling arpeggios, scintillating runs and quick, soft-fingered trills. They were copied, badly, by dozens, and the style became so popular, and so abused, that it is a wonder its originators managed to keep going.

The tape is all Cavallaro, who is at his arpeggiated best and he serves up these great melodies backed by simple but effective arrangements, mostly in the form of subdued rhythm. Carmen does a cropper in the piano duet *Chopsticks* which is awful. Stereo balance is spoiled by too much emphasis on the piano channel.

Do you like this pianistic style? The tape should belong in your library. J. T.

▲ FURY OF THE MATADOR—*La Fiesta de Toros*, Don Miguel Valencia cond. Teletrononic TT 407 \$4.98

Interest: For aficionados de toros
Performance: Adequate
Recording: Will do
Stereo Directionality: OK
Stereo Depth: OK

España cani, Gitanillo, Manolete are among the titles included in this tape of bull ring music. Neither performance nor recording will raise any goose pimples; but at \$4.98, it's a reasonable buy. D. H.

▲ IT'S ALL RIGHT WITH ME. CATHY HAYES with Barney Kessel and Orchestra. *The Angels Sing; Blue Moods; You Smell So Good; Happiness Is A Thing Called Joe; Wonder Why; Tangerine; If I Were A Bell; Last Night When We Were Young; Down In the Depths; You Don't Know What Love Is; My Old Flame; etc.* HiFi tape R 416 \$7.95

Interest: Varied
Performance: Uneven
Recording: Good
Stereo Directionality: Standard
Stereo Depth: Good

Cathy Hayes, judging from her picture, is an eye-catching young lady of 24 from Wisconsin, who is now singing at Dean Martin's restaurant in Hollywood. She comes with a hearty endorsement from Barney Kessel, who wrote the arrangements for this album. Kessel praises her sense of pitch, intonation, and her musical approach, and adds that she also has a good "sound."

To this reviewer all is true except for the last bit, for she has a good "sound" in parts, but not in the whole of her technique. When she sings *pianissimo*, she has good control, and good feeling, but otherwise her voice just plain lacks a good "sound." She must make up in personality for what she lacks in voice "color" until she matures and studies more. Her slow numbers are best, for here she does not give vent to a coarse tone. In a few years, or even in months, working on her middle register to give it control and warmth will enable her to develop into an outstanding soloist. J. T.

▲ SING ALONG WITH THE IDLERS: *Idlin'; Cuddle Up A Little Closer; Scarlet Ribbons For Her Hair; For Me and My Gal; Shine On Harvest Moon; Catch A Falling Star; Our Boys Will Shine; Blow The Man Down; Oh, Baby Mine; Goodbye; My Lover Goodbye; For He's A Jolly Good Fellow; Drink To Me Only With Thine Eyes; Down By The Old Mill Stream; Greensleeves; Whale Of A Tale; That's Where My Money Goes; Be Silent My Heart. Coast Guard Academy Cadets.* Teletrononic. TT 404 \$4.98

Interest: Favorites all
Performance: Fine
Recording: Fair
Stereo Directionality: Badly unbalanced
Stereo Depth: Good

Ever since Mitch Miller issued his "Sing Along" series on Columbia, a great wave of popularity has created a demand for group singing and a healthy and welcome change it is from the banality of Rock 'n' Roll. The "Idlers" comprise sixteen

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members of the Cadet Corps at the Coast Guard Academy directed by Bandmaster Donald J. Janse, USCG.

Janse has made some attractive arrangements for his group, and the only complaint in this department is that there are too many selections, and not enough singing for any save *Be Silent My Love*. These musical cadets sing competently in the "college" manner, and sound as if they were thoroughly enjoying themselves.

Stereophonically speaking the tape is a disappointment. Almost all of the way the "Idlers" are huddled over to one side, one channel, with a great deal of the accompaniment there too, so that in a majority of selections almost nothing can be detected on the second channel. Too bad, for some the most effective spatial effects can be achieved with choral forces. J. T.

▲ **RUSSIAN FAIR**—Don Cossack Choir, Serge Jaroff cond. At a Russian Fair; Song of the Cadets; The Birch Tree; Glory to Him (Ukrainian Carol); After the Battle; Lilacs in Bloom; A Gypsy Campfire; A New Year's Tale; Christmas Night (Ukrainian Carol); Soar Like Eagles. Decca ST 10016 \$7.95

Interest: Theatrical Russian Folk fare
Performance: Individual
Recording: Variable quality
Stereo Directionality: Sharply defined
Stereo Depth: Adequate

The Don Cossack Choir is to Russian folk music what Harry Belafonte is to the American brand—which is to say Serge Jaroff and his crew go at it in their own highly individualistic showbiz way. Given ideal recording and the Choir in top form, this works brilliantly well. Unhappily, this is not the case with this tape—the Choir is not always on pitch or perfectly precise and the stereo directionality tends to be too sharply divided. In addition to this, the arrangements have a certain sameness which palls after the first half of the tape. Let's hope that Decca will put onto tape the Don Cossacks' truly great performances of Russian church music done on Decca stereo discs DX 7158. This not only represents the Jaroff group at its best, but still remains a major contribution to the recorded choral music repertoire. D. H.

▲ **TV ACTION JAZZ**. Mundell Lowe and his All-Stars. Peter Gunn; Mike Hammer; Perry Mason; 77 Sunset Strip; M-Squad; Thin Man; Naked City; Fallout. SMS S 23 \$7.95

Interest: For TV-Jazz fans
Performance: Expert
Recording: Top quality
Stereo Directionality: Good
Stereo Depth: Perfect

Mundell Lowe directs a combo consisting of piano, vibes, marimba, clarinet, baritone sax, trombone, trumpet, bass and drums, in neat, well played expositions on the theme tunes of some of TV's most notable shamus-type dramas.

This kind of album has been done before, but seldom more expertly. Not only are the musicians first-rate but the arrangements are in good taste too, and engineering adds a third and necessary ingredient to make an outstanding release. Especially deserving of comment is Lowe's guitar playing, for he uses this popular

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instrument in a wide variety of ways—all good. *Riff Blues* (Mike Hammer) and *Naked City* are especially outstanding.

As far as quality is concerned, the quarter-track SMS tape is one of the best reviewed thus far.

J. T.

▲ **THE DIXIELAND STORY.** Matty Matlock and his Paducah Patrol. *Wolverine Blues*; *St. James Infirmary*; *Royal Garden Blues*; *High Society* & 20 others. Warner Bros. PST 1202 \$11.95

Interest: Great Dixieland
Recording: Tops
Performance: Highly skilled
Stereo Directionality: Fine
Stereo Depth: Just right

Matty Matlock, who has been around Dixieland for quite a few years, has made for Warner Brothers what amounts to an anthology of sorts, with twenty-four numbers representing variety in musical style that is constantly a subject of controversy.

Any time you get a group of jazz lovers together and mention Dixieland, an argument is sure to start as to the actual authentic sound and style of the music, considered to be one of the early forms of American jazz. Matlock takes the stand that Dixieland was essentially four beat instead of two. He also opposes the traditional, or antique school of Dixieland, giving to his version of the music a broader sound than the purists will accept. Matlock adds to his clarinet—piano, guitar, drums, bass, trumpets, tenor and baritone, plus trombones. Consequently, he creates not only a larger sound, but a greater rhythmic variety.

However the argument goes between traditionalists and "free swingers" of Dixieland, there is no denying that the Matlock band plays some magnificent music, with fine articulation in the blues numbers. Engineering is fine, and spatial balance is perfect.

J. T.

▲ **SWINGIN' HARPSICHORD.** Bruce Prince-Joseph with the Manhattan Trio. *Tico-Tico*, *Song From Moulin Rouge*; *Fascinating Rhythm*; *On The Street Where You Live* (Ode To Mozart); *Moritat* (from 3-Penny Opera); *Twelfth Street Rag*; *I've Grown Accustomed To Your Face*; *Nola*; *Fiddle-Faddle*; *Cumana*. HiFiTape R 603 \$7.95

Interest: Unusual
Performance: Solid
Recording: Good
Stereo Directionality: Too one-sided
Stereo Depth: Close-in

Mr. Bruce Prince-Joseph is not the first musician to recognize that the harpsichord can very well lend itself to modern jazz treatment, but he is the first to make it the principal instrument in a featured tape album. Prince-Joseph is deft, and he has a very special harpsichord to blend with drums, electric guitar, sax, bass and celeste. (In addition to a two-manual keyboard, his Neupert has the rear pedal clavier with 32 notes for his nimble feet.)

Most of the arrangements are in good taste, but the weakness is in the combination of sounds. The soloist's efforts are too often overshadowed by excessively heavy microphoning of sax, trumpet and clarinet. Directionality is sharply divided, and thus provide dialogue effects for harpsichord and other members of the trio.

Again, a mistake is made in having the drums located with the harpsichord, for when the wire brushes are used, the sound blues keyboard tone and makes for too much "jingle-jangle." Too bad that the guitar and harpsichord were not often paired, for here their basic characteristics could have been interesting.

J. T.

▲ **FURIOSO!** Sabicas and Dolores Vargas. *Gitano Te Enamoraste*; *Catalina Por Bulerias*; *Desengano*; *La Castanuela*, *La Rabida*; *Ay Mi*; *Huelva*; *Aires De San Fernando*; *Danza De Las Marianas*; *Arabesca*; *Los Arrayanes*; *Bulerias Del Terromato*. Decca ST 78900 \$7.95

Interest: Flamencan
Performance: Excellent
Recording: Too much left
Stereo Directionality: Above
Stereo Depth: Inconsistent

Of the flamenco guitar artists, none can compare with the technical wizardry of Sabicas, save perhaps for Carlos Montoya. So far as this tape is concerned it is very good where he is concerned, but lacking in other departments. The Sabicas partners dutifully murmur at the right moments, and Vargas is at her best when dancing. Decca has managed to record her dance effort with unusual realism, and your woofers will operate like harried pistons when she brings those hard feet down with explosive force. The tape is somewhat handicapped by an air of "professionalism," which deters spontaneity. Sabicas' guitar has been better recorded in mono on Elektra and Harmony.

His musicianship is fantastic, considering he cannot read a score, and is completely self-taught. The recording is fair, with too much left channel.

J. T.

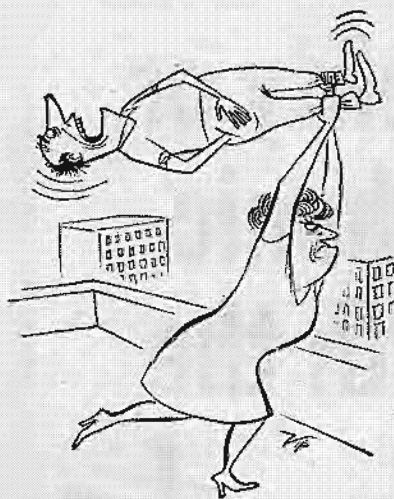
▲ **COLORS IN SOUND. SAL SALVADOR QUARTET** With Brass. *Walkin' Time*; *For You, For Me, For Evermore*; *What Is There To Say?*; *Deep Down*; *Easy Living*; *Yesterdays* & 5 others. Decca ST 79201 \$7.95

Interest: Terrific tunes
Performance: Prize winner!
Recording: Tops
Stereo Directionality: Perfect
Stereo Depth: The same

Guitarist Salvador admits that during his short stay with the Kenton band ('52-'53) he became aware of how Kenton got the most color out of his brass section, and this influence finally bore fruit when he teamed with his old friend George Roumanis. Salvador, who is principal soloist in the numbers, had worked with small combos after leaving Kenton, but needed an additional group to give his quartet distinction. The happy answer to the problem was Roumanis and company. Between the two of them they have produced one of the best jazz tapes in the entire catalog.

A perfect blending of melody and harmony, leading to a perfect balance of tonal "color" realizes a perfect tape, which has been very well engineered. Salvador and Roumanis have wisely been discreet in the use of brasses, so that there is much more variety of color within a firmly controlled dynamic range. The rhythm section then serves a true musical purpose, binding together beautifully contrived arrangements.

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▲ **A MAN AIN'T SUPPOSED TO CRY**—Joe Williams. It's The Talk Of The Town; What's New; Say It Isn't So; I'm Through With Love; Where Are You; You've Got Me Crying Again and 6 others. Roulette RTC 506 \$7.95

Interest: Great balladeer
Performance: Very clean
Recording: Excellent
Stereo Directionality: Slightly lopsided
Stereo Depth: Sufficient

Some people think of Joe Williams as a jazz or blues singer, but his forte is obviously in torch songs and ballads—this dozen being a well-conceived sampling. After hearing this tape it is difficult to imagine Williams doing anything else, though he has been successfully heard with many of the popular jazz bands. His styling and careful modulation are a pleasure to these ears.

