

LABORATORY REPORT ON STEREO RECEIVERS

NOVEMBER 1960 • 50 Cents

HiFi/Stereo

review

EILEEN FARRELL
Byways to the Met

THE STRANGE
SONIC WORLD
OF JOHN CAGE

OPERA IN STEREO
The Outstanding
Recordings



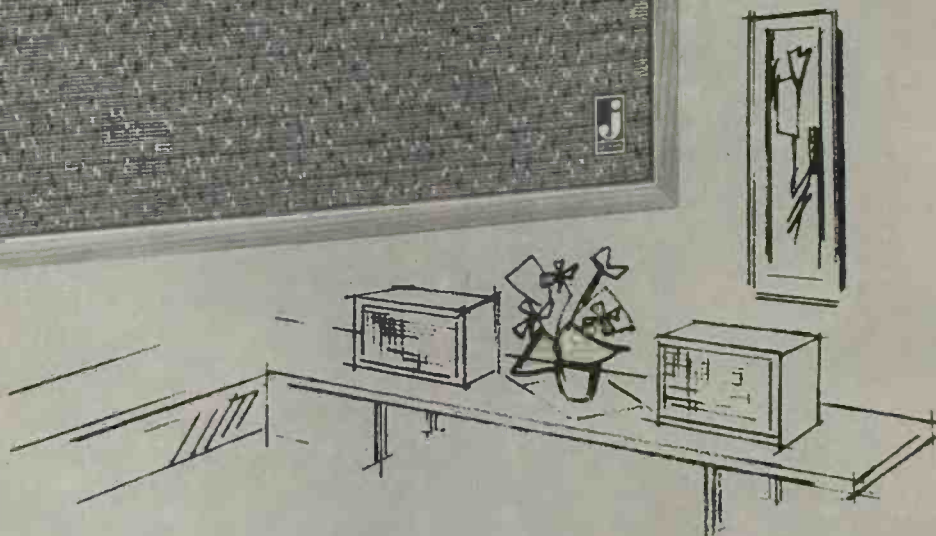
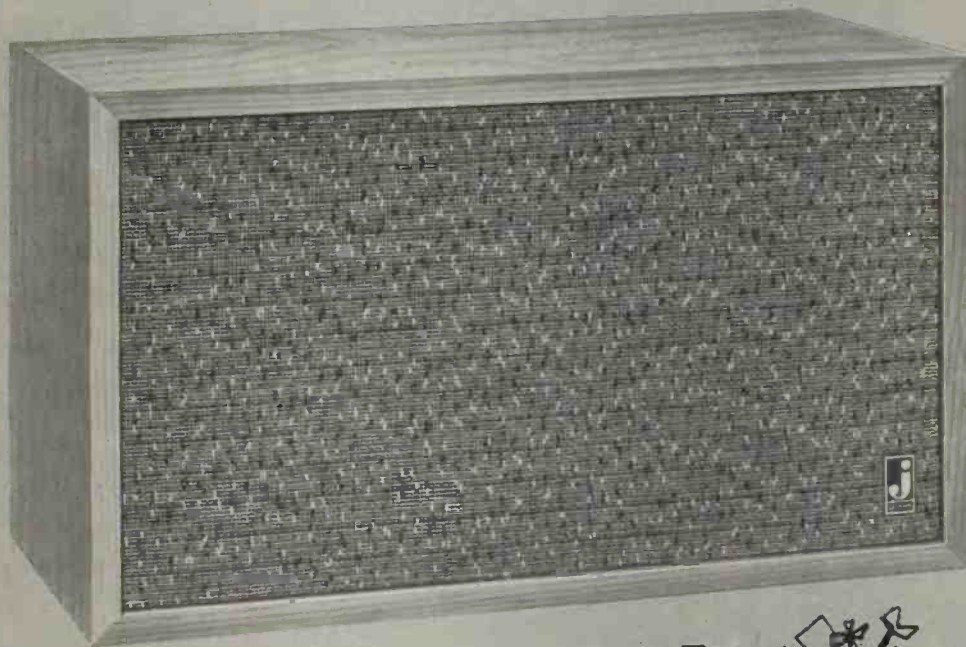
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...THERE'S NO QUESTION!

HERE'S YOUR

"BEST BUY"



The Thrifty 4-Speaker TF-3 from **jensen**

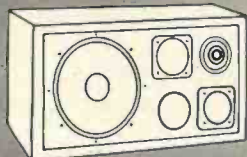


In the "budget" price range, there is no finer speaker system on the market. In fact, careful comparison proves that Jensen's beautifully balanced TF-3 is unquestionably the finest . . . not only the "best buy" . . . but point for point, the best system—and you pay much less. **Compare . . . components:** The TF-3 uses a 10" FLEXAIR* woofer, effective from 25 cycles, two special midrange units, and the new Jensen Sono-Dome* Ultra Tweeter. . . so brilliant a speaker, it does not even begin to operate until 10,000 cycles! **power ratings:** The TF-3 drives to full room volume with a good quality 10 watt amplifier. It does not require a 20 watt amplifier for clean performance. **enclosures:** In the Jensen TF-3 you get top quality construction ¾" gum hardwood, rigidly built. It stains beautifully—or paint or build-in as you choose. Dimensions: 13½"H., 23⅓"W., 11⅞"D. **Compare . . . price:** There is no real comparison. \$79.50

You are invited to make these comparisons—and any others you wish—between the Jensen TF-3 and any other "rated" speaker system on the market regardless of price. Comparison with the thrilling *sound* of the TF-3 will still further prove that . . .

*T.M.

there is always something better from



Write for Free Illustrated Brochure "KU".

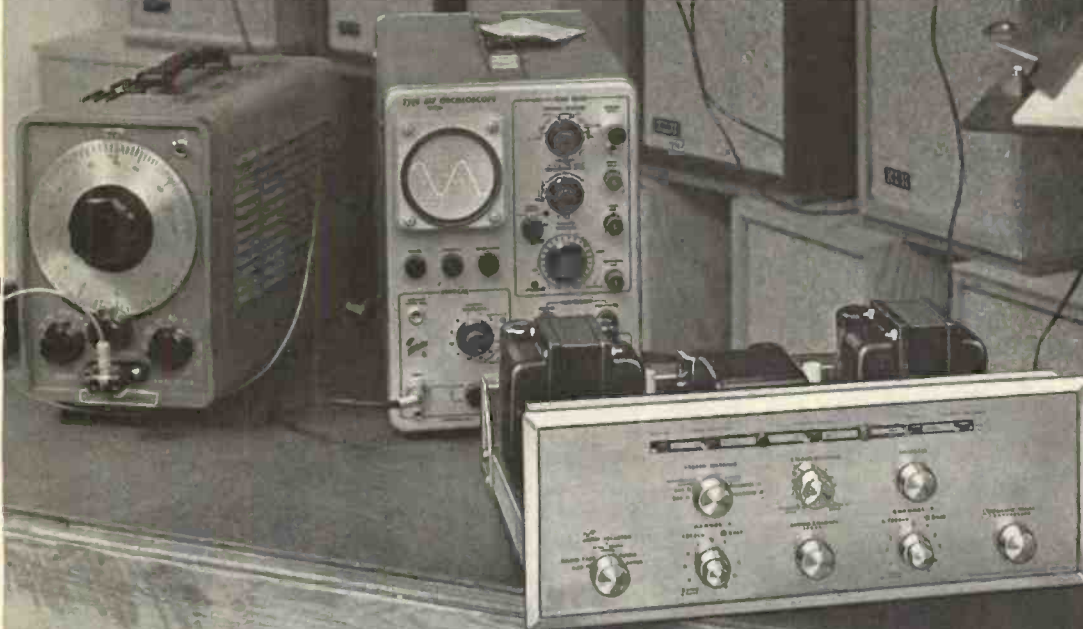
jensen

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weight 47 pounds. Power Rating: 36 watts per channel (IHF rating); 0.8% Total Harmonic Distortion. \$269.95. Slightly higher West of Rockies. Accessory Case Extra.



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H. H. Scott Inc., 111 Powdermill Road, Maynard, Mass.

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* Covered by one or more of the following patents:
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PRICES CUT ALMOST $\frac{1}{3}$

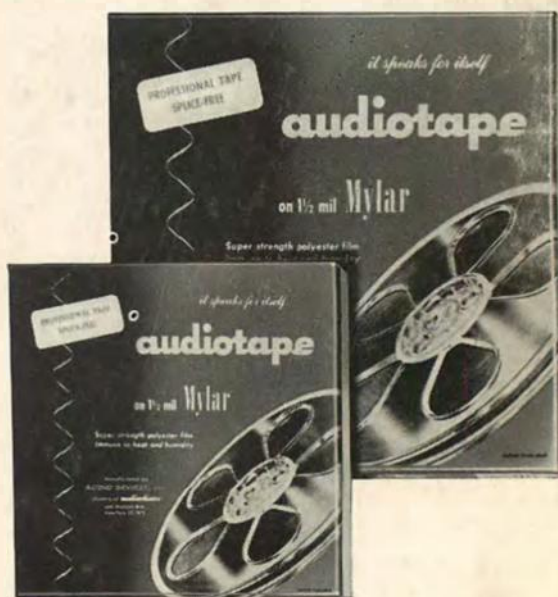
on Audiotape on 1½-mil **MYLAR***

THAT'S RIGHT! Audio Devices has cut at least 31% off the price of its premium-quality Audiotape on 1½-mil "Mylar." Now you can enjoy all the advantages of DuPont's fabulous "Mylar" for little more than the cost of ordinary plastic-base tape.

Audiotape on 1½-mil "Mylar" is the finest tape in the Audiotape line. Its tough, durable "Mylar" base and professional-quality oxide make it the perfect tape for schools, recording studios, radio and TV stations, military users—as well as discriminating home recordists.

See your Audiotape dealer as soon as possible. At the new low prices, his stock will move fast. (Similar price reductions have also been made on Master "Low Print-through" Audiotape on 1½-mil "Mylar.")

*"Mylar" is DuPont's trademark for its polyester film—the toughest, most durable recording tape base material known to man. "Mylar" cannot dry out or become brittle with age. Radical differences in temperature and humidity have no effect on it. Recording tapes on "Mylar" can't break or stretch in normal use, regardless of temperature or humidity. Most importantly, "Mylar" is a known, tested base material—proven by years of use in telemetry, automation and electronic computing applications. Millions of feet have been recorded by professional and amateur sound recordists, too.



audiotape
TRADE MARK

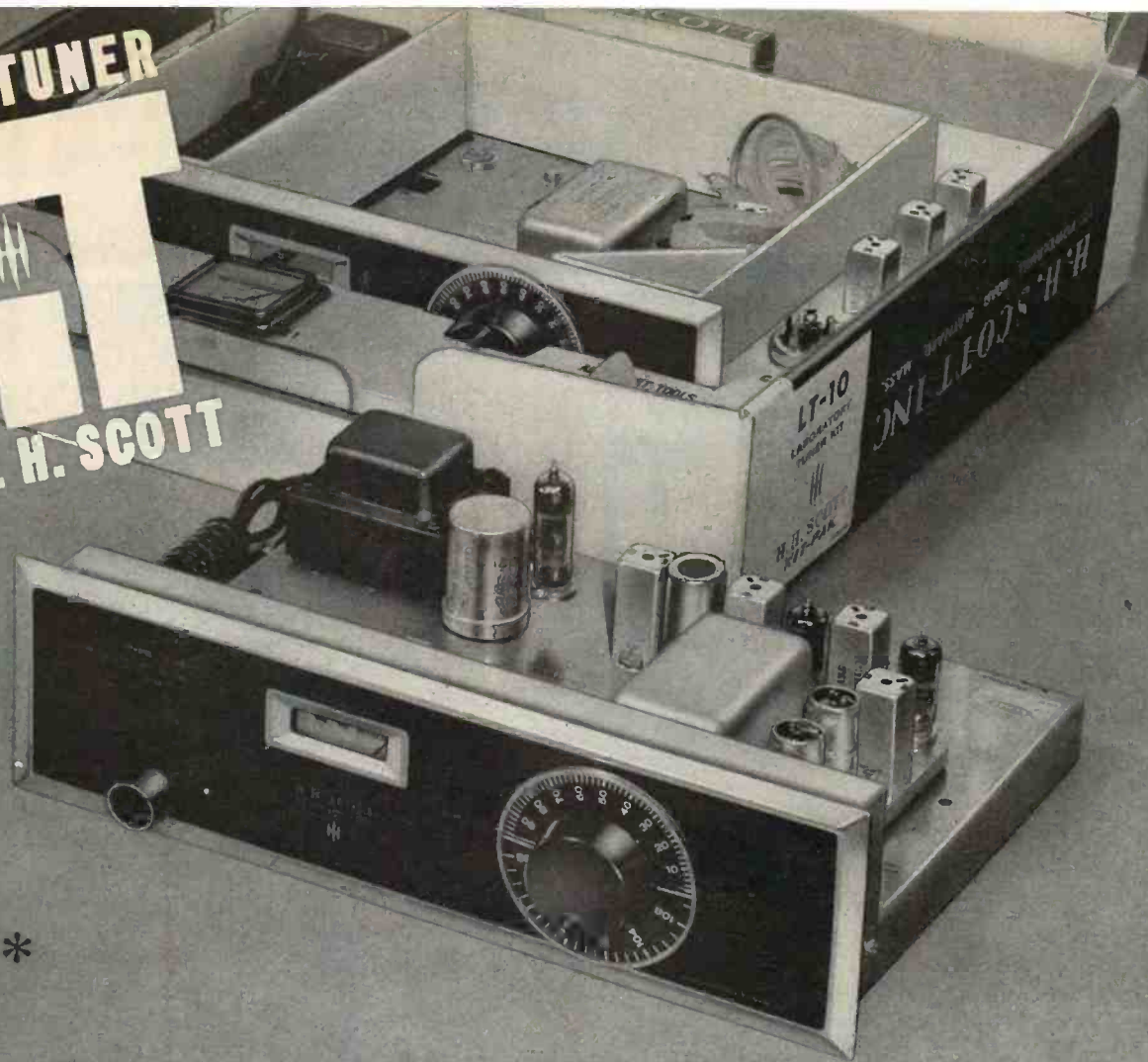
AUDIO DEVICES, INC., 444 Madison Ave., N. Y. 22, N. Y.

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NEW FM TUNER

KT

FROM H. H. SCOTT



\$89⁹⁵*

NOW... BUILD AN FM KIT THAT WORKS AS WELL AS FACTORY ALIGNED TUNERS

AT LAST! A tuner kit that meets the tough standards of H. H. Scott factory units; yet can be aligned without expensive alignment equipment.

AT LAST! Wide-Band FM design in a kit. Gives you far greater selectivity and sensitivity than ever before possible from a kit.

AT LAST! The very same silver plated front end used exclusively in H. H. Scott factory-assembled tuners... available in this kit, pre-wired and pre-aligned.

H. H. Scott takes the uncertainty out of building your own FM tuner. The new LT-10 is easy to build at home without special tools and equipment. Everything you need is included.

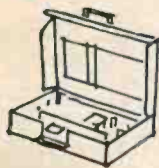
The LT-10 utilizes H. H. Scott's famous Wide-Band circuitry and the exclusive H. H. Scott silver plated front end to assure you of high sensitivity and selectivity and complete freedom from drift.

All parts such as tube sockets, and terminal strips are professionally pre-riveted to the chassis... wires are pre-cut, stripped, and tinned.

H. H. Scott engineers have devised radically new alignment procedures using the tuner's own meter. This guarantees proper alignment without special alignment generators.

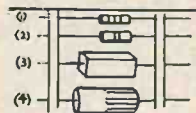
The LT-10 is designed to meet the performance characteristics you expect from H. H. Scott. It is fun to build. It is a tuner you will be proud to own. Kits are now available through more than 500 franchised H. H. Scott dealers across the country.

LT-10 Laboratory Tuner Specifications • Usable (IHF) sensitivity 2.5 μ v • Signal: noise ratio 60 db below 100% mod. • Harmonic distortion 0.8% • Drift 0.02% • Frequency response 30 cps—15Kc \pm 1db (IHF) measurements are made only in the range 30-15,000 cps. The LT-10 actually has far wider frequency range than shown here.)

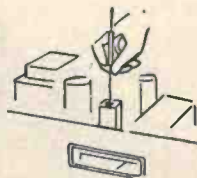


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Opens to a self-contained work area you can use anywhere.

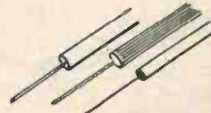
* Prices slightly higher west of Rockies. Accessory case extra.



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Cover by Murray Tinkelman



Now you can have all tomorrow's marvels In one complete Bell stereo system

Everything you have wanted is in these all-new Bell Stereo Components . . . a complete line of 7 models from which to create the ideal stereo system of your choice. All offer wonderful new features . . . Even higher fidelity performance . . . Easier operation . . . New styling that is functionally and aesthetically perfect for either open or panel installation.

The wide selection fits any space, any pocketbook. You can start with the basic components and add matching units later to play and record stereo programs from every source.

NEW BELL STEREO TUNER-AMPLIFIER COMBINATIONS . . . THE HEART OF YOUR SYSTEM
Compact, convenient, *all-in-one*, these most modern components play all stereo program material . . . stereo records, stereo tapes, AM-FM stereo broadcasts, all monaural programs also.

BELL MODEL 2445 2-CHANNEL, 44-WATT STEREO AMPLIFIER-TUNER COMBINATION (shown above) has every advanced stereo feature. *Amplifier* has two phono inputs, tape head and tape amp inputs, individual bass and treble controls for each channel, hi and lo filter switches, loudness compensation switch, "Magic Touch" on-off switch that does not affect volume setting. *Tuner* has three gang

tuning capacitors on both AM and FM, Edge-Vu signal strength tuning meters, Automatic Frequency Control, Multiplex output for future adaption to all-FM stereo. FM sensitivity is 1.2 uv for 20 db quieting.

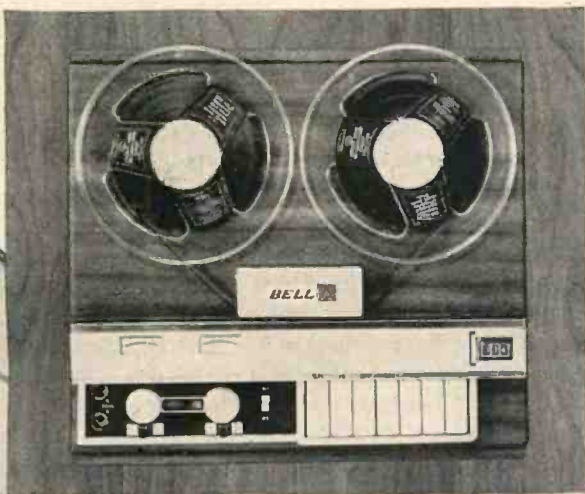
BELL MODEL 2425 2-CHANNEL, 30-WATT STEREO AMPLIFIER-TUNER COMBINATION, also available, is easiest to operate, medium priced. *Amplifier* has all the basic features needed for stereo. *Tuner* FM sensitivity is 1.5 uv for 20 db quieting.



EASY TO INSTALL . . . EASY TO OPERATE

On new Bell stereo components, the controls used most frequently are all on one center panel, distinguished from minor controls by color and location. Simplifies operation by the non-experts in your family. All components are in handsome walnut grain vinyl, match in every styling detail. All are designed for quick, easy panel mounting, if desired. Just remove cover and slide in.





NEW BELL STEREO AMPLIFIERS ... IN A CHOICE OF 3 MODELS

All offer advanced new features for playing every type of stereo program material.

MODEL 2440 2-CHANNEL, 44-WATT STEREO AMPLIFIER has two phono inputs, individual bass and treble controls for *each* channel, hi and lo filter switches, loudness compensation switch and "Magic Touch" on-off switch that does not affect the volume setting. (Pictured at left).

MODEL 2420 2-CHANNEL, 34-WATT STEREO AMPLIFIER: Medium priced with advanced Bell features. Excellent operation and performance.

MODEL 2418 2-CHANNEL, 30-WATT STEREO AMPLIFIER is the ideal low cost stereo amplifier. Easiest of all to operate ... perfect for a stereo "starter".

NEW BELL FM-AM STEREO TUNERS BRING YOU FINEST BROADCAST MUSIC

Bell FM-AM Stereo Tuners bring in most distant stations ... give remarkable high fidelity performance. Receive even the weakest signals without distortion. Handsome new styling matches Bell Stereo Amplifiers. All have Automatic Frequency Control and Multiplex output to adapt to future all-FM stereo.

BELL MODEL 2441 has extremely sensitive FM section of 1.2 uv for 20 db quieting, 3 wide-band IF stages and balanced ratio detector. AM section has built-in automatic volume control (AVC). Wide band response provides AM reception closely matching FM performance. Meters on both sections. (Pictured at left.)

BELL MODEL 2421, a lower cost unit, has sensitive FM section of 1.5 uv. Features include three wide-band IF stages plus Foster Seeley discriminator.

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Adding this component to your music system enables you to play and record stereo, copy records on permanent tape, record stereo broadcasts, family voices and events. Professional features include 3 heavy-duty 4-pole motors. Wow and flutter less than 0.2%. Frequency response of 18-16,500 cps \pm 3 db @ 7 1/2 ips. Mounts anywhere ... plays in any position. Styled to match new Bell stereo components.

Seven models offer head arrangements for any requirement. Model T-337 (pictured) records and plays back 4-track stereo, plays back 2-track stereo. Equipped with Model RP-320 Stereo Pre-Amplifier.

Your Bell dealer can help you select the best components for your stereo system. Consult your hi-fi, camera, music or appliance store.

SEND FOR NEW BOOK:



"All About Stereo," by John Conly, Music Editor of Atlantic Monthly, national authority. Shows anyone, non-expert or expert, how to get greatest use and pleasure with today's new easy-to-install, easy-to-play stereo components. Ask your Bell dealer or mail 25¢ (no stamps) for copy.

Bell SOUND DIVISION THOMPSON RAMO WOOLDRIDGE INC.

Columbus 7, Ohio



YOUR NEEDLE IS DESTROYING YOUR LP'S

(if it isn't a Fidelitone Pyramid Diamond)

Ordinary ball point needles contact record micro-grooves at only two microscopic points. This causes a tremendous concentrated pressure that accelerates record wear, and reduces the life of quality reproduction.

Fidelitone's new Pyramid Diamond, shaped like the original recording stylus, allows more surface contact between needle and record. This distributes the tone arm weight over a larger surface area, and lowers unit area pressure. Your LP records will last many times longer.

HERE'S WHY...



Fidelitone's new Pyramid Diamond is shaped similar to the stylus that recorded the original sound. It perfectly follows every contour created by the recording stylus.



In an unmodulated, or low frequency groove, the recording stylus (A) cuts a groove (W-1) wide enough to let an ordinary ball point needle (C) and the Fidelitone Pyramid Diamond (B) track the centerline of the groove accurately, and contact all recorded sound impressions.

As the groove is modulated by high tones, the groove width (W-2) cut by the recording stylus (A-1) narrows. This causes the ordinary ball needle (C-1) to rise and "pinch out" of the record groove. It bridges modulation crests, mistracks centerline and distorts sound impressions. The Pyramid Diamond (B-1), because of its new shape, stays solidly in the record groove, smoothly glides along the centerline positively driven by the groove walls.



BALL POINT DIAMOND PYRAMID DIAMOND

And the new shape of the Pyramid Diamond allows more surface contact between needle and record, substantially reducing contact pressure. This greatly increases needle and record life.

See your record dealer or hi-fi specialist today. Demand the Fidelitone Pyramid Point. You owe it to your records and your listening pleasure.

For the complete story on the revolutionary new Pyramid Diamond, or the name of your nearest dealer, write Fidelitone, Chicago 26, Illinois.

Fidelitone

"Newest shape on records"

HiFi Soundings



by DAVID HALL

SONGS OF NATIONAL PURPOSE

IT HAS been said at various times that we of these United States are lacking in a body of patriotic songs that have musical merit and emotional conviction. The critics point on the one hand to the "unsingability" of our National Anthem, *The Star Spangled Banner* (and which uses in the bargain the British tune, *To Anacreon in Heaven*) and on the other hand, they single out the obviously synthetic quality of Irving Berlin's *God Bless America*. Have we nothing in our heritage of national song that possesses the dignity of England's *God Save the Queen* or of the Haydn melody from the *Emperor Quartet* that was adopted as the old Austrian national hymn? It is hard for me to realize that the only great American song still known, loved, and sung by every school child is the century-old *The Battle Hymn of the Republic*.

Recently, a suspicion that I have long held was confirmed by Columbia's remarkable new musical-documentary album, *The American Revolution* (reviewed on page 74 of this issue). For this superb selection of songs from the Revolutionary period—masterfully arranged and performed under Richard Bales' direction—suggests very strongly that those in charge of our school music and community song activities simply are not making use of what we have.

I have a sneaking feeling, for example, that my kids would take to William Billings' *Chester* far more willingly than they would to *America the Beautiful* or *God Bless America*, especially if they knew that Billings' hymn-tune and words were first published in 1770 by none other than Paul Revere. It was, with *Yankee Doodle*, the marching song of Washington's American Continental Army. The melody is simple, singable, and possessed of a curiously stark dignity. The words of the opening verse, furthermore, have an odd relevance for our times:

*Let tyrants shake their iron rod
And slav'ry clank her galling chains,
We fear them not—we trust in God.
New England's God forever reigns.*

Perhaps if the regional reference to "New England's God" were replaced with "For Freedom's God," *Chester* might even do service as a second National Anthem. Its music and words were, after all, written by an American at a time of crisis—which is more than can be said for either *The Star Spangled Banner* (regardless of the stirring circumstances of Francis Scott Key's poem) or for *America*. Several countries in the world have two national anthems. Perhaps this wouldn't be such a bad idea for the U.S.A., at least where *Chester* is concerned.

Another song that should be staple fare for high school and college glee-clubs is Andrew Law's *The American Hero*, which has come down to us as the *Bunker Hill* song. It can hold its own against any of the stirring Russian songs that have made Angel's *Soviet Army Chorus and Band* album such a lively seller for the past three years. The final verse of *Bunker Hill*, as published in Connecticut in October, 1775, is worth quoting:

*Life, for my Country and the Cause of Freedom,
Is but a Trifle for a Worm to part with;
And if preserved in so great a Contest,
Life is redoubled.*

Yet another fine glee-club item is Jezania Sumner's 1798 *Ode to Science*, in the first two stanzas of which the ideals of freedom espoused by the young republic are equated with the triumph of Reason:

HiFi/STEREO

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GREATEST
'CONTINENTAL'
OF THEM ALL...**



the **Norelco**[®]
CONTINENTAL '400'
guild-crafted by Philips of the Netherlands

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A Norelco dual element stereo-dynamic microphone is standard equipment with the **CONTINENTAL '400'**



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Norelco

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A versatile, low-cost record changer offering years of trouble-free stereo and monophonic reproduction... interchangeable turntable/changer spindles... automatic, semi-automatic and manual play... 4 speeds... automatic 7", 10", and 12" intermix.



Norelco

T-7 LOUDSPEAKER LINE WITH TICONAL-7 MAGNETS

Voice coil magnets of Ticonal-7 (30% more powerful than Alnico V) for maximum efficiency; dual cones for wider frequency response; constant impedance, longer effective air-gaps and extra-high flux density for an extremely flat response curve.



Norelco

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◆ 4-track stereo playback ◆ 4-track mono record-playback ◆ 3-speeds ◆ completely self-contained ◆ mixing facilities ◆ 'sound-on-sound' button ◆ suitable for use as a phono/P.A. system ◆ can also play through external hi-fi system ◆ dynamic microphone.



Norelco

LOUDSPEAKER ENCLOSURES AND SYSTEMS

Acoustically designed to achieve moderate size without loss of bass response or wideness of dispersion. Perfectly matched for bass response of the NORELCO T-7 speakers. Available in hand-rubbed mahogany, walnut, blond or cherry; three sizes.



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230 Duffy Avenue, Hicksville, L. I., New York



the fastest growing name in hi-fi

because people who appreciate integrity in design and manufacture and who appreciate value, recognize these qualities in Knight fine products



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KNIGHT High Fidelity Tuners ... from \$49.95 to \$139.95 ... all with Cathode Ray Tuning Indicators ... See the new KN150 Deluxe FM Tuner with unique multiplex indicator, exclusive Dynamic Sideband Regulation and 1 microvolt sensitivity



KNIGHT High Fidelity Tape Recorders ... from \$86.95 to \$249.95 ... See the new KN4300 featuring dual illuminated VU meters and complete stereo record and playback facilities with 3 speeds and 1/4 track and 1/2 track all in one unit



KNIGHT High Fidelity Speakers ... from \$9.95 to \$124.50 ... See the wide selection of speakers with magnet weights up to 6 1/4 lbs. ... Choices include Polyethylene Foam Cones, American-made Electrostatics and exclusive die cast frames ... All with verified specifications

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*The morning sun shines from the east,
And spreads his glories to the west.
All nations with his beams are blest,
Where'er his radiant light appears.
So Science spreads her lighted ray
O'er lands which long in darkness lay;
She visits fair Columbia
And sets her sons among the stars.*

Stronger stuff—and a salutary reminder against the epidemics of chauvinism and xenophobia that seem to have attacked us after two world wars—is *Jefferson and Liberty*, whose powerfully rhythmic tune and words were written by one William Foster when Jefferson rid the country of the Alien and Sedition Laws in 1800. The first and third verses are still timely:

*The gloomy night before us flies,
The reign of terror now is o'er;
Its gags, inquisitors, and spies,
Its herds of harpies are no more!*

Chorus—Rejoice! Columbia's sons, rejoice!
*To tyrants never bend the knee.
But join with heart and soul and voice,
For Jefferson and Liberty.*

*Here strangers from a thousand shores,
Compelled by tyranny to roam,
Shall find, amidst abundant stores,
A nobler and a happier home.*

During the past several months, there has been much talk over the air waves and much writing in newspapers and magazines on the subject of our need to rediscover a sense of national purpose. Very possibly, these songs from our nation's youth could do more to crystallize our sense of moral and ethical identity as Americans than the endless reams of debate and intellectualizing.

The American martial spirit has been given stirring expression in such splendid marching tunes as *Columbia the Gem of the Ocean*, *When Johnny Comes Marching Home*, *The Stars and Stripes Forever*, *Semper Fidelis*, and *Over There*; but save for the *Battle Hymn of the Republic*, the songs that bespoke the foundation of the American spirit have lain all but forgotten for a century and a half.

Perhaps Columbia's *American Revolution* recording will stir up interest in the best songs of our past—not just as picturesque antiques, but as words and music that have meaning for the situation in which we now find ourselves.

OSCAR HAMMERSTEIN II (1895-1960)

The passing of Oscar Hammerstein II from the American musical scene represents far more than the end of his remarkable partnership with Richard Rodgers—a partnership that brought to our lyric theater such works as *Oklahoma!*, *Carousel*, *South Pacific*, and *The King and I*.

For Oscar Hammerstein, a musical produced merely for effects and without humanity was unthinkable. "There's nothing wrong with sentiment," he once observed, "because the things we're sentimental about are the fundamental things in life: the birth of a child, the death of a child, or anybody falling in love. I couldn't be anything but sentimental about these basic things."

It is for his deeply human outlook that Oscar Hammerstein II will be most remembered and most profoundly missed.

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now offers new members

The Fabulous 5-Record Set
that became a best-seller at \$25⁰⁰ *



Ella Fitzgerald
sings the **GERSHWIN SONG BOOK**

[AVAILABLE IN REGULAR HIGH-FIDELITY OR STEREO]

\$3.98

YOURS
FOR ONLY

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STEREO, \$30.00

if you join the Club now and agree to purchase as few as 6 selections from the more than 200 regular high-fidelity and stereo records to be offered during the coming 12 months



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... created by VERVE Records

This special deluxe edition includes five long-playing 12" records (53 different songs) — PLUS an extra 7" high-fidelity record containing instrumental selections, arranged and conducted by Nelson Riddle. Included FREE is the handsomely

illustrated hard-cover book, especially written for this release... "The Gershwins", by L. D. Stewart. You also receive 5 full-color reproductions by Bernard Buffet, one of the most exciting and original painters in France today!

Yes... for only \$3.98 you can receive this deluxe 5-record set of Ella Fitzgerald singing the warm and exciting songs of George and Ira Gershwin — in your choice of either regular high-fidelity or stereo-fidelity!

If you have a standard phonograph, you may join the Club and receive the regular high-fidelity version of this set for only \$3.98...

... and you enroll in any one of the Club's four regular Divisions: Classical; Listening and Dancing; Broadway, Movies, Television and Musical Comedies; Jazz.

If you have a stereo phonograph, you may join the Club and receive the stereo-fidelity version of this set for only \$3.98...

... and you enroll in either one of the Club's two stereo Divisions: Stereo Classical or Stereo Popular.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects outstanding high-fidelity records — both regular and stereo — from every field of music. These selections are fully described in the Club's entertaining and informative music Magazine, which you receive free each month.

You may accept the monthly selection for your Division... take any of the wide variety of other records offered in all Divisions... or take NO record in any particular month.

Your only membership obligation is to purchase six selections from the more than 200 Columbia, Epic and Verve records to be offered in the coming 12 months. Thereafter, you have no further obligation to buy any additional records... and you may discontinue your membership at any time.

FREE BONUS RECORDS GIVEN REGULARLY: If you wish to continue as a member after purchasing six records, you will receive — FREE — your choice of a Columbia, Epic or Verve Bonus record (regular or stereo) for every two selections you buy — a 50% dividend.

The records you want are mailed and billed to you at the regular list price, generally \$3.98 (Classical \$4.98), plus a small mailing and handling charge. Stereo records are \$1.00 more.

MAIL COUPON NOW! Since the number of Ella Fitzgerald Sings Gershwin sets available for this special offer is limited, we sincerely urge you to fill in and mail the coupon at once. This special offer may never be repeated.

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SEND NO MONEY — Just Mail Coupon to Receive Your 5-RECORD ELLA FITZGERALD SET for only \$3.98

**COLUMBIA RECORD CLUB, Dept. 227-5
Terre Haute, Indiana**

Please send me, at once, the 5-record Ella Fitzgerald Sings Gershwin set for only \$3.98, plus a small mailing and handling charge. Enroll me in the following Division of the Club:

(check one box only)*

REGULAR DIVISIONS		STEREO DIVISIONS
<input type="checkbox"/> Classical	<input type="checkbox"/> Broadway, Movies	<input type="checkbox"/> Stereo Classical
<input type="checkbox"/> Listening & Dancing	<input type="checkbox"/> Television and	<input type="checkbox"/> Stereo Popular
<input type="checkbox"/> Jazz	<input type="checkbox"/> Musical Comedies	

I agree to purchase six selections from the more than 200 regular high-fidelity and stereo records to be offered during the coming 12 months, at usual list price plus small mailing and handling charge. Thereafter, if I decide to continue my membership, I am to receive a Bonus record (regular or stereo) of my choice FREE for every two additional selections I accept.

Name.....
(Please Print)

Address.....

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

If you wish this membership credited to an established Columbia or Epic record dealer, authorized to accept subscriptions, fill in:

Dealer's Name..... 255

and Address.....
*If you enroll in a regular Division your set will be sent to you in regular high-fidelity. If you enroll in a stereo Division your set will be sent to you in stereo-fidelity.

86-JP (REG) 86-JN (STER)



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...to protect your Garrard
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DC 2	RC88 and Model 88 mk II
DC 3	Type A

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Garrard Div., British Industries Corp., Port Washington, N.Y.

LETTERS TO THE EDITOR

Music and Money

● As a subscriber to your magazine, I regret to tell you that I won't renew my subscription. I am a music lover, but why is your magazine devoted to so much of what I term "upper-bracket music?" I don't understand it. I like Russ Morgan, Lawrence Welk, Lester Lanin, Andre Kostelanetz, and others in the same category. I feel that you are forgetting about us audiophiles in the medium-income bracket.

Allan J. O'Connor
Los Angeles

One of the great achievements of our technology is that "the finer things of life" are no longer the exclusive province of the rich. We prefer to think that in this age of its electronic abundance, good music overflows all economic barriers.

Historical Note

● I would like to point out an error in your (September) review of Martinu's *Concerto for Two String Orchestras, Piano and Timpani*. Martin Bookspan states that "after the war, Martinu returned to Czechoslovakia for awhile and then, when the political climate again became poisoned, he settled in Switzerland."

This is not true. I lived in Czechoslovakia until the spring of 1949; I knew Martinu's sister there; and I was personally acquainted with the composer here in the United States since 1952. I wish to state the fact that Mr. Martinu never returned to his homeland from 1938 to the time of his death, though he had often expressed the wish to do so. Mr. Bookspan apparently followed the error which was made by Herbert Glass in the record-jacket notes.

As former music program director of the Czechoslovak section of Radio Free Europe, I hope I am contributing somewhat to the accuracy of your report.

Jeronym Zajicek
Chicago

Community Radio

● Living out of reach of the FM stations of the Pacifica Foundation (described in your Spectrum column in the September issue), I have never had the opportunity to sample the benefits of listener-supported radio.

There must be plenty of areas where a non-commercial station might be supported by the community as a cultural venture for the benefit of the whole region just as communities support orchestras or museums.

Perhaps Pacifica Foundation could be persuaded to extend the benefit of its experience to communities interested in establishing such stations.

William Oakroyt
Dayton, Ohio

● It is shocking to read in your report on WBAI that in all of New York City, only 5,000 people will pay a dollar a month for the privilege of listening to an intelligent, independent radio station.

Obviously, New Yorkers don't know a good thing when they hear it. They should live out here for just one month, where seldom is heard a discouraging word or any other kind of critical thought on the radio, and the music is just another crop of corn.

Elmer Bay
Shenandoah, Iowa

Cryptic Utterance

● I sometimes encounter the term "funky" in your jazz reviews. My dictionary leaves me unenlightened as to its meaning. Could you help me with my vocabulary?

Carter Lockridge
Aurora, Ill.

The term "funky," according to jazz writer Nat Hentoff, has come to denote qualities of true feeling and authenticity when ascribed to musical performance.

Multiplex Query

● You mentioned on page 80 of your August issue, that the FCC will be making a decision concerning the FM Multiplex system to be used. I, for one, have been awaiting a decision for the past several years. Is there anything we FM listeners can do?

Bert S. Thomas
Greenwich, Conn.

There certainly is. See page 24 of this issue.

Scoring a Point

● We were all very happy here with your fine review in the September HiFi/STEREO REVIEW of the three discs of the Mozart String Quintets, with such understanding of production problems, along with the musical ones.

However, one thing you said inadvertently touched the professional pride of our engineer and editor, Marc Aubort (a quite understandable pride, as he is, we think, one of the best in the business). Your review attributes a "change in perspective between two phrases" to inexperienced splicing of different "takes." Actually, no such splice was made. What happens is that at this point in the music—bars 44-47 in the second movement of the C Minor Quintet—the first violin falls silent and the second violin takes up the theme.

Sidney Finkelstein
Vanguard Recording Society

P.S. You are challenged to a duel with tuning forks and a net of tangled magnetic tape, at five paces.



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JERROLD

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Hidden-Indoor **FM antenna**

Here's the most exciting new concept in FM reception in ten years! A precision-designed, all-printed-circuit, *indoor* antenna that assures FM tuner performance comparable to what you could enjoy previously only with outdoor antenna equipment.

And, thanks to the new Magic Carpet, unsightly, expensive and hazardous rooftop antennas are banished forever—the nuisance of ugly indoor devices is eliminated, too.

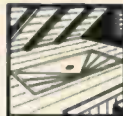
With the Magic Carpet antenna your FM signals will come through brilliantly and reliably without distortion or noise. You will actually enjoy twice the gain of a single bay turnstile outdoor antenna at a fraction of the cost!

What's more, with a Jerrold TV-FM coupler you can enjoy excellent TV reception from the same Magic Carpet antenna without loss to FM signal—even operate both sets simultaneously.

A demonstration will convince you! The Magic Carpet sells for only \$9.95.



QUICKLY AND EASILY INSTALLED...



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developed and manufactured by the producers of the famous Jerrold FM Range Extender, the Jerrold VHF Pre-amplifier, and the World's Finest Master Antenna Systems!

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just looking

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

• **Audio Empire**, which burst upon the hi-fi scene last year with its highly acclaimed tone arm and cartridge, now follows through with a transcription turntable of equally stringent specifications. The new Model 208 operates at three speeds, is powered by a hysteresis motor driving a 6-lb., dynamically-balanced platter via a belt coupling. Other features include variable speed adjustment,



double rim for increased flywheel effect, and acoustically isolated motor suspension.

The manufacturer claims that rumble vibration is held down to less than one millionth of an inch. Price: \$87.50. (Audio Empire, 1075 Stewart Avenue, Garden City, New York.)

• **Bogen** takes "family problems" into account in the design of the new RP-40 "Home Music Center." If children, visiting teenagers, wives, or other relations want to listen to a broadcast while the man of the house plays his records (or vice versa), the RP-40 can play two different mono programs simultaneously (in different rooms, naturally). Responsible for this trickery is an input/output switching system called SOUNDSPAN.

Otherwise, the RP-40 consists of dual 20-watt amplifiers with all the necessary control facilities, including a blend control to solve room acoustics problems and to simplify speaker placement. The RP-40 also includes a stereo AM-FM tuner. The FM sensitivity is 0.9 microvolts for 20 db quieting. The AM section delivers 0.5 volts output from a 1.2-microvolt signal.

Built-in AM and FM antennas make the use of external antennas unnecessary except in weak signal areas. The FM circuit features dual limiters, a ratio detector, and defeatable AFC. Separate visual tuning indicators are provided for AM and FM. Price: \$329.50. (Bogen-Presto, Paramus, New Jersey.)

• **EICO**, known to audiophiles for its many tuner and amplifier kits, now also provides a record changer complete with ceramic stereo cartridge. Thanks to an adapter network in the cartridge lead, the

changer can be plugged directly into standard magnetic phono inputs.

Made by the well-known firm of Dual, the new changer operates at 78, 45, 33 $\frac{1}{3}$, and 16 $\frac{3}{4}$ rpm and the cartridge has an overall frequency response of 20-16,000 cycles (20-10,000 cycles \pm 1 $\frac{1}{2}$ db). Chassis plate dimensions are 12.9 x 10.75 inches. Space required above and below mounting board is 5.9 inches and 2.56 inches, respectively. Metal bases or wood mounting boards are available.

Price: \$59.75 (with microgroove diamond and 78-rpm sapphire stylus). (EICO, 3300 Northern Blvd., Long Island City 1, New York.)

• **Fisher** adds its new Model SA-300-B to its line of stereo power amplifiers. The new unit is rated at 45 watts per channel music power.

Harmonic distortion is less than 0.5% at full output and IM distortion less than



0.4%. Hum and noise are claimed to be more than 100 db below full output. The overall frequency response is flat within \pm 1 db over the 20 to 20,000 cps range.

The SA-300-B features a center-channel output jack as well as specially equalized inputs for use with electrostatic speakers. The unit measures 16 $\frac{3}{8}$ x 7 $\frac{1}{4}$ x 6 $\frac{1}{8}$ inches and weighs 32 pounds. Price: \$199.50. (Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N. Y.)

• **Kersting** helps you find your way around your own record collection by means of Quick-See Record Files, easily installed in cabinets, closets or placed on shelves. In addition, the company makes a combination table and record cabinet of hardwood veneer in oiled walnut, oiled ebony, blonde and mahogany. Dimensions (table cabinet): 22 $\frac{3}{4}$ (high) x 32 x 16 inches. Price: \$49.95. The Quick-See units are available at \$6.50 and up. (Kersting Mfg. Co., 504 South Date Avenue, Alhambra, Calif.)