True, he's not a Sinatra, Como or Cole, but in his own right Williams deserves attention from pops aficionados. O. P. F.

2 TRACK REELS

▲ **THE LORD'S PRAYER**—Battle Hymn of the Republic; The Lord's Prayer; For Unto Us a Child Is Born; Londonderry Air; Come Come Ye Saints. The Mormon Tabernacle Choir with the Philadelphia Orchestra. Eugene Ormandy cond. Columbia LMB 56 \$9.95

Interest: Medium
Performance: Passable
Recording: Good
Stereo Directionality: Well balanced
Stereo Depth: Good

There is no choral organization in the United States that has the popular acceptance of the Mormon Tabernacle Choir, although there are groups like the Schola Cantorum of New York that can perform with greater sensitivity. The Mormon singers have made recordings for Columbia with notable success, including, Handel's *Messiah*, an excellent Christmas Carol issue, the LP that included among other things, the repertoire offered on this tape.

Battle Hymn of the Republic has been arranged by Peter J. Wilhousky, and while the result is satisfyingly forte in the right places, one gets the feeling that it is over-arranged, and overdone in performance, sacrificing some of the nobility of its words for the sake of sheer sonic effect. I believe it was this on an LP, that excited a disc jockey in the mid-West. He played it and praised it, and suddenly, the "Battle Hymn" became a pops hit! The piece was made into a 45 rpm recording and tons of them have been sold according to the local distributor here in Boston. Explain it if you can!

The Lord's Prayer, newly transcribed, and much more restrained, is lovingly rendered from the words in the final section of *The Oratorio From the Book of Mormon* by Leroy Robertson. *For Unto Us a Child Is Born* from *Messiah* is given the best performance of all, nicely paced, beautifully phrased, carried along at a

tempo that does not drag in the usual traditional manner; nor does the orchestra overwhelm the chorus. *Londonderry Air* is creditably delivered in an arrangement that opens in E-flat, changing three times to C, altering to E-flat again, and ends in G. I cannot recall any famous old air that has been sung with so much ringing of harmonic changes.

Come, Come Ye Saints is a mixture of documentary ballad and hymn, based on an old English tune, which the pioneers sang on the long, long trail to their Promised Land. Purely from the viewpoint of construction, and aside from Handel's inspired excerpt, this last selection is the most interesting of the lot. Beautiful sound, not too "cathedral" acoustically, and very well presented. Stereo tape is at its spectacular best in works calling for massed chorus.
J. T.

▲ **GYPSY**—A Musical Fable. Original Broadway Cast starring Ethel Merman, with Jack Klugman, Sandra Church, and cast. Production directed and choreographed by Jerome Robbins. Produced for Columbia Records by Goddard Lieberson. Columbia TOB 53 \$18.95

Interest: Reasonable
Performance: Good
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Just right

Ethel Merman has become a sort of tradition on Broadway. She's been stopping shows ever since she sang *I Got Rhythm* in *Girl Crazy*. She reached the topmost heights in her great performance in *Annie Get Your Gun*, and made a fine film *Call Me Madam*. As the angrily determined mother of a family of talented girls who shoved and shouted her brood toward

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Title	Interest	Performance	Recording	Stereo Quality	Score
HERE COME THE COACHMEN! —Vocal Trio _____ Done Laid Around, Boll Weevil, Life's But a Dream, John Handy & 10 others. Hiftape R 412 \$7.95	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓	14
CAVALLARO WITH THAT LATIN BEAT —Carmen Cavallaro (piano) & accomp. _____ Perfidia, Green Eyes, Andalucia, Frenesi, Poinciana, Adias & 6 others. Decca ST 7-8864 \$7.95	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓	13
LEIBERT TAKES RICHMOND —Dick Leibert (organist) _____ Tara Theme, Greensleeves, No Other Love, Autumn Leaves, Old Man River & 6 others. Westminster 4T-102 \$6.95	✓✓	✓✓✓	✓✓✓✓	✓✓✓✓	13
MOTION PICTURE THEMES OF VICTOR YOUNG —Richard Hayman Orch. _____ Stella By Starlight, Alone at Last, Golden Earrings, Love Letters & 8 others. Mercury STC 60012 \$7.95	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓	13
SUNRISE SERENADE —Ray Charles Singers _____ Good Morning, Hey! Mister Sun, One Morning in May, Daybreak & 8 others. Decca ST 7-8838 \$8.95	✓✓✓	✓✓✓✓	✓✓✓	✓✓✓	13
TABU —Ralph Font Orchestra _____ Tabu, Peanut Vender, Besame Mucho, Cosita Linda, La Comparsa & 3 others. Westminster 4T-104 \$6.95	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓	13
DREAM TIME —Wayne King Orchestra _____ Fascination, Tommy, Around the World, Shadow Waltz, Stardust & 7 others. Decca ST 7-8663 \$8.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
GEORGE WRIGHT'S SHOWTIME —George Wright (Wurlitzer) _____ The Lady Is a Tramp, The Man I Love, Showboat Medley, My Funny Valentine & 2 others. Hiftape R 708 \$8.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
HAVE ORGAN WILL TRAVEL —George Wright (Wurlitzer) _____ Granada, April in Paris, I Love Paris, Istanbul, Sabre Dance & 8 others. Hiftape R 721 \$8.95	✓✓✓	✓✓✓	✓✓	✓✓✓✓	12
SEEMS LIKE OLD TIMES —Sy Shaffer Orchestra _____ I'll Get By, Blue Moon, Too Marvelous for Words, How Deep Is the Ocean? & 4 others. Westminster 4T-106 \$6.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
THE SEVENTH VEIL —Artie Barsamian Orchestra _____ Oriental Jump, Sweet Girl, The Dance of Van, Echoes from the Orient & 8 others. Kapp KT 41018 \$7.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
BOOGIE & BLUES —The Aristocats _____ Idaho, 7 Come 11, Black Jack Blues, Air Mail Special, Far Out Blues & 7 others. Hiftape R 610 \$7.95	✓✓	✓✓	✓✓✓✓	✓✓✓	11
MORE SONGS OF THE FABULOUS FIFTIES —Roger Williams & orchestra _____ Tom Dooley, Moments to Remember, My Happiness, Hernando's Hideaway & 8 others. Kapp KT 41015 \$7.95	✓✓✓	✓✓✓	✓✓	✓✓✓	11
SHOW TUNES AND OLD FAVORITES —Lenny Herman Orchestra _____ Gigi, Wunderbar, It's All Right with Me, I Get A Kick Out of You & 8 others. Livingston 4T-5 \$7.95	✓✓	✓✓✓	✓✓✓	✓✓✓	11
DANCEABLE —Mel Connor Orchestra _____ The Continental, Colonel Bogey March, Dancing in the Dark, Gigi & 7 others. Livingston 4T-6 \$7.95	✓✓	✓✓	✓✓✓	✓✓✓	10
IRVING BERLIN —Eric Johnson Orchestra _____ All Alone, Blue Skies, Always, Cheek to Cheek, Say It with Music & 3 others. Westminster 4T-103 \$6.95	✓✓	✓✓	✓✓✓	✓✓✓	10
THEMES FROM THE HIP —Bud Wattles Orchestra _____ Black Saddle, Gunsmoke, Maverick, Lawman, Lone Ranger & 7 others. Roulette RTC 505 \$7.95	✓✓	✓✓✓	✓✓	✓✓✓	10
TARGET FOR TONITE —Starlight Music Orchestra _____ Moon Over Miami, How High the Moon, Moonlight and Roses, Stardust & 8 others. Livingston 4T-7 \$7.95	✓✓	✓✓	✓✓✓	✓✓✓	10

Interest:	Outstanding ✓✓✓✓	Moderate ✓✓✓	Fair ✓✓	Dull ✓
Performance:	Superb ✓✓✓✓	Good ✓✓✓	Adequate ✓✓	Disappointing ✓
Recording:	Excellent ✓✓✓✓	Good ✓✓✓	Fair ✓✓	Poor ✓
Stereo Quality:	Outstanding ✓✓✓✓	Effective ✓✓✓	Uneven ✓✓	Poor ✓

Broadway's white lights, Merman has the same old fire, the same unquenchable buoyancy, the razzle-dazzle and saucy brashness of character that has already won her a place along with America's greatest entertainers. But, somehow, the music just doesn't quite make it, not to this writer.

Almost everything is loud. Brilliant tinsel and braying tonsil. Only in a few isolated spots is there a chance for tenderness, as when Louise, played by Sandra Church, sings her touching song to a baby lamb (*Little Lamb*). All the rest is rugged humor and loudness. There are moments of fine writing, combining both music and lyrics, especially in the scene where Louise and June sing their resentful lament against a dominating mother (*If Mama Was Married*) and the strip tease number *You Gotta Have a Gimmick* provokes a real belly laugh. In the finale, Merman gives ample evidence that she is among our greats, when she lifts you clear out of your seat in her big dramatic scene, *Rose's Turn*.

The fable of *Gypsy* is supposedly built around the life of Gypsy Rose Lee, who was the Queen of Burlesque in the 30's, before LaGuardia closed down the Burlesque theaters. From the moment all begins in Seattle in the 20's, right up until the child Louise has achieved stardom as Gypsy Rose Lee, the plot concerns the driving, almost merciless ambition of Mama to make her tots successful on the stage. Merman's vitality makes her a natural for the role, and Sandra Church in her few moments (*Little Lamb*, *Let Me Entertain You*) is excellent.

On the stage, *Gypsy* must have just the right appeal and amount of saucy dialogue to carry things along. Merman could pack the theater, even as Old Mother Hubbard, and the memoirs of Gypsy Rose Lee provide the right platform for the story. But, judging just by what the tape presents, the score is lacking in that particular sentiment peculiar to the stage and to Broadway. Stephen Sondheim has provided some mirthful lyrics (*Mr. Goldstone I Love You*, is a corker). But it is a show to see and hear. Perhaps if more dialogue had been taped, the result would have been more satisfying, and a closer approximation would have been achieved of what happened between musical numbers to make the production such a hit. The sound is brilliantly recorded, with spatial direction broadly and evenly balanced throughout. J. T.

▲ **GONE WITH THE WIND—DAVE BRUBECK QUARTET.** Swanee River; The Lonesome Road; Georgia On My Mind; Camptown Races; *Gone With The Wind*. Columbia GCB 54 \$8.95

Interest: Considerable
Performance: Excellent
Recording: The same
Stereo Directionality: Fine
Stereo Depth: Good

The Dave Brubeck Quartet proves one thing in this outstanding album—that it is possible to render jazz musically and logically, without frenzy, and without things sounding haphazard and pointless. It is also no small tribute to the group

that most of the numbers were recorded "first take," with three-quarters of the repertoire listed getting the nod of approval after only one play-through. Arrangements were worked out spontaneously much of the time, yet you would think the quartet had long been familiar with each note. I cannot help but marvel at such an accomplishment which has achieved its purpose without frantic gyration.

Gene Wright's bass is solid and in good taste and good sense all of the time. Paul Desmond contributes a discrete and well articulated alto sax; Paul Morello's drums are a joy to hear because he is inventive and quick without going haywire. And of course everything ties to Brubeck's way at the piano providing just the firmness needed to make the unit a flowing, dynamic whole. While all of the numbers are excellently played, *Georgia On My Mind* emerges as outstanding. I've never heard that great old tune rendered so interestingly and well. J. T.

▲ **LURE OF PARADISE—Andre Kostelanetz and His Orchestra.** Aloha Oe; Song of the Islands; Bali Ha'i; Sweet Leilani; On the Beach at Waikiki; Hawaiian War Chant; My Honolulu Tomboy; Moon of Manakooa; We Kiss In a Shadow; Now Is the Hour. Columbia GCB 49 \$8.95

Interest: Nostalgic
Performance: Good
Recording: Very fine
Stereo Directionality: Just right
Stereo Depth: Excellent

James A. Michener (*Tales of the South Pacific*, *Sayonara*, *Hawaii*), who authored most of the notes for this tape of Pacific nostalgia, is himself a hi-fi fan by admission, and apparently had some influence over the making of the tape. The arrangements are of the usual commercial variety, with an added fillip like Chinese windbells, plus a crackling thunder and lightning storm in Bali Ha'i. Guitars and percussion are given prominence; a few times the sound of surf is dubbed in and there is a honky-tonk piano in the Waikiki number. But if the intention was to present a provocative *Lure of Paradise* album, some mighty important ingredients were left out. The Polynesian tongue, what I've heard of it, is a soft languorous language, all vowels, musical and liquid. But, no sign of this unique language, and as long as the sound department saw fit to have thunder, lightning and surf . . . why not the enchantment of native-talk? Why not the whisper and sigh of the trades blowing through stands of coconut palms? Why not the dull roar of surf against the reef, the shouts of fishermen that Michener recalled, or the nocturnal chanting in the lagoons. As long as a bit of documentation was spliced in . . . why not really try to make the tape authentic, so that us poor land-locked reviewers, shut in by New England winter wind and weather, might have a real opportunity to hear *real* sounds of the islands. The engineering is all one would expect; the arrangements are standard; the playing is good; and the sound is satisfyingly stereo in every respect—depth, spread, dynamics and frequency range extended fully enough to satisfy even the most exacting audio perfectionist. J. T.



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BEST OF THE MONTH . . .

▲ ATCO's *This is Darin* reveals the much-publicized pop singer as an artist of genuine stature. . . . "Darin can belt in the wide-armed Jolson tradition as well as move in for intimate ballad treatments. . . . (he has) a warm, strong voice, a . . . flexible sense of time . . . and above all, an uninhibited, zestful delight in . . . performing . . ." (see p. 84)



△ Kapp's top artist, Carmen McRae, has another topnotch LP in *Something to Swing About*. . . . "Miss McRae's high spirits—and crisp diction—are matched by the vigor and precision of the accompanying band. . . . This is unusually sunny popular singing. . . . A thoroughly enjoyable collection." (see p. 85)



△ The Offbeat label lives up to its name with the truly delightful off-Broadway revue, *Shoestring '57*. ". . . a wicked and witty collection of songs and sketches. . . . The heroes of the new set (are) lyricist Paul Rosner and composer Claib Richardson, two gentlemen of apparently unbounded comic inventiveness." (see p. 91)



Reviewed by
RALPH J. GLEASON
STANLEY GREEN
NAT HENTOFF

Records reviewed in this section are both stereo and monaural. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33 $\frac{1}{3}$ rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monaural phonographs and hi-fi systems.

• • •

POPS

△ **THE AMES BROTHERS SING THE BEST IN THE COUNTRY.** That Lucky Old Sun; Riders In The Sky; Dear Hearts And Gentle People; On Top Of Old Smoky & 8 others. RCA Victor LPM 1998 \$3.98

Interest: Pleasing semi-folk fare
 Performance: Good
 Recording: OK

The Ames Brothers have collected a group of songs with overtones of country and/or Western music and which have been vastly popular during the past decade. They sing them with an easy feeling, a pleasant sound and good accompaniment from Hugo Winterhalter's orchestra. *Riders in the Sky* and *San Antonio Rose* aren't heard very much these days and it's nice to have them available again; they're good songs. In fact, the outstanding thing about the LP as a whole is the consistently good quality of these semi-folk songs. R. J. G.

▲ **I LOVE TO SING: BETTY BENNETT** with the **ANDRE PREVIN TRIO**—Betty Bennett (vocals), with André Previn (piano), Red Mitchell or Buddy Clark (bass), Irv Cottler or Stan Levey (drums). Conte Candoli (trumpet) on three numbers. Over The Rainbow; Down With Love; It Never Was You & 9 others. United Artists UAS 6070 \$4.98

Interest: Well-chosen repertoire
 Performance: Tasteful
 Recording: Good
 Stereo Directionality: Adequate
 Stereo Depth: Convincing

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AFLP 1928/AFSD 5928



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OF DIXIELAND!!!
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AFLP 1918/AFSD 5918

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and unique interpretations of
such great numbers as "Birth
of the Blues," "Basin Street Blues,"
"After You've Gone," "Stardust,"
"Tiger Rag," and "I Can't Get
Started With You."
Vol. 1 AFLP 1877/AFSD 5877,
Vol. 2 AFLP 1878/AFSD 5878,
Vol. 3 AFLP 1926/AFSD 5926.

DIXIELAND BANJO . . .
featuring Dave Wierbach and
his Dixieland Band playing
"Limehouse Blues," "Chinatown,"
and "Alabama Bound," etc.
AFLP 1910/AFSD 5910

SATCHMO PLAYS KING OLIVER



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Frankie & Johnny
A Hot Time In The
Old Town Tonight
None Of My Jelly Roll
Big Butter & Egg Man
I Ain't Got Nobody

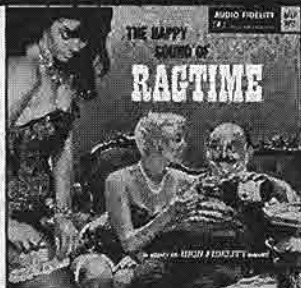
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Dr. Jazz
My Old Kentucky Home
Drop That Sack
Jelly Roll Blues
Fenona

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Johnny," "Jelly Roll Blues," "Big Butter & Egg Man,"
"Hot Time In The Old Town Tonight,"
"I Ain't Got Nobody," "Dr. Jazz," "Drop That Sack," and
others. AFLP 1930/AFSD 5930



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effervescent rhythm played in the authentic happy
manner of mallet virtuoso Harry Breuer. Selections include:
"Temptation Rag," "Bugle Call Rag," "12th Street Rag,"
and "Dill Pickles." AFLP 1812/AFSD 5912

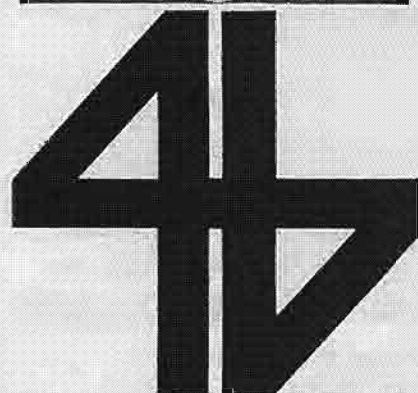


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Betty Bennett, first of all, has selected an uncommonly welcome set of tunes, including several that are seldom done. Particularly attractive examples are the Arlen-Harburg *Down with Love*, Loesser and Schwartz's *Love Isn't Born (It's Made)*, and Ira Gershwin's *Who Cares*.

The soft, supple accompaniment is directed by pianist Previn and is played with consistent taste by men who are clearly listening to what the singer is doing. Miss Bennett has an unremarkable voice but she uses it with considerable control and intelligence. She is not quite the phenomenon heralded in the fervent liner notes, which besides are highly debatable in their pronouncement that there is no such entity as a "jazz singer." Miss Bennett is, however, worth recording because of her musicianship and illumination of lyrics. It's too bad her basic vocal quality isn't deeper and warmer and her beat more relaxed, but she generally makes the most of what she has. *N.H.*

▲ **THE BROTHERS FOUR.** The Zulu Warrior; Easy Virginia; Greenfields & 9 others. Columbia CL 1402 \$3.98

Interest: Engaging recital
Performance: Engaging quartet
Recording: Bright & clear

The Brothers Four are related professionally not only to each other, but also to the Kingstons Three. For here again we have a collegiate, crew-cut crew of singers and instrumentalists, displaying commendable good taste, a winning informality, and a lighthearted approach to a program of folk and quasi-folk material. Incidentally, to make them one up on the Kingston group, the fourth "brother" plays the bass. *S.G.*

▲ **THIS IS DARIN**—Bobby Darin (vocals) with Orchestra, Richard Wess cond. *Black Coffee*; *Down with Love*; *All Nite Long* & 9 others. ATCO SD 33 115 \$4.98

Interest: A major pop singer
Performance: Invigorating
Recording: Good
Stereo Directionality: Very good
Stereo Depth: Well balanced

Bobby Darin is the most publicized of the newer popular singers. His record of *Mack The Knife* won the NARAS award as the best pop single recording of 1959, and the National Academy of Recording Arts and Sciences also named him "the best new singer of 1959." His career in films, on TV and in night clubs is booming; and it's clear that he'll be one of the very, very few of the currently "hot" record sellers to last—and to last on a large scale. In interviews, Darin sounds arrogant, predicting he'll eclipse Sinatra in a few years. However, he does have a considerable amount of talent to back his bravado.

Darin has been influenced by Sinatra in the suppleness of his phrasing and in his general tough-Broadwayite-with-a-heart-of-Jack-Daniels approach to his material. Like Sinatra, for example, he'll paraphrase the lyrics of some standards, using argot like "mouse" for girl. Also like Sinatra, Darin is basically a romantic, and accordingly, he's far better than most pop singers on ballads, the lyrics of which he seems to believe.

Darin's assets are a warm, strong voice;

a very good, flexible sense of time which allows him to play with the rhythm without losing the beat; quick intelligence; some degree of wit; and above all, an uninhibited, zestful delight in the act of performing that is the most important requisite for being able to project as fully as he does. Darin can belt in the wide-armed Jolson tradition as well as move in for intimate ballad treatments.

Darin also shows excellent taste in the material he has chosen for this album. The set is apparently meant to appeal to older listeners and is a kind of diploma symbolizing Darin's graduation from the rock-and-roll ranks. The clean, swinging arrangements by Richard Wess are impressive; and the overall musicianship, in fact, is so good that the band's personnel should have been listed. *N.H.*

▲ **ONCE UPON A TIME** featuring **JOHNNY DESMOND.** All The Things You Are; Night And Day; Time On My Hands; Where Or When & 8 others. Columbia CL 1399 \$3.98

Interest: Good pops vocals
Performance: Good
Recording: First rate

The idea of this LP is to recreate the songs and the sound of the original Glenn Miller Air Force Band with which Desmond sang. It is, in this context, considerably short of success. *You Can't Go Home Again* applies just as much to a period of popular music as it does to Thomas Wolfe's continent-wandering writer. However, Desmond has always been a pleasant-voiced popular singer with a neat, if not particularly original, manner with a song. This collection is pleasant enough, the band is good (Norman Leyden leads it) and the performances are done with care and taste. If you like the songs, these are good versions, but there's nothing outstanding about this LP at all. *R.J.G.*

▲ **CONNIE FRANCIS SINGS ITALIAN FAVORITES**—Connie Francis (vocals) with orchestra conducted by Tony Osborne. *Anema E Core*; *Mama*; *Come Back to Sorrento* & 11 others. MGM E 3791 \$3.98

Interest: Bi-lingual pops
Performance: Warm, romantic
Recording: Good

Connie Francis, one of the most consistent single record sellers in the pop field, animates an unusually attractive collection of Italian tunes that have become popular in America. She sings them in Italian and English. Her Italian (she was born Connie Franconero) is accurate; and in both languages, she has a firmer, more musical sense of phrasing than most of her pop contemporaries. Her voice is clear and expressive and her intonation is better than par for pop vocalists. In this set, her style is particularly unaffected. Unlike many of the "Top 40" repeaters, Miss Francis actually is a professional singer, and should be around quite a while. *N.H.*

▲ **LENA HORNE—SONGS BY BURKE AND VAN HEUSEN** with Lennie Hayton and his Orchestra. *Like Someone In Love*; *Just My Luck*; *Polka Dots and Moonbeams* & 9 others. RCA Victor LPM 1895 \$3.98

Interest: Delightful program
Performance: Inimitable
Recording: First rate

HiFi/STEREO

The collaboration between lyricist Johnny Burke and composer Jimmy Van Heusen flourished during the forties and early fifties. As many of their songs were created specifically for Bing Crosby, one of the most apparent characteristics of their work is a jaunty, casual attitude toward the subject of love. It is therefore a tribute to their durability that such numbers as *My Heart Is a Hobo*, *It's Anybody's Spring* and *But Beautiful* can also be made to suit the highly-lacquered technique of Lena Horne so perfectly.

Along with the generally well-known songs are two never before recorded: a surging, lowdown philippic against the second day in the week called *Get Rid of Monday*, and the joyous *Ring the Bell*, once heard briefly in the Broadway musical, *Carnival in Flanders*. S. G.

▲ **THE PRIVATE LIFE OF A PRIVATE EYE** (Lewis A. Davies—Enoch Light)—**ENOCH LIGHT AND HIS LIGHT BRIGADE.** Harry's Hideaway; Franchy's Tune; The Creep & 9 others. Command RS 805 SD \$5.98

Interest: Eyewash
Performance: Crisp, hard-driving
Recording: Impressive
Stereo Directionality: Eyes right, eyes left
Stereo Depth: Admirable

Says the effusive liner: "This is music about us—you and me and everyone we know." The hell it is. It's nothing more than a series of ping-pong arrangements, with little substance and with less purpose, performed by the inevitable ominous saxes, staccato brass, and brooding piano. Only two of the themes, *Serenade for a Sweet Babe* and *Gum Shoe Lullaby*, have any musical value. According to Enoch Light, the co-composer and conductor, the work is a ballet for moderns. All right, so it's a ballet for moderns. S. G.