• **Sherwood** employs inverse feedback circuitry in its new S-3000 III FM tuner

Hi Fi / STEREO

Announcing a
Major Breakthrough
In High Fidelity Reproduction



THE FISHER
DYNAMIC
SPACEEXPANDER
MODEL K-10

TRADEMARK

■ It is well established that one's perception of the size of the room or hall in which music is being played is based on the amount of reverberation in the signal reaching one's ears. With the revolutionary new FISHER Dynamic Spacexpander, Model K-10, you can now literally create living concert hall acoustics *in your own home*, and on *any* type of signal—whether from records, radio or tape—at the turn of *one simple control!* The results are astonishing.

The patented design of the FISHER K-10 permits the blending of any desired degree of reverberation with the input signal to create a

result that is truly the living music itself. Listen to any of your favorite programs or records with the FISHER K-10 in operation and you will find that, without it, the program actually sounds 'dead'—the most dramatic proof of what the FISHER Spacexpander does!

Best of all, there are *no* moving parts to get out of adjustment—*no* motors, *no* continuous tape belts, *no* complicated drive mechanisms. The FISHER K-10 is a marvel of simplicity and superb electronics, designed to give years of trouble-free, thrilling service.

Complete assembly, \$59.50

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SOUND TALK



Protect your heads

REALLY EXCELLENT RECORDING depends on two heads . . . the one you use in selecting equipment, tape and methods and the one on your recorder, which needs tender care. You can use one head to protect the other by making sure you use "SCOTCH" Brand Magnetic Tapes.

ABRASIVE ACTION of some tapes on the head can cause wear resulting in a frequency drop of as much as a full octave. That can't happen if you use "SCOTCH" Brand Tapes with patented Silicone Lubrication, which lasts the life of the tape. "SCOTCH" Brand is the *only* tape that has it!

MAXIMUM HEAD PROTECTION is assured, but there is nothing gummy to attract dust or clog the head gap. No mechanical polishing is involved in the making of "SCOTCH" Brand Tapes, so there is no need to worry about breakdown of oxide quality. And Silicone Lubrication is impregnated throughout the coating . . . nothing haphazard or temporary about it.

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SILICONE LUBRICATION plus the finest uniform high potency oxides have made "SCOTCH" Brand Tapes the standard of the broadcast industry. You cannot buy better tapes.

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to reduce distortion and counteract the effects of overmodulation at the transmitter. This feedback technique widens the S-3000's effective 1F bandwidth to an equivalent of 290 kc without sacrificing selectivity. The discriminator bandwidth is equivalent to 1100 kc and thus makes the tuning adjustment considerably less critical to perform.

Rated at the sensitivity of 0.9 microvolts for 20 db quieting (or 1.8 microvolts for 30 db), the S-3000 III holds distortion down to 0.25% at 100% modulation. Hum and noise are -60 db and frequency response extends from 20 db to 20,000 cycles within ± 0.5 db.

Operating features include a muting control for interstation noise, defeatable AFC, and a selector switch for local or distant reception. An internal plug-in is provided for the Sherwood Model AMX multiplex adapter. Price: \$110.50. (Sherwood Electronic Laboratories, Inc., 4300 North California Avenue, Chicago 18, Ill.)

• **S.M.E.**, a British newcomer, makes an impressive entry into the American market with a tone arm sporting such ultimate refinements as hydraulic lift and drop, adjustable tracking angle, and bearings with calibrated friction (15 milligrams vertically and 18 milligrams laterally).

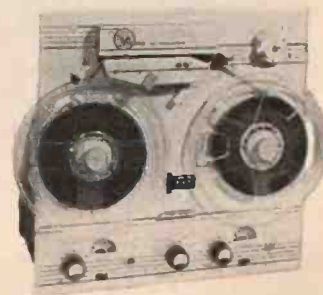
The arm's low friction permits most cartridges to track effectively at less than their normal minimum tracking pressure. Tangential tracking error does not exceed $1\frac{1}{2}$ angular degrees.

The hydraulic device for positioning the tone arm on the record and lifting it off again eliminates the risk of damage to sensitive stereo cartridges and fragile styli by clumsy handling.

Dynamically balanced and with all parts machine finished, the S.M.E. arm represents the precision craftsman's approach to tone-arm design. Price: \$87.00 (for 12-inch model), \$99.00 (for 16-inch model). (Lectronics, 7614 City Line Avenue, Philadelphia 31, Penn.)

ERRATA:

Lafayette Radio advises that the RK-107 publicity release in the August "Just Looking" column was in error. The unit in question is the Viking Stereo Compact,



which is available from Lafayette Radio as an authorized Viking dealer. Price: \$297.50.

HiFi/STEREO

Outstanding Hit

OF THE NEW YORK HIGH FIDELITY SHOW!

FISHER *FM-200*

0.5 Microvolt Sensitivity! Sensational MicroTune!
SIX IF Stages! Golden Cascode Front-End! FIVE Limiters!



WORLD'S MOST SENSITIVE TUNER

■ The FISHER FM-200 represents a major revolution in tuner design! For the first time ever high fidelity enthusiasts can now have a tuner with 0.5 Microvolt sensitivity for 20 db of quieting with 72 ohm antenna! For the first time ever a tuner with a capture ratio of only 1.5 db, the finest ever achieved, eliminating all unwanted background noise! For the first time ever a tuner with a Golden Cascode Front-End, SIX

IF Stages and FIVE limiters, resulting in selectivity and sensitivity of a quality never before achieved and giving complete freedom from interference and noise! For the first time ever, a tuner with FISHER MicroTune, the invention that makes absolutely accurate FM tuning child's play! Now even the most unskilled user can select and tune FM stations for maximum signal and minimum distortion! **\$229.50**



Quality FM Tuner At Moderate Cost

THE FISHER FM-50

■ Distortion-Free Wide-Band circuitry assures high fidelity reception of strong and weak signals, maximum stability and selectivity! ■ Four IF Stages! ■ MicroRay tuning indicator for precise FM tuning and Tape Recorder level indicator! ■ Local-Distant switch! **\$129.50**



Professional Standard FM Tuner

THE FISHER FM-100

■ Golden Cascode Front-End and Four Wide-Band IF stages for uniform frequency response (20 to 20,000 cps) and less than 0.5% harmonic distortion! ■ Remarkable sensitivity insures optimum reception of even distant stations! ■ Automatic interstation noise suppression! **\$169.50**

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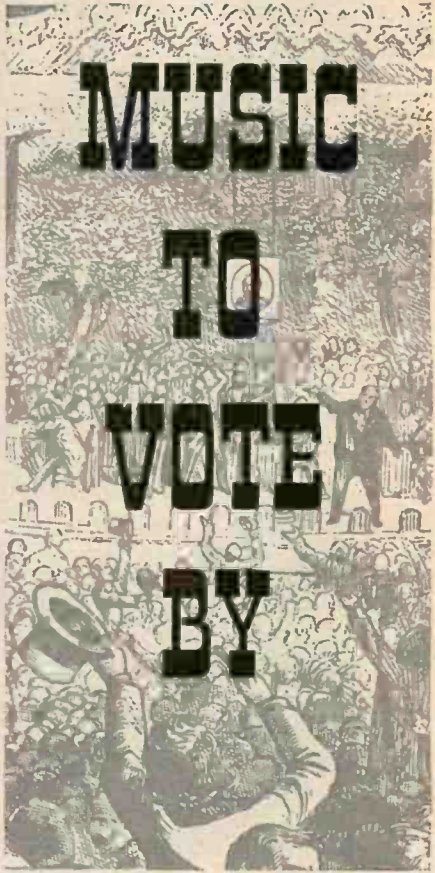
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Every presidential campaign has had its flurry of songs, but no tune has won or lost an election



**MUSIC
TO
VOTE
BY**

by Frank Remington

MUSIC and politics apparently have a strong affinity for each other. The earliest recorded instance of music in politics is David, the harpist, whose career began when he was employed by Saul to chase away the evil spirits that threatened to unhinge the King's reason. And David played so skillfully that "Saul was refreshed and was well and the evil spirits departed from him."

In the interim, music in one form or another has figured in the national affairs of many nations. In our own quadrennial presidential sweepstakes, the Presidents, as well as their opponents in the election, have been execrated and eulogized in partisan songs with such provocative titles as *It's Coolidge And Dawes For The Nation's Cause* and *In The Fall We'll All Go Voting for Al*. But few such songs are polished compositions worthy of publication.

Only President George Washington had no partisan songs written about him. But after his unanimous election he was hailed by a happy populace singing *Yankee Doodle* and en route to his inauguration in New York, Washington was serenaded by thirteen girls representing the thirteen states. They sang: "Welcome

(Continued on page 20)

For the Stereo Perfectionist

TWO SUPERB SYSTEMS BY

FISHER[®]

SYSTEM NO.

1

THE FISHER SA-300-B
Distortion-Free 90-Watt
Power Amplifier
\$199.50



THE FISHER 202-T
Golden Cascade Stereo FM-AM Tuner
with Master Audio Control
\$349.50

THE FISHER XP-3
Three-Way Speaker System
Unstained Birch \$219.50
Mahogany, Walnut and Cherry \$224.50

SYSTEM NO.

2

THE FISHER SA-100
Laboratory Standard 50-Watt
Power Amplifier
\$119.50



THE FISHER XP-1
Three-Way Speaker System
Mahogany, Walnut and Cherry \$129.50
Unstained Birch \$124.50

THE FISHER 100-T
Stereo FM-AM Tuner with Master
Audio Controls
\$249.50

The practiced ear, the discerning eye—immediately detect something special about Stereo by FISHER. Something special in its handsome appearance, and particularly something special in its superb performance. And there is something special about the person who buys Stereo by FISHER—he makes a habit of quality. Buy the best *first*—buy FISHER.

Write today for full information about component Stereo by FISHER!

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REVIEWS LIKE THESE...

The PR-500 Turntable . . .

" . . . a single speed (33 $\frac{1}{3}$ -rpm) turntable with an integrally mounted arm . . . employs a somewhat unconventional drive system which results in a totally inaudible rumble level, and low wow and flutter. The arm is simple yet effective, with a mounting system which makes the unit relatively insensitive to shock and vibration."

"The arm tracks well at the lowest stylus forces recommended by the cartridge manufacturer."

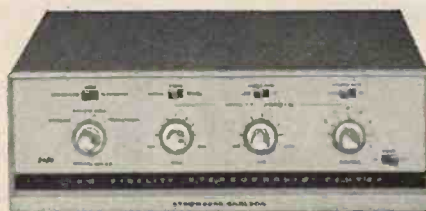
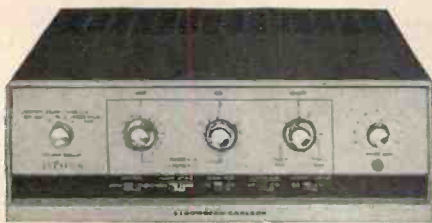
"The hum field surrounding the PR-500 is very low, and no difficulty should be experienced from this source even with poorly shielded cartridges."

" . . . the Stromberg-Carlson PR-500 performs in a manner comparable to that of the most expensive turntables and arms, yet sells for much less."

"The PR-500 is an excellent value at \$69.95."

Hirsh-Houck Laboratory—
High Fidelity Magazine, May '60

... hint at the performance of new



New Amplifiers . . .

ASR 660—an extremely clean, beautifully designed stereo amplifier • Continuous power: 36 watts (18 watts per channel) • Music power: (IHFM standard): 44 watts (22 watts per channel) • Total harmonic distortion: 0.6% at 18 watts per channel • Intermodulation distortion: 1% at rated output (4:1 ratio, 60 and 7,000 cps) • Frequency response: ± 0.5 db, 20-20,000 cps • Separate channel, clutch-type bass and treble controls • Scratch filter (18 db/oct); Rumble filter "Twin T" filter, null at 20 cps • Loudness contour switch; Balance control; Channel reverse switch; Program selector; Master gain control • DC on pre-amp heaters for low noise; A plus B center speaker terminals.

Suggested Audiophile net: \$159.95

ASR 220C—an unusually versatile medium power stereo amplifier • Continuous power: 24 watts (12 watts per channel) • Music power (IHFM standard) 28 watts (14 watts per channel) • Total harmonic distortion: 0.7% at 12 watts per channel • Intermodulation distortion: 2% at rated output (4:1 ratio, 60 and 7,000 cps) • Frequency response: ± 0.5 db, 20-20,000 cps • Separate channel clutch-type bass and treble controls • Scratch filter (18 db/oct); Rumble filter "Twin T" filter, null at 20 cps • Magnetic phono pre-amp with new, low noise tubes • A plus B center-speaker terminals.

Suggested Audiophile net: \$119.95



New Speaker Systems

Three new, wide range speaker systems. A new elliptical tweeter with a heavily silver-plated voice coil prevents harshness caused by cone breakup in conventional circular speakers. Woofers of extra-heavy cone stock are capable of long, linear excursions for outstanding low frequency power handling without distortion. Tweeter level switches included on all models. Enclosures are carefully matched to the woofer.

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RS514 74.95 to 99.95
(prices vary with finish) RS516 105.00 to 135.00

For the sheer joy of listening . . . "There is nothing finer than a Stromberg-Carlson"

The FM-443 Tuner . . .

"The Stromberg-Carlson FM-443, one of the least expensive FM tuners on the market, approaches the performance of more expensive equipment. It is therefore an especially good value for anyone who wants to obtain the highest level of performance in a moderate-priced system."

"The distortion at 100% modulation is about 1% for signals stronger than 10 microvolts."

"The sensitivity measurement of the FM-443, according to IHFM standards, is amazing. Its usable sensitivity is 3 microvolts, a figure not usually found in tuners in this price range. This high sensitivity has not been obtained at the expense of IF bandwidth."

"The tuner sells for \$79.96."

Hirsh-Houck Laboratory—
High Fidelity Magazine, June '60

The ASR-880 Amplifier . . .

"... a compact integrated stereo amplifier rated at 32 watts per channel. Noteworthy . . . it exceeds its rated power substantially over most of the audio range, has excellent power-handling capabilities at both ends of the spectrum."

"Each channel delivered 50 watts at 2% harmonic distortion, or 48 watts at 1% distortion. This is unusual in an amplifier rated at 32 watts . . ."

"The distortion of the ASR-880 is very low at usual listening levels when correctly operated . . . it has a rare combination of very high gain and very low hum. The amplifier has a number of special features, such as center channel output and a very effective channel-balancing system, as well as the usual stereo control functions found in all good amplifiers."

"Only 0.6 or 0.7 millivolts at the phono inputs will drive the amplifier to 10 watts output per channel. At normal gain settings . . . the hum level is better than 70 db below 10 watts even on phono input. This is completely inaudible."

"With a listening quality matching its laboratory response, the Stromberg-Carlson ASR-880 must be considered a very good value at its \$199.95 price."

Hirsh-Houck Laboratory—
High Fidelity Magazine, Sept. '60



Stromberg-Carlson components like these:



New Tuners

FM-443A—an improved version of the highly rated FM-443 • New, high-accuracy, precision dial • Precision components in de-emphasis network, giving improved frequency response: 20-20,000 cps ± 1 db • Sensitivity: 3.5 microvolts for 20 db quieting • Improved local-distance control in RF stage for lowest distortion and best signal-to-noise ratio on both local and distant stations • Total harmonic distortion; less than 1% full deviation.

Suggested Audiophile net: \$79.95

SR-445A—a combination of the FM-443A and an entirely new, wide-band AM section. FM specifications: identical to FM-443A • AM frequency response: Broad: 25 to 9,000 $\pm 1\frac{1}{2}$ db • Sharp: 25 to 2,500 cps $\pm 1\frac{1}{2}$ db • AM noise level: 60 db below 1 volt output • AM harmonic distortion: less than 1% at 100% modulation • Separate tuning indicators for AM and FM.

Suggested Audiophile net: \$139.95

All the new Stromberg-Carlson components have so many impressive features, you'll find a visit to your Stromberg-Carlson dealer most rewarding. He will be glad to demonstrate either an individual component or a complete Stromberg-Carlson Component Ensemble. See him or write: Stromberg-Carlson, 1448 - 011 North Goodman Street, Rochester 3, New York.

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acquisition instruments

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TULSA 18, OKLAHOMA

(Continued from page 16)

mighty Chief, once more / Welcome to this grateful shore; / Now no mercenary foe / Aims again the fatal blow."

John Adams, Washington's successor, apparently took a dim view of music. He once predicted that a certain young lawyer would go far "because his thoughts are not on songs and girls, nor his time on flutes, fiddles, concerts and card tables." But Thomas Jefferson thoroughly trounced Federalist Adams at the polls, while his campaign supporters happily sang: "Lord! How the Federalists will stare / At Jefferson in Adams' chair!" With Jefferson's election, the nation also acquired its first really musical president.

THE most popular political songs of recent years, however, were not composed with politics in mind. Often they were parodies of popular tunes like *The Star Spangled Banner*. One song, for example, hailed candidate Thomas E. Dewey as *Our Yankee Dewey Dandy*. *The Democratic March of 1956* was an adaptation of the popular *The Yellow Rose Of Texas*.

For years the Democrats have rendered *Happy Days Are Here Again* at their conventions and political rallies. Actually the tune was the hit of a 1929 screenplay called *Chasing Rainbows*. The Democrats latched onto it in the depression days of 1932, when candidate Franklin D. Roosevelt appeared as a harbinger of happier days to come. *Happy Days* made a hit with the voters and FDR campaigned with it thereafter.

Likewise, *The Missouri Waltz* was written in 1914 and *I'm Just Wild About Harry* in 1921. Both compositions are linked to Harry Truman's name, for he used them effectively in his 1948 presidential race. Punning Republicans, of course, gleefully changed the latter to *I'm Just Mild About Harry*.

Few Presidents or White House aspirants have had a popular song identified with them so closely as *The Sidewalks Of New York* with Alfred E. Smith. Written in 1894, the song became the Happy Warrior's trademark at the Democratic conclave in 1920 in San Francisco, when Smith bade unsuccessfully for the party's nomination. It came about at the close of Burke Cockran's nominating speech in behalf of Mr. Smith. Cockran declared to the assembled delegates: "We will consider no proposition to nominate our candidate for Vice President. You will nominate him for President, or we will take him back to the sidewalks of New York and elect him Governor again." Taking the cue the band leader immediately struck up *The Sidewalks Of New York*.

In the hotly-contested Hoover-Smith campaign of 1928, Mr. Smith's *The Sidewalks Of New York* was snowed under by *California, Here I Come*, Herbert Hoover's theme song. In 1936, the Republicans borrowed a Foster tune. Unsuccessful candidate Alf Landon revived *Oh, Susanna* as the party theme song. Chances are Stephen Collins Foster would have looked askance at the Republicans' prodigious use of his brainchild, for his sympathies were Democratic. He composed a number of Democratic campaign songs, including one for President James Buchanan called *The*

White House Chair. By official count, the bands at the Republican's Cleveland convention played *Oh, Susanna* some 1,800 times. Senator Steiwer keynoted that convention and liberally reiterated the phrase "three long years" in cataloging the three-year-old Democratic administration's sins against the country. The words readily lent themselves to the nursery jingle *Three Blind Mice* and was paired with *Oh, Susanna* as the Republican campaign songs.

Political songs of the last fifty years scarcely match the campaign songs of the eighteen hundreds and earlier. In those colorful days, politicians staged flamboyant shows which included torchlight parades, mass meetings and lively singing. Songs sung at these partisan rallies usually flayed the rival candidate with arrantly insulting lyrics. In 1840, General William Henry Harrison, the Indian fighter and hero of the battle of Tippecanoe, waged a fighting campaign against diminutive Martin Van Buren, the incumbent President who sought re-election. Harrison, popularly termed "Tip," was of humble background. Harrison's supporters pictured Van Buren as an aristocrat who wore modish clothes and who dined from golden plates.

Harrison partisans summed up their feelings in the campaign song: "Olt Tip he wears a homespun suit, / He has no ruffled shirt-wirt-wirt! / But Mat he has the golden plates, / And he's a little squirt-wirt-wirt!" Harrison's supporters chanted this ditty to the accompaniment of spurring tobacco juice and exuberant shouts of "Van, Van, is a used-up man!"

James Buchanan, our only bachelor President, ran against General John C.



Fremont in 1856. Opposition songsters ridiculed his marital status with the lyric: "Old bachelors are low in rate / They'd never populate a state!"

Of course, a candidate's own party countervailed the opponent's denunciatory songs with its own laudatory ballads. Henry Clay entered the presidential sweepstakes three times—and three times lost out. During his campaigns, Clay's supporters composed several Henry Clay marches and a song called *Here's To You, Henry Clay*. The lyrics described him as: "The cheerful Whig who didn't give a fig what Locos block the way . . ."

General Ulysses S. Grant swept over the opposition candidate in 1868, though his campaign song was of doubtful merit: "Who made our country's foemen reel, / And bent their stubborn wills of steel? / That man will be our President, / Brave Grant, our great commander."

Four years later, President Grant won again, despite Horace Greeley's efforts to whip him with the feeble campaign song:

(Continued on page 22)

Hi Fi / STEREO

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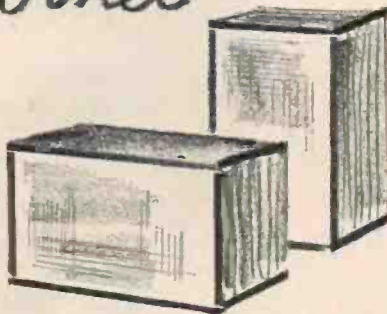
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NESHAMINY ELECTRONIC CORP.,
Neshaminy, Pennsylvania

(Continued from page 20)

"After the election is over/ Old Horace will take the big chair./ Ulysses and his carpet-baggers/ To clear out will prepare."

By the turn of the century, fires of political emotion were being fanned by such songs as the Spanish-American War theme, *A Hot Time In The Old Town Tonight*, which lent itself to T. R.'s 1904 presidential campaign. On the Bull Moose ticket eight years later, he campaigned to *Onward Christian Soldiers*.

IN 1908, however, Mr. Taft won the election piling up a huge majority at the ballot box and handing William J. Bryan his third licking. Bryan faced a veritable barrage of Taft songs during the campaign: *On A Raft With Taft, Get In Line For Big Bill Taft* and *B-I-Double-L Bill*.

Enthusiastic Taft supporters trumpeted: "The proud Ship of State he will navigate./ And of good solid statesmen he's the flow'r./ From sea unto sea, Taft our choice e'er shall be./ For Bill Taft is the man of the hour!"

Four years later Woodrow Wilson took over the piloting of the "Ship of State" in a bitterly-fought campaign featuring such Wilson songs as *We Take Our Hats Off To You, Mr. Wilson* and *I Think We've Got Another Washington* and *Wilson Is His Name*. In 1916, with America's entry into World War I imminent, Wilson won his second term despite the opposition's songs: *I Didn't Raise My Son To Be A Soldier* and *Whatever Wilson Does Is Wrong*. Woodrow Wilson disdained campaign songs, but his long interest in music was reflected in one of his World War I pronouncements: "The man who disparages music as a luxury and nonessential is doing the nation an injury," he said. "Music, now more than ever before, is a national need."

Another President, Harry Truman, thinking of his Nation's well-being, once wrote: "I am still very fond of music and in all probability the country would have been much better off if I had gone ahead and been a professional musician. . . ." There were others who expressed somewhat the same opinion, though much more bluntly. In the 1948 presidential campaign, dissident Democrats who organized a minor party called the Dixiecrats, chanted: "Let's send Harry back to the farm,/ Right back where he started from."

ACTUALLY, political campaign songs never elected a President, and it even is extremely doubtful that they have swayed many votes. But they are a colorful part of the hoopla and ballyhoo of free elections in the great American tradition.

The new President doubtless will encourage further musical development of the nation because of its prime importance in world-wide relations and to a better understanding of other countries. As Franklin D. Roosevelt put it: "Because music knows no barriers of language; because it recognizes no impediments to free intercommunications; because it speaks a universal tongue, music can make us all more vividly aware of that common humanity which is ours and which shall one day unite the nations of the world in one great brotherhood."

Hi Fi / STEREO



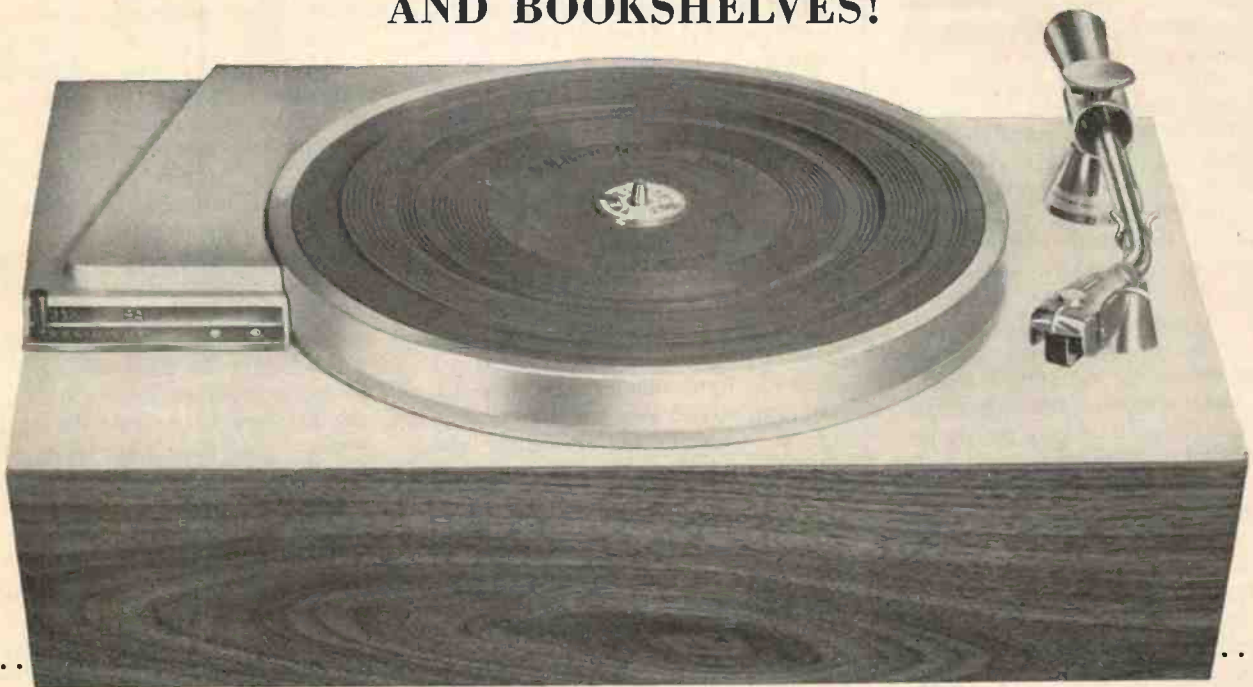
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For sixteen years, Rek-O-Kut has been synonymous with quality and integrity in the design of turntables. As other brands have risen, fallen and even completely disappeared, Rek-O-Kut has won consistent acclaim as the overwhelming choice in its field. In performance ratings and engineering contributions to the art of turntable design, Rek-O-Kut has compiled a record unchallenged by any other turntable producer. Now, this tradition is again emphasized by the introduction of the magnificent new N-34H StereoTable... a professional quality two-speed (33 $\frac{1}{3}$ and 45 rpm) turntable. Quiet power is furnished by a Rek-O-Kut hysteresis synchronous motor and an efficient new belt-drive system. Speeds can be changed even while the table is rotating, merely by pressing a lever.

The N-34H is a symphony of crisp, clean lines accentuated by the unusual deck design. Mated with the new tapered base, the N-34H becomes one of the proudest and most beautiful components ever to grace a home music system. Insist on seeing it at your dealer's.

N-34H STEREO TABLE only—\$79.95 net. Shown with new Rek-O-Kut Micropoise Stereo Tonearm, Model S-220, \$29.95 net. Tapered base in hand-rubbed, oiled walnut, \$14.95 net.

**A NEW DIMENSION
IN TURNTABLES —12 $\frac{5}{8}$ " x 19"—
DESIGNED TO FIT
NARROW CABINETS
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SPECIFICATIONS: Noise Level:—53db below average recording level; Wow and Flutter: 0.15%; Drive: Nylon, neoprene-impregnated endless belt. 2-Speeds, 33 $\frac{1}{3}$ and 45 rpm. Simple lever-action changes speeds.

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Since radio's dot-dash beginnings in the days of "wireless telegraphy," the Federal Communications Commission has been an efficient traffic cop of the ether, keeping the various transmitting channels from getting tangled. But as broadcasting developed more complex problems, such as questions of program content and the ethics of airborne advertising, the FCC largely preferred to ignore them. Still clinging to its traditional role, the Commission seldom exercised its full powers of control.

It may be political wisdom on the part of the FCC to let matters take their course, especially when that course is shaped by powerful forces of the broadcasting industry. But the accustomed diffidence of the FCC today threatens the future of stereo broadcasting in the United States.

As reported in our last issue, an important decision affecting high fidelity listeners is now pending before the Commission: the choice of an FM multiplex system to be nationally adopted.

Multiplex means that two or even three separate program channels can be radiated from a single FM station and picked up by a single FM receiver. The channels are then separated at the receiver by means of an adapter. In view of these technical possibilities, the FCC in July 1958 invited "interested persons" to submit opinions and data on stereo FM. The Electronic Industry Association promptly formed a committee to obtain and correlate information to be submitted to the FCC. Unfortunately, the committee meetings were used largely for propagandizing in the interests of the individual participating companies.

It does not appear that much effort was made to determine the requirements of optimum service to radio listeners. There was, in fact, considerable opposition to the whole idea of multiplex stereo from the operators of background music and "storecasting" services who wanted to use the extra multiplex channels for their own purposes.

Their representatives expressed the objection that if listeners had the adapters for stereo reception, they would be able to hear the background music and the storecasts without having to pay for it.

Eventually, some compromise sys-

tems were proposed to allow both subscription storecasting and public stereo broadcasting, but only at the sacrifice of high fidelity reproduction. Only one system still under consideration, the Crosby Multiplex System, retains full fidelity on both channels.

Six systems in all are now being considered by the commission. Because of the far-reaching importance of the impending choice between them, a brief review of their characteristics seems timely.

Calbest: The original Calbest method was based on the contention that there is no stereo effect from frequencies above 3,500 cycles, a view firmly rejected by most experienced and musically aware listeners. Calbest uses a part of the transmitter power for the background music channel, 80% of the remaining power for a 15,000-cycle main channel, and 20% for the second stereo channel, with narrow-band audio limitations.

This is a compatible system in that a conventional FM set will receive and combine both stereo channels or, by the use of an adapter, will provide stereo reception. However, the second channel of the Calbest system is subject to static and noise, particularly in weak-signal areas, because of the low power apportioned to it.

Crosby: This is the *only* system that has been field-tested. Experimental transmissions authorized by the FCC in 1958 were so successful that many manufacturers of hi-fi equipment applied for licenses under the Crosby patents and several thousand stereo adapters were bought by enthusiasts who wanted to hear the experimental broadcasts.

In the Crosby system, each stereo channel handles up to 15,000 cycles with equal transmitter power. Therefore, the system achieves complete balance between the two channels. This is also a compatible system. Of the six systems tested, it gives the best mono and stereo reproduction from weak signals. The stereo adapter connections provided on practically all FM tuners of recent design are intended specifically for this system.

Since all the transmitter power is used for the two stereo channels, none is available for a background-music channel, although one could be added at a slight quality sacrifice to the stereo

program. However, authorization of the Crosby system need not exclude background music and the revenue it produces for the stations. The FCC could provide that (1) stations could transmit monophonic public broadcast programs multiplexed with background music during daylight hours, and then shift to Crosby stereo after dark, or (2) stations could choose between full-time multiplex broadcast programs and background music, or full-time Crosby stereo broadcasting. During periods of mono program material, such as newscasts and mono records, Crosby transmission would be heard on stereo receivers with identical sounds coming from both speakers. To discourage listening to background-music programs with a Crosby adapter, the stations could either transmit two different background programs for different kinds of service, or put out a steady squeal that would be removed only by rented receivers.

EMI: This is a "pseudo" stereo system, employing a control signal to make the music louder in one speaker than in the other. Needless to say, this does not yield genuine stereo. Tests show that if there is a ping-pong effect in the music, the control may become confused and flutter back and forth between the two speakers.

Halstead: This group proposes a rather complicated combination of AM-FM stereo, which they claim yields "acceptable performance." Aside from the fact that the basic purpose of FM multiplex is to get away entirely from the limitations on AM, the Halstead system introduces stupendous loss of quality.

For one thing, stereo separation is only 6 db, compared with normal separation on stereo tapes of 30 db. Part of the FM transmitter power is sidetracked for background music. Of the remainder, 70% goes into one channel, 30% into the other, leaving the stereo transmission basically unbalanced and impairing the reception quality on the short-changed channel. Moreover, to accommodate the background music, one stereo channel has a frequency cutoff, dropping response by 3 db at 8,000 cps and 30 db at 10,000 cps. The overall result is poor separation, imbalance, limited range and frequency response, and noise on

(Continued on page 28)



AT NORMAL LISTENING LEVELS THE ONLY MEASURABLE DISTORTION COMES FROM THE TEST EQUIPMENT!

Measuring intermodulation, harmonic or phase distortion on the new Citation Kits can be a unique experience for any engineer. He will find that *at normal listening levels the only measurable distortion comes from the test equipment.*

But let's put the numbers away. The real distinction of Citation is not in its specifications — remarkable as they are. It is, rather, in its performance — which goes well beyond the point of numbers. *Citation actually sounds recognizably best.* The "Citation Sound" has created so profound an impression, that the words have become part of the language of high fidelity.

In AUDIO MAGAZINE, editor C. G. McProud, wrote: *"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."*

For a complete report on these remarkable instruments, write Dept. R-11A Citation Kit Division, Harman-Kardon, Plainview, N. Y.

The basic quality of the "Citation Sound" was summed up by the Hirsch-Houck Labs in HIGH FIDELITY: *"The more one listens... the more pleasing its sound becomes."* Another glowing tribute to Citation and its talented engineering group, headed by Stew Hegeman (shown above), came from Herbert Reid who said in HI-FI STEREO REVIEW: *"Over and above the details of design and performance, we felt that the Citation group bore eloquent witness to the one vital aspect of audio that for so many of us has elevated high fidelity from a casual hobby to a lifelong interest: the earnest attempt to reach an ideal — not for the sake of technical showmanship — but for the sake of music and our demanding love of it."*

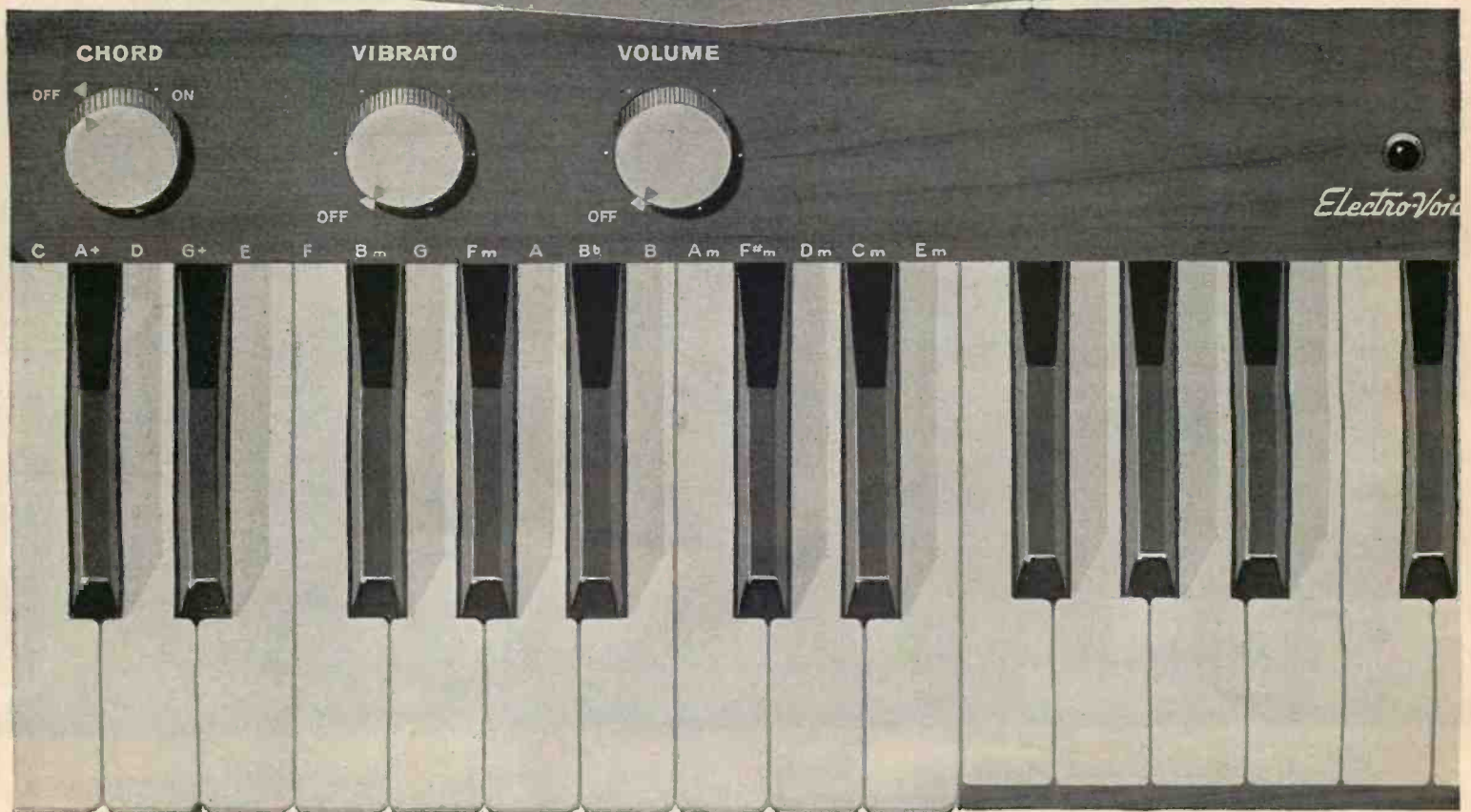
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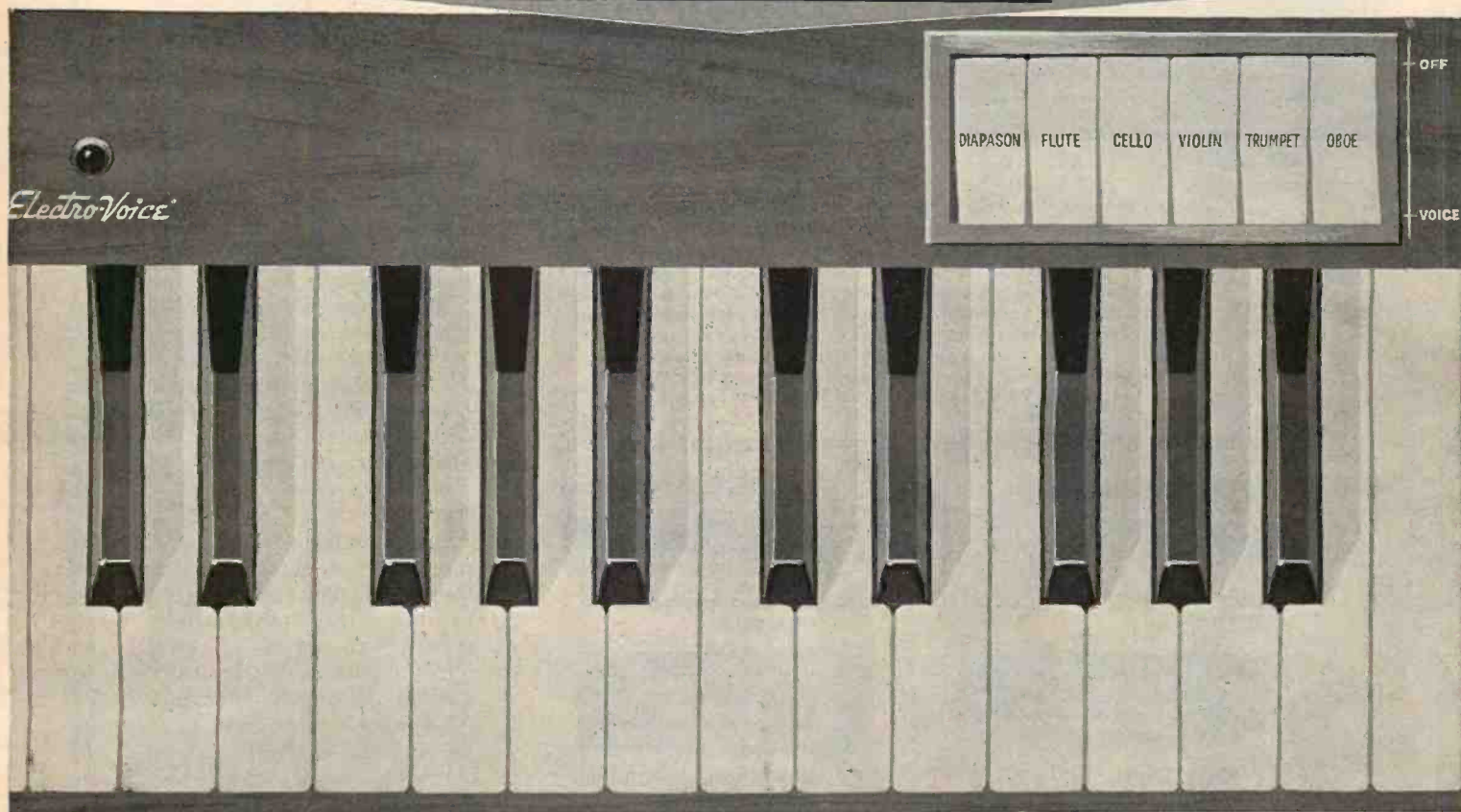
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(Continued from page 24)

the second channel because of its low power.

G.E. and Zenith: Essentially, these systems are similar. Each uses FM for one channel and AM for the other. The FM channel is a "complete" channel containing both "left" and "right" while the AM channel contains the difference signal that conveys the stereo effect. FM receiver owners may therefore receive a full FM mono signal. However, the stereo quality is severely hampered by the limitations inherent in AM. Even though the AM rides on a megacycle carrier in this case, it is still susceptible to noise and static interference.

A far more ominous factor is that in order to hear stereo by the G.E. or Zenith methods, new receivers would be necessary. More than a million FM tuners and receivers sold in recent years, equipped with circuitry for the addition of a Crosby multiplex adapter, would become obsolete. One wonders if perhaps the concept of "planned obsolescence" rather than engineering considerations have inspired this proposal.

This impression is strengthened by statements reportedly made to the FCC by both G.E. and Zenith that they are not interested in making adapters for existing FM tuners. Rather, they expect to concentrate on making complete stereo "radios," leaving component owners to shift for themselves.

THE basic law governing the current proceedings of the FCC is the Federal Communications Act. This law distinctly specifies the listeners as "interested" parties whose wishes and opinions must be taken before the Commission, but high-fidelity fans have not yet formed a "lobby" in Washington. As for the manufacturers who will argue the case of stereo service before the FCC, their lack of concern with fidelity is indicated by the fact that the Crosby system alone among all the proposed methods is capable of delivering two balanced 15,000-cycle channels for reception on existing FM receivers.