▲ **JULIE LONDON—YOUR NUMBER, PLEASE . . .** with Orchestra, André Previn cond. It Could Happen to You; It's a Blue World; One for My Baby & 9 others. Liberty LST 7130 \$4.98

Interest: Only for the lonely
Performance: London fog
Recording: Too close for comfort
Stereo Directionality: Satisfactory
Stereo Depth: All right

Miss Julie London always has the rare faculty of sounding as if she were recording from a reclining position, and that at any moment she would take a nice big bite out of the microphone. Her latest is still another of her cozy programs of deep breathing exercises, the gimmick being that all the songs were made famous by male singers. S. G.

▲ **FAITHFULLY** featuring **JOHNNY MATHIS.** Nobody Knows; You Better Go Now; Maria; And This Is My Beloved & 8 others. Columbia CL 1422 \$3.98

Interest: Good pops vocals
Performance: Warm
Recording: Excellent

While this album will obviously appeal to the host of Mathis fans (he's one of the most popular, in terms of record sales around today), nevertheless it is a little short of the rather high standard he set

for himself in his previous Columbia LPs. Perhaps it is the fault of the material which, aside from *You Better Go Now* and *Secret Love*, does not seem to be particularly well-suited to his warm, if somewhat thin, voice. Glenn Osser does a good job of accompanying, with a large, well strung studio orchestra. R. J. G.

▲ **CARMEN McRAE—SOMETHING TO SWING ABOUT**—Carmen McRae (vocals) with orchestra directed by Ernie Wilkins. That's for Me; A Sleepin' Bee; Alone Together & 9 others. Kapp KL 1169 \$3.98

Interest: Excellent tune selection
Performance: The title's accurate
Recording: Very good

Carmen McRae, spurred by the best arrangements for a vocalist that Ernie Wilkins has yet written, is in top form in her third Kapp album. This is unusually sunny popular singing. Miss McRae's high spirits—and crisp diction—are matched by the vigor and precision of the accompanying band. A model arrangement is *Comes Love*, which shows how much flavor can be added to standards by imaginative use of dynamics. Miss McRae's distinctive, clean-edged phrasing is musically intriguing and does much to make the lyrics more immediate and meaningful. A thoroughly enjoyable collection. N. H.

▲ **BUT YOU'VE NEVER HEARD GERSHWIN WITH BONGOS—DON RALKE AND HIS ORCHESTRA.** Fascinating Rhythm; They All Laughed; A Foggy Day & 9 others. Warner Bros. WS 1360 \$4.98

Interest: Not for the Gershwin cult
Performance: Original recital
Recording: Up to WB's best
Stereo Directionality: Well done
Stereo Depth: Good enough

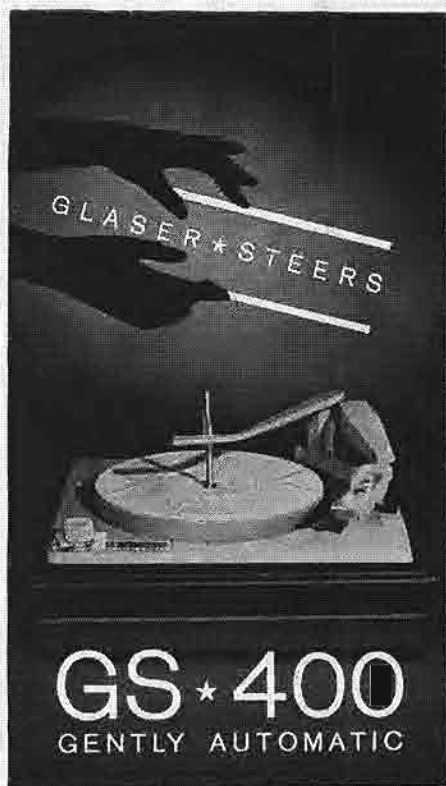
Not bad. Not bad at all. While occasionally the bongos seem to have been attached as mere fungus-like appendages to the melodies, they have been employed for the most part with imagination and also with humor. I particularly enjoyed the playful bopping on *Love Walked In* and *They Can't Take That Away From Me*, and—bongos or no bongos—Mr. Ralke has provided one of the tastiest versions of *Maybe* heard in some time. S. G.

▲ **DELLA**—Della Reese (vocals) arranged and conducted by Neal Hefti. The Lady's A Tramp; And The Angels Sing; Blue Skies & 9 others. Victor LPM 2157 \$3.98

Interest: Too little contrast
Performance: More shading needed
Recording: Strong presence

Since her association with Hugo and Luigi at Victor, Della Reese has become a consistent big seller of pop singles. She has some developing to do, however, before she can be accepted as an important pop artist for the long-range album market. Miss Reese comes from a background in gospel singing and she brings to her performances much of the power and fervor associated with that music. What she lacks, however, is a sense of dynamics.

Miss Reese swings for home runs nearly all the way on almost every tune. Even on the ballad, *Someday*, the lyrics speak of yearning but Miss Reese sings them as if she were threatening the reluctant lover



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Title	Interest	Performance	Recording	Stereo Quality	Score
THE TIME, THE PLACE, THE GIRL —Fred Waring and the Pennsylvanians In the Blue of the Evening, Blueberry Hill, Long Long Ago, Tonight & 8 others. Capitol ST 1298 \$4.98	✓✓✓	✓✓✓✓	✓✓✓	✓✓✓✓	14
ALWAYS —Roger Williams (piano) & orchestra Dark Eyes, Stardust, Stranger in Paradise, Moonlight Sonata, Träumerei & 7 others. Kapp KS 3056 \$4.98	✓✓✓	✓✓✓✓	✓✓✓	✓✓✓	13
THE SWEETEST WALTZES THIS SIDE OF HEAVEN —Guy Lombardo Orchestra Tenderly, Remember, Beautiful Ohio, Alice Blue Gown, Paradise & 7 others. Capitol ST 1306 \$4.98	✓✓✓	✓✓✓✓	✓✓✓	✓✓✓	13
SING ME SONG OF THE ISLANDS —Alfred Apaka & accompaniment Pagan Love Song, Now Is the Hour, Sweet Leilani, To You Sweetheart Aloha & 8 others. Decca DL 78960 \$4.98	✓✓	✓✓✓✓	✓✓✓	✓✓✓	12
THE ALL TIME TOP TANGOS —Stanley Black Orchestra Jealousy, Adios Pampa Mia, Adios Muchachos, Rosita, La Camparsita & 7 others. London PS 176 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
ALONG THE TRAIL —The Eligibles (vocal quartet) & accompaniment Empty Saddles, Old Chisholm Trail, Cimarron, Last Roundup, Rollin' Dust & 7 others. Capitol ST 1310 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
14 NEWIES BUT GOODIES —various vocalists & orchestras Waltzing Matilda, My Secret, Smooth Operator, Where, Bwana, Verdie Mae & 8 others. Mercury SR 60172 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
ORGAN TREASURES —Don DeWitt (Loderhose Wurlitzer) The Breeze and I, Unchained Melody, Lullaby of Birdland & 9 others. United Artists UAS 5055 \$5.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
SPOTLIGHT ON BUD AND TRAVIS —vocal duet Brown Eyes, Let Me Fly, Poor Boy, Angelico, Jenny on a Horse & 7 others. Liberty LST 7138 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
ACCORDION TIME —Mogens Ellegaard (accordion) & accompaniment Tico-Tico, Frenesi, Pavane, On the Trail, Adios, The Hot Canary & 6 others. Vox STVX 426.090 \$4.98	✓✓	✓✓	✓✓✓	✓✓✓	10
BELOVED MELODIES OF STEPHEN FOSTER —John Gart (Conn Organ) & Southlanders Old Black Joe, De Campdown Races, Ring De Bonjo, Beautiful Dreamer & 15 others. Kapp KS 3023 \$4.98	✓✓	✓✓	✓✓✓	✓✓✓	10
BLACK CORAL —Rene Paulo Trio Maui Girl, Hana, Ono Ono, Song of the Islands, Hawaiian War Chant & 7 others. Liberty D-LST 7143 \$4.98	✓✓	✓✓	✓✓✓	✓✓✓	10
2,000,000 STRINGS —Helmut Zacharias violins & Orchestra September Song, St. Louis Blues, Nature Boy, Sonny Boy, Swanee & 7 others. Decca DL 78926 \$4.98	✓✓	✓✓	✓✓✓	✓✓✓	10
THE SOUND OF MUSIC (selections) —Stratford Strings Climb Ev'ry Mountain, So Long Farewell, Maria, My Favorite Things & 8 others. Decca DL 78975 \$4.98	✓✓✓	✓✓	✓✓	✓✓	9
MOST REQUESTED —Myron Floren (accordion) & orchestra Over the Waves Waltz, O Susanna, Village Tavern Polka, Ball in Carlstad & 8 others. Brunswick BL 754046 \$4.98	✓✓	✓✓	✓✓	✓✓	8
IN A GERMAN BEER GARDEN —Joseph Holzer and His Woodchoppers (vocalists) Various songs all sung in German. Vox STVX 426.040 \$4.98	✓	✓✓	✓✓	✓✓	7
SO MUCH —Jackie Wilson (vocalist) & Dick Jacobs Orchestra Happiness, Ask, Never Go Away, Thrill of Love, Wishing Well & 7 others. Brunswick BL 754050 \$4.98	✓	✓✓	✓✓	✓✓	7

Interest:	Outstanding ✓✓✓✓	Moderate ✓✓✓	Fair ✓✓	Dull ✓
Performance:	Superb ✓✓✓✓	Good ✓✓✓	Adequate ✓✓	Disappointing ✓
Recording:	Excellent ✓✓✓✓	Good ✓✓✓	Fair ✓✓	Poor ✓
Stereo Quality:	Outstanding ✓✓✓✓	Effective ✓✓✓	Uneven ✓✓	Poor ✓

with a baseball bat. Her beat throughout is solid but could be more flexible. Her phrasing is in danger of becoming too rigidly stylized, and I don't always get the feeling that she thoroughly understands all the nuances of the lyrics on more sophisticated tunes like *Thou Swell*. Neal Hefti's arrangements are excellent examples of bright, stimulating, jazz-based commercial writing. N. H.

△ ALONE WITH YOU—CONNIE RUSSELL with Orchestra, Ian Bernard cond. Close Your Eyes; All I Do Is Dream Of You; That Old Feeling & 9 others. United Artists UAL 3063 \$3.98

Interest: Some good songs
Performance: Occasionally ill-advised
Recording: Satisfactory

Why do so many good pop singers feel that they have to distort a melody in order to give it a distinctive interpretation? Connie Russell has a deep-throated, big voice, and when she sings such numbers as *I Can't Give You Anything But Love* and *You'd Be So Nice to Come Home To*, she demonstrates her ability to give a song an intelligent, meaningful rendition. But neither the singer nor her songs are well served when she takes *Take Me In Your Arms* at a frenetic Latin pace, or plunges through *You and the Night and the Music* as if the recording session were running overtime. For students of Tin Pan Alley English, I should like to point out that the title song contains the line, "Let's find a quiet byway for just we two." S. G.

△ I WISH YOU LOVE—FELICIA SANDERS with Orchestra, Irving Joseph cond. If You Go; Look at Me; If I Forget You; Lonely Town & 8 others. Time T 70002 \$3.98

Interest: Attractive repertory
Performance: Affectionate
Recording: All right

Felicia Sanders has a warm, smoky (with just a drop of menthol), expressive voice, and she fondles a melody with obvious sincerity. I like a program that shows signs of care in preparation, and this one most certainly does. Here, for example are such unhackneyed items as the Kurt Weill-Langston Hughes *We'll Go Away Together* (fetchingly pronounced "Hwe'll go haway together") done as a torch ballad, a lovely melody by Charles Trenet called *I Wish You Love*, and Frank Loesser's *Warm All Over*, which benefits from Miss Sanders' naturally warm-all-over approach. It is regrettable that the singer has included the embarrassingly pretentious *When the World Was Young*, a song she has already recorded for Columbia. S. G.

▲ DINAH SHORE—SOMEBODY LOVES ME—Dinah Shore (vocals) with music arranged and conducted by André Previn. It's Easy to Remember; Something to Remember You By; My Buddy & 8 others. Capitol ST 1296 \$4.98

Interest: For romantics
Performance: Relaxed, nostalgic
Recording: Good
Stereo Directionality: Excellent
Stereo Depth: Very good

Dinah Shore's second album for Capitol is in direct contrast to the first, the crisply rhythmic, *Yes Indeed* (Capitol ST 1247)

with arrangements by Nelson Riddle. These are all standard ballads, taken at gentle tempo and set in unabashedly romantic arrangements by André Previn for large orchestra with strings. The singing is warmly appropriate to the material.