The deadline for filing test reports on the various systems is October 28, 1960. Presumably the decision will be reached by the first of next year. Once a system of stereo FM is adopted and standards of transmission are set, there will be no way to make a change in the foreseeable future. Therefore, we urge again that our readers make their views known by writing to the FCC without delay. Address your letter to: Stereo FM Broadcasting, Frederick W. Ford, Chairman, Federal Communications Commission, New Post Office Bldg., Washington 25, D. C.

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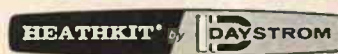


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VIRTUOSO'S DELIGHT:

Brahms' D Major Violin Concerto

THE Brahms Violin Concerto, in its expansively woven melodies, its rhythmic robustness, and warm flow of harmony, seems to carry the imprint of the idyllic surroundings in which it was created: the blue Wörthersee in the southern Austrian alps where Brahms spent the summer of 1878 at the town of Pörschach, one of his favorite retreats.

Commentators ever since have linked the character of Brahms' two D Major works of that period, the Second Symphony and the Violin Concerto. Both are regarded as sunny, idyllic works abounding in melodic simplicity and charm. Yet, this is not by any means the whole story of the Violin Concerto. It is also a work of rugged and noble grandeur, symphonic in its integration of the solo part with the orchestra and a challenge to the new breed of performer who was just beginning to emerge in Brahms' time—the musically intelligent virtuoso.

Indeed, early in its career, Brahms' Violin Concerto was regarded with some disdain because of its inordinate difficulty. Hans von Bülow summed up this attitude most cogently by remarking that Max Bruch, Brahms' esteemed contemporary, had written concertos *for* the violin; Brahms, however, had written one *against* the violin. That this attitude was conditioned by the technical limitations of the violinists of the time seems rather obvious; today the Concerto is one of the ultimate tests of the musical scope and vision of its performers.

IN GENERAL, there seem to be two distinct ways of approaching the Brahms Violin Concerto. One might be called the philosophizing, Middle European way; the other, the uninhibited, extroverted style of virtuoso fiddling commonly associated with the Russian school. The Concerto adapts itself to either approach, though it is an interesting com-

mentary on performance values of our time that the razzle-dazzle, slam-bang virtuoso performance has largely yielded to the more probing, analytical one.

Of all the available recordings of the score—both mono and stereo—there is only one which is an out-and-out, no-holds-barred virtuoso dazzler—the version by Heifetz, with Reiner and the Chicago Symphony Orchestra (**RCA Victor LSC/LM 1903**). Heifetz takes an emotionally detached, thoroughly objective view of the score and pursues this attitude relentlessly to the final double bar. The playing is astonishing in its superhuman perfection and brilliance, and Heifetz phrases much of the music with an elegance and poise beyond that of any of his colleagues. Yet I am curiously unmoved by this essentially bloodless performance. The technical problems posed by the score are mastered beyond compare, but the musical values are served up in dehydrated, prepackaged fashion. The stereo edition was one of the earliest of RCA Victor's stereo disc releases and suffers from the pinched, raspy sound which disfigured many of this company's first stereo discs. (Incidentally, why doesn't RCA Victor re-master its entire first bunch of stereo disc releases? The company's currently excellent stereo standards make its earliest efforts seem very futile). Heifetz in that recording also seems to have been placed right on top of the solo microphone, resulting in a wholly unbalanced aural spectrum. Things are better in the mono edition, but only relatively so.

A completely different kind of performance from that of Heifetz is the one Fritz Kreisler recorded in London during the 1930's with John Barbirolli conducting the London Philharmonic (**Angel COLH 35**). Kreisler was already beyond the age of 60 at the time, but all the hallmarks of his style are still there: a thorough and absorbed identifica-



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tion with the emotional spirit of music, and a completely natural—one is tempted to say inevitable—expression of it. Furthermore, his technical security was still sufficient to the demands of the Concerto. Here, then, is a disc fully deserving of its place in the series which Angel has designated Great Recordings Of The Century—a performance, in fact, which seems to have set the example for most of our present-day violinists. The sound is still thoroughly acceptable.

Of the contemporary recorded interpretations in the Kreisler tradition that are available in both mono and stereo, I am hard put to it to select from among four superlative editions: Grumiaux, with Eduard van Beinum and the Amsterdam Concertgebouw Orchestra (**Epic BC 1017, LC 3552**); Menuhin, with Kempe and the Berlin Philharmonic (**Capitol SG 7173, PAO 8410**); Szeryng, with Monteux and the London Symphony (**RCA Victor LSC/LM 2281**); and Szigeti, with Menges and the London Symphony (**Mercury SR 90225, MG 50225**). All four bring to the score a dedication and a matured concept that really comes to grips

with the essential aesthetic of the music. Pressed to the wall for a single choice from among the four, I think I might be inclined to favor the Szigeti performance which was recorded by Mercury about a year and a half ago. Like the Kreisler reading of a quarter of a century before, this one by Szigeti, made in the twilight of his career, represents the accumulated experience of a lifetime of distinguished devotion to the violin literature. There are spots of less than thoroughly successful bow and finger technique—momentary lapses in intonation, some bow-arm insecurity and the like—but these are unimportant in the total context of performance. In addition, Szigeti receives a very solid orchestral backing from his conductor, Herbert Menges.

Isaac Stern's brand new recording of the score with Ormandy and the Philadelphia Orchestra (**Columbia MS 6153, ML 5486**) I find rather tentative and unconvincing, and I have yet to hear Kogan's new recording with Kondrashin and the Philharmonic Orchestra. Meanwhile, the old masters, Kreisler and Szigeti, command the field.

Basic Repertoire Choice To Date

- | | | | |
|---|---|--|---|
| 1. Tchaikovsky's First Piano Concerto
Nov. '58 | ▲▲Cliburn; Kondrashin with Orchestra
RCA Victor LSC/LM 2252 | 14. Tchaikovsky's Violin Concerto in D Major
Jan. '60 | ▲▲Heifetz; Reiner, Chicago Symphony Orchestra
RCA Victor LSC/LM 2129 |
| 2. Beethoven's Fifth Symphony
Dec. '59 | ▲▲Reiner; Chicago Symphony
RCA Victor LSC/LM 2343 | 15. Mendelssohn's "Italian" Symphony
Feb. '60 | ▲▲Stern; Ormandy, Philadelphia Orchestra
Columbia MS 6062/ML 5379 |
| 3. Beethoven's "Moonlight" Sonata
Jan. '59 | ▲Petri
Westminster XWN 18255 | 16. Stravinsky's Le Sacre du printemps
March '60 | ▲Koussevitzky; Boston Symphony Orchestra
RCA Victor LM 1797 |
| 4. Dvořák's "New World" Symphony
Feb. '59 | ▲Reiner; Chicago Symphony
RCA Victor LSC 2214
▲Toscanini; NBC Symphony
RCA Victor LM 1778 | 17. Brahms' Second Piano Concerto
April '60 | ▲Bernstein; N.Y. Philharmonic
Columbia MS 6050/ML 5349 |
| 5. Beethoven's "Eroica" Symphony
March '59 | ▲Szell; Cleveland Orchestra
Epic BC 1001
▲Klemperer; Philharmonia
Angel 35328 | 18. Tchaikovsky's "Pathétique" Symphony
May '60 | ▲Bernstein; N.Y. Philharmonic
Columbia MS 6010
▲Monteux; Boston Symphony
RCA Victor LM 1149 |
| 6. Bach's Chaconne for Solo Violin
April '59 | ▲Heifetz
RCA Victor LM 6105
▲Segovia (guitar)
Decca DL 9751 | 19. Schubert's "Great" C Major Symphony
June '60 | ▲Gilels; Reiner with Chicago Symphony
RCA Victor LSC 2219
▲Horowitz; Toscanini with NBC Symphony
RCA Victor LCT 1025 |
| 7. Schubert's "Unfinished" Symphony
May '59 | ▲Fricsay; Berlin Radio Symphony
Decca DL 9975 | 20. Rimsky-Korsakov's Scheherazade
July '60 | ▲Reiner with Chicago Symphony
RCA Victor LSC/LM 2216
▲Mravinsky with Leningrad Philharmonic
Decca DL 9885 |
| 8. Beethoven's "Emperor" Concerto
June '59 | ▲Rubinstein; Krips with Symphony of the Air,
RCA Victor LSC/LM 2124
▲Istomin; Ormandy with Philadelphia Orchestra
Columbia ML 5318 | 21. Beethoven's Seventh Symphony
Aug. '60 | ▲▲Szell with the Cleveland Orchestra
Epic BC 1009/LC 3431
▲Furtwängler with Berlin Philharmonic
Decca DL 9746 |
| 9. Mozart's G Minor Symphony (No. 40)
July '59 | ▲▲Klemperer; Philharmonia
Angel S 35407/35407
▲Reiner; Chicago Symphony
RCA Victor LM 2114 | 22. Debussy's Ibéria
Sept. '60 | ▲▲Beecham with Royal Philharmonic
Angel 35505/35505
▲▲Monteux with London Symphony
RCA Victor LSC/LM 2208 |
| 10. Sibelius' Second Symphony
Aug. '59
Revised: Dec. '59 | ▲▲Ormandy; Phila. Orch.
Columbia MS 6024/ML 5207
▲▲Monteux; London Symphony
RCA Victor LSC/LM 2342 | 23. Strauss' Don Juan & Till Eulenspiegel
Oct. '60 | ▲▲Walter, Columbia Symphony Orchestra
Columbia MS 6082/ML 5404
▲Toscanini, N. Y. Philharmonic
Camden CAL 352 |
| 11. Tchaikovsky's Fourth Symphony
Sept. '59 | ▲▲Bernstein; N.Y. Philharmonic
Columbia MS 6035/ML 5332
▲Koussevitzky; Boston Symphony Orchestra
RCA Victor LM 1008 | | ▲▲Argenta, Suisse Romande Orchestra
London CS 6013, CM 9210 |
| 12. Berlioz' Symphonie Fantastique
Oct. '59
Revised: Dec. '59 | ▲Wallenstein; Virtuoso Symphony Orchestra of London
Audio Fidelity FCS 50003
▲Munch; Boston Symphony Orchestra
RCA Victor LM 1900 | | ▲▲Reiner, Chicago Symphony Orchestra
RCA Victor LSC/LM 2222 |
| 13. Brahms' Third Symphony
Nov. '59 | ▲▲Klemperer; Philharmonia Orchestra
Angel S 35545/35545 | | ▲▲Szell, Cleveland Orchestra
Epic BC 1011, LC 3439
▲Krauss, Vienna Philharmonic Orchestra
Richmond 19043 |

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TO
THE
BLUES**

by Oliver Daniel

NAME, IF YOU CAN, a top-ranking vocal artist whose repertoire covers the ground from Bach to the Blues, from Alban Berg to Gluck to George Gershwin. A few moments of critical reflection will bring to mind only one name: Eileen Farrell. For this versatile Irish-American singer is unique in that she can compete with any of the specialty vocal celebrities on their *(continued overleaf)*



CBS RADIO

The young Eileen Farrell sings on a 1947 CBS radio program



CBS RADIO

Eileen with Rosa Ponselle and Jim Fasset at the Ponselle Baltimore home in 1954.

Farrell relaxes between camera set-ups during Ed Sullivan's TV show from Spoleto.



CBS TV

own ground. Last spring, the entire nation had an opportunity to watch her "belt out" some popular tunes on a memorable Ed Sullivan program. By way of contrast, next month she will enter the august precincts of the Metropolitan Opera to make her debut in Gluck's *Alceste*. Already she stands among the elite of today's concert soloists and is quickly making her way toward the top of the operatic heap. Her performances at the Met will undoubtedly put the capstone on this phase of her career.

But now that Eileen's rise to greatness seems assured, I find myself thinking of the days nearly twenty years ago when I was a producer-director of musical programs for CBS. For it was there, and mostly with myself on hand, that Eileen Farrell began her professional singing career.

In those days, a seemingly endless parade of singers would troop to CBS and the other radio networks to be auditioned. These aspirants to microphone fame might get a chance on an "amateur hour" show, or they might have sufficient talent to warrant guest appearances with the concert and symphony orchestras which then functioned on the major networks.

The CBS vocal auditions were handled at that time by a slender, ramrod-straight southerner, Lucille Singleton—as incorruptible and stern a judge as anyone could hope to find. Her method of operation was first to hear and eliminate the numerous inept hopefuls. For the survivors, she would then arrange a second set of auditions, to be heard by the various musical program directors, as well as by the CBS Music Division chief, Jim Fasset. These auditions were usually something of a bore, for despite accolades and build-ups from managers and coaches, good talent was scarce.

During the course of one of Miss Singleton's routine auditions, she became much impressed by a prize pupil of Merle Alcock, a former soprano of the Metropolitan Opera. The girl had already auditioned for the Major Bowes *Amateur Hour*, but the young Miss Farrell apparently lacked the special "gimmick" that might allow her to fit in alongside such diverse entertainments as one-man bands and assorted crooners, to say nothing of sundry instrumentalists who performed while standing on their heads.

When Eileen Farrell decided to audition for CBS directly, Lucille Singleton sensed after an initial hearing that here was no ordinary talent. Another audition was quickly arranged with Jim Fasset present, and the result was that he soon became one of her most ardent admirers and whole-hearted supporters.

Before long, Eileen Farrell was one of the "regulars" on CBS, each week singing three fifteen-minute spots and an evening show under conductor Howard Barlow. The bill of fare consisted mostly of homespun songs of American, Scotch, and Irish origins, but occasionally there were brief excursions into the operatic field.

MY OWN association with Eileen Farrell began shortly after this when I took a job at CBS as a producer-director. I recall our initial meeting vividly. First of all, she did not look nor act like my idea of a "name" singer. She was as untheatrical, unoperatic, un-arty as anyone could be. Furthermore, as she talked, laughing and tossing off a string of riotous jokes, she did not even sound like a singer. But she did have a contagious laugh, an irresistible smile, and the most beaming, twinkling, call-them-what-you-will Irish eyes to be encountered anywhere.

The first few weeks of working with Eileen on her broad-

HiFi/STEREO

casts occasioned some of the most satisfying and intriguing homework I have ever tackled. To become thoroughly familiar with her repertoire, I played through the reference recordings of virtually all the programs she had thus far sung. It was a revelation, to put it mildly. She had learned a seemingly inexhaustible supply of operatic arias, lighter art songs, folk songs, musical comedy favorites, and out-and-out pop hits. From this began the planning and the building of new programs for future studio broadcasts.

Among the conductors who worked with Eileen were Howard Barlow (prior to his Firestone Hour days), the fiery and unpredictable Bernard Herrmann, Alfredo Antonini, Charles Lichter, and the late composer-conductor, Nicolai Berezowski. A clean-shaven Mitchell Miller (he of Columbia Records and the beard today) was then first oboe in the CBS Orchestra. From all these fine musicians, Eileen Farrell enjoyed unanimous admiration.

The Eileen Farrell programs—*Songs of the Centuries* and *Eileen Farrell Presents*—were usually something of a melange, offering as a rule a major opera aria, an art-song group, then lighter fare. But, serious or light, Eileen sang everything with wondrous conviction, ease, and sense of style. Her German seemed as *echt* as though made in Bavaria. Her Italian was flawless. Her French was equally perfect. But when she sang a Gershwin or Youmans favorite, she sang with a natural freedom of style that belied her

operatic training. Eileen was so much at ease in the popular idiom that it became hard to conceive of her as being one of the truly great operatic singers of our time. And it was during this period that some ungrounded rumors started to the effect that Eileen's voice was a creation of skillful microphoning on the part of the broadcast engineers.

I suspect it was also Eileen's association with popular music that caused the redoubtable Sir Thomas Beecham to turn her down for the soprano solo role in his performance of Handel's *Messiah* over CBS in the early 40's. This was the famous performance when, carried away by the spirit of things (and perhaps a bit by spirits internally taken), Beecham began to shout encouragement to soloists and chorus and was finally cut off the air. Eileen Farrell's participation in that memorable broadcast was as a member of the chorus.

At this time, Jim Fassett was developing a remarkable series of CBS musical programs, including the famous *Invitation to Music* series and a fine group of Sunday afternoon concerts. This gave him some splendid opportunities to display Farrell under ideal conditions. Added to Eileen's repertoire were the Wagner *Wesendonck* Songs, Brünnhilde's Immolation Scene from *Die Götterdämmerung*, plus the *Liebstock* from "*Tristan*." Under Bernard Herrmann, she sang excerpts from Alban Berg's *Wozzeck*, an opera which she later did in its entirety at concert performances

Farrell rehearses at the Hollywood Bowl, with her good friend and colleague, Thomas Schippers, conducting.



COLUMBIA RECORDS

with the N. Y. Philharmonic under Dimitri Mitropoulos (still available in recorded form on Columbia SL 118).

During the years that we worked together at CBS, I never remember a time when Eileen ever became flustered during a rehearsal or broadcast. Equally calm was a friend of hers who began to turn up as a regular studio visitor—a pleasant Irish policeman who answered to the name of Robert Reagan. In addition to sharing a devoted admiration for Eileen's voice, he was also bent on changing her legal name from Farrell to Reagan, an event which took place in April of 1946.

It was a year after this that Columbia Concerts Management arranged her first extended concert tour, billing her as *Eileen Farrell, Columbia Broadcasting System's Great Radio Star*. The evident intention was to present Eileen as a simple home-body who spent most of her spare time hunting and fishing in the Adirondacks where she doted on catching "pike as long as your arm." To complete, or rather accent, the picture, they supplied with her brochure two of the most unflattering photos that any concert artist has allowed to be put out by misguided publicity geniuses. She was shown in baggy pants and hunting boots sporting a plaid shirt and a hunting cap fit for Genghis Khan!

WHAT finally overcame such managerial ineptness was the self-evident quality of Eileen's art. It is difficult to say just when Miss Farrell emerged as a serious musician from the publicity build-ups. In my opinion, the turning point was reached in 1951, at a Carnegie Hall concert with Thor Johnson and the Cincinnati Symphony. When the great *Ozean, du Ungeneuer* aria from Weber's *Oberon* poured from her throat, followed by her interpretation of Richard Strauss' Four Last Songs, every listener in the hall knew that this was one of the great voices of our time. Once and for all, no one could say that it was being done with microphones. For me, then, this marked the beginning of the "new" Farrell—the advent of a fully matured vocal artist.

Eileen then began a campaign to establish a place for herself in opera on the stage, as opposed to the concert hall. Her actual stage debut was as Santuzza in an American Opera Society performance of *Cavalleria Rusticana* at Tampa, Fla. Shortly afterward, she sang the part of Desdemona in Rossini's *Otello* and the exacting title role in Strauss' *Ariadne auf Naxos*.

Another milestone was reached in 1953, when Eileen did the title role, in New York, of Cherubini's half-forgotten *Medea* for the American Opera Society's production. For all

the critical acclaim that she received at this time, however, and despite her numerous appearances with the New York Philharmonic and in concerts given by the Bach Aria Group, it was not until 1958 that Eileen Farrell really made the "Big Time" on the operatic stage. This was when she sang *Medea* at the opening of the San Francisco Opera season. The plaudits of the press and the public catapulted Eileen into the rarefied orbit of Callas, Tebaldi, and the retired Kirsten Flagstad.

WATCHING Eileen's progress over the years, one is impressed by several changes. First, although the beauty, richness, and quality of her voice has remained the same, it is both more flexible and more controlled. The lightness of her singing, particularly, such as she exhibits in Bach arias, is something that was not present in her radio days.

But more important than technical mastery, in my opinion, has been Eileen's change in attitude toward singing as an art. In intent and determination she has perhaps changed the most, and she has become a more ambitious, more knowing, and serious-minded singer. Today, she is not content to do anything unless she knows she can do it as well as it can be done.

The greater intensity of expression to be found in her performances today may in some measure have been stimulated by such competition as she faces in today's concert and opera world. For her competition is with the most celebrated names of the day. But such a contest, while heightening her concentration, has not changed her as a person; she still retains all of the warmth, expansiveness, and unflagging good humor of her radio years.

A recent telephone call to Eileen to check some details of this article elicited, among other bits of information, that I had broken in on a game of tiddly-winks between Eileen and her daughter. It is this sense of human proportion, I think, that allows Eileen Farrell to live every aspect of life with the zest that makes her the very special person and artist that she is today.

Oliver Daniel for more than twenty years has functioned as a gadfly on the contemporary musical scene—as teacher, lecturer, producer-director for CBS and ABC, and currently as Director of Contemporary Music Projects for Broadcast Music, Inc. (BMI). During his years of producing musical programs for CBS, he was in charge of the CBS Symphony and New York Philharmonic broadcasts, as well as those of Eileen Farrell, about whom he writes here from friendship and first-hand knowledge.

EILEEN FARRELL'S MANY-SIDED ART—HER BEST ON RECORDS

Five Wesendonck Lieder (Wagner)—with Leopold Stokowski & His Symphony Orchestra. RCA Victor LM 1066 (Collectors' Item)

Wozzeck (Berg)—with Mack Harrell & others, N. Y. Philharmonic, Dimitri Mitropoulos cond. Columbia SL 118 2 12"

Medea—Highlights (Cherubini) with Columbia Symphony Orchestra, Arnold U. Gamson cond. Columbia MS 6032, ML 5325

Bach Cantata Arias—with Bach Aria Group. RCA Victor LM 1877

Die Götterdämmerung—Immolation Scene; Tristan und Isolde—Liebestod (Wagner)—with Boston Symphony Orchestra,

Charles Munch cond. RCA Victor LSC/LM 2255

Songs by Gershwin, Nordoff, Rachmaninoff; Irish songs; Negro spirituals—with George Trevillo (piano). Angel 35608

Opera Arias from *Alceste* (Glück), *Oberon* (Weber), *Ernani* (Verdi), *La Gioconda* (Ponchielli), *Joan of Arc* (Tchaikovsky), *L'Enfant prodigue* (Debussy), *Herodiade* (Massenet), *The Consul* (Menotti)—with Philharmonia Orchestra, Thomas Schippers cond. Angel 25589

Messiah (Handel)—with Mormon Tabernacle Choir & Philadelphia Orchestra, Eugene Ormandy cond. Columbia M25 607, M2L 263

Arias in the Great Tradition from *Fidelio* (Beethoven), *Der Freischütz* (Weber), *Medea* (Cherubini), *Alceste* (Glück), also *Ah, Perfido!* (Beethoven)—with Columbia Symphony Orchestra, Max Rudolf cond. Columbia MS 6086, ML 5408

Bach Arias—with Bach Aria Group. Decca 79405/9405

Puccini Opera Arias—(see page 82).

Song Recital—Schubert, Schumann, Debussy, Poulenc (see page 82).

I've Got a Right to Sing the Blues—(see page 82).

Hi Fi / STEREO



OPERA IN STEREO: The Outstanding Recordings

Part I

by David Hall

MANY are the times we have pointed out in the pages of this magazine that the special sonic enhancements offered by stereo find their greatest scope in the realm of opera. Whether it be brought to bear on the frothy comedy of *The Barber of Seville* or the grandiose vistas of *Das Rheingold*, the art of stereophonic recording adds a wholly new dimension to recorded opera. Indeed, having the stage movement of the opera house reproduced in the living room, in combination with top-notch performers, comes dangerously close to spoiling one's taste for live performances. In Wagnerian opera, especially, stereo enables the listener to conjure up a far more vivid scenic panorama than could be realized in any opera house.

Remembering that some two hundred complete operas are available in LP mono format, we are inclined to be a little impatient with the seemingly slow pace at which the major operatic repertoire is being recorded in stereo. At the

present rate, it seems that we can expect about twenty-five stereo operas to be issued each season for the next three years or so. Each season's releases, of course, will bring a higher ratio of repertoire duplication than the preceding one; but it is probably safe to predict that by 1964, all major operas will be available in stereo versions. At present, about seventy operas are represented in complete stereo recordings, seventeen of them more than once.

Meanwhile, let us see where we now stand in terms of first-rate stereo opera records—those recordings that we would regard as indispensable. For the sake of convenience, we shall follow a more or less historical-stylistic order.

EXCLUDING Gluck and Mozart, the pickings in pre-1800 opera are fairly slim; but what there is makes for choice listening—in particular, Purcell's *King Arthur*, done on Oiseau-Lyre (SOL 60008/9) by a superb group of British

The lyric stage in your living room—enriched by stereo's depth, breadth, and beauty.

singers under Anthony Lewis. The music abounds in the rhythmic vitality and lyrical passion that marks Purcell's special brand of Englishry.

Also in the top bracket of early opera is the New York Pro Musica performance for Decca (79402) of their internationally celebrated production of the 12th-century *Play of Daniel*—one of the most moving spectacles of its kind, and superbly recorded by the Decca engineering staff.

Maria Callas *aficionados* rightly regard Mercury's La Scala album (OL 3-900) of her renowned performance in Cherubini's *Medea* as a "must." While Miss Callas' singing may not be beautiful in the classical sense, it is unquestionably dramatic, especially within the framework of Cherubini's essentially Gluckian-classic aesthetic. This album's recorded sound would have benefitted from a greater feeling of spaciousness, but otherwise, the stereo is handled nicely.

The remainder of the pre-1800 stereo opera repertoire is slighter fare—a charming Gluck essay in the pseudo-Oriental *Der betrogene Kadi* (Epic BC 1062), done by a Salzburg Mozarteum group, and Cimarosa's little intermezzo-satire on conductors, *Il Maestro di capella* (London OS 25112). As of this writing, Mercury is releasing Pergolesi's delightful *La Serva Padrona* (SR 90240) with Renata Scotto, Sesto Bruscantini, and the Virtuosi di Roma, as well as Giovanni Paisiello's *Barber of Seville* (SR 2-9010).

TURNING now to the pillars of the repertoire, although we find no Gluck *Orpheus and Eurydice* as yet, we do have *Alceste* in a still serviceable 1956 stereo recording (London OSA 1403), in which the imposing voice of Kirsten Flagstad dominates the proceedings.

In Mozart opera, the situation is generally quite good. RCA Victor's *Marriage of Figaro* (Della Casa, Peters, London, Tozzi, and the Vienna Philharmonic with Leinsdorf—LSC 6408) offers expert performance in beautiful stereo sound with plenty of "stage action"; but for sheer musical stylishness, the 1955 Vienna recording conducted by the late Erich Kleiber (Gueden, Danco, Siepi, Poell, Corena—London OSA 1402) is virtually unbeatable. Angel's new recording (S 3608 D/L) with Schwarzkopf, Moffo, Wächter, and the Philharmonic under Giulini was announced too late for critical appraisal in this review.

Don Giovanni is available in no less than four different stereo versions, two of which have been just announced. One of these (Angel S 3605 D/L) boasts Joan Sutherland, Elisabeth Schwarzkopf, Luigi Alva, and Gottlob Frick, with Giulini conducting the Philharmonia. RCA Victor (LSC 6410) counters with Birgit Nilsson, Leontyne Price, Cesare Siepi, and Fernando Corena, with Leinsdorf leading the Vienna Philharmonic. Regretfully, we are not yet able to say who comes out best in this "battle of the Dons," as the records had not arrived at press time; but there seems little doubt that either or both of these new recordings will force the 1955 Krips version on London OSA 1401 into honorable retirement. The Decca recording made about a year ago (7302) features Fischer-Dieskau, Ernst Haefliger, and Sena Jurinac, with Ferenc Fricsay conducting, but there may be those who will question the way in which the close-up

microphoning and highly directional stereo emphasize the drama at the expense of musical values.

Unfortunately, the stereo versions of *Così fan tutte* (London OSA 1312—Krips) and *The Abduction from the Seraglio* (Angel S 3555 B/L—Beecham) were done at the early stages of the art and were inadequately engineered. The Krips performance is on the sluggish side, while Beecham indulges in some wayward editing of dramatic sequences. As for *The Magic Flute*, the greatest of Mozart's German-language operas, it looks as though we shall have to wait a year or more for a stereo version.

Now we come to Rossini, Bellini, and Donizetti, the "big three" of the early 19th-century *bel canto* epoch in Italian opera. Despite the fine dramatic flair displayed by Maria Callas in the 1957 Angel recording of *The Barber of Seville* (S 3559 C/L), the later RCA Victor release (LSC 6143) offers a far more dramatically integrated version. Roberta Peters, Cesare Valletti, Robert Merrill, Giorgio Tozzi, and Fernando Corena are in top form under Erich Leinsdorf's baton. The RCA album has the primary advantage of being musically complete, as well as being an outstanding example of an opera "staged" for stereo.

At this writing, no complete operas by Vincenzo Bellini are available in stereo, but Angel has promised a *Norma* with Maria Callas and Christa Ludwig, with Serafin conducting, for 1961. Let's hope Miss Callas is in vocal form comparable to that on her 1954 mono recording for Angel.

The Donizetti situation is much better. Only *Don Pasquale* is lacking of that master's best operas—an omission we hope will be remedied without delay. But we can be thankful for two versions of the amusing *L'Elisir d'Amore*. London's OSA 1311 (with Gueden, Di Stefano, Capecchi, and Corena) holds the edge over Angel's S 3594 B/L in terms of both sheer vocalism and musical completeness, but the Angel set gets a somewhat better conducting job from Tullio Serafin.

The two Donizetti tragic operas in stereo are *La Favorita* (Simionato, Poggi, Bastianini, and Hines, with Erede—London OSA 1310) and, of course, *Lucia di Lammermoor*, this in three versions. The London *La Favorita* is first-rate vocally, but Erede just isn't enough of a conductor to infuse the proceedings with a sense of effective dramatic pacing. Surprisingly, "*Lucia*" fares best neither with the formidable Callas, who is vocally out of sorts on Angel (S 3601 B/L), nor with the brilliant Roberta Peters on RCA Victor (LSC 6141), but rather with the lesser-known Renata Scotto in the recent Mercury recording (SR 2-9008).

EARLY romantic German opera is getting its first stereo representation with Weber's *Der Freischütz*, announced by DGG (SLPM 13839/40), with Eugen Jochum conducting and a cast starring Irmgard Seefried, Rita Streich, Eberhard Wächter, and Richard Holm. The records are not yet available, but certainly the hunting choruses, the shooting contest, and the Wolf's Glen scene are made to order for the stereophonic medium.

Still, it's rather a shame that "*Freischütz*" should have been given preference over Beethoven's *Fidelio*, not to speak

of Wagner's *Lohengrin* and *Tannhauser*. During 1961, however, we will have *The Flying Dutchman*, recorded in Vienna by RCA Victor, with the lead roles sung by George London, Leonie Rysanek, and Giorgio Tozzi, with Antal Dorati conducting.

By the end of next year, all of the major operas of Giuseppe Verdi will be on stereo, save *Un Ballo in Maschera*, *Don Carlo*, and *Simon Boccanegra*. The first and last of these would very likely have been recorded during the coming year had not Leonard Warren and Jussi Bjoerling been claimed by death at the peak of their careers.

As it is, Warren is splendidly represented in the Met production of Verdi's *Macbeth* (RCA Victor LSC 6076) and happily, RCA Victor will bring us next year the long-awaited stereo version of Verdi's *Otello*, with Jon Vickers, Leonie Rysanek, and Tito Gobbi. Let us hope it will turn out as superbly as Angel's album of *Falstaff* (S 3552 C/L), which boasts not only first-rate performances from Gobbi, Luigi Alva, Schwarzkopf, Maffei, Panerai, and others, but wonderfully mercurial direction from conductor Herbert von Karajan. The recording dates from 1956, but it is amazingly good stereo, even by today's standards.

THE three popular middle-period Verdi operas—*Rigoletto*, *Il Trovatore*, and *La Traviata*—soon will have been done twice apiece in stereo. Columbia's recent *Rigoletto* album (M2S 901) with Richard Tucker and Renato Capocci in the male leads, turned out reasonably well, but it could hardly be rated an outstanding production when measured against the best available monophonic competition. However, Mercury's recording with Ettore Bastianini, Renata Scotto, and Alfredo Kraus (SR 3-9012), slated for late 1960 release, may turn out to be as splendid as its *Lucia di Lammermoor*.

The two stereo versions of *Il Trovatore* are some four years apart in retarding vintage; and while the team of Tebaldi, del Monaco, and Simionato (London OSA 1304) gives an impressive account of itself, the combination of really up-to-date stereo production and a first-rate team of Leontyne Price, Rosaline Elias, Richard Tucker, and the late Leonard Warren results in a distinct advantage for RCA Victor's new LSC 6150.

La Traviata has just made the stereo roster as we write these lines and there has been no opportunity to hear this new Capitol release (SCGR 7221) starring Victoria de los Angeles, though we have no doubt that hers will be a performance of notable musical refinement. And RCA Victor has scheduled a "*Traviata*" of its own with Anna Moffo, Richard Tucker, and Robert Merrill. It will be interesting to see which recording comes out on top.

The blood-and-thunder of *La Forza del Destino* makes splendid stereo fare, what with its on-stage and off-stage choruses, duels, and the like; and both London (OSA 1405) and RCA Victor (LSC 6406) have done well by it. Despite the wonderful work of Milanov and Warren for RCA, it is the 1955 London set (Tebaldi, del Monaco and Siepi) that has the edge, both in vocal superiority and in more effective pacing. It is also more musically complete.

The most popular of all of Verdi's mature operas, *Aida*, exists in only a single stereo recording (London OSA 1313), but the production is one of the major landmarks of recorded performance for the stereophonic medium. Renata Tebaldi, Giuletta Simionato, Carlo Bergonzi, and Cornell MacNeil are excellent leads, and when one adds the Vienna Philharmonic Orchestra and the Gesellschaft der Musikfreunde Chorus with Herbert von Karajan at the helm, the result is an *Aida* that only the late Arturo Toscanini could have matched. Karajan does a magnificent job of bringing out the poetry, rather than the bombast, of Verdi's score.

Fanciers of French opera of the romantic era will have to content themselves for the moment with just two major works in stereo: Gounod's *Faust* and Bizet's *Carmen*. The *Faust* (Capitol SGDR 7154) is superbly produced under André Cluytens with the Paris Opera Orchestra and Chorus and with an all-star cast including Victoria de los Angeles, Nicolai Gedda, and Boris Christoff. There isn't much stereo action in the recording, but the sound is imposing and the dramatic projection is powerful.

The *Carmen* situation is somewhat more problematic, even with the existence of two stereo recordings to choose from. Musically, Sir Thomas Beecham's version, with Victoria de los Angeles, Nicolai Gedda, Janine Micheau, and Ernest Blanc with the French Radiodiffusion Chorus and Orchestra, completely outclasses its competition on Epic (BSC 106). But Beecham's essentially *lyrical* treatment, combined with static staging, leaves much to be desired in the way of conveying the dynamic quality of a stage performance.

THE mature Wagner music-dramas offer perhaps the greatest challenge of all to the stereo recording engineer. Their length, complexity, and orchestral requirements challenge in equal measure the financial resources of even the most affluent recording organizations. Thus, it may be some time before we have the complete *Nibelungen* tetralogy, *Die Meistersinger*, and *Parsifal* in stereo format. Thus far, London has had the Wagner music-drama field to itself, and in *Das Rheingold* (OSA 1309) and in *Die Walküre*—Acts I & III (OSA 1204, OSA 1203), we have productions of stunning grandeur and power, with such artists as Kirsten Flagstad, Set Svanholm, Otto Edelmann, and George London, with the Vienna Philharmonic conducted by Georg Solti and Hans Knappertsbusch. Hearing these recordings, even for the tenth or twelfth time, one feels that this is how the Wizard of Bayreuth must have imagined the music as he set it down on paper. Seldom, indeed, does one experience it this way in the opera house!

Next to come on London's Wagnerian list is *Tristan und Isolde*, with Solti conducting the Vienna Philharmonic and with Birgit Nilsson as Isolde. Assuming that the London staff under John Culshaw's able supervision has put the same loving care into this recording it did with *Die Walküre* and *Das Rheingold*, the results should be truly magnificent. Perhaps it will take another half-dozen years for London to traverse the Wagner music-dramas in stereo; but if they turn out as well as what we have had so far, it will be worth the wait.

To be concluded next month.



DESIGN BY MIKAEL SCHIØTZ

Last month's HiFi/STEREO REVIEW told of the "first life" of Aksel Schiøtz—how, despite the outbreak of World War II and the Nazi occupation of his native Denmark, he developed from a gifted amateur church tenor to a world-renowned interpreter of oratorio, Lieder, and Mozart opera; how he became a national idol in Denmark during the years of occupation; and how his recordings and concerts in England carried him to the verge of becoming an international celebrity—at which point the discovery of a brain tumor seemed to signal the end of his career.

THE TWO LIVES OF AKSEL SCHIØTZ

Part II by David Hall

As Aksel Schiøtz and his wife, Gerd, listened to the verdict of the two doctors who examined him in Copenhagen that November of 1946, it seemed unbelievable that eight years of struggle could have reached this *impasse*. One hardly knew whether to think of it as Greek tragedy or just bad soap opera.

They heard the medical prospects spelled out in full, unlovely detail: In operating on *tumor acusticus*, even the most skillful surgery could not prevent paralysis of one

side of the face. In addition, the nerves controlling the vocal chords would be in utmost danger. Indeed, the extreme delicacy and danger of the operation made imperative the services of the finest available specialist in the field, Professor Dr. Herbert Olivecrona in Stockholm.

There was nothing to be done but to write off all plans for the immediate future. Once the business of notifying the newspapers had been done, temporary refuge was sought amid the wild moors and dunes of North Jutland.

Early December saw Aksel and Gerd in Stockholm. Soon they were face to face with Dr. Olivecrona. Examination of Aksel confirmed the need for immediate operation. Dr. Olivecrona spelled out the situation in more detail, describing the *tumor acusticus* operation as "one of the most difficult and delicate that exists." The percentage of recovery was thus and so, and "I hope that Mr. Schiøtz will come out on the side of the right percent!"

The next day, Aksel went under the knife. After a long day's waiting, Gerd saw her semi-conscious husband. All courage suddenly drained to nothing. To Olivecrona, Gerd spoke her mind: "Why did you let him live?"

"He can have a good life," was the reply, "And Mrs. Schiøtz, you mustn't be so pessimistic."

"But a singer with a paralyzed face, that just can't be—it *must* not exist!"

THE next days were ones in which Aksel hovered between life and death. Then slowly, very slowly, the tide began to turn. The gain in Aksel's strength was such as to amaze even Olivecrona; but still, when it was deemed safe for him to go home to Denmark, three weeks after the operation, he had to be carried from the ambulance to the sleeping compartment of the train bound for Copenhagen. This was necessary because the whole coordination and balance of the right side of his body had been thrown out of kilter.

Without question, a major factor in strengthening Aksel Schiøtz's resolve during these first months to fight his way back to normal were the letters, flowers, and gifts that came from well-wishers all over the world. From an anonymous group of his countrymen came one of the most wonderful gifts of all: a huge cornucopia surmounted by gorgeous red-yellow tulips and two bottles of champagne, and under these, money—quite literally piles of it—truly a heaven-sent windfall. The accompanying letter read in part: "Rich and poor alike have shared the consolation and the inspiration that came from hearing you sing. Your fearless acts under the occupation, when, at great personal risk and despite all threats, you never stopped singing of the essential Dane in ourselves, aroused our strongest admiration. The news of your illness was a personal blow for a great part of the population, and it is with the warmest wishes for your future that we send you this tangible token of our admiration."

Things like these helped offset the grim routine of having to take outdoor exercise at night so that those who had known Aksel by sight would be spared the shock of his now misshapen face.

Fortunately the mails continued to bring good cheer, in particular a letter from Mr. Joseph Brogan of The Gramophone Shop in New York expressing highest enthusiasm over the 1945 *Schöne Müllerin* records which he was importing from England. That spring, Mr. Brogan came to Copenhagen and began to outline plans for future concerts in New York, refusing to listen to any misgivings about Aksel's future singing career.

The harsh winter finally relented and gave way to a summer given over to first attempts at singing and to intensive work on regaining proper body balance.

Summing up his own problem at this time, as viewed in retrospect, Schiøtz has said: "When I now look back on

my years of trial, I feel like a kind of musical Demosthenes. It was on the beaches of North Jutland that I began the task of regaining my singing ability. Of course I was completely unable to sing, professionally speaking, and it was to be thus for a long time. It takes a strong body to produce a full tone, and I was as skinny as a concentration camp victim. From a husky 200-pounder, 6'4" in height, I had been reduced to 140 pounds. I had to learn proper pronunciation and tone production all over again with my 'new' face and mouth.

"In the first crucial days after my operation, it had been a serious question whether the vocal chord nerve had been affected. Fortunately it was not hurt; nor had the facial nerve been altogether destroyed. It did show some signs of possible regeneration. So I began all kinds of facial exercises in order to force the nerve into a little bit of response. But for long, long months there were absolutely no visible signs of life in the right side of the face. That right corner of my mouth just would not move, and it drove me into black despair.

"So I walked day after day up and down the deserted beach and I sang to the waves and the seagulls. I memorized songs, exercised my face, experimented with my voice, and tried to rediscover the old easy way of breathing and supporting a tone. More often than not, the results were wholly depressing; but every so often, a new discovery, another tiny bit of progress, gave me hope for the future."

As the summer drew to a close, prospects of a joyless Copenhagen winter were contemplated with apprehension. Then, out of the blue, the goddess of good fortune intervened; the head of the Broström shipping firm invited Aksel and Gerd to board one of his ships bound for the Mediterranean and South America. Since there were five children needing a mother's attention, it was decided that Gerd would join Aksel only for the last weeks of the cruise, but meanwhile he would have the chance to work out his problems of voice, speech, and physique in solitude.

A few weeks out at sea brought a contract from the Charles L. Wagner management for future American con-

Aksel Schiøtz three years ago, during a lieder rehearsal.

JOSEPH ZIMBROLT

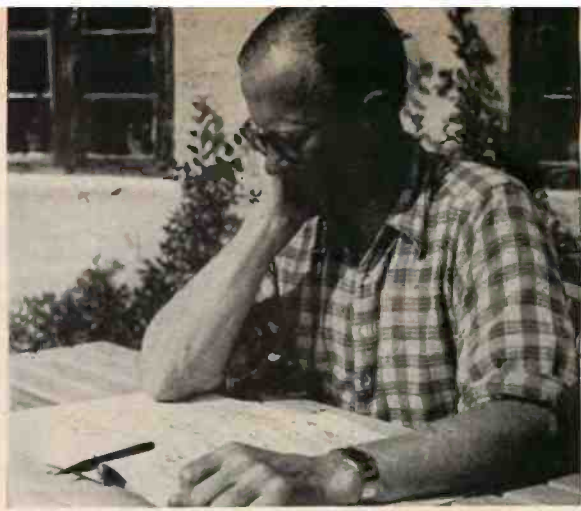




Rehearsing with Herman D. Koppel for the Copenhagen comeback recital.



With Gerd in Jutland—1948.



Homework in Jutland for the return to concert life.

PHOTOS: COURTESY OF AKSEL AND GERD SCHIØTZ

certs. "I'll laugh at fate and sign it. Why not?" was Aksel's comment in a letter to Gerd in Copenhagen. By mid-January, Aksel was able to report that "the voice is coming along nicely." A month later came the news, "I have sung the whole of *Winterreise* twice—and standing!!!"

Gerd joined her husband at Genoa in mid-May. From the tone of Aksel's letters, she had expected an enormous improvement in his condition, especially in the troublesome right side of his face that six months earlier had still been without control. Of visible improvement of that condition, however, there was none, and her disappointment was bitter. But some days later, the impossible happened—the first perceptible signs of neural response in the crucial right-hand corner of the mouth.

PRACTICE and finally actual rehearsal went well enough during the summer and it seemed sure that the New York concert commitments could be confirmed; but first there was to be "the moment of truth" between Aksel Schiøtz and his Danish audience—a September recital in Copenhagen. The program: Handel, Haydn, Schumann's *Dichterliebe*, and a group of Danish songs. To undertake a program so long and exacting for a "come-back" recital was in itself cause for apprehension. But what about the audience reaction to the shockingly different facial appearance of a national hero? The battle to get people to listen with their ears instead of with their eyes would be the toughest of all—and would be won or lost in the first few minutes on stage.

I have been told by those who attended that Copenhagen concert how an audible sigh was heard throughout the hall as Aksel took his first hesitant steps toward the piano; but once he started to sing, people did listen with their ears. It was the *Dichterliebe* in a superb interpretation which won them over. The first great step was taken—and now, on to America.

Every record collector and *Leider* enthusiast for hundreds of miles around turned up at Town Hall on the evening of October 22, 1948. They had come as much in tribute to an indomitably courageous man as to hear in the flesh a great artist, however differently he might sound from the recordings that they had come to know and love. The opening numbers, as might have been expected, were nervous and a little tentative, but the singing gathered strength as the evening progressed. If the former ringing quality of the top notes was no longer there, the Schiøtz artistry was evident in fullest and most poignant measure. The second

Town Hall recital, devoted to the entire Schubert *Schöne Müllerin* cycle was something to be remembered. Only in the unrestrained exultance of *Ungeduld* with its trying top notes was there the slightest falling off in quality; the rest was the art of song at its finest—a performance superior, in fact, to the one recorded in London more than three years before with Gerald Moore. There followed a concert in Montreal that came off with brilliant success, and in which Aksel was both impressed and inspired by the remarkable accompaniments of pianist John Newmark. For him, it was the most satisfying evening of all. A third Town Hall concert was not wholly fortunate because by this time Aksel had become tired, and much of the program was marred by troubles with pitch and enunciation—the first flaws to manifest themselves with the onset of fatigue.

But the short-term battle had been won. Now the time had come to gird for a struggle that would take a dozen years to resolve. The problems were both practical and artistic: how to make a living that would support a wife and five children; whether the voice in its present estate could withstand the cruelly impartial scrutiny of a recording microphone; how much concert work could be done before voice and enunciation would show signs of fatigue; whether to become a vocal teacher; whether to remain a tenor, even with abbreviated top range, or to consider transforming oneself into a baritone.

"To sit down," says Schiøtz, "and to reflect calmly on what was the proper technique for achieving the regeneration of the voice was made extremely difficult for me for one reason in particular—the fact that everybody in my country knew me so well. During the occupation, there was almost no place, village or township, where I had not sung. Everywhere people were anxious to hear me—now. And I don't blame them. There had not been a singer's case like this before. I had experienced ample proof of their true love during the evil years of German occupation and I did during my evil years afterwards.

"Having attended one of my recitals, however, many of these good people went home, put on one of my discs—and *compared!* So I found myself in the odd situation of being in competition with my own recordings.

"That may be part of the reason why it is difficult for me to listen to my own recordings nowadays. There were times when I did so because I had to find out what *that boy* on the record was doing *technically* in order to produce the tone he did."

The year 1950 brought with it the stimulating experi-

Hi Fi / STEREO

ence of studying the French art-song repertoire in Paris with the great French baritone, Charles Panzéra. A few months before Aksel came to New York in 1948, Panzéra had been teaching master classes at the Juilliard School of Music summer session; and when he heard of the impending Schiøtz recitals, he expressed his unbounded admiration for Aksel's HMV recording of *Dichterliebe*—a rare and generous tribute from a man whose 1937 recording of the same cycle (once available as RCA Victor LCT 1132 in a coupling with the Schiøtz version) with Alfred Cortot at the piano was regarded as one of the classics of the disc repertoire.

During Schiøtz's first two seasons of concert activity after 1948, both Danish audiences and professional musicians kept hoping that a miracle would happen—that the Schiøtz voice and appearance would somehow return to what it was before December, 1946. When the miracle failed to materialize, something of a reaction began to set in. Schiøtz himself sensed the disappointment of the Danish public and began to give serious thought to vocal teaching as a career. But in a country as small as Denmark, which did not lack for good voice teachers, getting started was not easy.

Nevertheless, some pupils did begin to study with Aksel, among them Prof. Roy Schuessler from the music faculty of the University of Minnesota. It was he who first suggested the possibility of an American career for Schiøtz.

It was in October of 1953 that I visited Aksel and Gerd Schiøtz at their lovely town house near the Royal Palace in Copenhagen and they reviewed for me their situation. I, too, strongly recommended a teaching career in America—not in New York to begin with, but on a university or conservatory faculty west of the Hudson.

About this time, another big decision was made. The handicap of facial paralysis continued to make it difficult, if not impossible, to produce truly musical tones above "F" and "G"; so it was decided to "creep down" to a baritone register. However much a blow this may have been to personal pride, it was a wise move both in terms of future recital activity and in terms of developing new repertoire.

By the spring of 1955, Aksel Schiøtz's American friends "struck oil," for MacAlester College in St. Paul offered him an appointment as visiting professor which was promptly accepted. More good news came to the Schiøtz home in the form of an invitation from Boyd Neel, Dean of the Royal Conservatory of Music in Toronto, to teach master classes for the summer.

The success of the MacAlester year led to an appointment on the music faculty of the University of Minnesota which continued through 1958; but meanwhile recital work was not neglected. His singing as baritone at the Stratford, Ont. festival during the summer of 1955 had been enthusiastically received, and his Minneapolis debut in October of that year was greeted as a major artistic experience.

New York heard Schiøtz as a baritone on March 8, 1956, in a recital with Paul Ulanowsky at the piano which demonstrated conclusively that the critics need no longer make allowances for his physical disability. Schumann's *Dichterliebe* and the Brahms Four Serious Songs marked the high point; and when he came to the opening phrase of the second song in the Brahms sequence, *O Tod! O Tod! Wie bitter bist du* ("O Death, how bitter art thou!"), the impact was shattering in its simple eloquence. "If a musical tone can be bitter, his was as he sang of the tragedy of

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death," wrote Edward Downes in *The New York Times* the next morning.

The next three summers were given over to teaching and recitals at University of British Columbia in Vancouver. There were also return visits to Denmark with broadcasts and recitals in 1956, 1958, and 1960; and the receptions were such as to ease much of the bitterness that had culminated in the 1955 departure to America.

At the close of the 1957-58 academic year, Aksel decided to accept Boyd Neel's long-standing invitation to join the music faculty of the Royal Conservatory of Music at Toronto, where he has continued to teach. It was during the past year that he experienced perhaps the most astounding testimonial to the extent of his recovery from an ailment that could have made a permanent cripple of him—the Conservatory invited him to conduct classes in *English diction*.

The question of future Aksel Schiøtz recordings appears to be resolving itself at this writing. The recordings attempted between 1949 and 1955 generally failed to do justice to Schiøtz as a matured artist. However, a soon-to-be-released disc of *Lieder* recorded for the Dyer-Bennet label this past August, seems to this writer, to faithfully present the artist as he is today—and as such, it is a deeply rewarding, revealing and moving experience. In addition, as we go to press, word has reached us of a new series of HMV recordings done by Schiøtz in Denmark in September of this year.

This past summer also found Schiøtz conducting seminars at Boston's New England Conservatory, with plans to continue at Toronto for at least another year; but Aksel Schiøtz's Danish countrymen are said to have plans afoot to bring him home for good—both by way of conferring on him a lifetime stipend of the type ordinarily reserved for distinguished creative artists and by offering him a music post of major importance. Such a development would represent a closing of the circle after more than twenty years of alternate triumph and catastrophe. But regardless of the outcome, Schiøtz's own comment on his life still stands:

"Today, when I look back, I feel no bitterness because I never became the tenor I dreamt of being—the Bach Evangelist, the Monteverdi and Mozart tenor.

"In some respects I am happy to have gone through my experiences the hard way, for now I am familiar at first-hand with most of the problems encountered by the student singer seeking to build up his own voice.

"I see the singer's mission, in this world of too much unrest, misery and hatred, as one of qualifying himself as an artist and as a human being to the point where he is able to bring to his listeners a message of beauty, humanity, and poetry. It is a great task, one whose goal reaches far beyond psychological and geographical barriers, and one which in the achievement shows that spiritual values can unite the divided."

*The writer wishes to express his gratitude to those who have helped with many aspects of this article—to Mr. Peter Willemoes for his help in translating the autobiographical volume by Gerd and Aksel Schiøtz, *Kunst og Kamp* ("Art and Struggle") (Westermann, Copenhagen, 1951), and most particularly to Gerd and Aksel Schiøtz themselves, who provided a wealth of additional source material, as well as the greater part of the illustrative material.*

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But even AM reception on these units sounds notably superior to that available from ordinary radios.

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At the high end, power dropped off to 9 watts at 10,000

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TEST PROCEDURE

Both amplifier sections of each receiver were checked for the following performance data:

- 1) Maximum continuous sine-wave power output at 1000 cps at 2% harmonic distortion.
- 2) Maximum continuous sine-wave power output at frequencies from 30 cps to 15,000 cps at the 2% harmonic distortion level. This information is presented in the accompanying graphs.
- 3) Frequency response from 20 cps to 20,000 cps at the 1-watt level with tone controls set mechanically "flat."
- 4) Tone controls (Maximum bass boost and attenuation at 50 cps, and maximum treble boost and attenuation at 10,000 cps).
- 5) Intermodulation distortion at 5 watts output.
- 6) Interchannel crosstalk at 1000 cps and 10,000 cps (both from Channel A to Channel B and from Channel B to Channel A).
- 7) Input sensitivity. (The signal voltage needed at the various inputs to drive each channel to full output).
- 8) Hum and noise content on phono inputs. (Measured in db below full output).

The FM tuner section of each receiver was checked for the following:

- 1) Sensitivity (Measured according to the procedure recommended by the Institute of High Fidelity Manufacturers. The resulting figure specifies the amount of input signal required to produce an audio output with no more than 3% total noise, hum, and distortion content. The lower the figure, the higher the sensitivity.)
 - 2) De-emphasis (Every FM tuner includes in its circuitry a de-emphasis network to yield a "flat" audio signal from a standard FM broadcast signal. This test states the deviation of the tuner at 10,000 cps.)
 - 3) Overall frequency response (Maximum deviation from "flat" response from 20 to 20,000 cps.)
 - 4) Harmonic distortion at 400 cps.
 - 5) Selectivity and Drift (Determined empirically).
- (FM tuner measurements were made at a 2-volt audio level [0.5 watt] at the amplifier output terminated with 8 ohm resistive load. Tone controls in mechanically "flat" position. The AM sections, being less critical from a fidelity viewpoint, were rated largely by subjective listening tests. Particular attention was paid to the apparent audio bandwidth, overall audio quality, and hum and noise characteristics.)

TEST EQUIPMENT EMPLOYED

Tuner Tests (conducted in an electrically shielded chamber)

- 1) Measurements Model 78 FM Signal Generator
- 2) Hewlett-Packard Model 330B Harmonic Distortion Analyzer
- 3) Ballantine Model 300 VTVM
- 4) Precision Model E-310 Oscillator
- 5) Dumont Model 323A Oscilloscope
- 6) Weston Model 772 Volt-Ohmmeter

Amplifier Tests

- 1) Hewlett-Packard Model 200CD Audio Oscillator
- 2) Hewlett-Packard Model 400CD VTVM
- 3) Barker & Williamson Model 400 Harmonic Distortion Analyzer
- 4) Heath Model AA1 Intermodulation Distortion Meter
- 5) EICO Model 460 Oscilloscope
- 6) Heath Model AW1 Wattmeter
- 7) General Radio Voltage Regulator
- 8) Sola Model CVH-1 Harmonic-free Constant-Voltage Transformer

cps and 5 watts at 15,000 cps. Frequency response at the 1-watt level was within ± 1.5 db from 20 to 20,000 cps.

Tone control action encompassed 12 db boost or 20 db attenuation at 50 cps, and 8 db boost or 12 db attenuation at 10,000 cps. IM distortion at 5 watts output was 2.0% on Channel A and 1.3% on Channel B.

Crosstalk hovered between -30 and -33 db both at 1000 and 10,000 cps.

Sensitivity at the magnetic phono input was 7 millivolts; at the auxiliary inputs, 0.15 volts. Hum and noise on the phono inputs was -51 db and -54 db below full output for the two channels.

TUNER DATA: The FM section had a sensitivity of 5.5 microvolts, a -4 db error in de-emphasis equalization, a frequency deviation ± 5 db (including the de-emphasis error) over the range from 20 to 20,000 cps, and 1.5% harmonic distortion. In terms of selectivity and drift, the FM section was quite satisfactory.

On the AM side, the 602's sensitivity was fair, audio bandwidth was rather limited, and overall quality was fair, with hum again in evidence.

Harman-Kardon Model TA-260

AMPLIFIER DATA: This unit proved to be a real powerhouse, with both channels delivering 37.5 watts at 1000 cps, 36 watts at 30 cps, and 33 watts at 15,000 cps (at 2% harmonic distortion). Frequency response at the 1-watt level was within $\pm 1\frac{1}{2}$ db from 20 to 20,000 cps.

Tone controls provided 11 db boost or 10 db attenuation at 50 cps, and 9 db boost or 11 db attenuation at 10,000 cps.

Intermodulation distortion in the two channels at the 5-watt level was 1.7% and .6%.

Crosstalk at 1000 cps was -56 db from A to B. In the opposite direction (B to A), crosstalk was -47 db. At 10,000 cps, crosstalk was down 38 db in either direction.

The sensitivity for the magnetic phono input was 4 millivolts. The auxiliary input had a sensitivity of .36 volt.

Hum and noise on the phono input was 55 db below full output on one channel and 48 on the other.

TUNER DATA: FM sensitivity was 7.5 microvolts, the de-emphasis equalization was accurate within 1 db at 10,000 cps, and the frequency response from 20 to 20,000 cps was within ± 2 db. Harmonic distortion was 0.9%. Selectivity and drift were satisfactory.

The TA-260's AM sensitivity was good, but the usual frequency-response limitation was evident, and the overall AM audio quality was noticeably inferior to that of the FM section.

Madison Fielding 440

AMPLIFIER DATA: Maximum power at 1000 cps (2% harmonic distortion) was 19.5 watts per channel. At 50 cps, power output dropped to 10.6 watts in Channel A, 16 watts in Channel B. Curiously enough, at 30 cps, Channel A yielded 11.3 watts while Channel B dropped to 6.5 watts. At 15,000 cps, Channel A was down to 7 watts while Channel B was now putting out 11.6 watts. At the 1-watt level, the frequency response was within ± 2 db from 20 to 20,000 cps.

The tone controls provided 9.5 db boost or 9 db attenuation at 50 cps, and 8 db boost or 13 db attenuation at 10,000 cps. Intermodulation distortion at 5 watts output was 2.3% on Channel A and 1.8% on Channel B.

Crosstalk was -38 db at 1000 cps; at 10,000 cps, these

figures were -29 db A to B and -24.5 db B to A. Input sensitivity was 8.5 millivolts for magnetic phono, 6 millivolts for tape head, and .54 volts for the auxiliary input.

Hum and noise was 52 db below full output on both tape and magnetic phono input on Channel A. On Channel B the noise level was 3 db higher.

TUNER DATA: The FM sensitivity turned out to be 11.5 microvolts, the poorest showing of any of the five units tested. Equalization error in de-emphasis was -3 db, frequency response from 20 to 20,000 cps was within ± 4 db (including de-emphasis error). Harmonic distortion was 2%. In terms of drift and selectivity, the FM section was satisfactory.

AM performance disclosed fair sensitivity and selectivity, but rather limited audio quality and the presence of hum.

H. H. Scott Model 399

AMPLIFIER DATA: This amplifier put out slightly over 21 watts per channel at 1000 cps (2% distortion) and it delivered 21 watts down to 50 cps and 18.5 watts at 15,000 cps. Frequency response at the 1-watt level was within $\pm 1\frac{1}{2}$ db from 20 to 20,000 cps. Tone controls gave 14 db boost or 16 db attenuation at 50 cps, and 11 db boost at 16 db attenuation at 10,000 cps.

Intermodulation distortion at 5 watts output was 1% on Channel A and 0.75% on Channel B.

Crosstalk at 1000 cps was -42 db; at 10,000 cps it was -29 from A to B and vice versa.

Input sensitivity for magnetic cartridges was 4 millivolts, and the auxiliary input sensitivity was .51 volt.

Hum and noise was down 60 db on both phono channels.

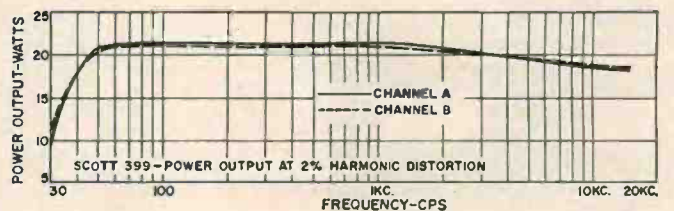
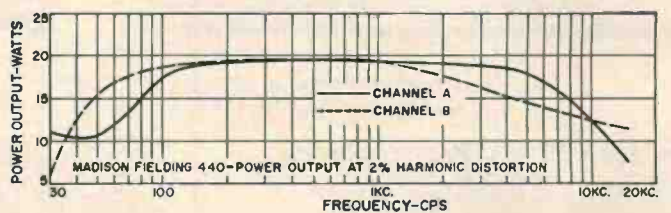
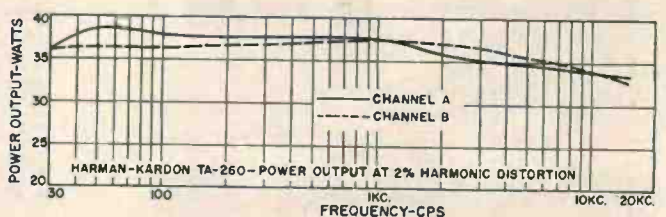
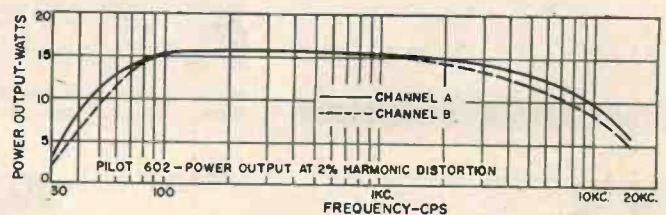
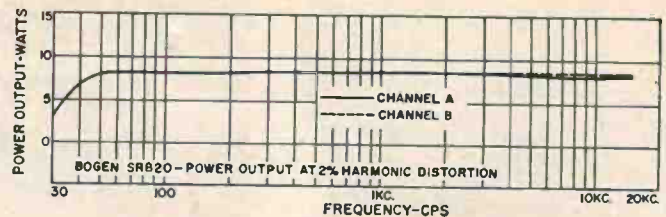
TUNER DATA: The Scott 399 achieved an FM sensitivity of 2.5 microvolts, by far the best performance of any tuner in the group. Equalization was quite accurate, resulting in only 1 db de-emphasis loss at 10,000 cps and no more than ± 1 db frequency deviation over the range from 20 to 20,000 cycles. Harmonic distortion was 0.5%. The FM section was very good in terms of selectivity and exhibited no noticeable drift.

The AM section held pleasant surprises. The overall audio quality on AM was quite good, free from distortion and noise. Alone among the AM tuners in this group, the Scott 399 had an IF bandwidth control, permitting the audio bandwidth to be extended to 10,000 cps for receiving strong signals from nearby AM stations. This wider frequency response, in addition to the otherwise clean reproduction of AM, provided a balanced AM channel for AM-FM stereo. The high AM sensitivity also permitted good long-distance reception on AM. Thanks to a tuned RF stage, selectivity was good with the IF bandwidth selector in either the wide- or narrow-band position.

THE finding of our survey make it clear that each of the five units tested has a "personality" of its own. The Harman-Kardon TA-260, for instance, has the most powerful amplifier of the group. With an output of more than 30 watts per channel, it is capable of driving even inefficient speakers without undue strain. Its FM tuner section, however, though clean-sounding and well-equalized, is not very sensitive, and its AM performance fails to measure up to the otherwise excellent standards of this unit.

The Scott 399, on the other hand, clearly excels in its tuner circuitry. Its FM section is by far the most sensitive,

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WHAT THE GRAPHS MEAN

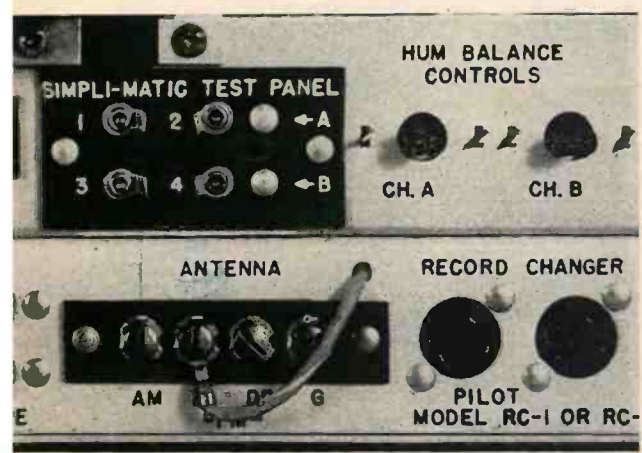
The nominal wattage rating of an amplifier is usually measured at 1000 cps. But it is equally important to know how much undistorted output the amplifier delivers at the extremes of its frequency range because sufficient power at the low end is needed for convincing bass, and power reserve at the high end helps keep transient sounds sharp and clear.

For this reason, maximum power output at the 2% harmonic distortion level was determined over the range from 30 to 15,000 cps. In other words, the graphs show how much power each amplifier yielded at various frequencies at the 2% level of harmonic distortion.

It should be noted that these curves represent continuous sine-wave power and that all amplifiers were measured under precisely the same conditions. For more information on the meaning and measurement of amplifier power, you may refer to the article "Power Politics" by Hans Fantel on page 57 of the September, 1960 issue of HiFi/Stereo Review.

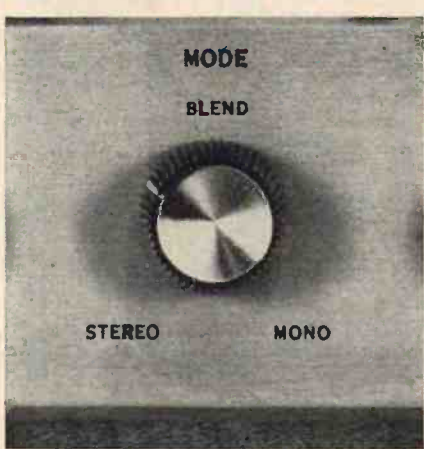
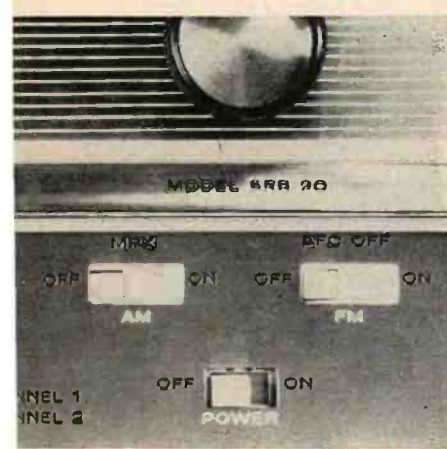


The Madison Fielding 440's front panel (left) includes a "nulling" control for establishing correct stereo balance, as well as a convenient phasing switch. At the rear of the chassis, a jack for plugging in stereo headsets is provided, as are outputs for a third-channel speaker.



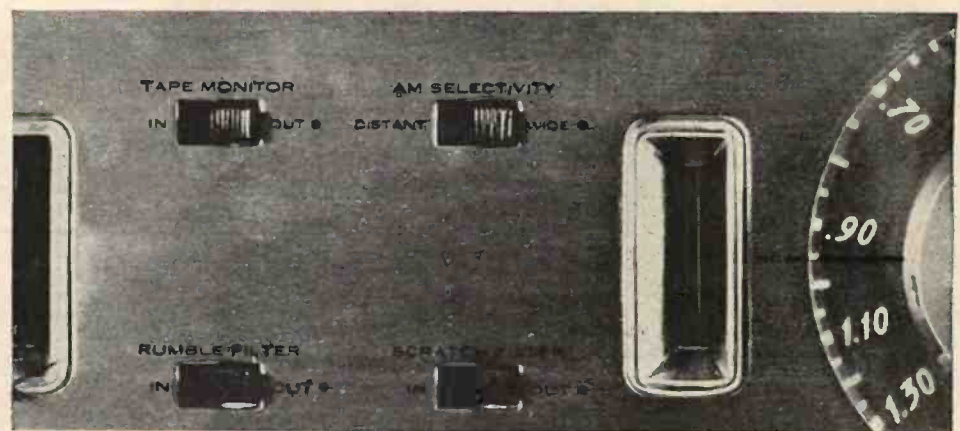
Rear panel of the Pilot 602 (left) features special test terminals to simplify checking and servicing the unit. Also note facilities that provide automatic shut-off of the receiver when the changer reaches the end of a record stack. The "AM phase" control on the front panel permits correction for out-of-phase AM/FM stereocasts but does not function on other program sources.

OPERATING FEATURES



Switching on the Bogen SRB20 (left) is accomplished by separate slide switches that cut in AM, FM, or both. Harman-Kardon TA-260 (right) has a "blend" control which permits gradual transition from stereo to mono, thus counteracting the "hole-in-the-middle" effect.

The Scott 399 features a two-position AM selectivity switch which allows the AM bandwidth to be adjusted either for wide-range reception of strong signals or for greater interference suppression when receiving distant stations.



well-equalized, and clean-sounding. Scott's wide-band detector circuit permits more latitude in FM tuning adjustment than the other units. And, as has been noted, the 399 is the only receiver in the group whose AM section displays qualities of engineering and performance worthy of high-fidelity standards, and hence the only one likely to give satisfactory reception of AM-FM stereocasts.

The 399's amplifier section rates very well on distortion characteristics and maintains sufficient power output in the low bass to work effectively with low-efficiency speakers. In addition, the 399's tone-control circuits provide a greater degree of control action than do the other receivers tested.

Clearly, then, the Scott 399 has the edge where radio reception on either AM or FM is the primary program source, and it also ranks high as a stereo amplifier for use with records and tapes.

The Madison Fielding 440's principal asset is its extraordinary variety of features. These include a stereo balancing circuit working on the null principle, an output jack for stereo earphones (with speaker switch-off for "private" listening), and monitor provisions for 3-head tape recorders. Visually, the 440 is perhaps the most handsome of the units tested, with a brushed-brass front panel and an impressive bank of colored indicator lights.

It is unfortunate that the performance of the receiver does not live up to these elaborate and elegant external trappings. As can be seen from the measurements, the two amplifying channels show considerable divergence in output, and power loss at low frequencies. And as an FM tuner, the 440 is hampered by its low sensitivity and relatively high distortion.

Although the Bogen SRB20 is low-powered by today's standards, it should be emphasized that the unit puts out a relatively clean eight watts over the greater part of the audible spectrum, and it is capable of putting out good bass if used with efficient speakers. As an amplifier for use with records or tapes, the SRB20 performs quite well. Unfortunately, this performance standard is not matched by the tuner section, which on FM lacks selectivity and is prone to overloading on strong signals and on AM suffers from generally low audio quality. However, where recorded music is the principal sound source and radio programs a secondary consideration, the SRB20 would be a reasonable choice, especially in view of its modest price.

The Pilot 602, in accordance with its specifications, delivers more power than the Bogen, but its IM distortion is fairly high. The use of efficient loudspeakers, however, might effectively mask this shortcoming. The FM tuner is generally satisfactory in terms of sensitivity, selectivity, and distortion, but its AM performance is only fair. Among the two lower-priced units in this series, however, it is the only one with a visual tuning indicator, a considerable aid to precise FM tuning. In addition, the 602 is the only receiver in the group that includes a case in the purchase price, thus affording a saving of about \$10.00 if a case is desired for the particular installation.

The data ascertained by our tests point to two general conclusions about stereo receivers as a group: first, that no single unit combines all virtues—the prospective buyer must decide precisely what features he wants and then choose accordingly; second, that, in general, performance bears the usual relation to price. But even the lower-priced units are long in their capacity for providing enjoyable listening where cash is short.

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COMPLETE STEREO RECEIVER ROUNDUP

(Information based on data furnished by the manufacturers)

	ALTEC		BOGEN*		BOGEN		BOGEN		CROSBY		FISHER		FISHER		GROMMES		HARMAN-KARDON*		HARMAN-KARDON		KNIGHT		MADISON FIELDING*		PILOT*		PILOT		REALISTIC		SCOTT*		SHERWOOD					
	Model	Price	SRB 20	SRB 40	RP 40	650	600	800	500	TA-224	TA-260	KN 300	440	602	654	T-50	399	707	\$387.00	\$219.50	\$269.50	\$219.95	\$329.50 ¹	\$219.95	\$369.50	\$429.50	\$299.50	\$199.95	\$299.95	\$169.50	\$350.00	\$249.50	\$299.50	\$169.95	\$389.95	\$7000	\$299.50	
Watts Per Channel (continuous power)	20	10 ³ *	20 ³ **	20 ³ **	20 ³ **	14	20	30	20	12 ³ **	30 ³ **	15	20	15	20	20	22	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	24			
FM Sensitivity UV for 20 db quieting	2.9	1	1	1	1	2	1	1	1	2.5	2.5	2.5	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	1	1.8		
Visual Tuning Indicator	Yes	No	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes		
AM Bandwidth Selector	Yes	No	No	No	No	No	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	
Separate Tone Controls for Each Channel	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	No	Yes	Yes	Yes	No	No	No	No	No	No	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
Phase Reverse Switch	No	No	No	No	No	Yes	Yes	Yes	No	Yes	Yes	No	Yes	Yes	Yes	No	No	No	No	No	No	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Blend Control	No	No	No	No	Yes	Yes	No	No	No	Yes	Yes	No	Yes	Yes	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No

* Fully tested and described in this article.

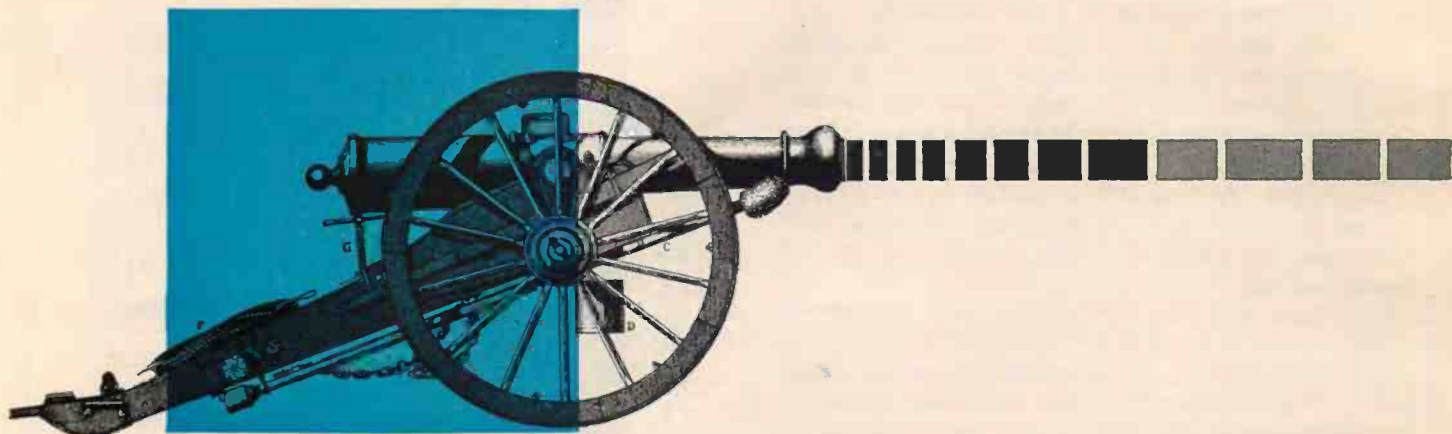
** "Music power" rating.

1. With "Soundspan" speaker and proper selector system.

2. Located at rear of chassis.

3. Operates only on AM

An exciting new idea in speaker placement calls for the



by Hans Fantel

TO SPREAD the stereo effect to every corner of your listening room, try this simple experiment: Turn your speakers on their backs so they face the ceiling. That's all. Now wander all around and listen. Chances are you will find the stereo space extending over the whole length and width of the room. An equally simple experiment is to angle your speakers outward toward the nearest wall so they face *away* from each other. The result will be a similar widening and deepening of the stereo area. By the simple trick of turning your speakers upward or sideways, you can explore one of the latest theories of stereo sound projection: the use of reflected sound.

Advocates of reflected sound claim for it three main merits: (1) it dramatically increases stereo depth, (2) it spreads the stereo effect throughout the listening room, and (3) it improves the character of the sound itself: the bass becomes richer, the highs sweeter.

The theory of what happens in a reflected-sound setup holds equal interest for the engineer, the musician, and the listener. It is best understood in terms of optical analogy. When both speakers face straight ahead, as they do in conventional speaker placement arrangements, each speaker projects a beam of sound directly at the listener. The two sounds hit the listener like the beams from two headlights. Where the two beams overlap is the stereo area.

Reflected stereo sound, in contrast, might be compared to an indirectly lighted room which receives its illumination from lamps pointed at the ceiling or the walls. The sources are readily identifiable, but the light is diffused over the whole room with a far greater area of overlap. Just as we distinguish between aimed and scattered light, we might think similarly of aimed and scattered sound.

Two limitations of aimed sound (conventional direct-sound projection) are familiar to many stereo listeners:

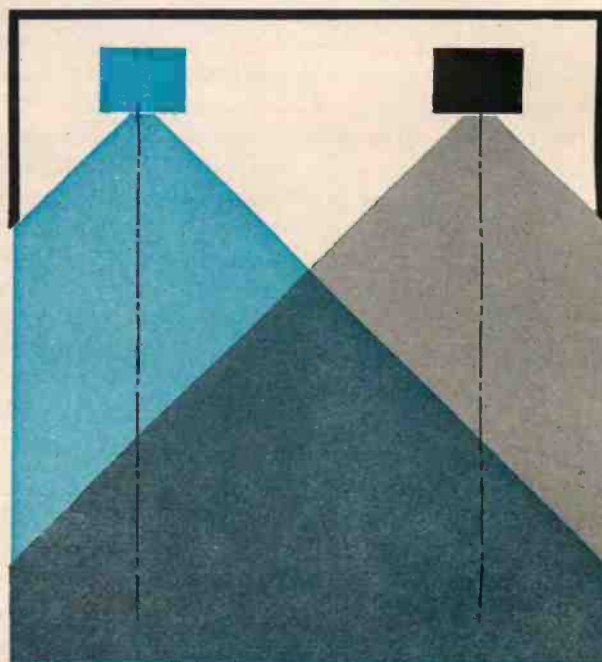
(1) The total area of stereo spread is confined to the distance between the speakers. The left/right stereo spread can equal but not exceed the actual distance between the two speakers.

(2) The stereo effect is at an optimum along the center line between the two speakers and gradually deteriorates as the listener moves off center. With a conventional speaker setup, very little can be done about this. The result is that

the "center line huddle" has become almost as common in musical gatherings as in football games.

The area of stereo spread can be widened, of course, by moving the two speakers farther apart. But obviously you can't put your speakers farther apart than the room is wide. Besides, beyond a certain width of speaker separation—usually about twelve feet—the middle drops out, and you are left with two separate sound sources and the infamous "hole in the middle." You wind up with ping-pong directionality, but you lack the solidity, depth, and fullness of real orchestral sound.

SCATTERED sound, diffused over the whole room, offers a simple and effective solution to these problems. Its multiple reflection patterns from walls and ceiling blend into a continuous body of sound. All "holes" in sound coverage are



Stereo effect in conventional speaker placement is confined to overlap area between the two speakers.

use of reflected, rather than direct, sound.

AIM AND SCATTER

filled in. The listener finds himself immersed in what seems a "sea of sound." Since the sound extends everywhere, the imaginary center line is forgotten.

But what happens to stereo directionality when the sound seemingly comes from all sides? Obviously, the point-source effect disappears. But this doesn't mean there is a total loss of directionality. If your walls are of hard materials, such as plaster or wood, they will form an acoustic "mirror image" of the sound source. At the higher frequencies, which contribute most of the directional effect, this works quite similar to optical reflections in a mirror. Consequently, it is still quite easy to localize left and right because the left and right speakers produce their individual reflections on opposite walls.

The mirror effect provides another important advantage. Like an optical mirror image, the reflection does not appear

directly *in* the mirror but seems to be located *behind* the mirror. Thus, since the walls act as sonic mirrors, the sound seems to come from *behind* the walls. The psychological effect of this is that the walls apparently cease to exist. The listener has the sensation that the acoustic panorama extends beyond the confines of the room, without any apparent "hole" or other discontinuity. It is this mirror effect that explains the dramatic widening of the source.

But this increased spread is still not the most striking aspect of scattered sound. Where it really differs from aimed sound is in its depth dimension. This factor is largely neglected in conventional aimed stereo. In scattered stereo, however, it becomes predominant.

The feeling of increased depth is chiefly due to the reflection pattern of the mid-range tones. For in this frequency range, reflection no longer follows the mirror pattern. Instead it is like water splashing on a rock, scattering at random. Such general dispersion creates countless sound paths, each varying slightly in transit time between the source and the listener. These multiple mid-range paths are the secret of the astonishing depth of sound achieved by indirect dispersion.

HOW DOES this correspond to the acoustics of "live" music? Two factors largely account for what we sense as "concert-hall realism." These are: (1) the ratio of direct to reflected sound, and (2) the so-called "multiplicity effect."

It has been reported that only about twenty percent of the total sound heard by the listener in a good seat at a concert (say, the first row of the balcony) reaches him directly from the orchestra. The remaining eighty percent reportedly comes from all over the hall by way of multiple reflections. Of course, the percentage varies according to seat location and hall acoustics. The important thing is that in the *ratio* of direct to reflected sound, the reflected sound almost always predominates. As a general rule, the greater the proportion of reflected sound, the greater the sense of depth and apparent space.

The multiplicity effect—the second factor in "concert-hall realism"—is the result of the many different reflection paths taken by the sound. Because the different reflection angles make for different path lengths, each path differs in arrival



Reflected sound, obtained by angling speakers toward walls, increases overlap and overall sound diffusion.



Reflected sound permits unitized speaker systems to yield full stereo. Sound of left and right channels issues from the corresponding sides of these single-cabinet stereo speakers. The University TMS-2 (bottom) and Bozak B-304 (center) employ swinging door panels for control of sound reflections. The RFL speaker system (top) has fixed radiation angle against both side and rear walls of the room.

time and phase. Some may even be double or triple reflections, traveling like a masterful billiard shot. Moreover, they bounce off different objects in the hall. In fact, bald heads of concert goers and the stucco curlicues on the walls act as excellent sound dispersers. In any case, the varying absorption rates of the different sound-reflecting surfaces create differences in intensity and frequency content in each of the many reflection paths. The sum of these differences makes up the multiplicity effect in concert-hall sound.

Now consider what happens to these two effects in home reproduction. When the speakers are aimed in the conventional manner, the major portion of the sound travels straight from the speaker to the listener. Only a minor

fraction of the sound comes via a reflective surface. Hence the ratio of direct to reflected sound is just *the reverse* of what it is in "live" listening. The multiplicity effect is lost altogether since there is only a single sound path between the listener and each speaker.

When you turn the speaker sideways or upward to create scattered sound, however, you instantly get an indirect sound pattern similar to what is heard in actual concert. Because the various objects in different parts of your room create different reflection patterns, the multiplicity effect is realistically duplicated. You may not have stucco ornaments or bald-headed listeners sitting around, but lampshades and bookshelves will do as long as the sideways sound throw gives them a chance to act as acoustic diffusors.

The scatter method may call for a few tone-control adjustments. The highs, for instance, may be weakened in the process of reflection. To compensate for this, you will probably want to turn up the tweeter level control on your loudspeaker or the treble control on your amplifier.

You may also find that scattered sound's greater spaciousness lets you listen at lower volume settings without loss of fullness—a circumstance likely to improve domestic relations with wives and neighbors.

IN STATING the case for scattered sound it is only fair to take into account some of the objections. Defenders of the conventional aimed speaker setup insist that scattered sound obscures localization and deprives them of the pleasure of pinpointing the position of each recorded instrument. Moreover, they complain that scattered sound makes the instruments seem "too far back."

Whether aimed or scattered sound is preferable depends chiefly on the kind of music played and the kind of listening to which the hearer is accustomed. Where the listener is used to hearing jazz and usually crowds up to the bandstand to hear each player close-by, he may well prefer the traditional aimed speaker setup. This will give him the close-by sound and the precise left/right localization to which he is conditioned. The same, by the way, is also true for chamber music. The symphonic music fan, on the other hand, is accustomed to sitting further back in a concert hall where he can get the proper blend of orchestral sound. He is more likely to favor the scatter setup.

Other critics of the scatter technique point out that when we turn an ordinary loudspeaker sideways, we are not really producing a valid analog to the sound field of a concert hall. Although it is generally agreed that the scatter arrangement results in greater depth of sound, the objection is that we lose the small but important fraction of direct sound that is invariably present at a real performance. Since the speaker is turned sideways or upward, *all* the sound becomes reflected and the listener hears no direct sound.

To overcome this drawback, some authorities advocate omni-directional loudspeakers which radiate sound in a full circle and thus provide *both* direct and reflected sound. Harman Kardon, for example, has just introduced such a speaker, the Citation X. Speakers operating on the reflected-sound principle alone are already on the market. They include the University TMS-2, the Bozak B-304, and various models by Radio Frequency Laboratories, Inc. But the beauty of reflected sound is that any speaker may be used to create the scatter effect simply by turning it away from the listener. You don't have to take anybody's word for it. Just turn those speakers to the wall and find out for yourself!

When Louis Armstrong teams up with the Dukes of Dixieland, a swinging session ensues.

LOUIS ARMSTRONG was forty-five minutes late for the recording session. He was coming in to make an album with the Dukes of Dixieland for Audio Fidelity. Sid Frey, AF's voluble owner, was not disturbed at Louis' tardiness. "It takes him half a day to get up," Frey explained. "Then it takes him a couple of hours working with the lip salves and checking his horn."

A few moments later, Louis walked in. He was in buoyant spirits, and he greeted the seven Dukes warmly. He was in sport shirt and slacks, as were the other players. The ubiquitous Mr. Frey, who was prowling about checking microphones, was in shirtsleeves.

Frey moved in on Louis as he was gently unpacking his horn. "Louis, have you decided whether you'll do that Bert Williams tune, *Nobody*?"

Louis looked up, grinned, and shook his head negatively. "Mr. Glaser thinks the NAACP wouldn't like that."

"Mr. Glaser" is Louis' personal manager and head of the Associated Booking Corporation, the most powerful agency in the jazz field. Glaser has the final say over Armstrong's personnel and repertory, as well as nearly everything else concerning Louis' professional engagements.

Frey shook his head in disgruntled fashion and walked away. "I don't believe it," he muttered. "I think Glaser is saving that song for an all-Bert Williams album on another label."

Armstrong's wife, Lucille, a woman of great charm and total devotion to her husband, brought Louis a cup of coffee. In the control room, Ray Hall, a recording engineer for whom New York jazz musicians have particular respect, was saying softly to Frey, "We should spend some time with the clarinet. It's peaking."