Stylistically, however, Miss Shore is not one of the more musically beguiling female pop song interpreters on a level, for example, with Peggy Lee or Doris Day. There isn't enough tang or imaginative individuality displayed throughout an entire album to ward off a certain blandness. Miss Shore's admirers, however, should find the set attractive. N. H.

△ THE THREE MUSKETEERS OF THE OPERA AT CHEZ VITO—CESARE SIEPI, CESARE VALLETTI, FERNANDO CORENA with Leyna Gabriele & the Chez Vito Orchestra. Dicitencello vuie; lo te vurrio vasa; I Feel Pretty & 12 others. Vito (no number) \$5.00

Interest: Assolutamente
Performance: Entusiasta
Recording: Va bene

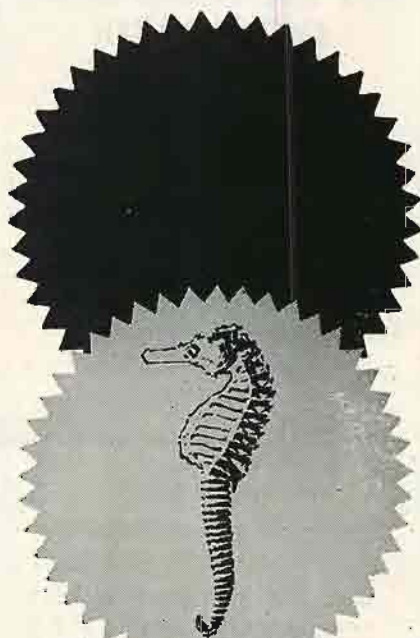
Messrs. Siepi, Valletti and Corena are three opera singers whose genuine affection for each other has won them the nickname of the Three Musketeers of the Opera. Apparently, there is nothing they like better to do than have a gala evening of eating and drinking, laughing and singing at Chez Vito, a popular restaurant on the east side of Manhattan. Believing that others might also enjoy listening to them in such a relaxed atmosphere, proprietor Vito Pisa has recorded the trio himself, and has also provided them with an excellent soprano, Leyna Gabriele, and a sizable orchestra.

Well, it all adds up to a genuine treat—informal, spirited, and full of rich, ripe Neapolitan melodies. Among them are *La Spagnola* (the inspiration for, of all things, *The Bowery*), and the impassioned *Parlami d'amore, Mariu*, which once became popular in the United States as *Tell Me That You Love Me Tonight*. The highlight of the release, however, comes at the end of the first side when the robust voices of the Musketeers join Miss Gabriele in the exuberant grape-crushing number, *Comme jacette mammeta*. S. G.

▲ △ THE MAGIC OF SARAH VAUGHAN—Sarah Vaughan (vocals) with unidentified orchestral backgrounds. Careless; I've Got The World on a String; Friendly Enemies & 9 others. Mercury SR 60110 \$4.98; Mono MG 20438 \$3.98

Interest: There are much better Sarahs
Performance: As good as is possible
Recording: Often echoey
Stereo Directionality: Good
Stereo Depth: Competent

Except for a swinging performance of *That Old Black Magic* with big band backing and a couple of other acceptable tracks, this is a thoroughly expendable Sarah Vaughan package. The album consists mainly of dreary pop material—several of these have been out before as singles—and most of the arrangements are mechanically, banally commercial. Although Miss Vaughan gets more warmth into most of the songs than they deserve, she can't conquer both the insipid back-



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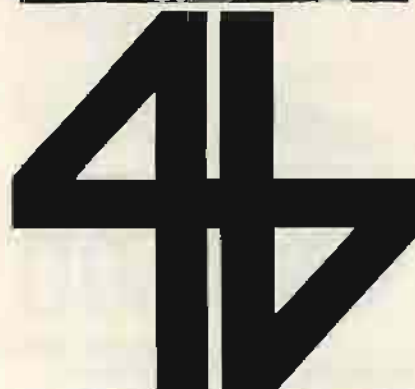
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grounds and the empty lyrics. The odds are too great against her here. N.H.

△ **MOSCOW AFTER DARK — YULYA.** Oh, Andy; Sleigh Bells; Farewell, My Beloved City; The Moon Is Out & 8 others. Kapp KL 1158 \$3.98

Interest: Yes
 Performance: Authentic
 Recording: Occasionally too close

The Russian-born Yulya reveals a voice of depth, tenderness, and genuine emotion as she covers a variety of folk songs, gypsy songs, and sentimental ballads of Moscow cabarets. Among them are a piece called *Magic*, which is the Russian version of the apparently internationalized *Fascination*, and a delicate lilting waltz about the Russo-Japanese War, *The Moon Is Out*. The singer has supplied helpful notes about all the selections. S.G.

△ **LA BOURSE DES CHANSONS (No. 4)—GEORGES GUÉTARY; JOHN WILLIAM; JACKIE LAWRENCE; ANDREX; ANDRÉ CLAVEAU; BOURVIL; HENRI GÉNÈS** with Orchestras, Jo Moutet, Claude Vasori, Wal-Berg, Marius Coste cond. Timide serenade; Ce serait dommage; Fatigues de naissance & 7 others. Pathé AT 1118 10" \$4.98

Interest: Bouillabaisse
 Performance: Un mélange
 Recording: Splendide

Culled from best-selling French singles, this ten inch disc offers some engaging performances: Georges Guétary's steel file of a voice cutting through *Ciao, Ciao Bambino*; John William whispering the French version of *A Certain Smile à la Johnny Mathis*; the resonant tones of André Claveau caressing the graceful *Toi, tout l'amour du monde*, and the exuberant Jackie Lawrence doing the sparkling *Je ne peux pas rentrer chez moi*. S.G.

THEATER, FILMS, TV

△ **INSIDE/OUTSIDE SHELLEY BERMAN.** Verve MG V 15008-2 2 12" \$9.96

Interest: Worthwhile
 Performance: Better "Outside"
 Recording: Adequate

Inside Shelley Berman (15003) and *Outside Shelley Berman* (15007) have been packaged together to form this compilation of the complete Berman. Actually, it seems that there are really three Shelley Bermans. The best known is Berman the bungling, timid average man continually beset by familiar devices and situations—the telephone and its service department (reminiscent of a Mike and Elaine routine), the hazards of flying, the rituals of courtship, the miseries of hangovers, the sight of a glass after someone has drunk buttermilk from it. Throughout all these misfortunes and discomforts, however, Mr. Berman is so well poised that his very actorish air robs the pieces of their potential effectiveness. They are such obviously, carefully worked out routines (the pause must be just so long, the voice must break at just the right moment) that whatever sympathy I might feel for his character-

ization has been drained by the total absence of spontaneity.

Two other Shelley Bermans are both on the second, or *Outside*, disc. One, which is probably further inside than any routine he does, recreates a situation in which his hard-working father spoke to him when he, Shelley, was eighteen and wanted to become an actor. While it is a little too long and goes overboard on sentimentality toward the end, it still remains a superbly warm and funny bit of character delineation, and it is really remarkably well performed.

The third Shelley Berman is Berman the authoritarian master of any situation. Two monologues reveal this side, and both are well suited to his delivery. As the world's most important booking agent, he alternately barks and sweet talks over a telephone as he discusses bookings with such improbable clients as Pablo Picasso and Albert Schweitzer. ("About your last picture, doc, the movie itself wasn't so bad, but I thought you came across a little too goody-good-good!") In the final item on his program, Berman is a child psychologist whose night club audience serves as a P.T.A., with members peppering him with questions. Though doubtlessly well-prepared, his seemingly off-the-cuff answers bring the record to a close in one of the most genuinely uproarious routines ever recorded. S.G.

△ **GOLIATH AND THE BARBARIANS** [Les Baxter]. Soundtrack recording with Orchestra, Muir Mathieson cond. Amer. Int'l. LP 1001 \$3.98

Interest: Lesser Baxter
 Performance: Wide screen approach
 Recording: A little bassy

Set in northern Italy in the year 568 A.D., *Goliath and the Barbarian* tells a fairly incredulous tale of how Goliath, (the name of the good guy) defeats his enemies by appropriating David's slingshot. For the background music, Les Baxter has appropriated almost every known cliché of the soundtrack business to depict such track titles as *Mountains of Mystery* (ominous, shimmering strings), *Rape of the Village* (driving, rhythmic brass), and *Fire Dance* (a chanting chorus plus a touch of Ravel's *Bolero*). The official name for the score is *Les Baxter's Barbarian*, and he is welcome to him. S.G.

△ **MIKE HAMMER** [Dave Kahn-Melvyn Lenard]. Orchestra conducted by Skip Martin. RCA Victor LPM 2140 \$3.98

Interest: Surprisingly high
 Performance: Well drilled
 Recording: Bright & clear

The by now traditional approach of most composers to the task of creating television tough guy music has been abandoned by two knowledgeable gentlemen named Dave Kahn and Melvyn Lenard. Instead of the conventional tight-lipped and agitated themes, the composers have come up with a much lighter, more melodious score that has a far greater appeal to ears unfamiliar with the situations and characters it accompanies. Three tracks, *Corn Pone Woman*, *Back Home* and *Love Mike*, contain some especially attractive tunes. S.G.

HiFi/STEREO

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HiFi Stereo
review

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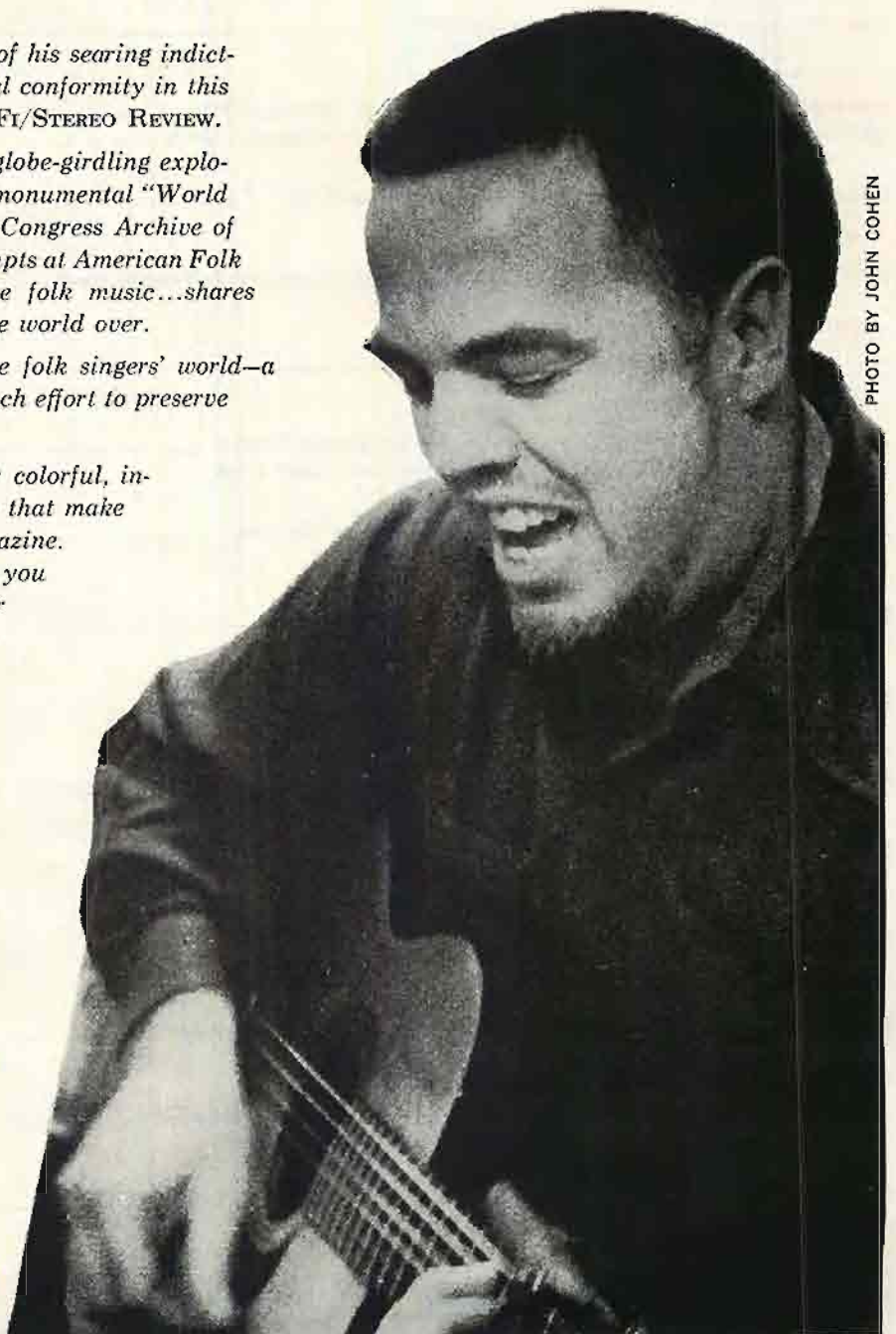
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Entertainment Music Miscellany

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Recorded Sound	Score
THE OLD SWEET SONGS —Frank DeVol Strings In The Gloaming, The Band Played On, Glow Worm & 27 others. Columbia CL 1413 \$3.98	✓✓✓	✓✓✓	✓✓✓✓	10
HAVE ORGAN, WILL TRAVEL —George Wright (Wurlitzer) Granada, April in Paris, Sabre Dance & 11 others. Hifirecord R 721 \$4.95	✓✓✓	✓✓✓	✓✓✓✓	10
THE 20TH CENTURY STRINGS —GREAT STANDARDS—Hugo Montenegro cond. Tennessee Waltz, Star Dust, Harbor Lights & 10 others. 20th Fox FOX 3030 \$3.98	✓✓✓	✓✓✓	✓✓✓✓	10
THE GOLDEN TRUMPET OF EDDIE CALVERT Around the World, I Love Paris, Manhattan & 9 others. ABC-Paramount ABC 319 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
ARTHUR MURRAY FAVORITES —FOXTROTS—Ray Anthony Orch. ARTHUR MURRAY FAVORITES —SAMBAS—Enric Madriguera Orch. Capitol T 1371, T 1368 \$3.98 each	✓✓✓	✓✓✓	✓✓✓	9
GREATEST WESTERN HITS (No. 2) —Dickens, Frizzell etc. Take an Old Cold 'Tater, Candy Kisses & 10 others. Columbia CL 1408 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
FUNICULI-FUNICULA —BELOVED ITALIAN MELODIES—Armando Foresio cond. Funiculi-Funicula, Vieni sul mar, Volare & 15 others. Kapp KL 1166 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
HELLO AMIGOS —The Ames Brothers Amar, Franesi, Brazil, Amapola & 12 others. RCA Victor LPM 2100 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
ARTHUR MURRAY FAVORITES —TANGOS—Les Baxter Orch. ARTHUR MURRAY FAVORITES —WALTZES—Francis Scott Orch. Capitol T 1372, T 1370 \$3.98 each	✓✓✓	✓✓	✓✓✓	8
HAPPY TIME —BANJO-PIANO RHYTHMS—Al Conte Quartet Dark Eyes, Ciriibiribin, Dixieland Banjo & 18 others. Columbia CL 1404 \$3.98	✓✓	✓✓✓	✓✓✓	8
DANCE TO THE LESTER LANIN BEAT —Lester Lanin Trio I Got Rhythm, Lover, Ain't She Sweet & 58 others. Epic LN 3656 \$3.98	✓✓	✓✓✓	✓✓✓	8
ENCORE OF GOLDEN HITS —The Platters The Great Pretender, Enchanted, My Dream & 9 others. Mercury MG 20472 \$3.98	✓✓	✓✓✓	✓✓✓	8
HAPPY POLKAS AND WALTZES —The Oberkrainers Dorfpolka, Erinnerung, Resi & 9 others. London TW 91192 \$4.98	✓✓✓	✓✓	✓✓✓	8
STUDENT DRINKING SONGS —Studentenchor & Orch., Hans Mielenz cond. Burschen heraus, Bier her, Im Tiefem Keller & 24 others. London TW 91191 \$4.98	✓✓✓	✓✓✓	✓✓	8
CHET ATKINS' TEENSVILLE —with Vocals & Orch. Night Train, Boo Boo Stick Beat, Sleep Walk & 9 others. RCA Victor LPM 2161 \$3.98	✓✓	✓✓✓	✓✓✓	8
BEST OF THE BARRACK BALLADS —Creed Taylor Orch. & Chorus Jeannine, Roses of Picardy, Lili Marlene & 9 others. ABC-Paramount ABC 317 \$3.98	✓✓	✓✓	✓✓✓	7
ARTHUR MURRAY FAVORITES —CHA-CHA MAMBOS—Billy May Orch. ARTHUR MURRAY FAVORITES —RHUMBAS—Chuy Reyes Orch. Capitol T 1367, T 1369 \$3.98 each	✓✓	✓✓✓	✓✓	7
MOONLIGHT SERENADERS —THE DANCING SOUND OF RICHARD WOLFE Side By Side, Until Tomorrow, Travelin' Home & 10 others. Kapp KL 1171 \$3.98	✓✓	✓✓	✓✓✓	7

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

▲ **HAWAIIAN EYE—WARREN BARKER** and his Orchestra with vocals by Robert Conrad, Connie Stevens & Poncia Ponce. Warner Bros. WS 1355 \$4.98

Interest: Surefire stuff
Performance: Entertaining
Recording: Very good
Stereo Directionality: Fine
Stereo Depth: Satisfactory

It was almost inevitable. Sooner or later someone had to come up with a television private eye series set in the South Pacific. As a recording, the awkwardly-titled *Hawaiian Eye* sounds as if Martin Denny had been crossed with Henry Mancini, which was doubtlessly the intention. The results, however, are quite pleasant. The contrast between hard steel and soft tropical breezes is constantly in evidence, and the performances by various sized groups are always bright and entertaining. Some standards are intermingled with the new themes, mostly the work of veteran Hollywood hands, Maurice DePackh and Charles Henderson. S. G.

▲ **SHOESTRING '57**. Beatrice Arthur, John Bartis, Fay De Witt, Dody Goodman, Dorothy Green, Eddie Hilgier, Bill McCutcheon, G. Wood, with Dorothy Freitag & Liza Redfield (pianos) & Ralph Roberts (percussions). Offbeat O 401B \$4.98

Interest: High average
Performance: Bright company
Recording: Fine

Offbeat Records has, apparently, decided to do for revues of the past what Columbia's Goddard Lieberson used to do for the musical comedies of the past (and whatever happened to that excellent project?). Following its delightful recording of Ben Bagley's *Shoestring Revue* (O 401), the company has now turned its attention to its equally impeccable successor, *Shoestring '57*, and has produced another delightfully wicked and witty collection of songs and sketches.

The heroes of the new set turn out to be lyricist Paul Rosner and composer Claib Richardson, two gentlemen of apparently unbounded comic inventiveness. It has long been a source of deep mystery to New Yorkers why all Fifth Avenue buses must travel in packs, yet it was not until Messrs. Rosner and Richardson viewed the situation that anyone thought of putting this phenomenon to song.

Ever wonder what happened to the movie actresses of the thirties? Not the big ones, of course, but the inevitable second leads such as Brenda Joyce, Lynn Bari and Fay Wray? Not only have their subsequent careers caused the song writers concern, but they have set their musings to a completely hilarious number called the *Rochelle Hudson Tango*.

There are other pleasures, too. Bud McCreery has come up with a sly bit about a Parisian model who laments the lack of attention shown her by Renoir, Degas, or Toulouse-Lautrec; Charles Strouse and Lee Adams have created a wonderful trio about mothers with sons in the arts, and Dody Goodman does an addled Tennessee Williams heroine in her best inimitably addled manner.

Now that it has started this series, Offbeat should be encouraged to continue.

APRIL 1960

Anyone else for, say, *The Garrick Gaieties* or *The Little Shows*? S. G.

▲ **THE SOUND OF MUSIC** (Richard Rodgers-Oscar Hammerstein II). Original cast recording with Mary Martin, Theodore Bikel, Patricia Neway, Kurt Kasznar, Marion Marlowe & others, with Orchestra & Chorus, Frederick Dvornch cond. Columbia KOS 2020 \$6.98

Interest: Echt R & H
Performance: Uneven
Recording: Great presence
Stereo Directionality: Well done
Stereo Depth: Exemplary

The sweet, occasionally cloying sound of music that Rodgers and Hammerstein have produced for *The Sound of Music* was reviewed in its mono edition in the February HiFi/STEREO Review. Stereo gives it a properly theatrical atmosphere, particularly in the *Prelude* when the tolling of the Angelus introduces the choir singing from the deep, cavernous abbey. There is also effective use of microphone placement as a quartet of nuns sing *Maria*, and later when the Trapp children, plus Theodore Bikel, and Mary Martin, join in the singing of the title song. Unfortunately, the lack of any movement on the record robs the fifth and final version of *Do-Re-Mi* of what would have been some welcome—and appropriate—action. S. G.

▲ **THE STUDENT PRINCE** (Sigmund Romberg-Dorothy Donnelly). Mario Lanza, Norma Giusti, with Orchestra & Chorus, Paul Baron cond. RCA Victor LM 2339 \$4.98

Interest: Superior schmaltz

Performance: Lanza in full bloom
Recording: Realistic, but a bit echo-chambery

One of the most popular of the late Mario Lanza's releases was a collection of excerpts from *The Student Prince* (LM 1837). RCA has now issued a second and more complete version, with soprano Norma Giusti for the duets, and three additional songs (*Thoughts Will Come Back to Me*, *Student Life* and *Just We Two*) to fill up the two sides.

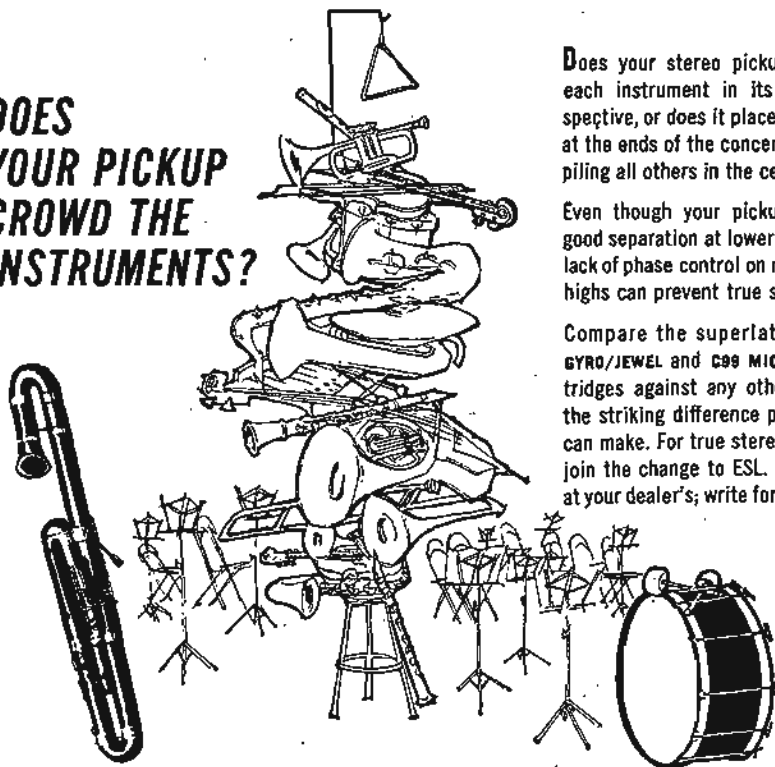
Lanza, who sang the leading role for Edmund Purdom in the 1954 film, has the properly florid approach for these melodies, certainly among the loveliest ever created by the composer. In addition to the original Romberg-Donnelly songs, there are three, *Summertime in Heidelberg*, *I'll Walk with God* and *Beloved*, written specially for the film by Nicholas Brodsky and Paul Francis Webster. S. G.

▲ **WEST SIDE STORY** (Leonard Bernstein-Stephen Sondheim). Bruce Trent, Lucille Graham, Mary Thomas, George Chakiras & Joyce Berry, with Orchestra, Lawrence Leonard cond. Forum F 70013 \$1.98

Interest: Impressive work
Performance: Satisfactory
Recording: Bit muffled

Roulette Records' low-priced Forum label offers a generally satisfying version of Bernstein's and Sondheim's successful theatrical rumble. Ably conducted by Lawrence Leonard, it features the attractive voices of Bruce Trent and Lucille Graham. S. G.