Frey agreed. Now 39, the stocky, bustling Frey is the man who stamped the record business into stereo by market-

The King



HERB SNITZER

meets the Dukes

by
Nat Hentoff

*"She knocks me out in Avalon,
And she's here with me today."—
Louis follows the vocal with a
climbing, explosive solo.*

PHOTOS: AUDIO FIDELITY RECORDS



ing the first records in early 1958—before, in fact, stereo cartridges were commonly available to play them.

A compulsive lecturer. Frey was vehemently indoctrinating a visitor while Armstrong warmed up. "We record with very little reverberation," Frey declared. "There's already enough in the room. Maybe a little too much. We get all the presence, intimacy and warmth of sound we can so the listener can identify with what's going on. Louis, for example, leaves me emotionally exhausted; but until we cut him, he hadn't been recorded so record buyers could get his full impact."

Audio Fidelity had already released *Satchmo Plays King Oliver* (stereo AFSD 5930; mono AFLP 1930) and had recorded but not released a June, 1959 meeting between Armstrong and the Dukes of Dixieland. The latter was being

held up because Louis used some tunes in it that he had recorded for Decca a few years ago and was not supposed to record again until a five-year period had elapsed. For last year's session and the new album with the Dukes, Frey had paid Armstrong a princely \$40,000.

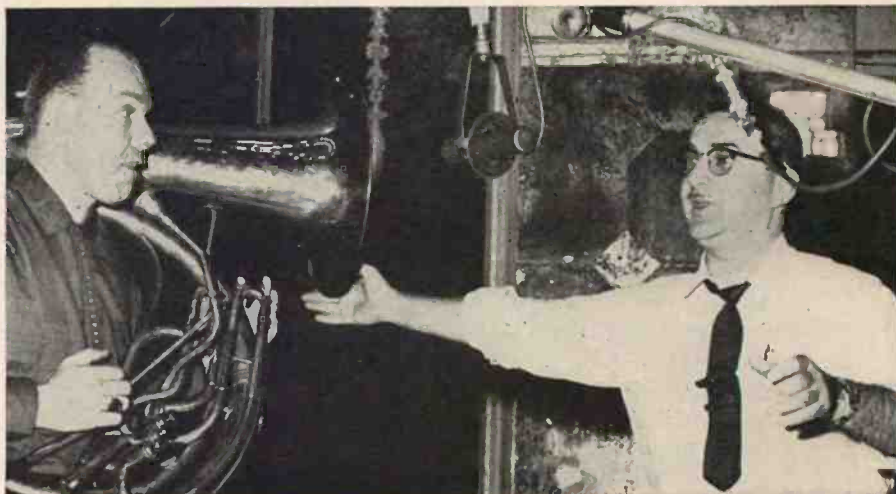
Louis, meanwhile, was producing vibrantly full, round tones in the course of his warmup. At the age of sixty, Armstrong continues to play with the most richly plangent tone in jazz: his solos, at their best, are still models of economy and order.

"Pops" spoke Frey into the control room microphone in his customary roar, "could you stand more in front of the mike?"

Louis did, and then decided to warm up the band as well



Louis gets a big laugh as Sid Frey gestures his way through a story, while Frankie Assunto and visiting Gene Krupa listen in wonderment.



Sid Frey takes a hand in showing Rich Matteson how his helicon tuba will sound best for Audio Fidelity's stereo miking.

as himself with *Indiana*, a tune he traditionally plays at the beginning of a night club or concert date.

As *Indiana* ended, the restless Frey remarked to no one in particular, "This is a typical Audio Fidelity session. They're doing a number we're not going to record."

"Pops," Frey shouted, "Do you want to face any particular direction?"

Louis turned toward the control room. "No, you place it where you want, dolling," and broke into laughter.

"Pops, I want you to be comfortable," Frey persisted.

"No." Louis said seriously this time, "I don't know anything about microphones. You put it where you want, and I'll play there."

Louis and the Dukes began to discuss the routing of *Avalon*, the first number to be recorded for the album.

Louis looked at the control room and grinned. "Anyone in there know the lyrics to *Avalon*?"

No one did. Louis began to sing what he remembered:

*"I found my love in Avalon
Beside the bay . . ."*

He stopped. "Well, there's no sense telling them *all* we did there," and chuckled.

"We're rolling," Frey's voice shot. "Take One!"

The take broke down when Louis fluffed his lines: "*I left . . . I mean I found my girl . . .*"

"Louis," said Frey, "Sing into the same mike you play into. And take it easy on the drums behind the vocal."

"All right," Frey turned to Hall. "Rewind the tape."

"Sorry, we can't erase today," said Hall.

"That's just great," Frey grimaced. "I'd like to have the tape concession here."

The next try worked out well. Louis now improvised on the lyrics:

*"I found my girl in Avalon,
Beside the bay.
Oh, she was so nice in Avalon,
Hmnnnnnnnn,
I'll say.
But now we up in Harlem,
And oh boy, hey, hey,*

*She's not down in Avalon, folks,
She's right here in the studio—
Today."*

Frey decided to ask for another take. The next *Avalon* was superb with a thrilling high-note ending by Louis. The musicians relaxed and listened to the playback.

"Louis sure makes the Dukes sound good," said a visitor. "Almost like jazzmen."

"There's more to them than you think," said their manager, Joe Delaney, defensively. "Don't forget, they've made eleven Audio Fidelity albums that together have sold almost a million-and-a-half records."

Louis Armstrong walked into the control room. "You really like playing with them?" the visitor asked.

"Sure," said Louis. "They're home boys. Whenever we're playing in the same town, I go and sit in. We have a ball."

"Well, don't forget that Louis likes Guy Lombardo, too," commented another hanger-on.

"What you forget," bristled Delaney, "is that the Dukes appeal to more than the usual jazz audience. Their fans include many adults and many people well above the average in income. Before the Blue Note in Chicago folded, for example, we would draw less people than Count Basie but they'd spend more."

The break was over. Frey asked for *Avalon* once again. Armstrong, sitting down and warming up, asked trumpeter Frankie Assunto, "What key, baby, is that again?"

"F," said Assunto.

By the time Louis reached the vocal in the new version, he had changed the words again:

*"Yes, I found my love in Avalon,
Beside the sea.
Oh, she was awful nice in Avalon,
She was cute as can be.
But now we in Harlem, Lord,
And boy, you know,
She knocks me out in Avalon,
And she's here with me today."*

Louis followed the vocal with a climbing, explosive solo. He tore the trumpet from his lips with a flourish at the end

PHOTOS: AUDIO FIDELITY RECORDS



Louis' trumpet in full cry, flanked by Fred and Frankie Assunto (left) and Jerry Fuller on clarinet.



Louis' friend and good neighbor, Dizzy Gillespie, drops by between takes for a cheery hello.

of the solo, smiled with satisfaction, and walked away from the mike.

The tune ended, but Frey held up his arm dramatically for silence. At the end of ten seconds, he put it down.

"We must get those ten seconds of cymbal ring," he explained. "It's a natural sound."

During the playback, Louis was talking with gray-haired "Papa" Jac Assunto, who is the father of Frankie, the trumpeter, and Fred, who plays trombone for the Dukes. Jac himself doubles on banjo and trombone. He had brought up the subject of New Orleans restaurants. Louis was guarded. He remains bitter about discrimination in his home town, and no longer enjoys playing there.

"They still have Antoine's and all them places?" Louis finally warmed a little to the discussion.

"Yes," Assunto assured him.

The musicians had been confident that the previous take was the final one, but Frey strode into the hall. "I heard an engineer who said he could do better."

"Were you the engineer?" a suspicious visitor whispered to Frey as he walked by.

"No, no," said Frey. "Ray really wants to do another. He says he knows what he wants to do now."

After another take of *Avalon*, Frey resumed lecturing. "The point is that if you can get the cleanest possible sound with the least possible distortion, you can put more volume on the tape, and you get a better signal-to-noise ratio."

Ray Hall raised his eyebrows but said nothing.

Dixie was proposed as the next tune. Louis began to read the lyrics, but stopped, chuckling. "No, I can't sing that. The colored cats would put me down."

SEVERAL FRIENDS of Louis had come into the hall, among them Gene Krupa and veteran trumpeter Max Kaminsky. Armstrong and Krupa embraced, and then Louis caught sight of a Long Island neighbor, Dizzy Gillespie. Dizzy, though a key representative of the modern jazz that Louis once contemptuously called "Chinese music," is an admirer of Armstrong; and the two have become friends.

Dixie was postponed for the moment, and *Wolverine Blues* took its place. Wordlessly, Louis sang the way he wanted the ending to go. "You see what I mean," he said to Frankie Assunto, "you got to watch it close."

"I think we're ready for a take," Frey boomed from the control room; but photographers from *The Daily News*, oblivious of Frey, were shooting Louis, Krupa, and Gillespie for promotion pictures in connection with a jazz concert the paper was sponsoring.

"Gentlemen," said Frey icily, "may we proceed?"

The picture-taking stopped.

"I want all the spectators," Frey's voice cannonaded from the control room, "to be as quiet as possible. The mikes are wide open."

"It's getting to look like a Sinatra recording session," Joe Delaney pointed to the crowd outside the booth.

"Yes," said Frey, "and I don't like it."

After the first take, Frey expressed dissatisfaction with the opening. "The beginning is the most important part of a record. Let's do it again."

By 4:15 in the afternoon, a take on *Wolverine Blues* had

been tentatively approved. Armstrong had played excellently, but he wasn't satisfied. He and the Dukes began discussing changes.

"This is the way we play it," Frankie was saying.

"Yeah," answered Louis, "I'll listen and find a little part for myself."

The Dukes, standing around the seated Louis, started to play. Louis fingered his horn and finally joined in.

"Now," Louis said to Frankie, "when you finish that chorus, I'll take over and play the *obligation* to your solo."

The Dukes laughed at Louis' play on words.

"I would rather have excitement and mistakes than no excitement and no mistakes," Frey now announced to Delaney in the control room. "That's why I try to get complete takes whenever I can, and I try not to have them do too many. By the fifth or sixth time around, the arrangement may get more polished, but the playing begins to lose excitement."

"Can the drummer tighten the snares so they won't echo so much?" Ray Hall asked Frey.

Frey instructed the drummer.

"Pops," Frey added, "you've got to stay on mike more."

"I'm trying," said Louis.

"Sid," Delaney spoke softly, "have Ray lower the gain when you're talking from the control room. You come on like Ethel Merman."

"Yes," said Hall, "and step back a little."

"O.K." said Frey, looking somewhat surprised and chastened, "I'll talk softly."

"Now," Frey announced with self-conscious gentleness, "at the end of this next take, everyone please be quiet. We're trying to catch the cymbal to the very last ring."

During the take, Louis stood, arms wide apart, enjoying the music. He then unleashed a characteristically brilliant, stop-time solo (a solo in which the rhythm section does not play continuously).

The take was approved, and Louis and the Dukes began to work out an instrumental version of *Dixie*. Louis started to walk around the hall, playing without accompaniment until he found the tempo he wanted. The Dukes soon fell nicely into step.

During the next break in recording, Sid Frey and Louis began to swap jokes. Frankie Assunto was shaking his head. "The old man is too much," he said. "I always thought I'd be afraid to play with him, but he's the easiest person in the world to work with."

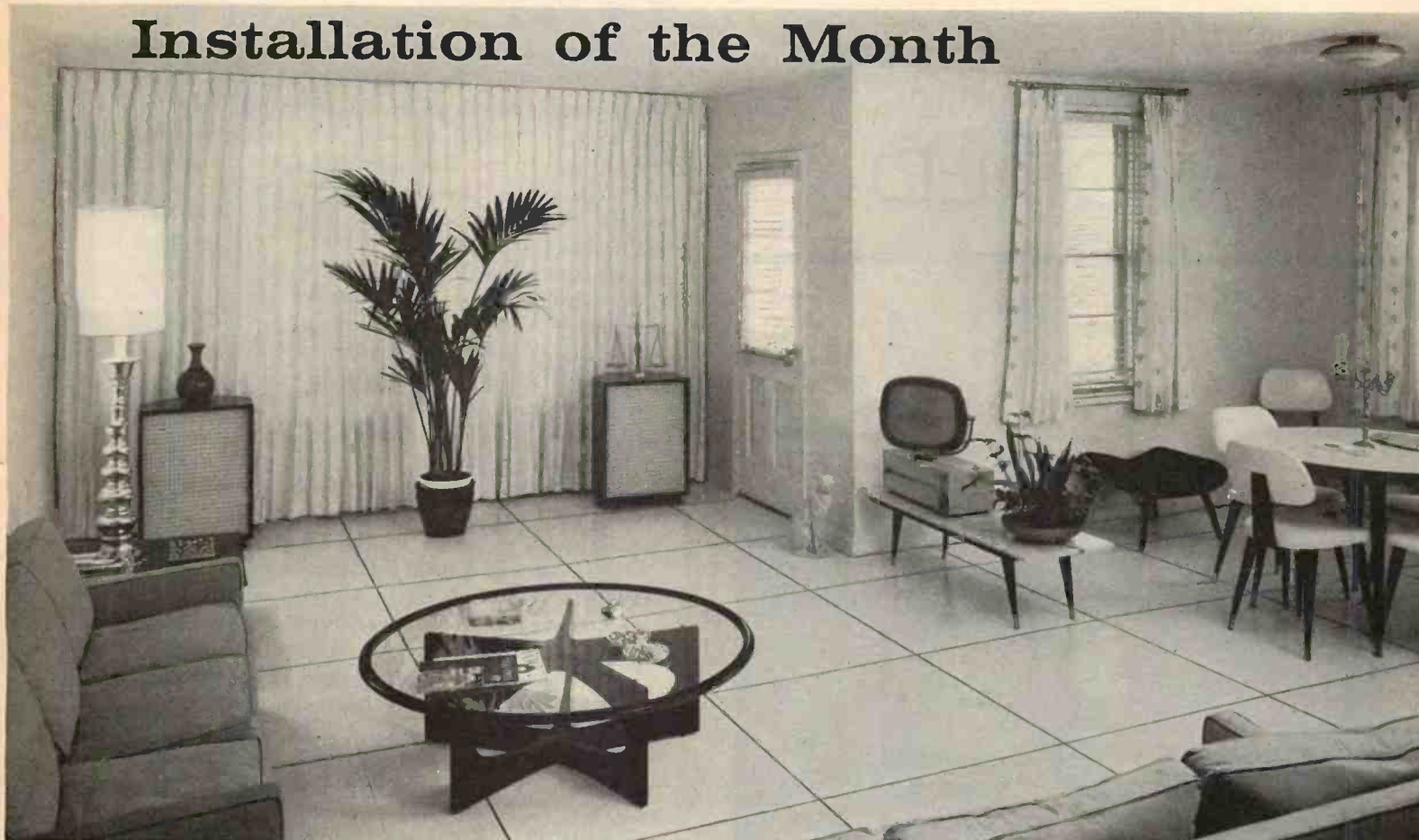
The playback of *Dixie* was ending.

"It sounds like an old marching band," Frankie called over to Louis.

Louis broke into an exaggerated strut. "Yes, indeed," he laughed. "And they've all got their caps on!"

Nat Hentoff's missionary zeal about jazz has enlivened the pages of such general magazines as *The New Yorker*, *Harper's*, and *Esquire* and finds a regular forum in *HiFi/STEREO REVIEW*. As a personal intimate of many leading jazz personalities, he is able to project in his writings the emotional milieu of jazz as well as its purely musical aspects. His latest book, *Jazz* (Rinehart, 1959), is widely hailed as one of the most significant recent contributions to the field.

Installation of the Month



PHOTOS: JOE PETROVEC

Child-Proof Stereo

WITH the attention paid to streamlining and simplifying stereo equipment, the claim is sometimes made that the components are simple enough for a child to operate. But when a household includes an agile and inquisitive eighteen-month-old, attention is usually focused on designing a stereo system that a child *can't* operate.

Dr. Louis Pertschuk has been an audiophile for almost ten years. His young son, Eric, has tried to follow in his father's footsteps ever since he first managed to stand up. At a very early age, Eric learned that the music which issued from his father's stereo speakers could be traced back to its source, and that the knobs on stereo components were designed to be turned.

When the Pertschuks moved into a new apartment, they determined to discourage young Eric's engineering ambitions. In designing his stereo system, Dr. Pertschuk decided to house his equipment in a closet at one end of the living room. The combination of high shelves and a closed closet has left Eric no choice but to grow up in a hurry.

Dr. Pertschuk has always been a tape enthusiast, and most of his music comes from pre-recorded stereo tapes. His collection of two-track tapes now numbers about a hundred. The new four-track tapes have aroused his interest, and he plans to convert to four-track in the future.

An Ampex 601-2 stereo recorder is the center of the doctor's installation. In addition to providing playback for pre-recorded tapes, the unit allows him to record stereo broadcasts. He has also made stereo recordings of everything from a small combo in his living room to the sound

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of ocean liners which pass underneath the window of his Brooklyn home.

A Scott 330-C stereo tuner provides the Pertschuks with independent AM and FM sections for receiving AM-FM stereo broadcasts, and it also has provision for eventual connection of a multiplex adaptor for all-FM stereo reception. The doctor uses a Scott 710 turntable with a Grado arm and cartridge for his collection of stereo discs. To drive a pair of University N-12 speakers systems, he uses a Scott 299 integrated stereo amplifier.

Dr. Pertschuk's closet installation is designed to be both childproof and to allow further audio experimenting. By the time young Eric is ready for a chance at the system's controls, the doctor plans to have his equipment installed in cabinets. For now, however, the whole family—including Eric—is happy with the system as it stands.

Eric Pertschuk, chief cause of this "closeted" equipment layout, has stereo headsets fitted by his mother while Dr. Pertschuk looks on.



THE STRANGE AND WONDERFUL SONIC WORLD

OF JOHN CAGE

by Klaus George Roy

In 1906, when Maurice Ravel's String Quartet was first performed in New York, a critic exclaimed: "M. Ravel has made chords of any notes that happened to be lying around." Similar invective was leveled at composers from Monteverdi to Stravinsky. But today there is a group of composers who have made the "happened to" a term of virtue rather than opprobrium. The concept of "notes lying around" for the artist's choice has been provided with several habitations—including New York and Cologne—and it has been given two names borrowed from the fields of quantum physics and statistical theory: "indeterminacy" and "unpredictability." Some of these techniques are linked to 12-tone music in its post-Webern guise. The recordings reviewed on these pages, however, seem to steer clear of any such vigorous systematization.

On the face of it, the very terms "indeterminacy" and "unpredictability" appear to be direct contradictions of art as we know it, because art is a search for order. In all fields where a performer or middleman has been required (music, drama, and their combinations), the material has been to a very large extent "determined." The creative artist has worked with more or less spontaneity, depending on his musical make-up; but he tended to select rather exactly what he wanted. In the process, he often allowed himself to be guided by chance digression, by the sudden unexpected thought or "inspiration," by formal and technical "possibilities" that he had not counted on in advance; but he threw out what did not fit his master plan. He was, in brief, fully in control of his production, and his notation was designed to enable the performer to understand and "execute" his intentions.

At the same time, there have always been some aspects that pointed the way to a loosening of that control. One was that very often the composer himself was the performer: Bach and Handel on the organ, Purcell as a singer, Corelli and Paganini as violinists, Mozart and Beethoven on the piano. The composer-performers did not always need to write everything out; they could fill out a harmonic skeleton, as in the "figured bass" technique of the Baroque period; they could improvise a vocal or instrumental cadenza on the spot; and if they were playing alone, they could let their musical ideas take them where they might. We have one clear modern manifestation of this in the best jazz.

If we look at "indeterminacy" and "unpredictability" in this way, we can see that the group of men who are trying to discover a serious music based on "chance" are not entirely whistling in the dark. It does our self-esteem no good to call them fakers or leg-pullers. They are not. Perhaps they have not found what they are looking for, but they will tell you that they do not expect to. They are concerned with the *activity of looking*. "I did not see that we were going to a goal," said John Cage in response to a query, "but that we were living in process, and that process is eternal."

These com-posers (putters-together) are helped in their search by the attainments of modern technology. The possi-



ARAM AVAKIAN

A critical evaluation of an album

Cage, sorcerer of indeterminacy.

HiFi/STEREO

bilities of electronic tape, of sound-mixing, or special effects, of the combination of natural with "un-natural" sonorities, are endless. We first heard of this after the last war, when the term "*Musique concrète*" was much bandied about. At the time, it was largely an engineer's game; but soon the musicians took over—Pierre Boulez in France, Karlheinz Stockhausen (Columbia ML 5275) in Germany, Luigi Nono in Italy, Otto Luening and Vladimir Ussachevsky (Composers' Recordings 112) in the U. S. (Charles Ives, of course, had been the real pioneer of "indeterminacy" forty years earlier.)

These men wish to extend the horizons of our aural and emotional experience. Some of them believe that "traditional" music (as exemplified by our leading contemporary masters) is already an anomaly; others may admit that their approach is only one of many. Some are fanatics, convinced of their utter and unarguable rightness, claiming that *their* way is *the* way: they make enemies, but that *per se* does not prove them wrong. Others are more modest, simply showing us what they like, and hoping that we shall too. And even if we don't, we (as members of the body musical) should at least show curiosity about what makes it tick.

THE 25-YEAR RETROSPECTIVE CONCERT OF THE MUSIC OF JOHN CAGE.

(Recorded in performance at Town Hall, New York, May 15, 1958.)

Six Short Inventions For Seven Instruments (1934); Construction In Metal (1937); Imaginary Landscape No. 1 (1939); The Wonderful Widow Of Eighteen Springs (1939); She Is Asleep (1943), including Quartet For Twelve Tom-Toms and Duo For Voice And Piano; Sonatas And Interludes For Prepared Piano (1946-48); Music For Carillon (1954); Williams Mix (1952); Concert For Piano And Orchestra (1957-58).

Anahid Ajemian, Allan Martin, Isadore Cohen (violins), Maro Ajemian, John Cage, David Tudor (pianos), Burton Fisch and William Gromko (violas), Joan Brockway ('cello), Jesse Teiko (double-bass), Andrew Lolya (flute, piccolo and alto flute), Albert Kaufman (clarinet), Sy Schwartzberg (bassoon and baritone saxophone), Melvyn Broiles (trumpet), Frank Rehak (trombone), Don Butterfield (tuba); Manhattan Percussion Ensemble, Paul Price, director; Arline Carmen (contralto), Merce Cunningham, cond. Album available from George Avakian, P. O. Box 375, Madison Sq. Sta., New York 10, N. Y. 3 12" \$25.00

Interest: An eye-and-ear opener

Performance: Will be different next time, but not better

Recording: A feat

Stereo Directionality: As needed

Stereo Depth: Enough

You may remember John Cage from his delightful "Music for Prepared Piano," of some years ago—sounds which gained it the priceless title from someone, "The Well-Tempered Clavier." His original and visionary mind has not stood still since then.

John Cage was born in Los Angeles 48 years ago, and studied with Richard Buhlig and Henry Cowell. On the suggestion of Cowell, Cage went on to work with Arnold



The Cage 25th Anniversary Concert was one of those occasions that had to be seen to be believed.



GEORGE MOFFETT—LENSGROUP

summing up John Cage's twenty-five years of creativity.



GEORGE MOFFETT—LENSGROUP

Cage plays from his famous *Sonatas and Interludes for Prepared Piano*.

Schoenberg and his eminent disciple, Adolph Weiss. He is now musical director for Merce Cunningham and Dance Company, and teaches composition at the New School for Social Research in New York.

Since the 1930's, Cage has been engaged in an unending search—a "process," as he would call it—for those possibilities of music and of sound in general that have not yet been explored or exhausted. He sees the writing of music as a paradoxical play, but one which is "an affirmation of life, not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we're living which is so excellent once one gets one's mind and one's desire out of its way and lets it act of its own accord." On this road, with its Oriental acceptance of "life as it is" coupled with a constant curiosity for its meaning, he has shied away from nothing. Like the prince of the fairy tale, he has often dared to pick up the ugly toad to find it turning into a beautiful princess; less poetically put, he is capable of letting four automobile brake drums help in making music. Sometimes, perhaps, the toad has remained a toad; but who knows that a jewel may yet be found in its head?

In 1937, Cage proposed that noise could be used to contribute to music. He prophesied that "the composer (organizer of sound) will not only be faced with the entire field of sound but also with the entire field of time;" that Schoenberg's system (12-tone serialism) and the methods of percussion music would be at the basis of the new music; that "the principle of form will be our only constant connection with the past." All this is nothing new; the movement known as "Futurism," begun in 1909, had similar objectives. Once considered doomed, it has been resurrected in recent years largely because of the fantastic attainments of modern technology. What was once a gesture of sheer protest may now be at least in part a vital and constructive force. The 12-tone method, moreover, has lent to much of this search a method of organization which produces fusion rather than fission.

In 1957, Cage explained that all experiment interests him. "There is no such thing as an empty space or an empty time; there is always something to see, something to hear." By turning fearlessly to the world of nature, one finds humanity not abandoned but enriched, music not given up but a new music created. "In fact," he says, "everything is

gained; in musical terms, any sound may occur in any combination and in any continuity." He believes that modern science has opened paths that the musician cannot ignore, but must utilize. He insists that sounds as such are interesting enough to "be themselves, rather than vehicles for man-made theories or expressions of human sentiment."

It may be this last point which is the most arguable; and it is not easy to start an argument with so well-prepared and original a mind as Cage's. But it seems to me that the true mystery of music has always been its effect on ear and mind and soul, how it is reflected, how it illumines, how it may even deflect—in short, what it *does* to people. I cannot see how a state of total objectivity toward the world of sound can be reached, nor whether it should be. Cage had visualized in 1937 (not unlike the Futurists and Thereminists before him) that everything tends toward a music produced by electronic instruments, not merely that electronic instruments may contribute toward composition. He does not, I believe, come to grips with the idea (though he mentions its possibility) that sooner or later this means the abandonment of the performing musician. I personally feel that this elimination of the performer's creativity would be (as it is already becoming in the over-spliced LP recording) a tragic loss; and the prospect that a composer's prime requisite up to now—musicality—may be replaced by the auditory and mechanical skills of the physicist is not comforting to contemplate. On the other hand, *indeterminacy* as applied by sensitive players retains those abilities of performers and in fact raises them to a hitherto unknown dimension. To me, at least, those works of Cage which are the most controlled, those in which the composer retains the power of decision (however delightful the chance element that may occur), are by far the strongest as *works of art*. The others are fascinating, absorbing, at times revelatory; but they open up worlds which go far beyond the boundaries which have always proved to be the *fruitful* limitations of art. There is a loss, Stravinsky once warned, in a music in which anything is possible; it is the stricture, the obstacle, the self-imposed restraint, which gives the true composer his freedom. But perhaps, and this is the big perhaps, such glorious anarchy is what Cage is aiming for: to conquer outer space, to set the universe itself a-swinging.

The *Six Short Inventions* of 1934 are still somewhat conservative, reminiscent at times of Schoenberg and the Stravinsky of *L'Histoire du Soldat*. To my ear, they are only in part expressive, with the last of the set the most appealing. The *Construction In Metal* of 1937 is quite another matter. This grandchild of Stravinsky's *Les Noces* and child of Varèse's *Ionisation*, with its 12-gong gamelan, cowbells, anvils, brake drums, and what-not, is tremendously exciting, splendid in a barbaric oriental way, and powerful in impact . . . *for a while*. This is because we have here the first of several instances where Cage makes an almost fatal mistake: he goes on and on. Half the length would have been sufficient, and much more pleasurable. (The same could be said of his String Quartet of 1950, once available on Columbia ML 4495.)

The *Imaginary Landscape No. 1* of 1939, one of the earliest examples of *Musique concrète*, is a recording comprised mostly of variable and constant frequency tones. This is great movie music—ghastly and gripping, infernal and marvelous. It is a vision of haunted houses, haunted minds, and haunted souls; its use in a ballet called *Horror Dream* must have been overwhelming. But again—*much*

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too long! Such sound makes its point too quickly to need lengthy elaboration.

The Wonderful Widow Of Eighteen Springs (1942), though superbly performed by Arline Carmen and John Cage, makes an error of which the composer himself warned in 1957: "New music: new listening. Not an attempt to understand something that is being said, for, if something were being said, the sounds would be given the shapes of words. Just an attention to the activity of sounds." Now the passage from James Joyce's *Finnegans Wake* uses words. Strange words, almost "pure-music" words; but *words*; and Cage's music gets terribly in the way, by its monotony of setting, its unwillingness to let the voice take flight as does the text, to let the melody be as fanciful as the musical accompaniment. How different from Samuel Barber's *Nuvolella* (Lyricord LL 83) to words from the same book! The language of a song, it still seems to me, demands more than Cage gives it. The proof of the pudding is in the *Duo With Voice* (from *She Is Asleep*, 1943)—music primeval and convincing. This "vocalise" makes great sense in its search for new ways of singing *without words*; it is a bewitching incantation. The *Quartet For 12 Tom-Toms*, curiously, I find not nearly so inventive as many native African pieces with similar scoring and intent.

AND NOW, as the announcer would say, for the *Sonatas And Interludes For Prepared Piano* (1946-48)! Cage's prepared piano, invented more than twenty years ago (and perhaps taking a lead from Cowell), is still a marvel. These charming compositions demonstrate Cage's gifts as a composer in the traditional sense. How well-tampered is this clavier! The music, in which the strings of the piano are prepared in advance (not unlike the registration of an organ) by a variety of substances, from nuts and bolts to pencil erasers, is really not at all eccentric; it is Western music with Far Eastern sonorities. "In effect," says Cage, "the prepared piano is a percussion ensemble under the control of a single player." I hope that this disc of ten of the pieces, with unexcelled playing by Maro Ajemian, will also be released separately; I understand that there is hope for a re-issue of her earlier pair of Dial discs of the *Sonatas* in their entirety. This music is a feast for the jaded ear.

The *Music For Carillon* (1954) is an impressive work, fine in sound, and strongly played by David Tudor. It bases itself on an unusual method of composition, with graphs and elements of indeterminacy put to practical use.

Avakian in his program notes calls attention to the audience disturbances which began during the playing of the *Williams Mix* (1952) and were faithfully recorded at the Town Hall concert. The piece is "scored" for four stereophonic magnetic tape playbacks and eight loudspeakers. Cage explains that five hundred to six hundred separate sounds were recorded by Louis and Bebe Barron, and the eight tapes were assembled (with the "composing" method employing chance elements from his favorite source, the Chinese "*Book of Changes*") over a nine-month period by Earle Brown, David Tudor, and the composer. This customary period of gestation brought forth a 4¼-minute baby that is fabulously interesting, and, thank heaven, not over-

weight. The experience is psychotic and wonderful at the same time, as if one were to experience *everything* that takes place in a department store or in Times Square on New Year's Eve. Some five hundred to six hundred separate experiences are telescoped into this fantastic mosaic, and the effect is stunning. At this point arises the ancient and horrible question: But is it music? As Cage chooses to define it, yes. Others would say: New sound, new experience, certainly; music—no!

The most extensive (and is it ever extensive!) piece on the program is the *Concert* (sic) *For Piano And Orchestra*. If most of the earlier works were largely determined (even the *Williams Mix* is a composed and complete work), this is pure indeterminacy, unique and different in every performance. It may be true that this *Concert* has to be *seen* to be believed; the hearing alone leaves too much unsaid. It is only fair to warn the listener that here is the most gigantic jam session of them all: twenty-three minutes of "anything goes." As Cage puts it, "my intention was to hold together extreme disparities much as one finds them held together in the natural world, as for instance in a forest, or on a city street." Avakian points to the careful construction or plan of the piece; but what one hears still bears the closest resemblance to utter chaos. Here, the "barnyard cackling" once charged against Strauss and Debussy becomes a literal reality. The fun soon palls, at least for me. The whole thing becomes after five minutes painfully "beat." It may be a game "in progress," but when all is said and done, art is not a game. I can see "indeterminacy" for a short time-space and for a small ensemble, where a few players—as in the Lukas Foss experiments—can inventively make music together; but with a large ensemble, the end result seems on the whole a bit silly, if not more so. I'd have given a lot, though, to see Merce Cunningham conducting, that is "giving directions for transforming clock time into actual performance time!" The audience, to be sure, contributed its share of noise; in context, it sounds rather good. In the next performance of the *Concert*, Cunningham should turn around and conduct the audience, thus integrating its sound with that of the piece! Those present, it seems, had less objection to the piece than to its inexorable length; as well they might, they cried uncle about half-way through.

Even so, this album has confirmed my impression that Cage is one of the most inventive musicians now active, a true "adventurer of the mind." To be allowed a comprehensive view of a composer's work over a quarter-century is always a bracing experience; yet few music-makers of our day are likely to cause a critic more soul searching—and concern about his adjectives—than John Cage.

Klaus George Roy contributes to the pleasure of concert-going in Cleveland by his knowledgeable and urbane program notes for the Cleveland Orchestra, where he serves as a member of the managerial staff. As a composer, he is known for his chamber opera "Sterlingman" which was acclaimed at its television premiere as "a biting cynical satire, alive from title to closing chord." His exceptionally wide interests range from music to history to the philosophy of science.

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by J. Gordon Holt

Music for Tweeters

I notice many loudspeaker manufacturers advertise tweeters to cover the frequency range above 4,000 cycles per second. Yet an "Introduction to Music" handbook, distributed by the Kansas City Philharmonic Orchestra to its subscribers, indicates that the highest frequency produced by a musical instrument is 4,186 cycles, and that most instruments are incapable of playing as high as 2,000 cycles.

In view of this, doesn't it seem rather ridiculous to claim that a tweeter can reproduce to 15,000 or 20,000 cycles when there is no music up that high?

Rev. Harry C. Hosler
Norborne, Mich.

Although it is true that the highest fundamental tone that a musical instrument can play rarely goes over 4,000 cycles, the fundamental tone is not the only sound produced. Each fundamental is accompanied by higher-pitched tones (overtones) whose frequencies are related to the fundamental frequency, and whose relative intensities give the instrument its recognizable character or timbre.

Thus, while the fundamental tones in music may not go much beyond 4,000 cycles, many instruments yield overtones extending as high as 20,000 cps, and some percussion instruments generate intense overtones as high as 30,000 cycles.

If you think this is strictly a theoretical approach, try disconnecting a tweeter with a 4,000-cps crossover point from a hi-fi system, and then note what happens to the tone of the string instruments.

Floppy Floor Problems

Whenever I walk across the floor, my record player starts jiggling up and down and bounces the pickup across the record. I have tried placing the phono unit up against a wall of the room and have mounted the whole thing on a thick layer of foam rubber, but this just seems to make the arm bounce higher. Do you have any suggestions?

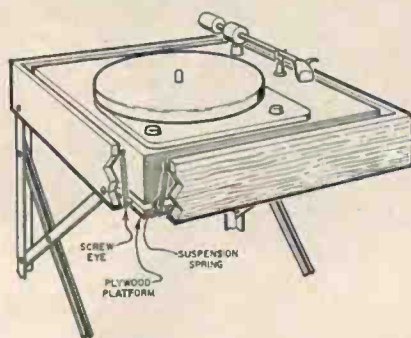
Wallace Masters
Baltimore, Md.

Sponge rubber pads will usually alleviate this problem when the record player is fairly light (so it doesn't compress the pads too much) and when the total floor movement doesn't exceed about $\frac{1}{8}$ ". But when the unit is fairly heavy, or when the vertical bouncing is severe, a spring

suspension is probably the best solution.

William D. Whitehead, a reader of Hi-Fi/STEREO REVIEW, recently sent us photos of his answer to the floor-bounce problem. We're showing a sketch of the arrangement he worked out, plus a couple of refinements.

A rectangular wooden frame on metal legs (of do-it-yourself aluminum) supports two coil springs from each corner.



The springs are attached to a plywood panel which supports the entire record-player unit. If the player is appreciably unbalanced toward one side (for instance, as the result of using a heavy turntable and a very light tone arm), a weight can be placed at the opposite end of the plywood supporting panel.

The springs should be light enough so that they stretch to about twice their normal length when the record player is in place. If the assembly has too much of a tendency to keep jiggling after an initial jolt, small strips of felt run through the middle of each spring will help this condition. The strips should be wide enough so that they must be folded lengthwise to fit them into the springs.

Stereo On the Air

When a radio station broadcasts stereo via FM and AM, how does the station provide a balanced sound for the listener who has only an FM or an AM receiver?

John N. Higgins
Brooklyn, N. Y.

The fact of the matter is, it doesn't. The FM channel carries the left-hand stereo signal, and the AM carries the right-hand signal, and anyone listening to either channel will hear a signal that favors the instruments on that channel's side of the performing group. Instruments at the other side of the group will still be audible, but they will seem quite a bit more distant.

Exploding Consonants

Recently I bought a couple of new monophonic records of vocal works with orchestral accompaniment, and while the orchestra sounds fine on them, the sound of the voices is far below what I would consider to be hi-fi standards.

Every time the vocalists emit a "b," "d," "g," "k," "p," "q," or "t" sound, it causes a thump that seems to hit you right in the pit of the stomach. I was told that nothing could be done about this—that it was a characteristic of some recordings—but then I tried playing these records through my tape recorder's 4-watt amplifier and found the effect to be quite a bit less pronounced.

Could my hi-fi system be causing the trouble? I am using an Elac (Audiogersh) MST-2A cartridge, a British 10-watt amplifier, and a three-way speaker system with a 12-inch woofer, 6-inch mid-range speaker, and two electrostatic tweeters.

G. N. Ray
Toowoomba, Queensland
Australia

It sounds as if something in your system is overloading on transient impulses, and chances are it's the amplifier.

More to the point, however, is the fact that you are using electrostatic tweeters with a low-powered amplifier—a combination which almost invariably yields the kind of distortion you describe.

Most amplifiers tend to fall below their rated power output at the extremes of the audio range, and this is particularly true of low-powered units. It is not uncommon to find a 10-watt amplifier which, although it meets its power specification at 1,000 cycles, cannot put out more than about 5 watts at 15,000 cycles.

Electrostatic tweeters generally exhibit diminishing impedance with increasing frequency, so at the extreme high end their impedance may drop from their rated 16 ohms or so down to around one or two ohms. As the tweeter's impedance goes down, the amplifier must deliver more power in order to elicit a certain volume level from it, so it is easy to see what can happen when such a tweeter is connected to a typical amplifier in the 10-watt power class.

Your amplifier may be operating at close to its maximum power output on high frequencies of average intensity, in which case it wouldn't take much additional treble intensity to drive it into overload. It is almost certain that the bloop you hear are low-frequency transients that are triggered by amplifier overload at the high end. In addition, they are very possibly being emphasized by marginal low-frequency instability in the amplifier.

We would suggest you try a higher-powered amplifier, preferably one with good high-frequency power response and a high margin of stability at both ends of the audio spectrum.

THESE UNRETOUCHED PHOTOGRAPHS TELL THE FULL STORY

Photo A shows tracking of a 1 kc sine wave at a stylus velocity of 30 cm/sec with a conventional tone arm. The upper portion shows output of the left channel, the lower portion shows output of the right channel. Note how the right channel distorts due to skating effect which tends to hold stylus tightly against inner wall of stereo groove (left channel) but does not maintain sufficient contact against outside wall (right channel).

Photo B shows the identical traces under the same conditions except that the Fairchild Arm-Transport with Anti-Skating is used in place of the conventional Tone Arm. The results are obvious...right channel distortion clears up completely!

Photo A

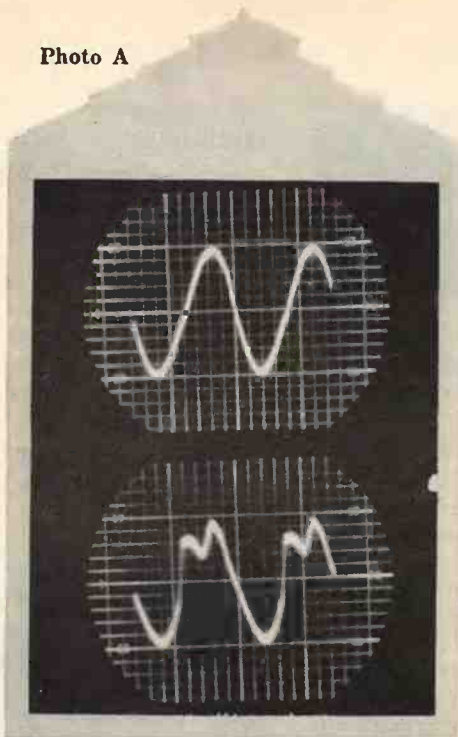
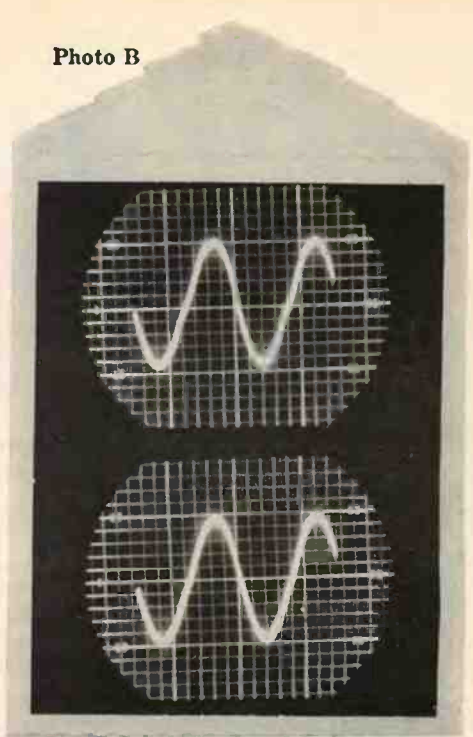
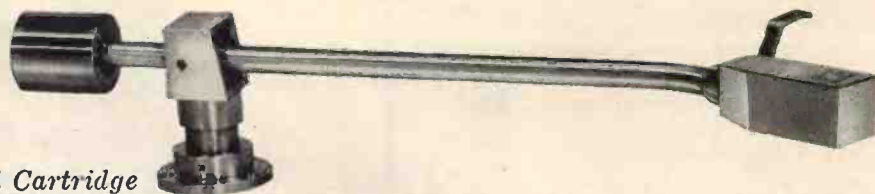


Photo B



A NEW, RADICAL IMPROVEMENT IN RECORD REPRODUCTION, THE FAIRCHILD 500 WITH ANTI-SKATING!

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New FAIRCHILD Arm-Transport and Cartridge combine to realize full potential of complex stereo groove...makes all existing arms and cartridges virtually obsolete through Anti-Skating feature and new Linear Separation, High Compliance Cartridge.

HOW? First... the FAIRCHILD 500 has Anti-Skating which allows treatment of cartridge and its transport as a single entity. At present all arms possess the tendency to ride towards the center of the record regardless of stylus pressure, balance, etc. Known as "skating", this action is easily noted if any arm and cartridge are placed on the label or any other smooth rotating surface.

But, with stereo's two information tracks, this unevenness in wall pressure upsets the delicate balance, increases tracking error, stylus wear and distortion. The only possible solution is the introduction of another force equal in magnitude and opposite in direction to the unwanted skating force. This is the exclusive Anti-Skating feature of the FAIRCHILD 500.

In addition the Arm-Transport is dynamically balanced by a method which *eliminates* undesirable springs generally associated with this type of balancing in the past.

Second... the new FAIRCHILD SM-2 Cartridge has linear separation over the entire spectrum! Many cartridges that claim 20 db separation possess this characteristic only at 1 kc. The difficulty becomes apparent at higher frequencies and in many cases stereo

cartridges lose their separation and actually act as monaural transducers above 10 kc!

The FAIRCHILD SM-2 has Linear Separation of 20 db up to 15 kc. Its compliance has been substantially increased to take full advantage of its anti-skating transport which makes for even greater *actual operating compliance*. Its sound is best characterized by an opulence heretofore thought unobtainable.

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3. Improved separation by virtue of symmetrical tracing.
4. Improved stereo balance with maintenance of original artistic and engineering concepts.
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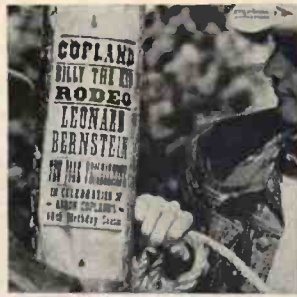
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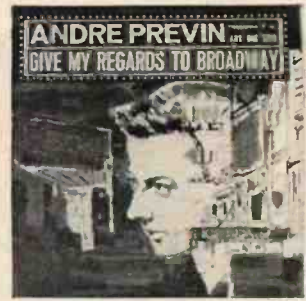
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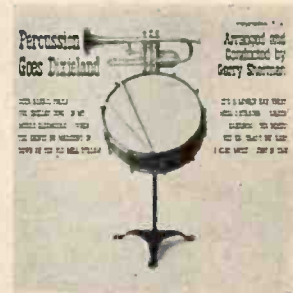


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Reviewed by **MARTIN BOOKSPAN** **WARREN DeMOTTE** **DAVID HALL**
GEORGE JELLINEK **DAVID RANDOLPH** **JOHN THORNTON**

BEST OF THE MONTH . . .

▲ △

Columbia has produced a definitive stereo version of the celebrated *Carmina Burana* of Carl Orff, with the Rutgers University Choir and the Philadelphia Orchestra under Eugene Ormandy. "The cleanest choral-orchestral stereo I've heard to-date. . . . a record I'd not pass up." (see p. 78)



Records reviewed in this section are both stereo and monophonic. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33⅓ rpm and should be played with the RIAA amplifier setting or its equivalent. Monophonic recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monophonic phonographs and hi-fi systems.

. . . .

▲ **BACH: Brandenburg Concertos (complete).** Bath Festival Orchestra, Yehudi Menuhin (violinist and conductor), Elaine Shaffer (flute), George Malcolm (harpsichord). Capitol SGBR 7217 2 12" \$11.96

△ **BACH: Brandenburg Concertos (complete).** Hamburg Kammerorchester, Harry Newstone cond. Roulette R 75001/0 3 12"; Mono \$14.94

Interest: Of course
 Performance: Menuhin more thoughtful;
 Newstone straightforward
 Recording: Capitol warmer; Roulette
 brighter
 Stereo Directionality: Good
 Stereo Depth: Sufficient

Ten LP sides of Brandenburg Concertos is a lot of listening, yet it is reassuring to note how well these works stand up under such conditions.

Newstone's approach offers no surprises; it is completely straightforward, without mannerisms or affectations of any kind. He seems to want to let Bach speak for himself. This is not to maintain, by any means, that the approach is mechanical. The orchestra is a capable one, and so are the soloists. Unfortunately, there is no mention of the soloists' names on any of the labels or the jackets, which seems rather unfair.

Newstone tends towards lively tempi, but the music never seems rushed. The harpsichord cadenza in the opening movement of the Fifth Concerto is worked up to a fine climax, and the keyboard instrument is recorded in nice balance.

Generally speaking, the Roulette recording (we did not receive the stereo version for review) is full-bodied and quite rich, with a "close-to" microphone that gives fine presence to the bass. There is an ever-so-slight tendency for the upper strings to sound hard, but not to a disturbing degree.

▲ △

Columbia's *The Revolution* documents, in lavishly illustrated text and with period music arranged and directed by Richard Bales, the era which saw the birth of our nation. "An album which belongs in every American home, to be enjoyed, to be read and thought upon, as well as to be lived with!" (see p. 74)



▲ △

RCA Victor has a sonic block-buster in its Reiner-Chicago Symphony pairing of Respighi's "Pines" and "Fountains" of Rome. "The tremendous power of the massed sonorities is captured in this reproduction as never before in a recording. For this RCA's engineers merit special commendation." (see p. 86)



The Capitol recording seems to place the microphones at a slightly greater distance, so that there is more warmth to the over-all sound.

Menuhin takes a rather personal approach to these works. There is an attention to detail which shows that he has considered every phrase. Thus, in the opening movement of the First Concerto there is a momentary retard, in order to point up a change of key. Near the end of the slow movement he pauses slightly, with a consequent increase in dramatic tension. The final trio, toward the end of that concerto, is given a veiled quality that makes it sound almost "romantic." These are all "personal" touches that present the music in a new light. Fortunately, nothing is overdone.

The harpsichord cadenza in the first movement of the Fifth Concerto also culminates in a fine climax, as played by Menuhin's group. However, I found myself wishing that the instrument itself had been placed a little closer to the microphone, in order to increase its impact.

The outer movements of the Third Concerto are played in rollicking fashion, as is the opening movement of the Concerto No. 2. A surprise occurs in this work, by the way. The solo trumpeter, Denis Clift, does not end the work on the dominant note, "C," as called for in the score, but, with a touch of bravura, goes up to a high "F" as the final note.

It is pleasing to be able to report that the Capitol album, in contrast with the Roulette records, lists not only the soloists, but the personnel of the entire orchestra. Roulette supplies one set of general notes that are repeated on each of the jackets. Capitol's album contains musical discussions of each work, and a disarming article by the producer about the circumstances under which the records were made.

Incidentally, the Newstone recording inserts a harpsichord interlude, unknown to me, between the two movements of the Third Concerto. Menuhin uses the arrangement by Benjamin Britten for violin, viola and continuo of the slow movement of Bach's Trio Sonata No. 6, for organ. The latter seems to me to be more in keeping with the spirit of the music. *D.R.*

▲ **BACH:** Italian Concerto; Partita No. 1 in B-flat; Partita No. 2 in C Minor. Glenn Gould (piano). Columbia MS 6141 \$5.98

Interest: Old Master by a Young Master
Performance: Vital
Recording: Excellent
Stereo Directionality: Not needed
Stereo Depth: Good

Of course, Bach's harpsichord music can now be heard played on the harpsichord as readily as on the piano, but pianists persist in playing it on the modern grand. As they have an audience for their performances, perhaps this is justification enough for their persistence.

I like Gould's manner in Bach. He does not have an antiquarian attitude. His interpretation of old music has lots of life and no preciousness. The piano is no imitation harpsichord; it sounds like a piano, with a piano's dynamics and color.

Gould's performances of these three familiar compositions are imaginative and assertive, vital and never mechanical. He

displays the same affinity here for Bach's clavier music that he exhibited in his extraordinary record of the *Goldberg Variations* (Columbia ML 5060). The dance tunes sparkle and the counterpoint is crystal clear, with clean articulation and no pedal blurring. The engineering retains the pianist's clarity. *W.D.*

▲ **BARTÓK:** Concerto For Orchestra. New York Philharmonic. Leonard Bernstein cond. Columbia MS 6140 \$5.98

Interest: Modern masterpiece
Performance: Magnificent
Recording: Outstanding
Stereo Directionality: Reasonable
Stereo Depth: Good

This composition is Bartók's most popular orchestral work and it is one of the masterpieces of our time. It is large in its dimensions, rich in color, and profound in concept. It is immediately effective in performance and it has the qualities of enduring music.

Bernstein's success in the performance of modern music is continued in this recording. His reading is a powerful one. He plays the composition with tremendous energy and conviction. The music demands—and he has the orchestra achieving—feats of remarkable instrumental virtuosity. His interpretation is brilliant and also profound. He discovers the line of the music and pursues it passionately to its inevitable climax.

Bernstein's performance is more powerful than Ormandy's earlier one for Columbia (ML 4973), yet it has equal tonal polish. It is not as lean as Reiner's (RCA Victor LSC 1934) nor as elemental as Dorati's. The performance which Dorati conducted for Mercury (MG 50033) ties the Concerto most closely to Bartók's earlier works. Reiner's version adds more refinement of tone and Bernstein's gives it a richer texture.

Columbia's recording is outstanding. This is the New York Philharmonic in full power and splendor. In fidelity of sound, it surpasses all competition. *W.D.*

▲ **BRAHMS:** Violin Concerto in D Major, Op. 77. Isaac Stern with the Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6153 \$5.98

Interest: Beloved masterpiece
Performance: Tense
Recording: Excellent
Stereo Depth: Very good
Stereo Directionality: Good

Isaac Stern seems to be at a transition point in his relationship to the Brahms Violin Concerto. He first recorded it about a decade ago with Sir Thomas Beecham and the Royal Philharmonic Orchestra (Columbia ML 4530) in a performance notable for its fluency and ease. Since then his performance has become more probing, more soulful. But it has also become more strained; and in this new recording there is a feeling of tension, especially in the first movement, which gets in the way of complete enjoyment of the performance. Serenity, that quality which so distinguished his recordings of the Mendelssohn and Beethoven concertos released during the past year, is in short supply here. When he is able to bring it to a finished conception of the

Brahms Concerto, his will indeed be a satisfying and compelling performance. In the meantime, as we have it on this disc, Stern's latest disc performance of the Brahms Concerto is not one of his most successful. *M.B.*

▲ **CHOPIN:** Piano Concerto No. 2 in F Minor, Op. 21; Nocturne in D-flat, Op. 27, No. 2. Ann Schein with the Vienna State Opera Orchestra, Sir Eugene Goossens cond. Kapp KDC 6001-S \$5.98

Interest: Second Schein Concerto
Performance: Sensitive
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Good

The Chopin F Minor Concerto is considerably more compatible with Ann Schein's style and capabilities than the Rachmaninoff D Minor which was recently released in her performance by Kapp (KDC 6000-S). Here, her refinement of tone and her sensitivity of phrasing are more than sufficient, as the major portion of a convincing performance. Her rendition of the Concerto, and the Nocturne, is entirely creditable. The lyrical phrases sing appealingly and the rhythms have enough tension to maintain the musical line, even when she lingers over a detail here and there which she will take in stride in years to come.

It would be folly to expect this performance to challenge Rubinstein's (RCA Victor LSC 2264) or Novacs' (Vox PL 11380), for Ann Schein is only twenty years old, and one score of years is generally expected to be more revealing of promise than of fulfillment. Yet, this is not tentative playing, and it therefore must be accorded the serious consideration due a serious artistic achievement. Sir Eugene's accompaniment is entirely sympathetic and the engineering is excellent. *W.D.*

▲ **FALLA:** El Amor Brujo; **WAGNER:** Tristan und Isolde—Love Music from Acts II and III. Philadelphia Orchestra, Leopold Stokowski cond. (with Shirley Verrett-Carter, mezzo-soprano, in the Falla). Columbia MS 6147 \$5.98

Interest: Broad
Performance: Voluptuous
Recording: Stokowski-ized
Stereo Directionality: Fine
Stereo Depth: Excellent

Leopold Stokowski conducting the Philadelphia Orchestra! For nearly thirty years, from 1912 until 1941, that combination gave the world some of its most exciting music-making, and during the fifteen years between 1925 and 1940, Stokowski and the Philadelphia Orchestra were the busiest recording orchestra and conductor anywhere in the world.

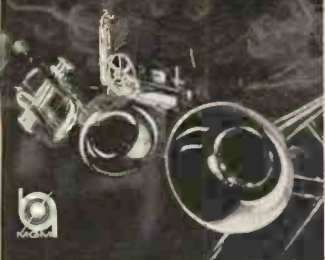
Last February, Stokowski returned to Philadelphia to conduct the orchestra for the first time in nineteen years. His reception there can only be described as tumultuous, as the entire musical community poured out its affection and appreciation to this master who had put Philadelphia in the orchestral big leagues. Stokowski himself told me afterwards that the entire experience was to him like a dream—a very pleasant one, to be sure, but still a little unreal. Back conducting the Philadelphia Orchestra after all those years!

Well, the experience was certainly any-
(Continued on page 76)

HIFI/STEREO

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THANKSGIVING AMERICANA



▲ **△ BALES** (arr.): **THE AMERICAN REVOLUTION**—HEWITT: The Battle of Trenton; LAW: Bunker Hill; SUMNER: Ode on Science; PHILE: The President's March; HOPKINSON: Beneath a Weeping Willow's Shade; GARNETT: Ode to the Fourth of July; HOPKINSON (?): Washington's March; DUPORT: Minuet Danced before Mrs. Washington; REINAGLE: Gavotte; ANON.: 2 Quicksteps—Brandywine & Successful Campaign; HOPKINSON: The Toast; CAPRON: Delia; W. FOSTER: Jefferson and Liberty; BILLINGS: Chester; ANON.: Yankee Doodle. Peggy Zabawa (soprano), Jule Zabawa (baritone), Lutheran Church of the Reformation Cantata Choir, Washington National Gallery Orchestra, Richard Bales cond. Columbia LS 1002 \$11.00; Mono LL 1001 \$10.00

Interest: Indispensable Americana
Performance: First-rate
Recording: Splendid
Stereo Directionality: Good
Stereo Depth: Excellent

To its deluxe book-album series documenting the turning points of American history (*The Confederacy*—DL 220 and *The Union*—DL 244 are the previous releases), Columbia Records have now added the most thrilling compendium yet—*The American Revolution*. The 58 pages of reading matter that come with this album include maps, cartoons, prints and facsimile documents of the Revolutionary period, plus a reproduction of the Larry Rivers painting that interprets in modern terms Washington crossing the Delaware. There are three major historical essays—by Arthur M. Schlesinger, Jr., by Marshall B. Davidson, and by Robert Graves, who breaks an eloquent lance for “the forgotten Loyalists.”

But for me, the music's the thing in this album—all of it composed in America for Americans between the 1740's (*Yankee Doodle*) and 1800. Following the ghostly sounds of the Liberty Bell, we hear Mr. Bales' excellent orchestral arrangement of James Hewitt's piece published for piano in 1797, *The Battle of Trenton* (it is played on the organ by E. Power Biggs on his *American Organ* disc, Columbia MS 6161/ML 5496). Dedicated to George Washington, it is a well-crafted and quaint “battle piece,” typical of the kind then fashionable in Europe.

The two choral pieces (the first with orchestra) come next, Andrew Law's *Bunker Hill* of 1775 and Jezaniah Sumner's *Ode on Science* (1798)—both of them deeply stirring affirmations of the National Purpose as it was in the early days of our country's existence. The *President's March*, Hopkinson's sentimental *Beneath a Weeping Willow's Shade*, and the festive *Ode to the Fourth of July* (1798) give one a fine feeling for the historical period. Side 2 opens with a delightful re-creation, scored for strings, harpsichord, and voices, of the ball tendered Washington in 1799 at Alexandria, Va., on the eve of his last birthday. There follows a truly touching little song by one Henri Capron, called *Delia*, excellently done by Mr. Zabawa. The words are insufferably sentimental, but the tune is a Haydn-like gem. The gentleness of *Delia* is swept aside by the ferocious jig-like *Jefferson and Liberty*, which Bales has arranged for chorus and

orchestra in a not inappropriate Roy Harris style. The only musical weak point in the album is the *a cappella* singing of the magnificent *Chester*, the famous William Billings hymn and marching song of 1770. For all its primitive grandeur as sung by a relatively small choir, it seems to me that additional verses could have been included in somewhat more impressive arrangement (as in the Ralph Hunter *Songs of Battle* album for RCA Victor—LSP/LPM 1196). The swagger of *Yankee Doodle*, with more of the words than we usually hear, winds up the album in fitting style, merging at the end into the spectral tones of the cracked Liberty Bell.

The performances, the recording—both stereo and mono—and the album production represent an achievement of which Columbia, Mr. Bales, and their collaborators can be justly proud. They have produced an album which belongs in every American home, to be enjoyed, to be read and thought upon, as well as to be lived with and treasured.

▲ **△ THE HISTORY OF THE ORGAN IN AMERICA**.—ANON.: Captain Sargent's Quick March; The London March; The Unknown; PHILE: The President's March; BILLINGS: Chester; SELBY: Fugue or Voluntary in D Major; MOLLER: Sonata in D Major; HEWITT: The Battle of Trenton; MICHAEL: 6 Movements from the Instrumental Suites; BROWN: Rondo in G Major; YARNOLD: March in D Major; SHAW: Trip to Pawtucket; IVES: Variations on America. E. Power Biggs (organ). Columbia MS 6161 \$5.98; Mono ML 5496 \$4.98

Interest: Charming American oddities
Performance: Spirited
Recording: Excellent
Stereo Directionality: Unimportant
Stereo Depth: OK

Mr. E. Power Biggs' tour of antique American organs and the music that was played on them makes for a charmingly diverting supplement to Columbia's splendid *American Revolution* album.

Among the delightful instruments played by Mr. Biggs—all tracker action—on this disc is that at Boston's Old North Church (built 1795 and excellently restored by Herman Schlicker), an 1804 Tannenberg organ at the York County, Pa. Historical Society, and an exquisite 1842 instrument built by George Jardine in 1842 for the Episcopal Church at Pierrepont Manor, N. Y. Unhappily, the 1776 Dieffenbach organ, on which *Chester* was recorded, sounds painfully out of tune.

Save for the intriguingly original Ives Variations, dating from that composer's 16th year in 1891, all of the music performed by Mr. Biggs was written before 1840. The Oliver Shaw and James Hewitt pieces are in the nature of quaint oddities; but the William Selby Fugue or Voluntary clearly stems from the English organ tradition of Purcell and William Boyce. Excellently crafted and full of genuine charm are the pieces by the Moravians, Moller and Michael (see Columbia's fine Moravian vocal music album MS 6102/ML 5427).

Biggs plays this melange of Americana with genuine spirit—especially the more outlandish episodes of the *America* Variations—and has been excellently recorded throughout.

▲ **△ IVES**: Symphony No. 2 (1897-1902). New York Philharmonic, Leonard Bernstein cond. Columbia MKS 6155 \$6.98; Mono KL 5489 \$5.98

Interest: The young Ives
Performance: Dedicated
Recording: Rich
Stereo Directionality: Excellent
Stereo Depth: Wide and deep

Not until 1951 did this symphony, completed by Ives in his 27th year, get a complete performance—with Leonard Bernstein and the New York Philharmonic.

Strangely, it was not Bernstein who made the first recording, but F. Charles Adler (of Mahler fame) with a Viennese orchestra in 1954 for the SPA label (SPA 39). Thanks to the generosity of the Koussevitzky Music Foundation, Leonard Bernstein's reading has at last found its way to disc in magnificent stereo sound and in a performance that sings with heartfelt devotion throughout every measure of its 35-minute length. The Columbia album also includes first-rate program notes and a fascinating picture story on Ives and his New England countryside.

As in the Third Symphony for strings (recorded on Mercury SR 90149/MG 501-49), New England camp-meeting tunes play a big role in this work. There are also a host of references, some nostalgic and some raucous, to patriotic tunes (*Columbia The Gem Of The Ocean*), barn dances and bugle calls; but here Ives uses a full orchestral canvas with almost organ-like sonority.

Because of all that has been written and said about Ives' daring pre-Schoenberg, pre-Milhaud “atonality” and polytonality, not to mention his pre-Stravinskian experiments in rhythmic complexity, the tendency of the listener is to listen for the “way out” spots in the Ives scores—for example, the montage of marching tunes and final dissonance that concludes this Second Symphony. However, it is about time that Ives became more widely appreciated as a *tone-poet*—a James Joycean tone-poet to be sure, but nonetheless one of the most communicative and poignantly moving poets that this country has produced in any field of the arts.

Though Ives' Second Symphony is cast nominally in five movements, it consists in actuality of a pair of preludes and allegros on either side of the poignantly lyrical *adagio*. The fact that stylistic elements of both Brahms and Wagner weave their way into Ives' symphonic texture, cheek-by-jowl with Americanisms and dissonant montage would seem to point up the fact that Ives was not in this, or in any other of his works, trying to be merely “original”; he was simply being utterly and completely himself. Brahms and Wagner touches disappear from the later works because, in all probability, they ceased to be part of his meaningful experience.

At any rate, Ives must be listened to for himself, on his own terms, and for his poetry, not his so-called manner. The Second Symphony is a good starting point. In this performance, especially, it can be lived with and heard time and again without a trace of wear and tear.

David Hall

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NOVEMBER 1960

(Continued from page 72)

thing but unreal to the thousands of people both in Philadelphia and New York who attended Stokowski's Philadelphia Orchestra concerts last season, and, thanks to Columbia Records, music lovers throughout the world may now share in the experience. The present Falla-Wagner disc is the first of two we shall have as a result of Stokowski's Philadelphia appearances last season (the other one, to be released soon, is a Bach record containing the Fifth Brandenburg Concerto along with some of the conductor's transcriptions of organ pieces). And when Stokowski returns to Philadelphia again later this season to conduct performances of Schoenberg's *Gurre-Lieder*, Columbia's engineers will be there, too, to give us the first stereo recording of this mighty score.

Whatever alchemy Stokowski worked on the Philadelphia Orchestra when he was its permanent conductor, the potion is still as effective as ever. An electrically-charged atmosphere surrounds these two performances and one can almost reach out and feel the personal involvement of every one of the players concerned. *El Amor Brujo* has been a Stokowski specialty ever since he introduced the score to this country in 1922, but surely never before has he conducted it quite so sensitively and sensuously. The colors of this brilliant music leap out of the grooves of this disc with incandescent force. Shirley Verrett-Carter, a young mezzo here making her recording debut, sings the important solos with just the right kind of unkempt earthiness, and the balance between voice and orchestra is excellent.

Do I detect some of the Maestro's well-known knob-twirling at work in various sections of the score? Surely the unison oboes which suddenly leap into forward prominence in the *Ritual Fire Dance* have been electronically augmented (as the saying goes!). And elsewhere, too, it seems to me that the hand of the conductor asserted itself off the podium as well as on.

Listening to the "Tristan" Love Music really moved the calendar back for me. In his heyday with the Philadelphia Orchestra, this is the sort of thing that Stokowski used to love to do. His operatic syntheses brought down upon his head the anger of purists, but it cannot be denied that many concert-goers luxuriated with the conductor in his glowing accounts of music from "Tristan," "Boris," *Parsifal*, etc. As for the present performance of the "Tristan" Love Music, it is true Stokowski, which means intensely-felt and dynamically interpreted. Say what you will about his subversion of the composer's intentions, music-making on this level of dedication is such a rare commodity in our market-places today that it creates its own standards and mores.

This reviewer sends a heartfelt thank you to everyone concerned in the production of this disc. M. B.

▲ **GRIEG:** Piano Concerto in A Minor, Op. 16; **SCHUMANN:** Piano Concerto in A Minor, Op. 54; Leon Fleisher with the Cleveland Orchestra, George Szell cond. Epic BC 1080 \$5.98

Interest: Romantic concerto favorites
Performance: Admirable

Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

This disc duplicates the famous Lipatti record (Columbia ML 4525) in repertoire. To a large extent, it also duplicates it in musical merit. Fleisher is not, perhaps, as subtle a pianist as Lipatti was. The latter's fires burned deeper within him. Fleisher is more outgoing, more the apparent virtuoso, yet there is a seriousness to his musicianship that restrains any tendencies toward mere flamboyance.

These are poised renditions of the Grieg and the Schumann. They are lyrical, with the moments of drama given their due. The scale of performance is heroic, but not bombastic, and the interpretations hold together very well. The slow movement of the Grieg is warm and its counterpart in the Schumann is wistful. The piano tone is rich and compatible with the music. It is nicely balanced with Szell's full-bodied collaboration. The clarity of the recording and the spatiality of the stereo combine with the excellence of the performances to make this a distinguished release. W. D.

▲ △ **HANDEL:** L'Allegro ed Il Penseroso. Adele Addison (soprano), John McCollum, (tenor), John Reardon (baritone). Albert Fuller (harpichord) with Orchestra and Chorus, Frederic Waldmon cond. Decca DXSA 7165 2 12" \$11.96; Mono DXA 165 \$9.96

Interest: Little-known masterpiece
Performance: Generally exquisite
Recording: First-rate
Stereo Directionality: Good
Stereo Depth: Good

First, let it be said that in view of the beauty of both Handel's setting of Milton and of the generally high level of the performance, this album is indeed a valuable addition to the recorded repertoire. The orchestral playing is as close to perfection as my ears could want, despite the fact that, being unnamed, it is probably a "pick-up" group. The chorus, also unnamed, obviously consists of excellent professional voices. The recording is magnificent. From the first chord of the opening recitative, my ears were struck by the beauty of the string texture and by the excellent presence of the bass instruments.

The burden of the solo singing falls upon Adele Addison. Aside from a few momentary difficulties with high notes (the sustained one in the recitative "Come, pensieve sun" is downright bad), she turns in some outstandingly beautiful singing. Most of the music allotted to her is nothing short of exquisite, and she does full justice to it, thanks to the expressivity of her singing. Especially outstanding are the airs "Sweet bird," with some fine flute playing by Martin Orenstein, and "But, O, sad virgin," with the cello solo beautifully played by Charles McCracken.

John McCollum sings with understanding and fine technical control—and with outstandingly clear diction. This last quality is not shared by Miss Addison, but perhaps the reason lies in the fact that the *tessitura* of much of the music allotted to her is so high that it is difficult to make the words clear. Moreover, the coloratura writing and the very sustained line that make the music itself so expressive also militate against clear diction.

John Reardon acquits himself very well in the shortest of the three roles.

Whatever slight reservations I might have about the performance are at a rather subtle level. One is the unrealized possibility of obtaining greater tonal variety from the chorus. Judging by the quality that one hears on the recording, the individual singers are capable of giving almost anything that a conductor might ask. Throughout the work, however, it seems as if they were asked to sound like many more than there actually were, with the result that the ear thirsts for some of the more subtle colors that one would expect, from let's say, a British chorus. In the delightful opening chorus depicting "Laughter holding both his sides," the healthy, robust quality is in place. But the tenor solo and chorus "Come and trip it as you go" seems to my ears to lack the requisite lightness. The tenor solo and chorus "Or let the merry bells ring round" is performed with infectious verve. However, the closing portions of that same chorus, which contain some magnificent music to the words "Thus past the day, to bed they creep/By whispering winds soon lulled to sleep," undergo a complete change of mood. The performance fails to realize the wonderful feeling of mystery that Handel has written into the score at this point.

However, the overall effect of the performance is an excellent one; the music is exquisite. Complete text and fine notes by Emanuel Winternitz are supplied and the set is beautifully boxed. D. R.

HAYDN: Quartet in D Major, Op. 64, No. 5 ("Lark") (see **COLLECTIONS**)

▲ **JANAČEK:** Katya Kabanova (complete opera). Zdenek Kroupa (bass)—Dikoi; Beno Blachut (tenor)—Boris; Ludmila Komancova (contralto)—Kabanova; Bohumir Vich (tenor)—Tikhon; Drahomira Tikalova (soprano)—Katya; Viktor Koci (tenor)—Kudryash; Ivana Mixova (mezzo-soprano)—Barbara; & others with Prague National Theater Chorus and Orchestra, Jaroslav Krombholc cond. Artia ALPO (S) 85 B/L 2 12" \$12.98

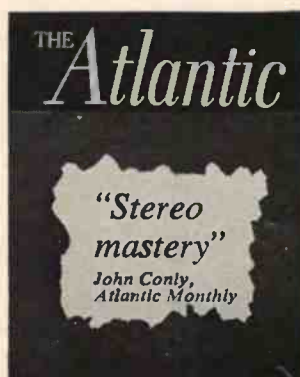
Interest: Specialized
Performance: Mostly good
Recording: Reasonably good
Stereo Directionality: Sufficient
Stereo Depth: Adequate

In this "Winesburg-on-the-Volga," we are presented with a widow-matriarch (Kabanova) and a brutal merchant (Dikoi) who between them "own the whole damn town." The widow's married son (Tikhon) and his wife (Katya), as well as the merchant's nephew (Boris) and the other young people that form part of their households, are ruled with an iron hand. Katya, crushed by the widow Kabanova and demoralized by her weak-willed husband, falls ready prey to an illicit love affair with Boris. The conflict between duty and freedom cannot be resolved, and Katya's suicide is the inevitable result.

Janaček's musico-dramatic treatment of this drab plot lays emphasis on the human characters—the brutal Dikoi, the nattering Kabanova, the carefree young love of Barbara and Kudryash, as against the distraught Katya and irresponsible Boris. As an emotional and physical undertow we have the Volga and the storm that opens

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(3 records) OSA 1317

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Act 1, Prelude; Act 1, Scene 3—"Weh, Ach Weh! Dies Zu Dulden"; Act 3—"Mild und Leise" (Liebestod).
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OS 25126

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CS 6154

Moussorgsky:
PICTURES AT AN EXHIBITION
Liszt: THE HUNS—Symphonic Poem
L'Orchestre de la Suisse Romande —
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the final act—both symbolizing the impersonal forces of Nature that persist, regardless of human heartbreak and tragedy.

Over and above the vivid characterization of locale, people, and their relationships, we have two climactic scenes which become the musical high points of *Katya Kabanova*—a remarkable double love scene that closes Act Two, in which folk-like and more subjectively emotional music is contrasted with stunning effect; and the scene toward the end of the opera that culminates in the last meeting and farewell of Katya and Boris.

The recorded performance is, by and large, a good one, though I would have asked for even more intensity from the singers entrusted with the roles of Katya and Boris. Zdenek Kroupa as Dikoi is magnificent—I should like to hear him sing *Boris Godounov!* The tricky orchestral texture, which Janáček uses as his medium of musical commentary on the stage action, is well handled by conductor Jaroslav Krombholc and is well recorded on the stereo discs received for review. The dynamics seem slightly restricted at times and a little more bass would have done no harm, but these are minor considerations in view of the worth of the recorded performance as a whole.

Speaking for myself, I found *Katya Kabanova* an absorbing work on records. If you are among those who have had their fill of Puccini, Wagner, and even Mozart, perhaps you will find yourself equally receptive to this album. D.H.

▲ **MAHLER:** Symphony No. 4 in G Major. New York Philharmonic, Leonard Bernstein cond. (with Reri Grist, soprano). Columbia MS 6152 \$5.98

Interest: Endearing Mahler
Performance: Dedicated
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Very good

Bernstein's performance of the Fourth Symphony was one of the highlights of last season's Mahler Festival by the New York Philharmonic. I have been waiting for his recording of the score ever since, for the concert presentations disclosed a conception that captured the charm, naïve innocence and poignant heartbreak of this music more successfully than any I've heard since Bruno Walter's treasurable recording of the score of nearly two decades ago (which is still wisely retained in the Columbia Masterworks catalog in its LP transfer as ML 4031).

Well, the Bernstein recording is now at hand and it turns out to be even better than expected. In the first place, the playing of the orchestra is absolutely superb: there's no question about it now, the Philharmonic has returned to its place among the top orchestras of the world. The ensemble here is impeccable and the playing is as finely shaded as one could wish. Then there is the reproduction by the Columbia engineers which sorts out the strands of this multi-textured score, clarifies and refines it. Reri Grist, a graduate from the Broadway cast of Bernstein's *West Side Story*, sings the last movement's song of a child's vision of heaven with just the right "white" tone and objective simplicity. And finally, there is Bernstein's

conception itself. His rapport with the Mahler idiom is genuine and there is about it the rightness of inevitability. Like Walter, Bernstein seems instinctively to feel a rhythmic flexibility in this music and he applies just the right degree of *rubato* here and there. Perhaps the high point of this reading is the performance of the serene slow movement, wistful, melancholy, and altogether beautiful.

The old Walter recording still retains a particular magic of its own, but here is its worthy successor. M.B.

▲ **MILHAUD:** The Four Seasons. Ensemble de soloistes des Concerts Lamoureux, Darius Milhaud cond. Epic BC 1069 \$5.98

Interest: Vivacious and varied
Performance: Definitive
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

Darius Milhaud wrote the *Concertino de Printemps* in 1934. It was not until 1951 that he composed another Concertino. In the interim, Vivaldi's *The Four Seasons* had achieved a major breakthrough in popularity, and this may have inspired Milhaud's decision to round out the seasonal year. *Summer* and *Autumn* were written in 1951, and *Winter* in 1953.

The Milhaud *Seasons* differ from the Vivaldi in that each of the four is for an individual combination of instruments. *Spring* is for Violin and Chamber Orchestra; *Summer* is for Viola and Ensemble of Nine; *Autumn* is for Two Pianos and Ensemble of Eight; *Winter* is for Trombone and String Orchestra.

Individually, these are charming pieces, and their variety of instrumental color and mood permit sequential performance without danger of monotony. The music is graceful and witty, definitely modern, yet tuneful. The performances are skilful and vivacious, and the sound has been captured with clarity and presence. W.D.

▲ **ORFF:** *Carmina Burana*. Rutgers University Choir, Janice Harsanyi (soprano), Rudolph Petrak (tenor), Harve Presnell (baritone) with the Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6163 \$5.98; Mono ML 5498 \$4.98

Interest: Orff's masterpiece
Performance: Stunning
Recording: Magnificent
Stereo Directionality: First-rate
Stereo Depth: Fine

If you shared my disappointment over the two stereo recordings previously done (by Fritz Mahler in Hartford and Stokowski in Houston) of Carl Orff's dionysiac masterpiece, *Carmina Burana*, I'm happy to say that you need be disappointed no more; for Eugene Ormandy, his superb orchestra, and the equally superb Rutgers University Choir have come through with a recorded performance in stereo that captures every bit of the abandon, the sweetness, the savage bitterness, the life-force of this remarkable score.

It has been nearly 25 years since Bavaria's Carl Orff completed this work; and since then, he has produced a whole series of quasi-cantatas and operas in the same exuberant neo-primitive (minus dissonances) vein. But as has been the case with many another composer who has scored a

tour de force, attempts at a repeat success have tended to be more manner than vital impulse. It is interesting that Stravinsky never tried another "Sacre," nor did Sibelius ever do another symphony in the manner of his Fourth.

Regardless of what happens to Orff's post "*Burana*" output, it seems clear that the *Carmina Burana* will be around for a good many decades to come—at least as long as there are student choirs that can take the same delight in performance as the Rutgers boys and girls in this recording. Unlike many student choirs, they have plenty of tenor and bass power, which adds enormously to the impact of the performance as a whole. Star among the soloists is baritone Harve Presnell, in the *Dies, nox et omnia* episode especially. Here is a singer that bears watching; he has the makings of a major artist.

As for the conducting, Eugene Ormandy has never been in better form. He brings to his reading all the zest and rhythmic verve that I remember from his young days with the Minneapolis Symphony Orchestra. If his recent recordings are any indication, it could be that Mr. Ormandy is well on the way into a transition from being a brilliant virtuoso master of the baton to becoming an interpretive musician of the very first order.

Columbia's recording is a stunner—in fact, the cleanest choral-orchestral stereo I've heard to date, and with lots of dynamic and frequency range. For sheer listening pleasure, in both a musical and sonic sense, this is one record I'd not pass up on a bet—stereo or mono! D.H.

▲ **PONCHIELLI:** *La Gioconda* (complete opera). Maria Callas (soprano)—*La Gioconda*; Fiorenza Cossotto (mezzo-soprano)—*Laura Adorno*; Irene Compagnon (contralto)—*La Cieco*; Ivo Vinco (bass)—*Alvise Badoero*; Pier Miranda Ferraro (tenor)—*Enzo Grimaldo*; Piero Cappuccilli (baritone)—*Barnaba*; others. Chorus and Orchestra of La Scala Milan, Antonino Votto, cond. Angel S 3606 C/L 3 12" \$17.94

Interest: Enduring
Performance: Mainly Callas
Recording: Good
Stereo Directionality: Could use more
Stereo Depth: Satisfactory

Three first-class stereo versions and two dated but still respectable mono treatments, mobilizing between them a who's who in opera—no one can say that Ponchielli's enduring warhorse has not been lavishly treated on records! Nor should anyone begrudge *La Gioconda* this lavishness: it's a grand old score, and if it does teem with vocal and melodramatic clichés, what powerful and effective clichés they are, and how magnificently do they sound when an inspired cast is let loose on them!

Since the Angel cast is only intermittently inspired here, vocal magnificence is not sustained over the opera's full three-hour span. Still, the overall performance is good; it would do credit to any top-rank opera house. There is an aura of conviction about it, which is most important for this tangled tale, and though the singing is lusty and sometimes uninhibited, don't let that fool you: this is a well-prepared, meticulous reading.

With Callas in the title role, a certain amount of vital interest is guaranteed.

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Her *Gioconda* is a strongly drawn character, a woman of white-hot passion. She is in good vocal form. I might even say that her singing is beautiful, though not in the conventional sense. There is a wavery quality to some of her top sustained notes, and she cannot bring off some of the big phrases, like the first act's curving "Enzo adorato, come l'amo," with the kind of sensuous magic Milanov imparts to it, nor can she float a Milanov *pianissimo*. The beauty of her performance lies in the utter dramatic conviction that fills every phrase with the right kind of inflection that allows Ponchielli's music to unfold with the totally conveyed meaning of Boito's words. In portraying a *Gioconda* of a panoramic emotional range, Callas does not slight the enormous vocal range of that demanding role: from the dusky chest notes to the solid high C's, everything is in control. The two extremes do not always strike you as if they belonged to the same throat, but this is an old story with Callas, and should surprise no one. To sum up, hers is, in totality, the most absorbing *Gioconda* on records, even if other singers can do isolated moments more effectively.

There is not one inferior or insignificant artist in this performance, but there is more promise than delivery. Fiorenza Cossotto, a young mezzo who has repeatedly excelled in smaller parts before, may be another Stignani a few years hence. Right now, however, her Laura, though beautifully vocalized, lacks personality. Among the men, only the imposing Alvisé of Ivo Vinco rates on the Callas level. Surpassing both Siepi (London) and Clabassi (RCA Victor) in this difficult part, Vinco is a basso *cantante* to watch. Neither the virile, vibrant, but hard-edged and monochromatic Enzo of Pier Miranda Ferraro, nor the routine Barnaba of Piero Cappuccilli measure up to their counterparts on other recordings, although both artists are competent, and undoubtedly are on their way up. La Cieca of Irene Compancez is adequate.

Votto's conducting radiates authority, though I find Previtali's reading on RCA Victor more exciting. The recorded sound is warm and full in an unspectacular sort of way. Certainly, RCA Victor has achieved a livelier registration, and enriched its version with a more resourceful employment of directionality. Angel presents the opera on three discs against RCA's four, but I don't recognize this as an advantage since Angel omits the orchestral introduction to Act IV, and allows a further cut in the final trio, amounting to eight pages in all.

Callas alone would make this set a worthy acquisition. But the best all-around *La Gioconda* in my judgment is still RCA Victor's LSC/LM 6139, with Milanov in good form in her greatest role, Di Stefano a near-ideal Enzo, Warren a terrifying Barnaba, and with a superior recording, technically, of an uncut performance. G.J.

PROKOFIEV: Quartet No. 1, Op. 50 (see COLLECTIONS)

▲ **PROKOFIEV:** Symphony No. 4, Op. 47/112. Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6154 \$5.98

Interest: Extraordinary discovery
Performance: Superb

Recording: Strong
Stereo Directionality: Good
Stereo Depth: Excellent

▲ **PROKOFIEV:** Symphony No. 5 in B-flat, Op. 100. Cleveland Orchestra, George Szell cond. Epic BC 1079 \$5.98

Interest: Genuine masterpiece
Performance: Disappointing
Recording: Fine
Stereo Directionality: Good
Stereo Depth: Good

Columbia and Ormandy are to be congratulated upon this release of Prokofiev's Fourth Symphony, a virtually unknown masterpiece from the pen of one of the twentieth century's mightiest symphonists.

Serge Koussevitzky conducted the world premiere of the Fourth Symphony at a Boston Symphony concert in November, 1930, but it met with a cold reception from both the audiences and critics.

Even in his last years Prokofiev smarted from the wounds of the neglect of the Fourth Symphony. He returned to the score, revised and expanded it to nearly twice its original length and assigned a dual opus number to the revised version: 47 (the original one) and 112.

I have spent some fascinating hours comparing this new recording of Op. 47/112 with a now-discontinued Urania recording (by George Sebastian with the Cologne Orchestra) of the original version, Op. 47. The revision is at once a more formidable, more grandiose work than the original score of 1930, but there is much to be said for the conciseness and tightly-knit structure of the original edition. It is the first and last movements which have been most thoroughly transformed in the new, revised version, with new and contrasting episodes added.

The music is Prokofiev to the core, lyrical and forthright, with a prevailingly dark instrumental color. The first movement is a somber, reflective section which reminds me of the brooding melancholy of the first two movements of the composer's Sixth Symphony. The second movement is an improvisatory nocturne; the third, a bittersweet *allegretto*; and the finale, a bold and proclamative resolution.

Ormandy and his Philadelphians gave the Western Hemisphere premiere of the revised score in September, 1957, and they give a superb performance on this disc. The recorded sound is excellent, too, with especially fine reproduction of the all-important woodwind and snarling brass. In sum, then, this is one of the most important releases of the year.

The situation is less happy with respect to Szell's recording of Prokofiev's Fifth Symphony. Whether accidentally or not, Epic has perfectly characterized Szell's performance with its choice of album cover: a reproduction of Chagall's *Paris Through the Window*. What, you will ask, does *Paris Through the Window* have to do with the intense Russian flavor of Prokofiev's Fifth Symphony? The answer is, of course, that it has nothing whatsoever to do with it. Yet Szell's approach to the score is essentially a French approach; clarity it has in abundance, but the swift pacing of the first and third movements robs the music of its churning, throbbing emotional intensity, and the sound is too light-textured for this score. One must

turn to the Ormandy disc of the Fifth Symphony (Columbia ML 5260, MS 6004) for the most satisfactory realization of the heroic and lyrical abandon of this work. M.B.

▲ **RACHMANINOFF:** Piano Concerto No. 2 in C Minor, Op. 18; Preludes—D Minor, Op. 23, No. 3; E-flat, Op. 23, No. 6; C-sharp Minor, Op. 3, No. 2. Philippe Entremont with the New York Philharmonic, Leonard Bernstein cond. Columbia MS 6148 \$5.98

▲ **RACHMANINOFF:** Piano Concerto No. 2 in C Minor, Op. 18; Preludes—E-flat, Op. 23, No. 6; C-sharp Minor, Op. 3 No. 2. Byron Janis with the Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury SR 90260 \$5.98

▲ **RACHMANINOFF:** Piano Concerto No. 2 in C Minor, Op. 18; Preludes—C Major, Op. 32, No. 1; B-flat Minor, Op. 32, No. 2; B-flat, Op. 23, No. 2; D Major, Op. 23, No. 4; G Minor, Op. 23, No. 5; C Minor, Op. 23, No. 7. Sviatoslav Richter with the Warsaw Philharmonic Orch., Stanislaw Wislocki cond. Deutsche Grammophon DGS 712026 \$6.98

Interest: Second-most-popular Concerto
Performance: All three meritorious
Recording: All excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

It looks like the record companies have discovered a brand new Concerto, but it is actually just three times more around for this second-most-popular Piano Concerto. In the sixty years of its existence, it has been played by almost every concert pianist, and there is little reason to doubt that it will eventually be recorded by virtually every pianist who can boast a recording contract.

In 1929, the composer recorded it on 78's with the Philadelphia Orchestra under Leopold Stokowski (it was later transferred to long-play on RCA Victor LCT 1014 and LM 6123). In view of Rachmaninoff's pianistic prowess, this recording remained almost unchallenged until the arrival of the long-playing record, and it is still recalled with awe by many who have not heard it in years. In playing it again, I was struck by the composer's fast tempi; I clocked the performance at 29 minutes and 50 seconds, with the first movement accounting for only 9 minutes and 10 seconds.