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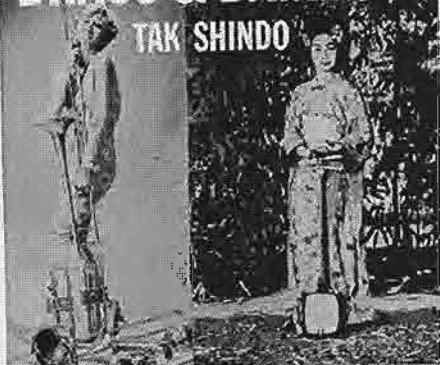


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DOCUMENTARY

▲ **JAPAN—ITS SOUNDS AND PEOPLE.** Capitol ST 10230 \$4.98

Interest: Fascinating travelogue
 Performance: The real thing
 Recording: Almost visual
 Stereo Directionality: Well done
 Stereo Depth: Fine

For those who have been to Japan, Capitol's recording of the sounds and the music of that country will provide a welcome memento; for those who have never been there it may well be the most effective kind of travel brochure.

Stereo certainly brings this aural travelogue to almost visual life. Among its most fascinating moments are the "all-over" noises of the traffic on the Ginza, Tokyo's main street; the sound of the Chinese noodle man playing on his mournful charamela as he shuffles across from the right side and eventually fades into the left speaker; the clanging of thirty-two fire engines as they roar from left to right, and the bursting of fireworks on the Sumida River. A young lady named Rose Okugawa provides appropriate commentary. S. G.

▲ **THE VOICES OF THE 20TH CENTURY**—Henry Fonda (narrator). Coral CRL 57308 \$3.98

Interest: Well sustained
 Performance: Personalities come alive
 Recording: Remarkable job

The Bell Music Box in New York has long been a haven for collectors in search of rare and out-of-print recordings. Taking most of his material from records found there, producer-writer Bud Greenspan has gathered together over seventy excerpts of speeches and remarks made by important figures of the century. In fact, the album's title is too modest; even the nineteenth century is heard from via such rarities as the voice and bugling of Kenneth Landfry (who blew the charge of the Light Brigade), Florence Nightingale, Thomas A. Edison, William Jennings Bryan, P. T. Barnum, and Edwin Booth.

Apparently, to avoid grouping together such sonically faded relics as those mentioned above, the program has been assembled chiefly according to topic rather than chronology, with a narrative read by Henry Fonda to bridge the excerpts. Thus, the Booth reading is coupled with some words by another famous Shakespearean actor, John Barrymore (doing an impersonation of sister Ethel), and Edison is heard right after remarks from the equally great Guglielmo Marconi.

Included are many eloquent words (particularly from Franklin D. Roosevelt, Winston Churchill and General MacArthur) and others (from Wendell Wilkie and Huey Long) that are not so eloquent. Television is responsible for letting us hear Richard Nixon sobbing about his wife's "good Republican cloth coat," and the battle of wits between Senator McCarthy and Joseph N. Welch. Among the most interesting are those sections that recreate the spirit of the Twenties—a fiery sermon by Billy Sunday ("I'm gonna live long enough to see America so dry you'll

have to prime a man before he can spit"); the clipped French accent of the optimistic Emile Coue as he recites, "Every day in every way I'm getting better and better," and the self-conscious billing and cooling of America's sweethearts, Douglas Fairbanks, Sr., and Mary Pickford. S. G.

FOLK

▲ **ARMENIA—MONITOR PRESENTS ARMENIAN FOLK DANCES**—Seven Fishermen; You Are Like A Gentle Doe; Do Not Ask Me & 13 others. Monitor MF 321 \$4.98

Interest: Attractively multi-colored
 Performance: Idiomatically vivid
 Recording: Competent

An apt companion for the previously released *Armenian Folk Songs and Dances* (Monitor MF 303), this instrumental dance collection is performed by the Armenian Radio Orchestra of Folk Instruments. Except for one rather pallid, over-westernized *Caravan*, the pieces are intriguingly exotic and range from the poignant to the contagiously high-spirited.

Of most interest are the strongly marked and often subtle rhythms and the identifying colors supplied by such native instruments as the duduk (a haunting, primitive wind instrument) and the tara (a plucked, banjo-like instrument which has a more powerful sound than the banjo and the capacity to cry). As a whole, these dances are gentler, more graceful and often more melancholy than much regional dance material. They can be deeply affecting as in the tender *Derbent*, a solo dance by a girl with the accompaniment supplied principally by two duduks. The notes provide adequate background information for each track. N. H.

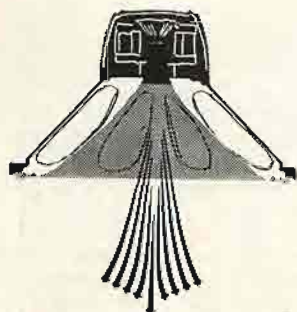
▲ **PRECIOUS MEMORIES—LA VERN BAKER SINGS GOSPEL.** Just A Closer Walk With Thee; Didn't It Rain; Everytime I Feel The Spirit; Too Close & 8 others. Atlantic SD 8036 \$5.98

Interest: Gospel songs
 Performance: Less than brilliant
 Recording: Good
 Stereo Directionality: OK
 Stereo Depth: Shallow

La Vern Baker is a singer whose reputation has been built in the rhythm and blues field; here she tries a series of rather good contemporary (and some relatively ancient) Negro gospel songs with mixed results. On some of the up-tempo numbers, such as *Everytime I Feel The Spirit* and occasionally on a slow one like *Just A Closer Walk With Thee*, she manages to evoke the passion of the religious singers. On the majority of the tracks, she does not do this too well. The accompaniment is a bit sloppy. It is on one channel, and her voice is on the other. R. J. G.

▲ **EXOTIC MUSIC OF THE MIDDLE EAST—KURDS, ARMENIANS, AZERBAIJANS, TURKMEN, EGYPTIANS**—Kirov Theatre Orchestra; Armenian National Song & Dance Ensemble, etc. Karot; Uzun-Dara; Egyptian Folk Dance & 11 others. Bruno BR 50097 \$3.98

Interest: Too much polish
 Performance: Competent
 Recording: Adequate



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This is a mixed collection in more than one way. Some of the material consists of excerpts from classical works based on folk music—as in the five selections from Khachaturian's *Gayne* ballet and a couple from contemporary operas. In several other performances, the accompanying choral group is quite well trained and without the rough vitality of more purely ethnic performances of this material.

The male solo singing, however, is powerful throughout. Some of it is fairly straight folk singing and even some of the opera excerpts utilize many folk practices. Also balancing the often smoothed-over arrangements are the sounds of authentic folk instruments. There are no texts and no information about the instruments. It's a moderately interesting collection but is too close to concert music to satisfy the serious folk music collector. N.H.

△ **SOVIET ARMY CHORUS AND BAND: SONGS OF THE STEPPE.** Conducted by Boris Alexandrov. Granite Cliffs; Moscow-Peking; The Scattering Waves & 9 others. Monitor MP 541 \$4.98

Interest: "People's" music

Performance: Vivid choral singing

Recording: Very good fidelity

This is Monitor's third album of the Soviet Army Chorus and Band, and the crack organization is also available on other American labels. The folk tunes are charming, and the two Russian revolutionary songs which are a half century and more old are intensely dramatic. The propaganda clichés in the lyrics of some of the other songs, however, are somewhat less than moving to the unconverted ("The common man straightens his shoulders and marches with a song" or "The Russian sailors keep a permanent watch over our spacious seas.")

There is no denying the superb musicianship of this supple, accurate chorus which is capable of a wide range of dynamics from a whispered pianissimo to the triumphantly assertive *Sports March* (which does sound musically though as if it had been translated from an old Dick Powell film musical). Some of the chauvinistic songs are impressively stubborn, as in *Granite Cliffs* when the soloist sings of having become "used to walking in spaciousness through dark polar nights . . . watching in the freezing storms and keeping the enemy away" on "the cold edge of the earth."

There is also a generous girl *On the Sunny Meadow* who will wait for her uniformed lover even "if he has only a medal" instead of a higher decoration. The soloists are excellent and the chorus as a whole can be remarkably gentle and sensitive in the love songs—including those without uniform. Monitor prints English translations on the liner and has also enclosed a booklet with the Russian texts and transliterations. N.H.

▲ **ALAN LOMAX PRESENTS FOLK SONG FESTIVAL AT CARNEGIE HALL**—Jimmy Driftwood, The Stoney Mountain Boys, Muddy Waters, Memphis Slim, Sal's Got A Sugar Lip; Fire on the Mountain; The Saddest Blues; Goin' Down & 8 others. United Artists UAS 6050 \$5.98

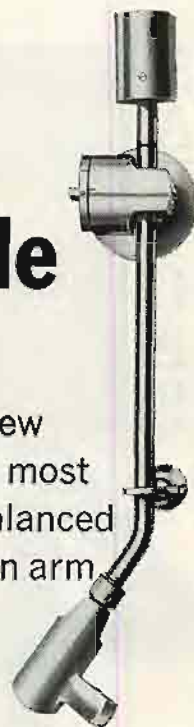
Interest: Driving blues and blue grass

Performance: All authentic

Recording: Balance improvable on some

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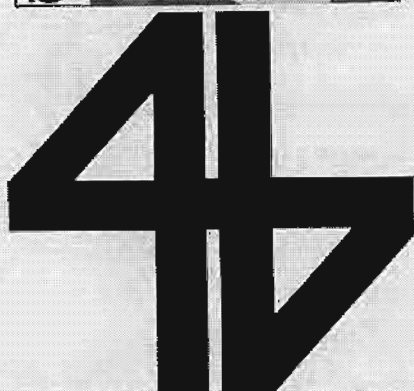
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Stereo Directionality: Competent
Stereo Depth: Good

On April, 1959, folklorist Alan Lomax produced an unusually varied concert of contemporary American folk music at Carnegie Hall. Among those included were Pete Seeger, gospel groups, and even a rock-and-roll unit. These excerpts from the event are limited to blues, blue grass (whirlingly improvised hillbilly music), and Jimmy Driftwood's intensely vital songs of the Ozarks.

Driftwood opens the album with three rollicking performances that demonstrate the proud enthusiasm Driftwood has for this material. He's followed by the vividly stimulating Stoney Mountain Boys, a blue grass band from Baltimore to whom Lomax has devoted an excellent separate album, *Folk Songs from the Blue Grass*. (United Artists UAL 3049).

Memphis Slim begins the second side with a slashing, boogie-woogie solo and then sings two slow, brooding blues, one his own and the other Leroy Carr's classic *How Long*. Muddy Waters' two numbers are powerful, but his group as a whole sounded rather plodding that night. The notes, which might better have been written by Lomax, fail to list full personnel. The balance could have been better for both blues singers. N.H.

△ **FOLK FESTIVAL AT NEWPORT.** Volume 1—Pete Seeger, Martha Schlamme, Leon Bibb, Tom Makem, Pat Clancy. Volume 2—Odetta, Joan Baez, Bob Gibson, The New Lost City Ramblers, Barbara Dane, Sonny Terry and Brownie McGhee. Volume 3—Earl Scruggs, Jean Ritchie, Oscar Brand, John Jacob Niles, Frank Hamilton, Frank Warner, Cynthia Gooding, Ed McCurdy. Vol. 1—There's a Hole in the Bucket; Sinner Man & 9 others. Vol. 2—Coiton Fields at Home; Dink's Blues & 11 others. Vol. 3—The Hangman; Cumberland Gap & 15 others. Vanguard VRS 9062 \$4.98 each

Interest: An omnibus introduction to current folksong

Performance: The more authentic, the better

Recording: Good for so huge a park

These three volumes were recorded at the first Newport Folk Festival July 11-12 last year. Although not all idioms are represented, there is enough of a spread of styles to make this collection a uniquely instructive—and entertaining—cross-section of the widely varying elements within the growing American folk song renaissance of recent years.

Dominating the first disc is Pete Seeger, perhaps the most popular folk singer of the college and city set, and a key reason for the rise in guitar and banjo sales among the "city-billies." He first learned folk music from field recordings around the house—his father is a musicologist who specializes in folk music—and later, he explored the Folk Archives of the Library of Congress and did his own studying in the field. Seeger learned not only the letter of the styles of the songs, but much of their unself-conscious spirit, and he has no reservations about showing how much he enjoys performing. He is dramatically stark in *The Bells of Rhymney*, a Welsh adaptation of a nursery rhyme into an angry, clanging denunciation of rapacious

mine owners. He becomes yearningly tender in the love song, *One Grain of Sand*, and brilliantly graphic as he takes all the parts in the story of the outcast magician and his son who conquered the foolish giant, *Abinyo*, with a song.

Martha Schlamme, a sophisticated concert entertainer who sings in several languages, chose wisely for the vast reaches of Freebody Park. She began with a fiercely determined Israeli pioneer song, and went on to the familiar, sardonic man-and-wife dialogue, *There's A Hole in the Bucket*, sung by her in flat rural American accents. For her final song, she returned to the ardor of her opener in a proud, rhythmically assertive Puerto Rican tune.