Despite my feeling—and I think many people have this feeling—that the work is in the Romantic tradition and should be played expansively and with a good share of sentiment, this is not the way Rachmaninoff played it—in his recording. And that leads me to wonder whether the composer had always played it the way he played it in 1929.

The C Minor Concerto was composed under curious circumstances. In 1900, when Rachmaninoff was 27, he fell into a melancholy state of mind which prevented composing and threatened him with a complete breakdown. Despondent and morbid, he was prevailed upon to seek treatment from a Dr. Nikolai Dahl, a neurologist who practiced a sort of primitive psychoanalysis. By suggestion and hypnosis, the good doctor sought to build up the young man's confidence, and eventually, he convinced him that he would compose a piano concerto and that it would be successful. The patient reacted by starting

H I F I / S T E R E O

the Sound: **THE LOOK**: the Label:

RACHMANINOFF: Piano Concerto No. 2, Lewenthal, Piano.

RIMSKY-KORSAKOFF: Russian Easter Overture, Abravanel. WST 14076 Stereo

VAUGHAN-WILLIAMS: Fantasia on "Greensleeves"; English Folk Song Suite; Fantasia on a Theme by Thomas Tallis. Sir Adrian Boult.

XWN 18928 Monaural WST 14111 Stereo

BUXTEHUDE, SCHEIN, FUX, ALTENBURG, & SHAHAN: High-Fidelity Brass: Ancient and Modern. Sayard Stone.

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J. S. BACH: Scherchen Conducts Bach Brandenburg Concertos, Nos. 1 & 2 in F; Nos. 3 & 4 in G; No. 5 in D; No. 6 in B Flat. Complete set or singles.

XWN 3316 (3 records) Monaural WST 307 (3 records) Stereo

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J. S. BACH: Keyboard Concerti, Concertos for 2 Keyboard Instruments: C Major and C Minor. Concertos in F Minor and A Major. Paul Badura-Skoda and Joerg Demus. 18926 Monaural 14110 Stereo

DELIBES, CHOPIN AND ADAM: Best of Ballet. Abravanel.

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BEETHOVEN: Quartet, Op. 59, No. 2, Performed by the Janacek Quartet.

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BEETHOVEN: Quartet, Op. 59, No. 3. Quartet, Op. 18, No. 4. Smetana Quartet.

XWN 18937 Monaural WST 14119 Stereo

BIZET: Carmen Suites, Nos. 1 & 2, and Music to L'Arlesienne.

WST 14120 Stereo

LALD: Symphonie Espagnole, Op. 21.

WIENIAWSKI: Violin Concerto, No. 2, Op. 22. Olevsky (violin), Rudel.

XWN 18938 Monaural WST 14121 Stereo

LISZT: Piano Concerto No. 1 in E Flat. Piano Concerto No. 2 in A. Farnadi, Piano. Sir Adrian Boult conducting.

WST 14125 Stereo

LISZT: Hungarian Rhapsodies, Nos. 1, 4, 5, and Battle of the Huns. Hermann Scherchen.

WST 14100 Stereo

MOZART: Eine Kleine Nachtmusik; Symphony No. 40 in G. Minor. Sir Adrian Boult conducting.

XWN 18942 Monaural WST 14126 Stereo

MOZART: Symphonies Nos. 6 through 9. Leinsdorf. (Vol. 2.) XWN 18862 Monaural

TSCHAIKOVSKY: 1812 Overture, Capriccio Italien.

RIMSKY-KORSAKOFF: Capriccio Espagnol, Russian Easter. Abravanel.

XWN 18924 Monaural WST 14107 Stereo

VILLA-LOBOS: A tribute. Jose Eschaniz, Piano. XWN 18929 Monaural

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SOUNDS FROM THE ALPS: (Jodlers)

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AMBASSADOR OF JAZZ: Max Kaminsky and His Orchestra.

WP 6125 Monaural WST 15060 Stereo

BROADWAY IN BRASS: Eric Johnson.

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WHILE MAKING LOVE: Eric Johnson.

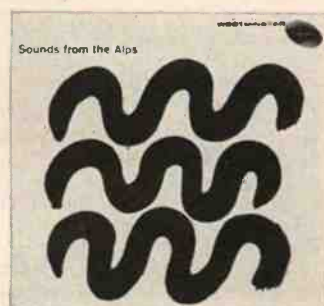
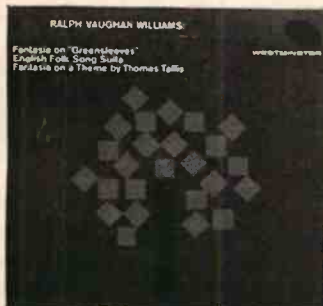
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to write the C Minor Concerto. As the composition developed, his health improved, and with the completion of the work, he was cured. Quite understandably, this therapeutic composition was dedicated to Dr. Dahl.

Tied so closely to the composer's mental state, the Concerto would almost of necessity be an emotion-oriented work. Place it within an artistic era that still was decidedly Romantic, and this orientation would be confirmed and strengthened. By all accounts, musical interpretation at that time was in the expansive, long-breathed manner. It is my feeling that Rachmaninoff and his colleagues of the early 1900's played the C Minor Concerto with much emphasis on sentiment, and this helped it achieve its great popularity.

Then came Stravinsky, World War I, and the dictum that emotion and sentiment were not necessary ingredients of musical interpretation. In the name of purity, piano playing became percussive,

dry, and restricted in color. It was at the height of this revulsion against Romanticism that Rachmaninoff recorded the C Minor Concerto, and I do believe that the times had their effect on him, too, and caused him to slim down and streamline his interpretation of this music.

Those who remember the return of Van Cliburn from Russia a couple of years ago are aware that we seem to be returning to a more leisurely, more emotional, less inhibited style of performance. In some works, we are beginning to demand this, even though we may have some qualms in the matter.

It may be this which induces my dissatisfaction with some aspects of the Janis recording of the Concerto. Of these three new performances, his is most like the composer's. Even his timing is close—30:35 for the whole and 10:10 for the first movement. He plays well and no fault can be found with his musicianship or with Dorati's, but something seems to be lack-

ing—a feeling of inner tension, more genuine warmth.

Richter spends more time on the slow movement than either Rachmaninoff or Janis, and he makes more out of the big tunes in the end movements, but he has a tendency to play rapid figuration with such casualness that interest wanders. His control is fantastic, and every now and then he brings you up short with a startling bit of pianism that indicates an active imagination. His time for the Concerto is 34:15, with eleven minutes for the first movement and 11:50 for the slow one, against 10:15 for Rachmaninoff's slow movement and 9:50 for Janis'.

I must add that Richter plays the Preludes with a wealth of imagination, color and style. Neither of the others plays the short pieces with nearly the same effectiveness. Nor does anyone else on records, for that matter.

Entremont and Bernstein must be
(Continued on page 86)

THE VERSATILE EILEEN FARRELL

▲ **PUCCHINI:** Gianni Schicchi—O mio babbino caro; La Bohème—Musetta's Waltz; Mi chiamano Mimi; Donde lieta usci; La Rondine—Canzone di Doretta; Tosca—Non la sospiri; Vissi d'arte; Madama Butterfly—Spira sul mare (Butterfly's Entrance); Un bel di; Manon Lescaut—In quelle trine morbide; Turandot—Tu che di gel sei cinta; In questa reggia. Eileen Farrell (soprano) with Columbia Symphony Orchestra, Max Rudolf cond. Columbia MS 6150 \$5.98

▲ **SCHUBERT:** An die Leier; Fischerweise; An die Laute; Du liebst mich nicht; Dem Unendlichen; **SCHUMANN:** Volksliedchen; An den Mond; Mein schöner Stern; Die Soldatenbraut; **DEBUSSY:** Beau Soir; C'est l'extase; Fleur des blés; Noël des enfants; L'ombre des arbres; **POULENC:** Hôtel; "C"; Voyage à Paris; Reines des mouettes; Fleurs. Eileen Farrell (soprano) with George Trovillo (piano). Columbia MS 6151 \$5.98

▲ **I'VE GOT THE RIGHT TO SING THE BLUES**—ARLEN: Blues In The Night; I Gotta Right To Sing The Blues; KERN: I'm Old-fashioned; BERLIN: Supper Time; GER-SHWIN: Looking For A Boy; RODGERS: Glad To Be Unhappy; He Was Too Good To Me; Ten Cents A Dance; McHUGH: On The Sunny Side Of The Street; LANE: Old Devil Moon; BLANE: Ev'rytime; WEILL: September Song. Eileen Farrell (soprano) with Orchestra, Luther Henderson cond. Columbia CS 8256 \$4.98

Interest: Phenomenal versatility
Performance: Individually and collectively—superb
Recording: All first-rate
Stereo Directionality: Well balanced
Stereo Depth: All excellent

At her zenith as a vocal artist, Eileen Farrell is now enjoying belated but richly deserved recognition. That she ranks among the foremost vocal artists of our time is a fact long established and often proven. Yet, this astonishing threesome from Columbia will give listeners a never-before-attempted display of the enormous range of her interpretive powers. With the always welcome opportunities to admire Miss Farrell in her known concert and operatic habitat, the real revelation here

is CS 8256, in which she emerges as an artist unto herself among popular singers.

This is no opera singer on a slumming excursion, letting her long hair down but minding her manners. Listening to the dozen great tunes on this record, opera or concert are perhaps the last things that would come to anyone's mind. Miss Farrell combines the joyous abandon of Ella Fitzgerald with the inborn musicality of Ethel Waters in her prime. Her roaming imagination can embroider the melody with fanciful fripperies Sarah Vaughan might envy, or it can drown it in the most brazen vibrato this side of Judy Garland. Her diction is a delight, her sense of rhythm unerring, her temperament unhampered within the bounds of taste.

In addition to all that, she is of course, Eileen Farrell, owner of the most sumptuous voice imaginable. This, I should hope, is a mighty asset even in an era that allows an intolerable amount of unmusical noise to masquerade as "popular singing." The selections were admirably chosen—the twelve songs are by America's greatest masters of the popular idiom, and the lyrics of Johnny Mercer, Lorenz Hart, Ira Gershwin, et al could not ask for a more inspired interpreter. Of course, it takes a concert artist of Miss Farrell's gifts to infuse *Ten Cents A Dance* with the atmosphere and conviction it receives in this rendition.

Luther Henderson's arrangements are imaginative, and they are performed refreshingly. My two reservations concern *Blues In The Night*, which is a trifle over-arranged and thus appears more mannered than Miss Farrell's infectious vocal rendition suggests, and *September Song*, which for me—this persuasive performance notwithstanding—will always remain a man's song.

In her Song Recital (MS 6151) the artist displays equal mastery of the Schubert-Schumann and Debussy-Poulenc domains. The range of expression is notable in itself. It extends from the majestic and near-operatic *Dem Unendlichen* to the

airy *Volksliedchen* on the one side, and from the languors of Debussy to the now haunting, now impertinent Poulenc on the other. Throughout, Miss Farrell's voice remains limpid and velvety, with just the right weight and color imparted to each song. Her French and German diction is admirable.

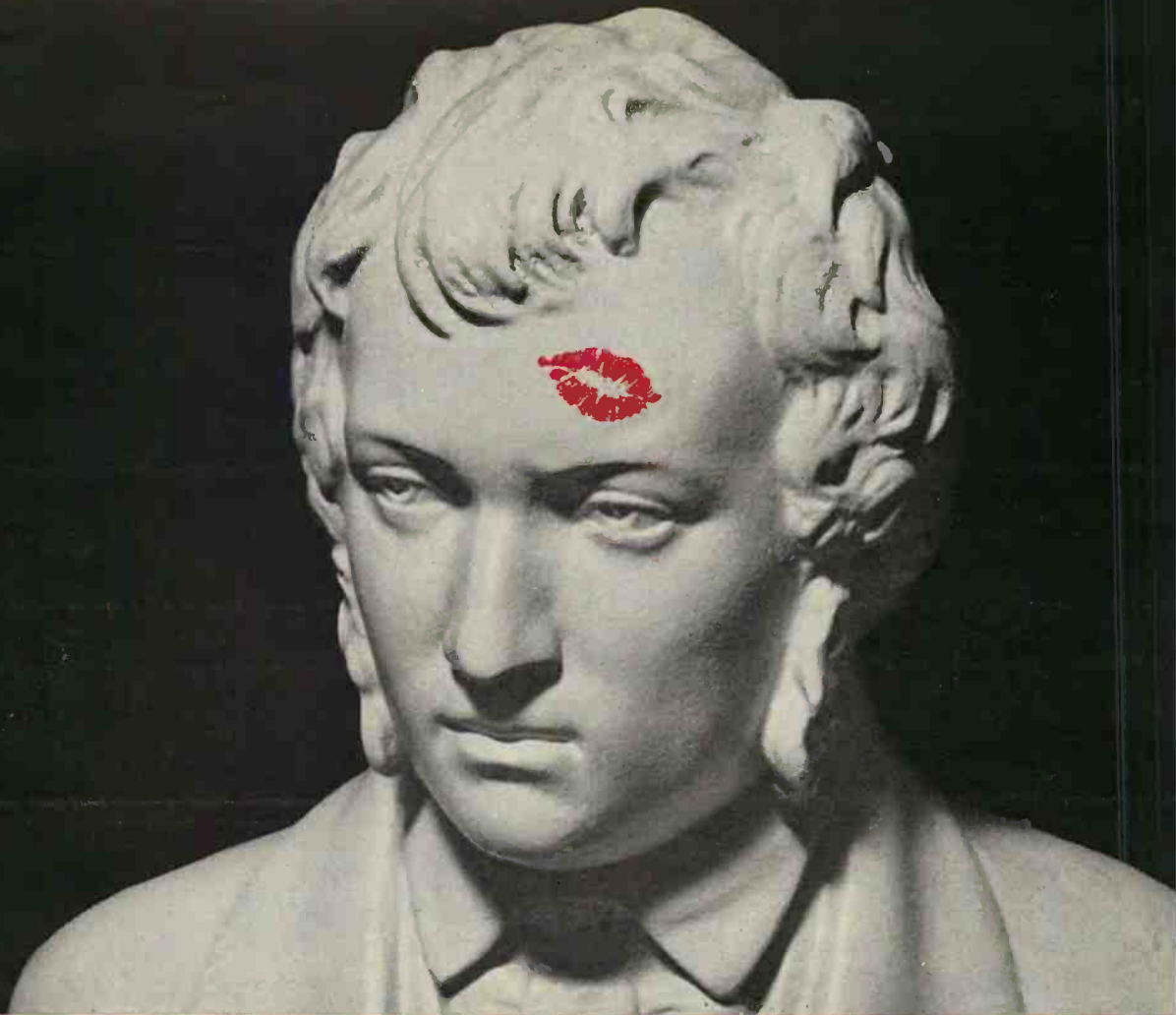
I am slightly less enthusiastic about the operatic recital. Except for the obvious commercial reasons, it seems rather ill-advised to restrict Eileen Farrell to Puccini arias. It goes without saying that she can sing every one of them very well, and some of them exceptionally. But why include such selections as *Musetta's Waltz* or the aria of *Lid* which, in the realm of opera at least, are not the kind of roles one would associate with this artist?

Leaving aside such intrusive thoughts of theatrical casting, this remains a remarkable concert recital of operatic arias. I cannot think of another "*Un bel di*" that is sung with more moving intensity or splendid vocalism, and it is a special delight to hear Mimi's music rendered by a voice of such luxuriance and strength in its admirably supported lower range. The cruel tessitura of Turandot's "*In questa reggia*" is mastered with tones of opulence, if not entirely without effort. By contrast, Miss Farrell succeeds in imparting the youthful lyricism demanded by "*O mio babbino caro*" in a way few dramatic sopranos can equal nowadays.

Max Rudolf provides expert accompaniments in the operatic excerpts. Befitting the concert character of the recital, the recording favors the voice, but the orchestra is always in focus, and stereo reveals the musical backgrounds in clear detail. Special praise is due David Johnson for his detailed notes and full translations of the Song Recital.

Columbia has unleashed an awesome threesome here—a marvelous display of vocal art encompassing the worlds of opera, concert songs, and popular music. It is endless in variety, it never fails to delight—and it is all Eileen Farrell. G. J.

H i F i / S T E R E O



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Chopin	Polonaise No. 6, in Ab Major (Till the End of Time)
Tchaikovsky	Symphony No. 6 in B (The Story of a Starry Night)
Rachmaninoff	Piano Concerto No. 2 in C Minor (Full Moon and Empty Arms)
Chopin	Fantasia Impromptu in C# Minor (I'm Always Chasing Rainbows)
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(Continued from page 82)

treated as an entity. It is easy enough to separate Janis from Dorati and Richter from Wislocki, sympathetic as these conductors are to their soloists, but Bernstein and Entremont identify completely with each other in concept and execution. They would have to in order to display such a degree of warmth and sentiment as they do in this performance. They revel in the beauty of the melodies, in the richness of the harmonies. Their canvas is huge, and they paint it with gorgeous colors.

This is the way I imagine the work was played in its first decade—even by the 30-year-old Rachmaninoff. Curious about Entremont's timing? He takes 36 minutes to complete the work, with 10:43 for the first movement and 13:23 for the second. No rush here! But there is no sense of dawdling or laxness either. This is probably the most extroverted performance of the Concerto I have ever heard—and one of the most effective. *M.B.*

▲ △ **RESPIGHI:** *The Pines of Rome; The Fountains of Rome.* Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 2436 \$5.98; Mono LM 2436 \$4.98

Interest: Vivid tone portrayals
Performance: Stunning
Recording: Extraordinary
Stereo Directionality: Wonderful
Stereo Depth: Excellent

The catalog of superlatives in the capsule commentary above pretty well tells the story. "*The Pines*" and "*The Fountains*" have been two works on which the recording engineers have flexed their high-fidelity muscles ever since Westminster first issued the pair in tandem nearly a decade ago with Argeo Quadri conducting. Since then there have been coupled versions by Toscanini (which just about set the standard until now), André, Dorati and Ormandy—and Everest announces Sargent-conducted performances of the two works for imminent release.

One would not normally associate Reiner with this repertory, yet he turns in brilliant performances. He is sensitive to the many riotous colors in the two scores and achieves tonal balances of delicate adjustment. Above all, the tremendous power of the massed sonorities is captured in this reproduction as never before in a recording. For this, RCA's engineers merit special commendation.

Here then—and from an unexpected source—is a distinguished successor in glorious stereo to the Toscanini set. *M.B.*

▲ △ **RIMSKY-KORSAKOV:** *Scheherazade—Symphonic Suite, Op. 35.* Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 2446 \$5.98; Mono LM 2446 \$4.98

Interest: Sustained
Performance: Virtuoso
Recording: Fine
Stereo Directionality: Good
Stereo Depth: Good

Reiner's *Scheherazade* is, as was to be expected, tightly disciplined and organized and played with spectacular virtuosity by his orchestra. He has some original ideas about the score, too, such as the languorous and insinuatingly slower tempo for the second section, *The Story Of The Ka-*

lendar Prince. And he really whips up a storm of savage intensity near the end when the ship goes to pieces.

And yet, good as this *Scheherazade* is, I still prefer the amazing performance Beecham recorded for Angel with his Royal Philharmonic Orchestra (35505). Beecham's is a more elastic reading and it gives off a feeling that everybody involved is really enjoying himself. The many virtuosic instrumental solos are played with more abandon by Beecham's musicians and there is all about a greater sense of spontaneity and freedom. *M.B.*

SCHUBERT: *Quartet No. 14 in D Minor ("Death and the Maiden")* (see **COLLECTIONS**)

SCHUMANN: *Piano Concerto* (see **GRIEG**)

▲ △ **SIBELIUS:** *Violin Concerto in D Minor, Op. 47.* Jascha Heifetz, with the Chicago Symphony Orchestra, Walter Hendl cond. RCA Victor LSC 2435 \$5.98; Mono LM 2435 \$4.98

▲ △ **SIBELIUS:** *Violin Concerto in D Minor, Op. 47.* David Oistrakh, violin, with the Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6157 \$5.98

Interest: Imposingly violinistic
Performance: Stupendous—both of them!
Recording: Both excellent
Stereo Directionality: Both fine
Stereo Depth: Both fine

That two such superlative accounts of the Sibelius Violin Concerto should appear simultaneously is one of those unaccountable coincidences of the record business. Actually, the Heifetz recording has been sitting in RCA's "icebox" for about a year and a half, while Columbia recorded Oistrakh in Philadelphia less than a year ago.

Both violinists are at the absolute top of their form and the performances reflect the differences in their musical personalities: Heifetz is the more abandoned, more incisive player; Oistrakh, the more reflective one. And yet, each can invade the domain of the other with ease. For example, the repose and serenity of the slow movement in Heifetz' performance is spell-binding, while Oistrakh gives a highly-charged, thrilling account of the technical terrors lurking behind every bar of the finale.

One gets a greater feeling of Ormandy's podium personality in Oistrakh's recording than Hendl is able to project in his accompaniment for Heifetz, and the Oistrakh-Ormandy disc offers a bonus in the form of a sensitively-played and recorded *Swan Of Tuonela* (the RCA Victor disc is given over in its entirety to the Concerto). But it really is impossible to recommend one of these performances over the other. Buy either one and you will have a stupendous performance. *M.B.*

▲ **STRAUSS, J.:** *Auf der Jagd; Delirien; Pizzicato Polka; Fruhlingsstimmen; Ohne Sorgen; Blue Danube; Egyptian March; Transaktionen; Perpetuum Polka.* Vienna Philharmonic Orchestra, Willi Boskovsky cond. London CS 6182 \$5.98

Interest: Another Boskovsky prize
Performance: Matchless!
Recording: Tops
Stereo Directionality: Perfect
Stereo Depth: Couldn't be better

Koncertmeister Willi Boskovsky, with two stunning albums of Strauss to his credit, delivers another matchless release with his fellow members of the Vienna Philharmonic. Add the triumphant performances of the others to this one and there can be only one conclusion: Boskovsky can bring off the music of Strauss better than any conductor in the world today. What he does is very special, intelligent, and refreshing. He gives to each piece just the touch it needs to bring it above the normal, everyday same-sound. In *Delirien* he makes the Philharmonic strings glow with a sheen that is almost melting. For *Auf der Jagd* he creates shattering extremes of dynamics with deft control; in the *Egyptian March* he holds the orchestra under perfect control throughout. This score is a charmer—with the Vienna players singing the middle chorus! His tempo in *Ohne Sorgen* will curl your hair. London has given the irresistible Boskovsky topdrawer sound to make another prize package from Vienna! *J.T.*

▲ △ **TCHAIKOVSKY:** *The Nutcracker—Excerpts.* Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 2328 \$5.98; Mono LM 2328 \$4.98

Interest: Dance masterpiece
Performance: Alert
Recording: Good
Stereo Depth: First-rate
Stereo Directionality: Good

If you're looking for a single-disc collection of excerpts from Tchaikovsky's *The Nutcracker* which will afford you something more than the familiar First Suite, here is your answer. In vivid performance with recorded sound to match, Reiner and his orchestra offer the *Overture, Christmas Scene, Marche, Divertissement, Waltz of the Flowers* and *Pas de Deux*. Fiedler, Kurtz, and Rodzinski also happen to have to their credit stereo recordings of extended portions from *The Nutcracker*—more of the score than Reiner gives us, as a matter of fact—but none of them brings to the music quite the *élan* and polish that Reiner does, and his is far and away the finest sound—big, clean, and meticulously defined. *M.B.*

TCHAIKOVSKY: *Quartet No. 1 in D Major, Op. 11* (see **COLLECTIONS**)

▲ △ **VERDI:** *Il Trovatore* (complete opera). Leontyne Price (soprano)—Leonora; Richard Tucker (tenor)—Manrico; Leonard Warren (baritone)—Count di Luna; Rosalind Elias (mezzo-soprano)—Azucena; Giorgio Tozzi (bass)—Ferrando; Laura Londi (soprano)—Inez; Mario Carlin (tenor)—Ruiz & others with Rome Opera House Chorus and Orchestra, Arturo Basile cond. RCA Victor LSC 6150 3 12" \$11.98; Mono LM 6150 \$9.98

Interest: Repertoire staple
Performance: Strong and well-balanced
Recording: First-rate
Stereo Directionality: Very effective
Stereo Depth: Very good

RCA Victor has shown a considerable amount of enterprise and imagination in assembling an All-American cast to challenge the heavy international competition of recorded *Trovatores*. True, the five principals chosen were Metropolitan stalwarts (Leontyne Price's engagement had been announced just prior to the record-

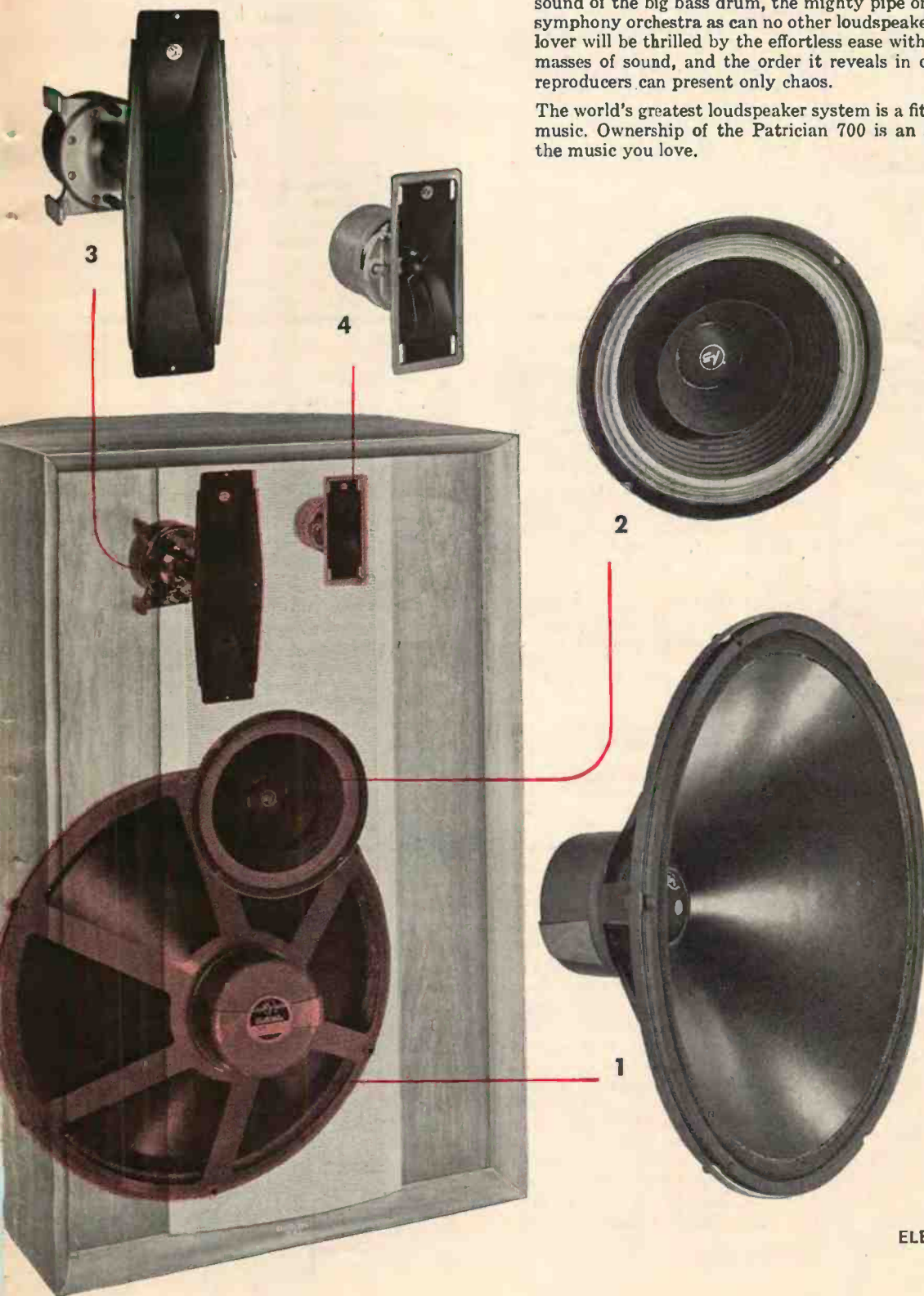
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ing) but neither Miss Price nor Miss Elias could then be termed really seasoned artists in the international sense, and Richard Tucker had never sung the part of Manrico on the stage.

Well, the gamble (it really wasn't too much of a gamble considering the wealth of talent involved) paid off in what surely is the best balanced version of the opera now available. Even if it should fail to overcome certain special attractions offered by three of the previous alternatives, this new *Trovatore* has two mighty factors in its favor: (a) five principals in top form who sing their hearts out, (b) superior stereo sound.

It is unlikely that the Rome Opera House, which was the scene of RCA Victor's sessions during the summer of 1959, could have assembled a more expertly Verdian cast from its own ranks. At the head of the Verdians was ranked baritone Leonard Warren, whose wonderfully turbulent and impulsive Count di Luna is again a tower of strength, if a shade below his marvelous account of the role in the earlier (1952) RCA Victor mono recording. Still, his powerful vocalism and sure mastery of style remain an experience to cherish.

If Richard Tucker has needed reassurance, on the strength of this performance he should no longer hesitate to sing Manrico on stage. Very obviously the part is very much in his voice, and he sings it with manly vigor and melting lyricism. Although my decided preference regarding Manrico calls for a brighter sound like that of Martinelli, Lauri-Volpi or the late Jussi Bjoerling, the vocal coloration supplied by Tucker seems to derive from the Caruso-Pertile lineage, and that isn't exactly bad. A footnote to the curious: Tucker executes the trills in "*Ah si, ben mio*" faithfully and expertly. His "*Di quella pira*," which is transposed down a semitone to "B," could do with a little more staccato phrasing, but it is still powerful and exciting.

Leontyne Price's Leonora lives up to my admittedly very high expectations. Hers is not a true dramatic soprano voice, but the volume deficiencies are amply compensated for by flexibility, rhythmic assurance, accurate intonation and a flow of warm, silvery tones that are perfectly equalized. Her Leonora, a soulful, tender figure, is not fully convincing in the blood-curdling text of "*Mira, di acerbe lagrime*." Here and in the "*Miserere*" one misses the dramatic thrust the Italians call *slancio*; and a certain tentativeness is still manifested in her short utterances and dramatic asides. In sum, however, hers is an extremely auspicious achievement on this set of recordings.

Aside from "*Stride la vampa*," which is sung with a jagged phrasing I find very unattractive, Rosalind Elias is musically faultless. We have heard Azucenas of more exciting temperament in the past but this great role, more than any other, has always managed to lead its interpreters off the path of true pitch in search of dramatic excitement. Miss Elias is, to her great credit, a notable exception.

Giorgio Tozzi as Ferrando is his usual dependable self, and the Roman *compatrioti* and chorus are excellent.

The conductor's crucial test, the finale of Act II, where things have a way of turning suddenly chaotic, is creditably managed by Basile. But elsewhere he leans to uncommonly slow tempi which result in some unsettling moments. Curiously enough, most of these are at the expense of Warren ("*Il balen*" and "*Per me ora fatale*," and the fourth act duet are cases in point). The musical direction must count, therefore, as a slight disappointment.

Il Trovatore is full of splendid stereo opportunities. Beginning with Manrico's off-stage serenade played against Di Luna's ominous grumblings in the right speaker, through the hushed dialogue of the Count and Ferrando in counterpoint to the Nuns' Chorus, the wide separation of voices in the Chorus of the Warriors, to the effective "*Miserere*," these tests are met with a high degree of proficiency by RCA Victor's expert team of Richard Mohr and Lewis Layton. The sound is up to the best current standards.

This is, then, an excellent and thoroughly enjoyable treatment of Verdi's enduring opera. But, as we said before, it will have a tough time eclipsing such previous mono high marks as RCA Victor LM 6008 (with Bjoerling and Warren both performing at the heights of their artistry, and Milanov who, even if she is not in top form, is still Milanov), to say nothing of Angel 3554 (the best conducted version under Karajan, and Callas in one of her most impressive recorded achievements). The new set's only stereo competitor, London OSA 1304, is a decidedly less successful effort. But even that has the always appealing singing of Renata Tebaldi and the exceptional (except for brief sidetrips from pitch) Azucena of mezzo Giulietta Simionato. G. J.

▲ ▲ VICTORIA: *Gaudet in Coelis*; *O Magnum Mysterium*; *Missa Pro Defunctis* (Requiem for 6 voices); *Magnificat in the Sixth Mode for 12 Voices*. The Dessoff Choirs, Paul Boepple cond. Fantasy 8035 \$4.98; Mono 5011 \$4.98

Interest: Specialized but first-rate
Performance: Devoted and skilled
Recording: Excellent
Stereo Directionality: Sufficient
Stereo Depth: Fine

For the lover of sixteenth century *capella* music, this record will be most welcome. Thanks to Boepple's skillful and sensitive direction, the performances are rich, expressive, and stylistically apposite. There is a suppleness to the phrasing and a just balance of tonal weights, for which both chorus and conductor are to be congratulated. The pitch, too, is excellent.

All these things are the more remarkable in view of the fact that the Dessoff Choirs are amateur groups. It is a pleasure to report, moreover, that the chorus has been improving in recent seasons, notably in matters of tone, which is one of the pitfalls for amateur singers. The present disc finds them at their best.

The recording is spacious, rich and well balanced. The stereo directionality is not very marked. The intent seems to have been to use stereo for the spaciousness that it lends the acoustics, rather than for spatial separation of the voices. Yet there

is no loss of clarity. The brief solo episodes seem rather distant in the stereo version, but this is not a serious drawback, since it conveys the spaciousness of a church. The mono version is also very satisfying. D. R.

▲ VIVALDI: *The Four Seasons—Four Concertos for String Orchestra with Violin Solo*, Op. 8, Nos. 1-4. 1 Musici with Felix Ayo (violin). Epic BC 1086 \$5.98

Interest: Unquestioned
Performance: Elegant
Recording: Fine
Stereo Directionality: Satisfying
Stereo Depth: Likewise

Frankly, I was not excited at finding another "*Seasons*" among my records to be reviewed. I must confess, however, that the beauty of this performance won me over completely. Here, the group known as 1 Musici are wholly in their element. Everything emerges with exquisite rightness. The playing by both orchestra and soloist has finesse, without any loss of robustness where the latter quality is called for. The players are ably seconded by the engineers, so that one is unaware of the recording as such—which is as it should be. This version is among the very best of the dozen-odd recordings currently available. D. R.

▲ WAGNER: *Die Meistersinger—Prelude*; *The Flying Dutchman—Overture*; *Parsifal—Prelude and Good Friday Spell*. Columbia Symphony Orchestra, Bruno Walter cond. Columbia MS 6149 \$5.98

Interest: Wagner staples
Performance: Broad
Recording: Good
Stereo Directionality: Fine
Stereo Depth: Very good

Except for a performance of the *Siegfried Idyll* with the New York Philharmonic released a few years ago, I believe these are Walter's first Wagner recordings in more than two decades. They are most welcome, for few are the conductors of today who can set this music before us with a like degree of inner conviction and glowing intensity.

Thus the *Meistersinger* Prelude in this performance glows with warmth and dignity, the *Flying Dutchman* Overture is stormily, chillingly dramatic; and the *Parsifal* music has a devotional quality rarely encountered.

The so-called "Columbia Symphony Orchestra," that pick-up group of West Coast musicians with whom Walter has been committing to tape nearly his entire symphonic repertoire, plays magnificently for him and they are superbly recorded, with especially firm brass and bass reproduction. This, in short, is one of the most deeply satisfying programs of orchestral Wagner to be found in the catalogs. M. B.

WAGNER: *Tristan und Isolde—Love Music* (see FALLA)

COLLECTIONS

▲ HAYDN: *Quartet in D Major*, Op. 64, No. 5 ("Lark"); PROKOFIEV: *Quartet No. 1*, Op. 50; SCHUBERT: *Quartet No. 14 in D Minor* ("Death and the Maiden"); TCHAIKOVSKY: *Quartet No. 1 in D Major*, HiFi/STEREO

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About the author: **STANLEY GREEN**, a native New Yorker, has spent most of his career in or near the world of the Broadway theatre as a critical reviewer and writer of music appreciation. He is a contributor to major publications in the field of popular music and related subjects and is a contributing editor to *HiFi/Stereo Review*.

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Op. 11. The Kroll Quartet. Epic BSC 108
2 12" \$11.96

Interest: Quartet survey
Performance: Creditable
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Good

The Kroll Quartet is confronted with a variety of stylistic and interpretive problems in this short survey of the development of the string quartet from Classicism to Modernism. Each of these four compositions is among its composer's outstanding chamber music works. What they have in common is an unflinching stream of melody; the vehicle of Haydn's gracefulness, Schubert's passion, Tchaikovsky's nationalism, Prokofiev's effervescence.

The members of the Kroll Quartet do very well with the Haydn and the Prokofiev. They play with spirit and enthusiasm. In the Tchaikovsky, the popular *Andante Cantabile* is rendered without any of the overemphasis that would disturb its relationship with the other three movements. The Schubert is performed with virtuosity and vigor. This interpretation does not have the dramatic power of the Juilliard Quartet's (RCA Victor LSC 2378); it is less turbulent, more lyrical.

The four instrumentalists perform with unity of purpose. Their ensemble is admirable; they play with nicely balanced tone and dynamics. The recording captures these qualities precisely. *W. D.*

▲ **VILLA-LOBOS:** Study No. 7; Study No. 11; **SOR:** Andantino; Study in C Major; Study in B Minor; Study in D Minor; **GRANADOS:** Intermezzo from "Goyescas"; **ALBÉNIZ:** Tango Español; Cordoba. Rey de la Torre (guitar). Epic BC 1073 \$5.98

△ **MALATS:** Serenata Española; **TARREGA:** Mazurka; **SOR:** Minuetto in D Major; **ALBÉNIZ:** Leyenda (Asturias); **ROMERO:** Fantasia; Zapateado Clasico; **SANZ:** Pavana y Danza; **D'VISÉ:** Saraband and Bourrée; **ALBÉNIZ:** Rumores de la Caleta; **SOR:** Minuetto in C Major; Minuetto de la Grand Sonata in C Major; Estudio in B Minor; **TARREGA:** Preludio and Pavana; Cataluna Popular Melodies: El Noi de la Mare; El Testamento de Amelia. Caledonio Romero and Celin Romero (guitars). Contemporary M 6502 \$4.98

Interest: Classical guitar fare
Performance: Superior solo guitar playing
Recording: Excellent
Stereo Directionality: Good where needed
Stereo Depth: Good

The Epic record is subtitled *Music for One Guitar and Music for Two Guitars*. The Granados and Albéniz pieces are transcriptions for two guitars and Rey de la Torre plays both parts, one in each speaker. Probably guitar *aficionados* will flip over these electronic hi-jinks, but the real music is on the other side of the disc. The Villa-Lobos and Sor pieces are attractive and they are free of the self-consciousness that marks the tricky two-guitar performances.

Caledonio Romero is Celin Romero's father, and their disc for Contemporary offers dad on one side and son on the other. All of the pieces are played solo, with the parent's share comprising the numbers on the program down to the *Sarabanda and Bourrée* of Robert de Visé. Caledonio is a splendid, refined guitarist, and so is Celin. The latter's rendition of the exquisite Fernando Sor *Study in B Minor* compares favorably with Rey de la Torre's. This is the only piece common to both records and the differences in the interpretations indicate that guitarists can be quite individualistic while still remaining musicianly.

Both records are very well engineered, and except in the two-guitar pieces, there is little to distinguish stereo from mono. *W. D.*

△ **ELIZABETHAN AND JACOBAN AYRES, MADRIGALS AND DANCES:** MORLEY: About the Maypole; Phillis, I faine would die now; DOWLAND: Flow my teares; BYRD: A Pavan and The Galliard; HUME: Tobacco; GIBBONS: London Street Cries; BYRD: This sweet and merry month of May; DOWLAND: Shall I sue?; COPERARIO: Three Dances of a Masque; JONES: Dreams and Imaginations; FARMER: Fair Phyllis I saw; ANON: Woodycock; CAMPAN: Break now my heart and dye; ANON: Three Dances from the Mulliner Book; DOWLAND: Lady if you so spight mee; MORLEY: Clorinda false; My bonny lasse shee smyleth. New York Pro Musica, Noah Greenberg musical director. Decca DL 9406 \$4.98

▲ **SPANISH MUSIC OF THE RENAISSANCE**—ANON: E la don don; MARTIN DE RIVAFLECHA: Anima mea; Vox dilecti; CRISTOBAL DE MORALES: Pastores dicite; ALONSO MUDARRA: Triste estava el rey David; LUIS MILAN: Pavana; MUDARRA: **HiFi/STEREO**

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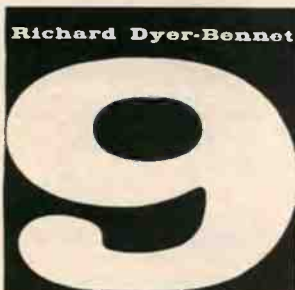
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Interest: Specialized but first-rate
Performance: The Spanish fare better
Recording: Excellent
Stereo Directionality: OK
Stereo Depth: Sufficient

All the music on these two discs is absolutely first-rate. The individual singers and instrumentalists are excellent, too, as revealed in their solo numbers on both discs. The only complaint against the English disc stems from the forced manner in which the singers are made to perform their ensemble numbers. Morley's *This Sweet and Merry Month of May* and *My Bonny Lasse* and *Farmer's Fair Phyllis I Saw* are sung with such unrelenting loudness and speed as to make them almost unpleasant to the ear. Moreover, when these intimate works are sung so loudly, one hears the individual vibratos clash, especially in the final chords.

The very delightful *London Street Cries* by Orlando Gibbons are presented with much better effect by the Deller Consort on DGG Archive ARC 3053. The New York group presents the work in straightforward manner, with the street cries rather brazenly superimposed upon the fantasy for five viols in a way that sometimes causes the individual voices to show up to their disadvantage. Deller, on the other hand, permits his singers to approach the work from a more purely musical standpoint, so that the voices sound better. Deller's is also a much more subtle approach, a point which is further brought out by the beautifully sung cadences, which are allowed to relax the rhythmic and harmonic tension of the whole. Greenberg, on the other hand, performs the cadences with unrelenting brightness.

It should be stated that the opening work on the disc, Morley's *About the Maypole*, while sung brightly, is kept admirably within bounds, so that the above criticism does not apply. It is a pleasure to report, also, that two other vocal ensembles by the same composer, *Phyllis, I Faine Would Die Now* and *Glorinda False*, being of a more restrained emotional cast, are sung with greater sensitivity than most of the others. All the singers bring credit to themselves in the solo numbers.

Fortunately, none of the qualifications mentioned in connection with the English disc apply to the Spanish record. Here, thanks to the fact that the music is, by and large, more subdued, the music emerges in a more relaxed and sensitive manner. Brightness is present in the livelier, humorous works, but it is never overdone. The Spanish disc, because it is free of hard-driven singing, can be welcomed without reservation.

Decca has given the group excellent recording on both discs. D. R.