On the second side of the first volume, Leon Bibb exemplifies even more than Schlamme the performer whose roots are in the night club and concert hall. He is more interested in using his trained voice to create a dramatic vignette or mood than in trying, as annotator Studs Terkel writes, "to kid his audience by feigning 'folksiness.'" Although I prefer the rawer, more vital folk music of those who have experienced the songs they sing, Bibb is certainly a thorough professional and can be effectively intense. Tom Makem and Pat Clancy follow as representatives of national folk music in two bold, high-spirited Irish tunes. The first, contrary to the album notes, is sung by Clancy. On *Mountain Dew*, Clancy accompanies Makem jauntily on the penny-whistle. Seeger closes the album with *Careless Love*, demonstrating one of his specialties—the ability to draw an audience into a performance without being coy.

Odetta starts off the second album. Like Leon Bibb, she is a performer of folk songs who is very conscious of dramatic effects and shadings. She is more implacably powerful than Bibb and is apparently on the way to considerable popular success. This mild dissenter, however, misses a feeling of spontaneity in many of her interpretations, although her big, deep voice and hammer-like beat can be startlingly incisive, as in *I've Been Driving on Bald Mountain and Water Boy*. The first side closes with two gentle duets between Bob Gibson and Joan Baez. Baez, 19 years old, makes her recording debut here and has a high, fresh voice of unusual purity. Their two spirituals, however, are of the concert stage, not a living part of any actual church.

A quite different kind of city group is the intriguing New Lost City Ramblers, who have carefully researched the recorded mountain music of the twenties and thirties, and do play, to a large extent, in the style of the best country groups of that time. There is an unusually spirited revivalism with Mike Seeger, Pete's younger brother, particularly accomplished in these performances as a period singer and fiddler. Barbara Dane's usual specialty is an attempt to recreate the classic Negro blues of such singers of the twenties as Bessie Smith and Ma Rainey. At Newport, she moved farther out into the country, and her interpretation of *Little Maggie*, while vigorous, is rhythmically stiff. She is more expressive in the lovely *Dink's Blues* (first collected by John Lo-

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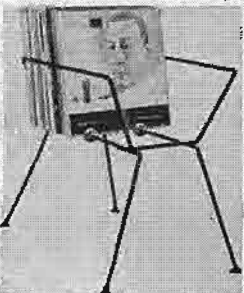
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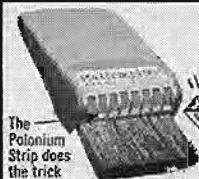
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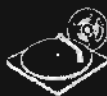
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max and his wife in the early 1900s). While her voice is strong and bends in the right places, the emotion strikes this listener as self-conscious. Dink sang to let out some of the tension of her hard, bitter life while Miss Dane, considerably removed from the circumstances that caused the song, can only imagine the experiences behind it.

Since Sonny Terry came north from North Carolina and Brownie McGhee from the mill towns of Tennessee, they've given concerts in many cities here and in England, and have also appeared in Broadway plays. Their style has accordingly become somewhat smoother, but unlike Miss Dane's, their timbre and rhythm don't come through in this performance as if they'd been studied off records.

The brightest sound and most infectious rhythms in the third volume are provided by Earl Scruggs, the influential banjo picker who was much involved in the creation of mountain "blue grass" music. On his three numbers, Scruggs receives gleefully driving support from "Hyle" Brown and the Timberliners. Jean Ritchie has a long Kentucky family history of singing and passing along traditional songs. She's now a professional in the city, but the basic ingredients of her charm remain intact—the cool, clear voice with its regional inflections and the gentle assurance with which she handles the songs and her dulcimer. Her duet with Oscar Brand is less interesting because city-billy Brand sounds rather too newly arrived in the hills.

The most artfully dramatic interpreter at Newport was John Jacob Niles who has created about himself a highly bravura aura, much like John Carradine among actors. His high voice becomes desperate as the noose tightens around the maiden's neck in *The Hangman*, and changes into pitiless harshness as her parents come with no gold for the hangman but with great expectations of seeing their daughter swing. Her lover finally saves her before she runs out of breath. Also in the final volume are Frank Hamilton, an intense city-billy and the booming engaging Frank Warner, a collector-singer who is one of the most extrovertishly sure-handed manipulators of an audience in the folk field. The three concert performers who are heard in between Earl Scruggs's sizzling banjoing on the second side sound rather pale by contrast. Oscar Brand sings the second of two labor songs in the three volumes—a paucity of protest that shows how a political much of the folk audience has become in the past ten years. The others are the throatily pleasant but not penetrating Cynthia Gooding; and the urbane Ed McCurdy, who sings with wit, strength and a wider range of dynamics than most folk-like performers of the present era.

The next Newport Folk Festival will be June 24, 25, 26. Negotiations are underway for Harry Belafonte and Mahalia Jackson, an indication that the "big name" policy which commercialized the jazz festival there is being followed in the folk division. I hope it doesn't turn out that way, because this should be the kind of festival to which a Belafonte and his colleagues should come to learn rather than to perform.

N. H.

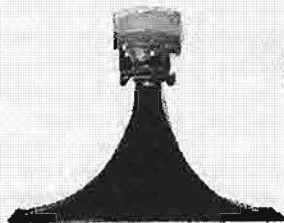
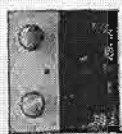
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THE FLIP SIDE



Oliver P. Ferrell, Editor

Must Radio Go By The Board?

This month, while our editor enjoys a richly deserved vacation, we have elected to trace in the following paragraphs the development of the current and unfortunately continuing trend toward deterioration of FM programming and transmission quality.
Robert Campbell, Managing Editor.

What has gone wrong with radio? This question, which lately has come under highly publicized scrutiny in congressional hearings, recently sounded some private echoes at my lunch table.

"Why is it that with all the progress that has been made in audio and radio art, the quality of broadcast programs is going down steadily?" This from a dedicated hi-fi enthusiast whose special hobby is making tapes of radio broadcasts. "There used to be wonderful live entertainment on radio, and performances by the greatest singers, musicians, and orchestras. But now that we have better equipment, and could enjoy them much more, the good programs have been dropped one by one until there's practically nothing left! What's gone wrong with radio?"

No doubt the same question has occurred to many of us—not only what has gone wrong, but what can be done about it? Maybe you have some answers. If so, you might like to compare your views with the following summary of the notes I made in the course of that neontime discussion.

The change in radio broadcasting started when television got under way over the national networks. A TV station requires an enormous investment in a complex transmitter, a huge tower, elaborate studio facilities, a big staff, and an expensive building to house the operation. All this calls for commensurate revenue from the sale of time.

Remembering that most TV transmitters were installed by the leading radio broadcast companies, it is easy to trace the train of events. In order to produce the necessary income, they undertook to swing their principal sponsors from low-rate radio to high-rate TV time. In this they were very successful, but it called for such a concentration of effort that their radio operations suffered from neglect, and soon slipped into the red.

At first thought, it would seem that the obvious remedy was to put more selling power on radio time to make up for the loss, so that sponsors could be found for new shows and special features to replace those switched to television. But, as determined by various survey organizations, sponsors buy audiences according to their size, not their purchasing tendencies. Therefore, since any serious effort to attract radio listeners meant cutting into the number of television lookers, they attempted to hold their radio licenses—at a profit—by cutting radio programming expense to the very minimum. That explains why we hear practically nothing on the radio today but records and disc-jockey chatter, cut into time segments by news headlines and weather reports from morning to night, even from what were once the outstanding radio stations in the country.

This brings us to the second part of the question: what can be done about it? More and more people are going to want

the answer, and one of these days, perhaps in the not too distant future, the Federal Communications Commission will have to find it.

In the beginning, of course, no one anticipated that this condition would develop. Long ago, the Commission limited the number of AM and FM stations under one ownership, and the number of television stations, too. No company is allowed to own more than one AM, FM, or TV station within a given service area. The purpose of this is to encourage competition. But, unexpectedly, what is essentially a restraint-of-trade situation has developed in the dual ownership of radio and television facilities. Certainly it was not the deliberate intention of the broadcasters. Their business simply grew up from radio to TV. In the process, they have not only degraded radio service to a very serious degree, but they have failed to take advantage of progress in the art. Thus, sooner or later, if the Commission is to meet its obligation of serving "public interest, convenience, and necessity" it will have to initiate action to separate the ownership of radio and TV stations. At least, that is the way it looks now.

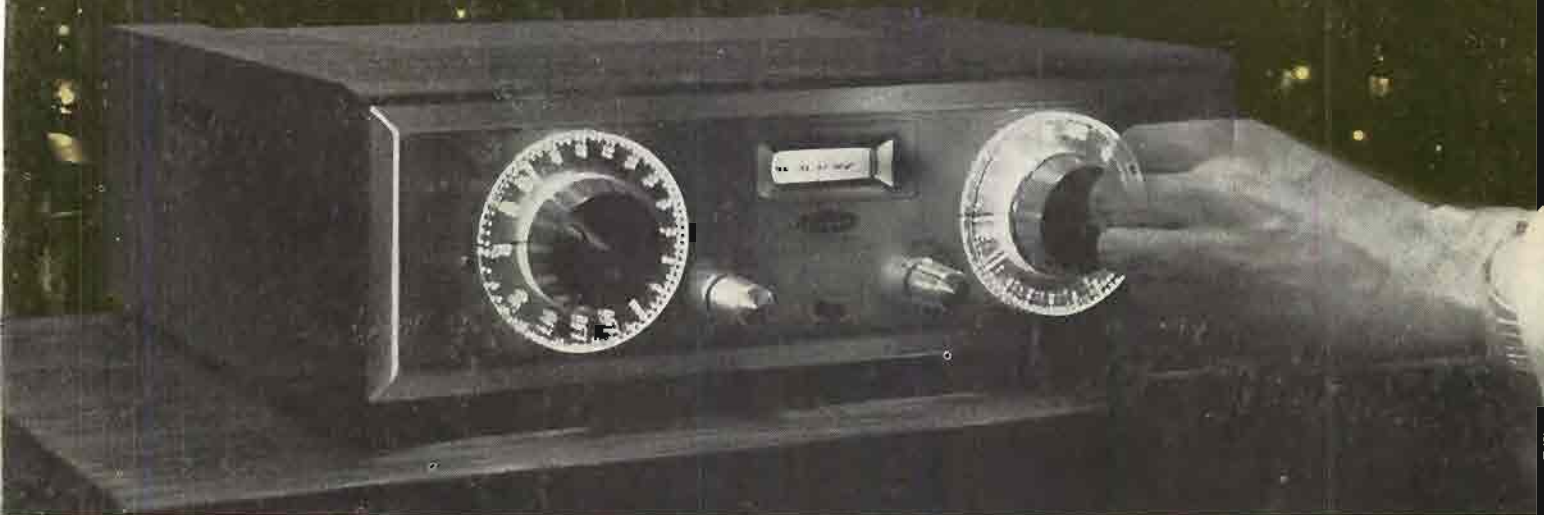
While we were talking about that problem, my good friend mentioned another subject that is the cause of complaint on the part of radio listeners. Back in 1947, Charles R. Denay, then chairman of the FCC, told a convention of broadcasters, "It is the opinion of the Commission that FM is the finest aural broadcasting system attainable in the present state of the radio art." That is still true, but the broadcasters are not making the full capabilities of FM available to their listeners. There are two complaints—both justified. First, the poor audio quality from many stations shows up woefully on FM. Listeners who spent considerable sums on FM equipment to get realistic sound are blatantly short-changed by some station operators. Aside from inadequacy of transmitter maintenance, no attempt is made to broadcast the wide dynamic range of which FM is inherently capable. The automatic volume compressors, which make loud passages soft and soft passages loud, are indiscriminately switched into AM and FM circuits alike.

Even more serious is the indifference to intelligent programming at stations authorized to "double up" and transmit "storecasts" and "background" music by multiplex. There is a tendency on the part of such stations to regard their main channel program as something distasteful that has to be done to stay in the lucrative storecasting—and it is only grudgingly that they throw a very lean bone of service in the general direction of the public and the FCC.

No such dilemma was foreseen when multiplex storecasting was first licensed. While broadcasting has a legitimate profit motive, it also incurs civil obligations through its use of the public air which, after all, is a national resource. Perhaps the time has come to revise our standards for licensing broadcasters. But the problem won't be solved if the public stays mute. The quality-conscious and potentially articulate FM listener must make himself heard in Congressional quarters.

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