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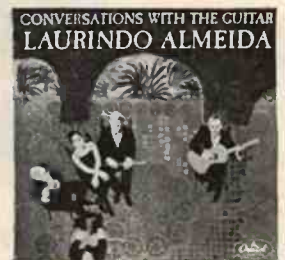
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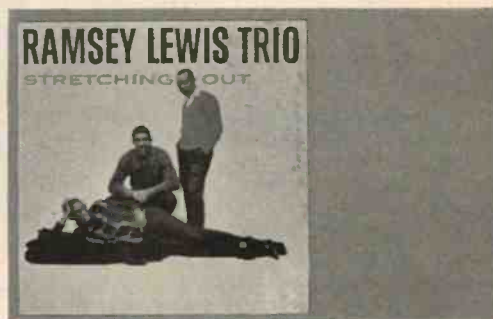
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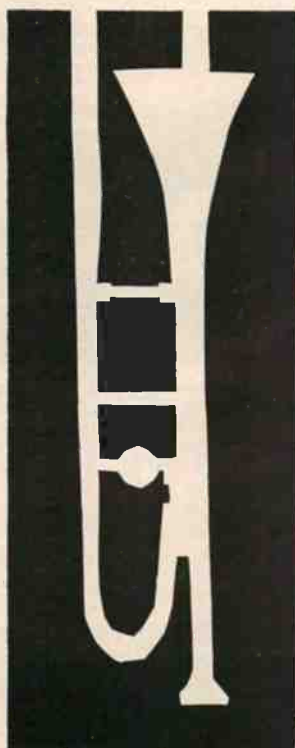


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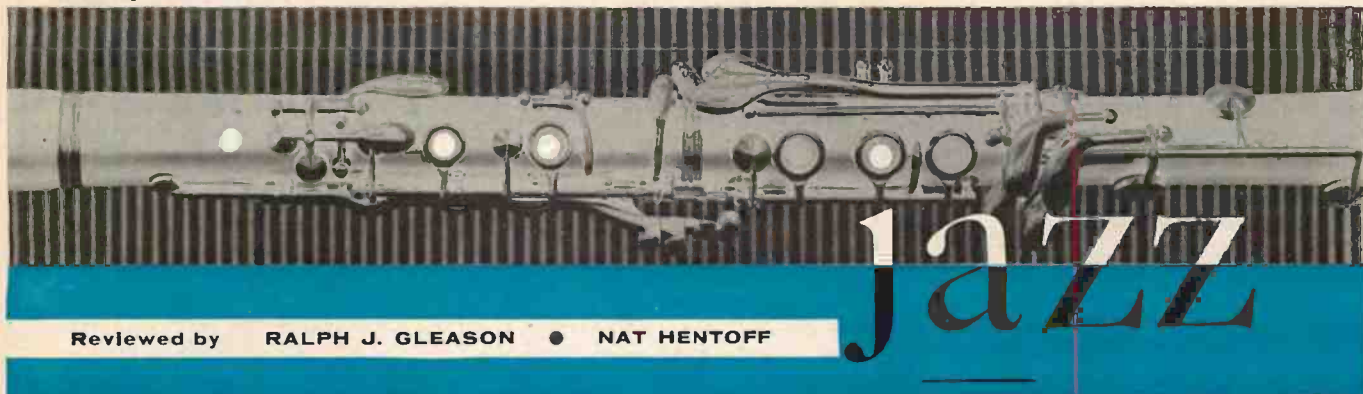


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Records reviewed in this section are both stereo and monophonic. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33 $\frac{1}{3}$ rpm and should be played with the RIAA amplifier setting or its equivalent. Monophonic recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monophonic phonographs and hi-fi systems.

▲ Verve's second jazz sweepstakes winner of the month, *Ben Webster Meets Oscar Peterson*, finds the tenor sax-man in top form. "The total effect of his choruses . . . is one of high emotional tension. . . . This album . . . will bear endless repetition at any hour of the day or night." (see p. 98)



▲ **BERNSTEIN PLAYS BRUBECK PLAYS BERNSTEIN.** Dave Brubeck Quartet and The New York Philharmonic conducted by Leonard Bernstein. *Dialogues For Jazz Combo And Orchestra*; *Maria*; *A Quiet Girl* & 3 others. Columbia CS 8257 \$4.98

Interest: Mild
Performance: Good
Recording: First-rate
Stereo Directionality: Well-balanced
Stereo Depth: Excellent

The first side is taken up by *Dialogues For Jazz Combo And Orchestra*, composed by Howard Brubeck, a brother of Dave. It is another unsuccessful attempt to fuse a jazz group with a symphony orchestra. For all the careful blueprinting of sections where-in the combo improvises while the orchestra either accompanies or provides new material to place against the combo's variations, the combination of forces is artificial. The orchestra, for one liability, simply isn't playing jazz and its formal phrasing and rhythms jar against the combo's approach.

Secondly, the work is passé both in its use of classical materials and in its composer's conception of jazz. Howard Brubeck obviously is far from *au courant* if he believes that jazz has "very definite restrictions on melodic, rhythmic and harmonic usage." It is true that restrictions exist but they are constantly being re-explored and often destroyed. The current work, for example, of Thelonious Monk, John Coltrane, Ornette Coleman, Charles Mingus, and Cecil Taylor is far freer than that of the Brubeck Quartet. Even Brubeck's unit could cope with more imaginative problems than are set for them here.

There are attractive themes, principally

▲ Columbia's *Sketches Of Spain* with trumpeter Miles Davis is a major *tour de force*. . . . "It is an exquisitely beautiful amalgam of jazz and flamenco that should be of interest to anyone who loves good music, as well as to those whose main interest is the field of jazz. . . ." (see p. 94)



in the slow movements; but even at its best, "Dialogues" is a lightweight work. If there is indeed to be a "third stream" of contemporary music involving the jazz and classical disciplines, Gunther Schuller, for one, has explored the mating possibilities much more radically and creatively than Howard Brubeck. Schuller has a knowledge of jazz that Brubeck obviously lacks, and Schuller's classical writing is much more advanced and personal.

The second side has the quartet improvising on Leonard Bernstein show tunes. As usual, most of the musical interest is provided by alto saxophonist Paul Desmond, who has a seemingly infinite capacity to improvise fresh melodic patterns. But Dave Brubeck is too often crashingly dull. His route is a dead end. *N.H.*

▲ **MILES—SKETCHES OF SPAIN—ARRANGED AND CONDUCTED BY GIL EVANS.** Miles Davis (trumpet) with Gil Evans Orchestra, which includes Frank Rehack (trombone), Ernie Royal, Lou Mucci (trumpets), Jim Buffington (French horn), Elvin Jones, Jimmy Cobb (drums). The Pan Piper; Saeta; Solea; Will O' The Wisp; Cierfo de Aranjuez. Columbia CS 8271 \$4.98

Interest: Exceptional
Performance: Electric
Recording: Superb
Stereo Directionality: Good
Stereo Depth: Good

This is one of the very best jazz albums of recent years. It is an exquisitely beautiful amalgam of jazz and flamenco that should be of interest to anyone who loves good music, as well as to those whose main interest is the field of jazz.

Miles Davis is a unique jazz soloist who has chosen to limit himself to a relatively small area of expression, but he concentrates into that area a maximum of emotion. Even in his most casual performances, his efforts are admirably successful. And when he is placed, as he is here, in a context deliberately designed to bring out all his piercing sweetness, the result is high-voltage music.

Davis works here in conjunction with arranger Gil Evans, who has worked with Davis in the past. Evans has fashioned an orchestration that utilizes the brass section in a manner directly related to the stunning accompaniment he produced for Miles Davis in several previous Columbia LP's—a shifting tonal pattern that accentuates the trumpet's beauty and provides holes for Davis to fill.

Curiously enough, although Davis seems to be unfamiliar with the work of Pastora Pavon, the almost-legendary flamenco singer known as La Niña de los Peines (The Lady of the Combs), the way in which he plays his taut, high-tension, wispy trumpet improvisations is quite similar to the effect of La Niña on her classic recordings. In fact, Davis' trumpet sounds throughout as if it were the voice of a flamenco singer against an accompanying orchestra.

I have had this record for over three weeks and have played it almost every day and sometimes several times a day. It has never failed to provide that mysterious super-electrical charge that is the essence of all truly great art. I doubt that any jazz musician has produced work of more lasting value than this. *R.J.G.*

94

▲ **WHOLLY CATS—BUDDY DeFRANCO AND THE ALL-STARS.** Buddy DeFranco (clarinet), Ray Linn, Don Fagerquist (trumpets), Georgie Auld (tenor sax), Carl Perkins and Jimmy Rowles (piano), Victor Feldman (vibes), Barney Kessel (guitar), Alvin Stoller and Stan Levy (drums). All The Things You Are; I Surrender Dear; Wholly Cats; Night And Day & 2 others. Verve MG VS 6150 \$5.98

Interest: Nice pops jazz
Performance: Spotty
Recording: First-rate
Stereo Directionality: Good
Stereo Depth: Shallow

This is all recorded at a low level with the clarinet generally in the center, the guitar and vibes on the right. *Wholly Cats*, which takes up most of one side, is the best track, a good, hard-swinging piece of work that makes interesting listening. DeFranco is consistently lyrical and Barney Kessel a consistently swinging, improvising soloist. On some tracks Rowles apparently plays a tack-piano (if it's a celesta, he has a remarkable ability to transform its sonority) which gives off a rinky-dink sound that is annoying. *R.J.G.*

▲ **THE WILD JAZZ AGE—WILBUR DE PARIS PLAYS MUSIC OF THE 20'S.** Wilbur de Paris (valve or slide trombone), Sidney de Paris, Doc Cheatham (trumpets), Garvin Bushell (clarinet, piccolo or bassoon), Sonny White (piano or organ), John Smith (guitar or banjo), Hayes Alvis (bass), Wilbert Kirk (drums and harmonica). Runnin' Wild; That Thing Called Love; Twelfth Street Rag; Blues Ingee & 8 others. Atlantic SD 1336 \$5.98

Interest: Competent traditional jazz
Performance: Professional
Recording: Good
Stereo Directionality: OK
Stereo Depth: Shallow

This is a curious band—a group of men who are first-rate performers in the swing or mainstream idiom deliberately returning to an earlier manner that makes for a musical retrogression resulting in competent and occasionally interesting, but never exciting performances. They even utilize a tin whistle! Oddly enough, the best group sound they get is on the Ellington tune, *Creole Love Call*. Several of the members of the group, including the De Paris brothers, are Ellington alumni. *R.J.G.*

▲ **TEDDY EDWARDS—IT'S ABOUT TIME, WITH LES McCANN LTD.** Les McCann (piano), Leroy Vinnegar (bass), Ron Jefferson (drums), Teddy Edwards (tenor saxophone). It's About Time; Fools Rush In; Frankly Speaking; Our Love Is Here To Stay & 4 others. Pacific Jazz S 6 \$5.98

Interest: Mild
Performance: Hokey
Recording: Good
Stereo Directionality: Pronounced
Stereo Depth: Shallow

Mr. McCann is a pianist whose specialty is giving all numbers from *The Star Spangled Banner* to *Onward Christian Soldiers* a blues and stomp feeling. Believe you me, it can get monotonous, even when relieved by the usually excellent tenor of Teddy Edwards. On this LP the McCann blues clichés have resulted in a series of monumentally dull performances. True, they swing, but then so does Fats Domino who also, on occasion, transforms all mate-

rial into the blues. I understand this group is serious; I had presumed they were kidding. I am sorry to find I was wrong.

R.J.G.

▲ **MACK THE KNIFE—ELLA IN BERLIN.** Paul Smith (piano), Jim Hall (guitar), Wilfred Middlebrooks (bass), Gus Johnson (drums). Misty; The Man I Love; Mack The Knife; The Lady Is A Tramp & 5 others. Verve MG VS 6163 \$5.98

Interest: Almost universal
Performance: Warm, swinging
Recording: On location
Stereo Directionality: OK
Stereo Depth: Shallow

Miss Fitzgerald's skilful singing can amaze even this veteran listener. Her voice is the most flexible to be heard among all modern singers of jazz. She can do almost anything she wants with it. She is always rhythmic, even in the syrupy pop songs, and because she is likely to embark on a whole sequence of phrases in rhythmic opposition to the drums, it takes a good drummer to give her the proper foundation. In Gus Johnson, of course, she has exactly what she needs. Miss Fitzgerald in recent years has displayed an increasing ability to get humor into her special versions of the commercial popular song and her way is somewhat akin to that of Louis Armstrong. In *How High the Moon* she displays a whole litany of musical references, from Slam Stewart to Armstrong, for what ends up as a verbal *tour de force*—an essay in scat not likely to be equaled soon. *R.J.G.*

▲ **SWING, SWING, SWING—BENNY GOODMAN.** Personnel includes Harry James, Gene Krupa, Jess Stacy, Teddy Wilson, Lionel Hampton, Johnny Mercer, Bud Freeman, etc. Who; Popcorn Man; Bach Goes To Town; Make Believe & 6 others. RCA Victor CAL 624 \$1.98

Interest: Universal
Recording: Good to excellent
Performance: Vintage

This is a bargain package of no small stature. It contains selections by the Goodman big and small groups from 1935 to 1939 and includes the original *Chloë*, as well as the Goodman Trio playing *Who*. The band, of course, was one of the great swing bands of the era. It is interesting to hear how it finally jelled—as evidenced in the contrast between *Chloë* and the accompaniment to Johnny Mercer on *Cookoo In The Clock*. At first it was just a swing band, then it became a great, cohesive unit. Any of the Goodman bands, especially in this period, are worth hearing today and this package is a first-rate bargain at the low Camden price. *R.J.G.*

▲ **THE BIG SOUL BAND.** Johnny Griffin (tenor saxophone) and his Orchestra with arrangements by Norman Simmons. Wade In The Water; So Tired; Jubilation & 5 others. Riverside 1179 \$5.95

Interest: Good idea
Performance: Undercooked
Recording: Adequate
Stereo Directionality: Competent
Stereo Depth: Good

Now that gospel and funky secular blues have become commercial trappings for modern jazz, Riverside is gearing much of

HiFi/STEREO

its recording—and advertising—to the manufacture of "soul" music. One unsurprising result, therefore, is this album of spirituals in the modern jazz idiom.

Norman Simmons' scores are only intermittently moving. Too often, moreover, they sound underdone—as though another draft or two might have led to a freshening and deepening of his imagination. For example, he does have the sense to use a small combo against the big band in places, but he doesn't really investigate the jazz "concerto grosso" possibilities. Elsewhere, a number of his section figures sound more like filler material than genuinely organic parts of an unfolding piece.

The program material includes originals by Simmons and one each by Bobby Timmons and Junior Mance, as well as three traditional spirituals. Most of the solo space is taken over by the fiercely emotional but seldom original tenor saxophonist, Johnny Griffin. There are more satisfying solo interludes by trumpeter Clark Terry and trombonist Matthew Gee. The album would have been more successful if Griffin had chosen to share his solo space oftener than is the case here. *N. H.*

▲ **EASTERN EXPOSURE.** Fred Kaz (piano), Victor Sproles (bass), Roger Wanderscheid (drums). Ameer: Fez; Tassel & 7 others. Atlantic SD 1335 \$5.98

Interest: Thin
Performance: Calculated gimmick
Recording: Good
Stereo Directionality: Well-placed
Stereo Depth: OK for trio

Fred Kaz, a Chicago pianist, has composed an album full of quasi-Near-East melodies with a jazz base. Several are little more than sketches and the similarity of all the songs' melodic contours palls when heard throughout an entire album. Kaz does have a promising sense of melodic construction and avoids cluttering his variations with meaningless notes. Nevertheless, he fails to develop his ideas as completely and stimulatingly as he might. *N. H.*

▲ **DR. JAZZ—GEORGE LEWIS AND HIS ORCHESTRA.** George Lewis (clarinet), Andrew Anderson (trumpet), Bob Mielke (trombone), Joe Robichaux (piano), Alcide "Slow Drag" Pavageau (bass), Joe Watkins (drums and vocals). Royal Telephone; 219 Blues; Dr. Jazz; Bugle Boy March & 4 others. Verve MG VS 6122 \$5.98

Interest: Minor
Performance: Creaky
Recording: Faithful
Stereo Directionality: Good
Stereo Depth: OK

At its best the George Lewis band is a romantically inspired reincarnation of the spirit, if not the fact, of early New Orleans jazz. Even as a working man's folk music the style suffered from certain faults of execution and harmony and tended to become monotonous at times. Hi-fi recording techniques, while enhancing the sound of Lewis' own intensely personal and vital clarinet playing, also casts a pure and sometimes fatal light on the imperfections of his accompanists. This is not one of his better albums, being on the whole rather mechanical and definitely dull in spots. Only the good performance on *219 Blues* suffices to recommend it. The rhythm is unsteady and so are the soloists—Lewis excepted. *R. J. G.*

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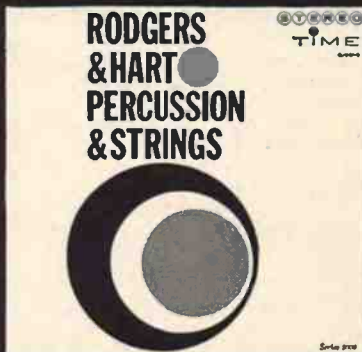
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▲ **HENRY MANCINI—THE BLUES
AND THE BEAT.** The Beat; Misty; Mood
Indigo; Blue Flame & 8 others. RCA Victor
LSP 2147 \$4.98

Interest: Pop jazz
Performance: Slick
Recording: Brittle
Stereo Directionality: OK
Stereo Depth: OK

This is a gimmick album—the sort of thing that, in the music business, follows the Hollywood formula of artfully packaging something of no value at all. On the track "The Blues," we have the prototype of the Hollywood studio jazz band (Dixie, modern, mainstream, it makes no difference) which can faithfully reproduce the manner but cannot produce the content of anything really creative. Although there are good soloists present who pop up once in awhile on one channel or the other, they have nothing to say. Why should they? The context in which they appear is not likely to stimulate their creative impulses.

R. J. G.

▲ **SHELLY MANNE & HIS MEN AT
THE BLACK HAWK.** Volume 1. Shelly
Manne (drums), Joe Gordon (trumpet),
Richie Kamuca (tenor saxophone), Victor
Feldman (piano), Monty Budwig (bass).
Summertime; Blue Daniel & 3 others. Con-
temporary M 3577 \$4.98

Interest: Average
Performance: Moderately inventive
Recording: Very good

This is the first of four volumes recorded by the Shelly Manne combo at the Black Hawk in San Francisco in September, 1959. Richie Kamuca is an accomplished but unoriginal soloist. Trumpeter Joe Gordon seems to have lost the wild daring—at least in this album—that used to characterize his early playing in Boston. He is gripping in an intense, muted solo treatment of *Summertime*, but otherwise sounds like many other conventional modernists. The rhythm section is substantial but Vic Feldman is a more imaginative vibist than pianist.

N. H.

▲ **NEWPORT JAZZ FESTIVAL ALL-
STARS.** Buck Clayton (trumpet), Pee Wee
Russell (clarinet), Vic Dickenson (trombone),
Bud Freeman (tenor saxophone), George
Wein (piano), Champ Jones (bass), Jake
Hanna (drums). Sunday; Deed I Do; You
Took Advantage Of Me & 4 others. Atlantic
SD 1331 \$5.98

Interest: Long-lasting jazz
Performance: Four major horns
Recording: OK
Stereo Directionality: Not good
Stereo Depth: Competent

The album was recorded before this combo appeared at the 1959 Newport Jazz Festival. The considerable value of the session is due to the front line. The rhythm section is adequate but impresario George Wein's rather lumpy piano is below this professional level. I doubt if any of the horn-men here would have voluntarily hired him for a recording session.

The pleasures of hearing Clayton, Russell, Freeman and Dickenson have not palled for me in the course of twenty years of listening. Pee Wee, particularly, is a soloist of brilliantly adventurous originality and rare lyrical sensitivity. All have

made important contributions to the jazz language and their playing, to this day, remains freshly personal. N. H.

△ **KING PLEASURE—GOLDEN DAYS.**
King Pleasure (vocals) with Teddy Edwards,
Harold Land (tenor saxophones), Matthew
Gee (trombone) and rhythm section.
Moody's Mood For Love; Parker's Mood; All
Of Me & 6 others. Hifi Jazz J 425 \$4.95

Interest: Fascinating vocal jazz
Performance: Original
Recording: Very good

King Pleasure's return to records is particularly welcome in a period when the Lambert-Hendricks-Ross Trio is being widely overpraised for the wrong reasons. King Pleasure (born Clarence Becks) was one of the first jazz singers to take a fairly well-known improvised instrumental solo and to bring to it idiomatic lyrics that would allow for singing it in an instrumentalized way.

The problem with Lambert-Hendricks-Ross is that only Annie Ross has the musicianship to emulate instrumental solos with true ease and accuracy. Even more disturbing of late has been the banal quality of Hendricks' lyrics.

King Pleasure, on the other hand, is delightfully relaxed and does not strain for merely clever effects. He sings with buoyant charm and has more of the infectious high-spirited spontaneity of the late Leo Watson (greatest of the free-association jazz singers) than any of his contemporaries. Pleasure's lyrics (aside from such notably mordant successes as *Parker's Mood* with its intimations of death) aren't much more impressive than Hendricks'. But he sings the words with much less self-conscious "hipness." Pleasure gets excellent support from the two driving tenor saxophonists as well as the drily sardonic trombonist.

N. H.

▲ **THE RIVERBOAT FIVE ON A
SWINGING DATE.** Nappy LaMare (banjo),
Ray Bauduc (drums) & others. Sweet-
hearts On Parade; Lover; Oh, Baby; Girl
Friend & 8 others. Mercury SR 60186 \$4.98

Interest: For hard core Dixiecats only
Performance: Mechanical
Recording: Bright
Stereo Directionality: OK
Stereo Depth: OK

The instruments are split right and left neatly and there's a decent rhythm spread behind them. Once again the trouble is not in the recording but in the musical product. These Dixielanders are the true organization men of popular music, stereotyped even in their so-called creative moments, turning on the faucet of improvisation and spewing out endless choruses of musical monotony. There's nothing here except background music unless you are one of those diehards for whom any Dixieland interpretation holds something of interest. I am not.

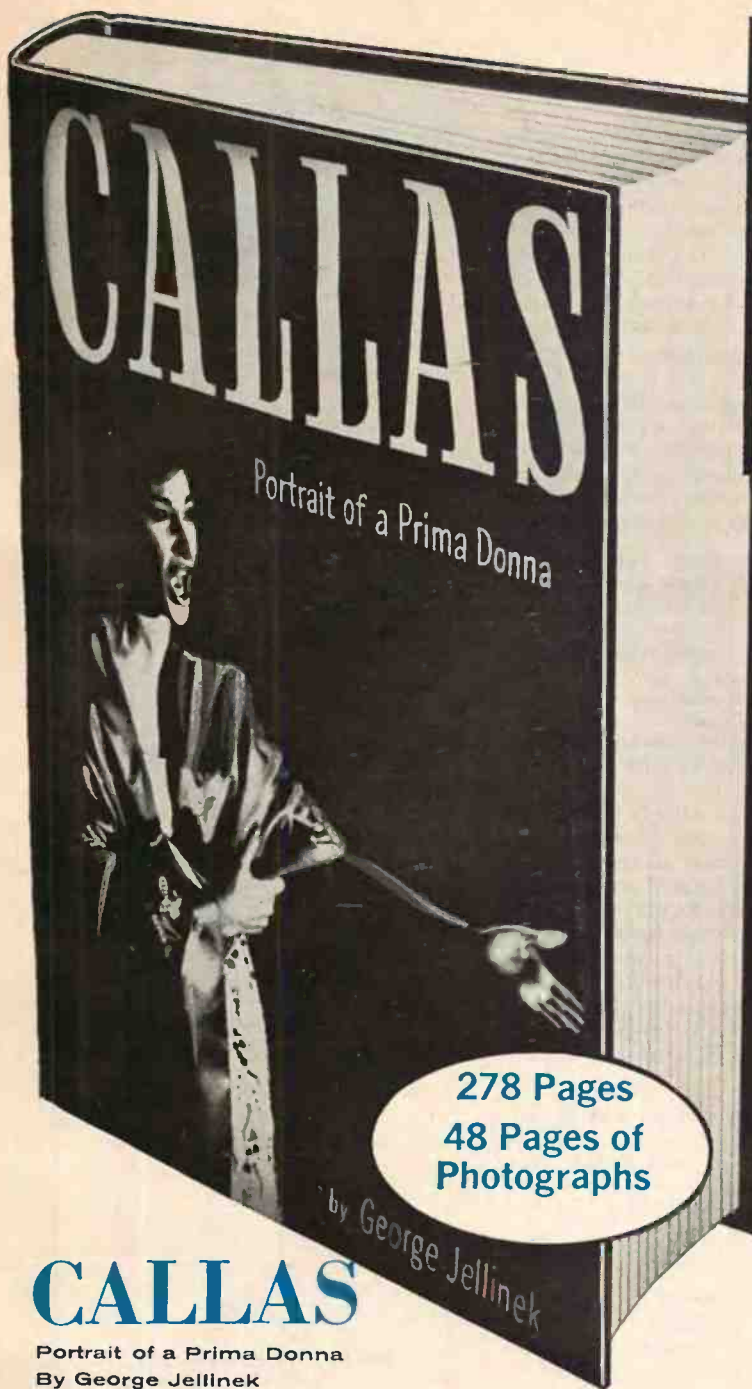
R. J. G.

△ **LUCKEY & THE LION, HARLEM
PIANO—SOLOS BY LUCKEY ROBERTS
& WILLIE "THE LION" SMITH.** Nothing;
Inner Space; Railroad Blues; Concentration &
8 others. Contemporary M 12035 \$4.98

Interest: Good entertainment
Recording: First-rate
Performance: Fine

Lucky Roberts and Willie "The Lion"

Hi Fi/STEREO



CALLAS

Portrait of a Prima Donna
By George Jellinek

About the Author...

George Jellinek, who has written for Opera News, Opera. The Metropolitan Opera Program, High Fidelity and Saturday Review, and is a contributing editor to Hi Fi/Stereo Review, has brought to this work his vast knowledge of the world of opera and of music.

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Smith are two survivors of the New York or Harlem piano style of 50 years ago. Smith has been on the scene continuously since then and has recorded numerous times. Roberts has been relatively obscure. So it is that his work comes through with much more impact—probably because of the unexpectedness of its source. Both players have that bright floridity that have characterized this school of jazz pianism. Smith is capable of flourishes and embellishments that are almost rococo. Roberts has magnificent technical command, a sharp flashing style, and a total impact that puts Smith at a disadvantage. Although this piano style is relatively limited, it did provide the roots for such as James P. Johnson and Duke Ellington, and it has not lost interest today, especially in such superior recordings as this one. *R. J. G.*

▲ **LIKE SOUL!** Gloria Smyth (vocals) with Teddy Edwards (tenor saxophone), Les McCann (piano), Leroy Vinnegar (bass), etc. I'll Remember April; Imagination; Motherless Child & 10 others. World Pacific 1293 \$4.98

Interest: Moderate
Performance: Unremarkable
Recording: Very good
Stereo Directionality: Tasteful
Stereo Depth: Well-balanced

Gloria Smyth has been in show business for several years, yet this is her first album. Miss Smyth's voice is sensuous but she lacks a secure sense of time. Accordingly, she is more relaxed with ballads. However, she becomes brittle in sound and rhythm on medium and up-tempo numbers. She does come through strongly on the gospel-flavored rocker, *I'll Be Over*, but the neo-gospel background in *When You're Smiling* is annoyingly contrived. I suspect that Miss Smyth is more effective visually than on records. *N. H.*

▲ **SONNY STITT BLOWS THE BLUES.** Sonny Stitt (alto saxophone), Lou Levy (piano), Leroy Vinnegar (bass), Mel Lewis (drums). Home Free Blues; Hymnal Blues & 6 others. Verve MG VS 6149 \$5.98

Interest: Solid blues
Performance: Authoritative
Recording: Good
Stereo Directionality: OK
Stereo Depth: Very good

Before joining the Miles Davis unit, Sonny Stitt barnstormed throughout the country for years as a loner. This is the most challenging—and wearying—route for soloists. The rhythm sections from city to city are uneven and there isn't time to develop with each one the necessary group cohesiveness. Yet Stitt has always come through in live performances and on records as a vigorous soloist who can hold an audience by the sheer commanding force of his emotional expression.

Stitt does it again here, and this time he also has a first-rate rhythm section. Five of the numbers are idiomatic blues by Stitt. He is especially striking in slower tempos. Stitt by now has earned the right to be freed from being called a copy of Charlie Parker. To be sure, he is firmly planted in the modern jazz tradition and is no experimenter; but he is now very much his own man, with secure technique, a sinewy tone, and personal conception. *N. H.*

▲ **THE JAZZ MODES—JULIUS WATKINS & CHARLIE ROUSE.** Julius Watkins (French horn), Charlie Rouse (tenor sax),

Gildo Mahones (piano), Martin Riviera (bass), Ron Jefferson or Jimmy Wormworth (drums), Sahib Shibab (baritone sax), Chino Pozo (bongos), Eileen Gilbert (vocalist). The Oblong; Blue Flame; Knittin'; Princess & 4 others. Atlantic SD 1306 \$5.98

Interest: Pleasant jazz
Performance: Slick
Recording: Excellent
Stereo Directionality: OK
Stereo Depth: OK

This group gets a nice tight sound in its playing. Rouse's tenor is the best solo instrument and the arrangements are always pretty. The band sounds kind of Duke Ellington-ish, especially when the voice of Eileen Gilbert is used a la Kay Davis. The best tracks are the bluesy numbers on Side 2, where a little more digging resulted in some good, firm-swinging jazz. I do not care for Miss Gilbert's sound at all; it makes the net result a bit too arty. *R. J. G.*

▲ **BEN WEBSTER MEETS OSCAR PETERSON.** Ben Webster (tenor sax), Oscar Peterson (piano), Ray Brown (bass), Ed Thigpen (drums). The Touch Of Your Lips; How Deep Is The Ocean; Sunday; This Can't Be Love & 3 others. Verve MG VS 6114 \$5.98

Interest: Beautiful jazz
Recording: Excellent
Performance: Con amore
Stereo Directionality: OK
Stereo Depth: OK

Webster is an interpreter of ballads without peer in jazz. He makes it seem as if he is actually telling you the story of the lyrics on his tenor saxophone. His interpolations of the melody are beautiful in form and content and the total effect of his choruses, which build to dramatic climaxes, is one of high emotional tension. The Oscar Peterson Trio, a first-rate group of jazzmen, gives him sympathetic accompaniment and contributes several excellent bits. The solos of bassist Ray Brown are outstanding. This album, like several others by Webster, is timeless and will bear endless repetition at any hour of the day or night. There are few such albums, even in the jazz world where creativity seems to be thriving these days. *R. J. G.*

△ **WITHERSPOON-MULLIGAN-WEBSTER AT THE RENAISSANCE.** Jimmy Witherspoon (vocals), Gerry Mulligan (baritone saxophone), Ben Webster (tenor saxophone), Mel Lewis (drums), Leroy Vinnegar (bass), Jimmy Rowles (piano). How Long; Every Day Trouble In Mind & 7 others. HiFi Jazz J 426 \$4.95

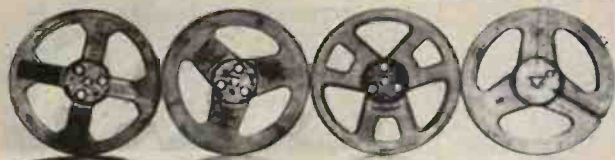
Interest: Meat-and-potatoes blues
Performance: After-hours kicks
Recording: Good location work

Blues singer Jimmy Witherspoon was recorded with this impressive lineup in late 1959 at the Renaissance, a Hollywood coffee-wine-and-beer oasis. The horn men, particularly Ben Webster, are enthusiastically at ease. The rhythm section is superb; and again, the underappreciated pianoman Jimmy Rowles is tasteful and economical.

Witherspoon himself is a robust city blues shouter, but he should rely less on over-familiar standards. There are many other blues from the recorded heritage of the Twenties and Thirties that deserve reviving. *N. H.*

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4-TRACK CLASSICS

▲ **BACH:** Toccata and Fugue in D Minor; Toccata in F Major; Toccata, Adagio, and Fugue in C Major. Michael Schneider (organ). Bel Canto ST 93 (Time: 30:00) \$6.95

Interest: Bach organ staples
Performance: Big and broad
Recording: Good and big
Stereo Directionality: Some
Stereo Depth: Lots

We are told on the tape box liner that this recording was done on the Johanniskirche organ at Lüneburg, Germany, where Bach used to hear his friend, Georg Böhm, play, and on which he himself undoubtedly improvised as a young man, in the course of exchanging musical ideas with his older colleague. However, we are not told what relation the organ as recorded bears to the one that Bach played—whether it has undergone restoration, or if it is a totally new instrument.

Be this as it may, the three celebrated and brilliant works recorded on this tape are played by Prof. Schneider in broadly lyrical style, rather than in the currently fashionable tight classic manner. The organ sound has plenty of wallop. This is no "box of whistles," yet the clarity of polyphonic voicing suggests a large baroque instrument, possibly of the Arp Schnitger type. Despite skimpy program notes, I would still recommend this package as one of the better—and all too rare stereo tapes of classic organ music. *D. H.*

▲ **BRUCKNER:** Symphony No. 4 in E-flat ("Romantic"). Bamberg Symphony Orchestra, Heinrich Hollreiser cond. (Time: 56:00) SMS 41-A \$8.95

Interest: First stereo "Romantic"
Performance: Straightforward
Recording: Good enough
Stereo Directionality: OK
Stereo Depth: Adequate

This, believe it or not, is the first stereo recording in any form of what for me is the most immediately appealing of Anton Bruckner's nine symphonies.

A bucolic atmosphere dominates the first and third movements; the slow movement is in the nature of a somber cortege; while only in the finale do we get a taste of the apocalyptic Bruckner. The whole adds up to an hour of enjoyable and often moving listening, in the course of which one senses a merging of the Schubert *Great C Major* Symphony style with that of the young Wagner. At any rate, Bruckner's *Romantic* Symphony has always struck me as the best introduction to his work, especially for those who may shy away from the awesome lengths and grandeurs of the Eighth or Ninth Symphonies.

Hollreiser's reading may not plumb the
NOVEMBER 1960

depths reached by such Bruckner specialists as Bruno Walter or the late Edouard van Beinum, but his pacing is good and his sense of dramatic values, as expressed in orchestral dynamics, excellent. The recorded sound is satisfactory, if not the very last word, and the stereo as such is just fine, especially in the famous "Hunting" Scherzo. As was the case with Angel's stereo disc re-issue (S 3576 B) of the Eighth Symphony, we have here another instance of both Bruckner and the hearer being the gainers from the spread and depth illusion offered in the new medium. I object, however, to the virtual lack of program notes! *D. H.*

▲ **DVOŘÁK:** Symphony No. 5 in E Minor, Op. 95 ("From the New World"). Vienna State Opera Orchestra, Vladimir Golschmann cond. (Time: 38:40) Vanguard VTC 1622 \$7.95

Interest: Dvořák masterwork
Performance: Stirring
Recording: Mostly good
Stereo Directionality: Sharply divided
Stereo Depth: Rich, but close

Vladimir Golschmann conducts the familiar "New World" in a performance of great excitement, but one marred in parts by tape processing deficiencies.

Vanguard has put some of its best engineering into the tape so that the sound of the Vienna State Opera Orchestra is as good, if not better, than any recording I've yet to hear made by this ensemble. It is unfortunate that in climaxes the sound deteriorates and becomes coarse. Also in sections of the *Largo* there is considerable cross-talk. But these faults appear to be obvious faults of 4-track tape duplication and it is doubted if the weaknesses mentioned are in the master tape.

Golschmann's way with this music is galvanic without being over-tense. *J. T.*

▲ **GILBERT & SULLIVAN:** H.M.S. Pinafore (complete operetta, incl. dialogue). Gillian Knight, George Cook, Donald Adams, Thomas Round, Jeffrey Skitch, Jean Hindmarsh, John Reed, Joyce Wright, Eric Wilson-Hyde with D'Oyly Carte Opera Co. Chorus and New Symphony Orchestra of London, Isadore Godfrey cond. London LOH 90024 (Time: 98:15) \$12.95

Interest: G & S "must"
Performance: Couldn't be better
Recording: Elegant
Stereo Directionality: Paces the deck
Stereo Depth: Good

As a non-addict of Gilbert & Sullivan, I can say that I enjoyed every moment of this tape from beginning to end—and no small part of my enjoyment stemmed from the inclusion of the dialogue, which provides the show with necessary dramatic continuity instead of making it a mere

string of musical numbers.

My past experience with post-World War II D'Oyly Carte recordings had led me to expect the British brand of easy-going *Schlamperei*; but not so here. Principals and chorus alike come through with lots of sparkle and more than usual enunciated precision, so that the genteel savagery of Gilbert's lines about "the ruler of the Queen's navee" comes through with superb impact.

The recording is absolutely tops in cleanliness, dynamics, and frequency range. The stereo illusion is pleasingly evident, indeed to the extent that one senses a good deal of restless pacing of the deck on the part of the luckless Captain Corcoran. The end effect of this tape (and presumably its disc counterpart) is to leave one with a fresh appreciation of Sullivan's charmingly crafted music and Gilbert's choicely worded verse. This recording is No. 1 to date of all G & S in stereo. *D. H.*

▲ **HANDEL:** The Royal Fireworks Music; Water Music Suite (arr. Harty). Vienna State Opera Orchestra, Edmond Appia and Felix Prohaska cond. (Time: 39:35.) Vanguard VTC 1621 \$8.95

Interest: Familiar Handel
Performance: Sturdy, not exceptional
Recording: Coarse sound
Stereo Directionality: Good
Stereo Depth: Satisfactory

Appia conducts the "Fireworks," Prohaska the *Water Music*, in sturdy, generally satisfactory, but not exceptional, performances. Brasses sound coarse and too close for comfort, and the tape overloads at those frequent moments when brass predominates. Strings are another matter and provide the real delight of the album. *J. T.*

▲ **KHACHATURIAN:** *Gayne*—Ballet Suite; **KABALEVSKY:** The Comedians—Suite. Vienna State Opera Orchestra, Vladimir Golschmann cond. (Time 37:30) Vanguard VTC 1619 \$7.95

Interest: Popular Russian coupling
Performance: Excellent
Recording: Superior
Stereo Directionality: Sharply divided
Stereo Depth: Good

Golschmann's penetrating musicianship accentuates the differences between Khachaturian and Kabalevsky. In *Gayne*, he gets the most from the tumult and boisterous measures of the *Sabre Dance*, *Dance of the Kurds*, and *Lezginka*, then by turn evokes a gently exotic atmosphere in the *Lullaby* and *Dance of Ayshe*.

For *The Comedians* he miniaturizes the scale of sonority. Kabalevsky's score is played delicately in almost classic manner. Golschmann makes it clear that *Gayne* is made of raw, thick, bold colors, as compared to *The Comedians*, which is more

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pastel, daintier, and more transparent.

The sound is excellent throughout, with generally close microphoning. Stereo is sharply divided and spread out. J. T.

▲ **RODGERS:** *Victory At Sea; Bennett (arr.): The Star-Spangled Banner; Songs Of The Services.* London Philharmonic Orchestra, Reinhard Linz cond. (Time: 28.00) Bel Canto ST 72 \$6.95

Interest: W. W. II documentary score
Performance: Stirring
Recording: Good
Stereo Directionality: Good
Stereo Depth: Satisfactory

Robert Russell Bennett's skillful arrangement of the Richard Rodgers TV score depicting the U. S. naval action of World War II is given an outstanding reading with the London Philharmonic Orchestra. The Bel Canto tape frequently exceeds in sonic excitement the original RCA Victor album with the RCA Victor Symphony Orchestra (FTC 2000).

The latter contains much more music from the original 13-hour score, while the Bel Canto distills Rodgers music to a short 17 minutes, then offers on Side B an arrangement of American service anthems plus the National anthem. J. T.

▲ **ROSSINI:** *Overtures—The Barber of Seville, William Tell, Semiramide; The Silken Ladder.* New Symphony Orchestra of London, Kenneth Alwyn cond. (Time: 37.15) Richmond RCH 40001 \$4.95

Interest: Overture masterpieces
Performance: Sturdy, correct
Recording: Good
Stereo Directionality: Well balanced
Stereo Depth: Good

Alwyn's approach to these famous overtures is straightforward, and the overall result is very satisfactory. Rossini's music is a temptation to most conductors, as his frothy dramatic style affords much opportunity for extremes in dynamics. But to really play Rossini, an orchestra must have exceptional woodwinds, and the New Symphony Orchestra of London provides some fine principal players. Best performance here is of *The Silken Ladder*; but the best Rossini of recent recording vintage remains Reiner's fabulous set with the Chicago Symphony, available on either mono or stereo discs, but not on 4-track tape as yet. J. T.

▲ **TCHAIKOVSKY:** *String Serenade in C Major, Op. 48; BOLZONI:* *Minuet.* The Musical Arts Symphony, Leonard Sorkin cond. (Time: 31:00) Concertapes 4T 3020 \$7.95

Interest: Tchaikovsky string favorite
Performance: Poor
Recording: Poor
Stereo Directionality: Fair
Stereo Depth: Fair

Sorkin's reading of this fine Tchaikovsky score is disappointingly dull, poorly executed, and given inferior engineering.

The ensemble sounds small and the tone produced is thin and generally unacceptable by today's recording standards. J. T.

▲ **TCHAIKOVSKY:** *Swan Lake Suite; GRIEG:* *Peer Gynt Suite No. 1.* London Philharmonic Orch., Kenneth Alwyn, cond. (Time: 34:20) Richmond RCE 40005 \$4.95

Hi Fi STEREO

Interest: Popular repertoire
 Performance: Grieg fares better
 Recording: Good
 Stereo Directionality: Wide spread
 Stereo Depth: Fine

After conducting a solid, but routine, performance of the better-known highlights from Tchaikovsky's *Swan Lake*, Alwyn turns in a really lovely account of Grieg's *Peer Gynt Suite*. In the Grieg, Alwyn is more sensitive to dynamic shadings and shading of melodic line. London has given these performances excellent engineering, with a fine bass line to support the well-microphoned first strings. J. T.

▲ **TCHAIKOVSKY:** Symphonies—No. 2 in C Minor, Op. 17 ("Little Russian"); No. 5 in E Minor, Op. 64. Paris Conservatory Orchestra, Georg Solti cond. (Time: 74:45) London LCK 80056 \$11.95

Interest: Tchaikovskian contrasts
 Performance: Spirited but nasal
 Recording: Tight-sounding
 Stereo Directionality: Good
 Stereo Depth: Shallow

Two Tchaikovsky symphonies that can each be heard without the bother of flipping a disc between the second and third movements would seem like good value in tape format. Solti's readings are spirited and expressive without being exaggerated. It is the playing of the French orchestra and its recording which give pause here. The trumpets are unpleasantly nasal; the horns sound like saxophones; the ensemble string work could stand much more precision. The recording lacks both sonic perspective and richness, though it will get by on overall frequency response and dynamic range. It's too bad that these recorded performances could not have come out better, as there is no other tape version of the Tchaikovsky "*Little Russian*" and this is the only uncut tape issue of the Fifth Symphony. D. H.

▲ **WALDTEUFEL:** Skater's Waltz; Estudiantina. **LEHAR:** Gold and Silver Waltz. **J. STRAUSS:** Fledermaus Waltz; Wine, Women and Song; **ROSAS:** Over the Waves. Vienna State Opera Orchestra, Armando Aliberti cond. (Time: 37:45) Westminster WTC 120 \$7.95

Interest: Pop concert favorites
 Performance: Fine job
 Recording: Better than usual
 Stereo Directionality: Good
 Stereo Depth: Fine

This Westminster waltz collection is given excellent engineering and is deftly conducted by Armando Aliberti. Aliberti leads with a gracious touch to make for suave sounding, pleasant listening. Spatial illusion is perfect throughout. J. T.

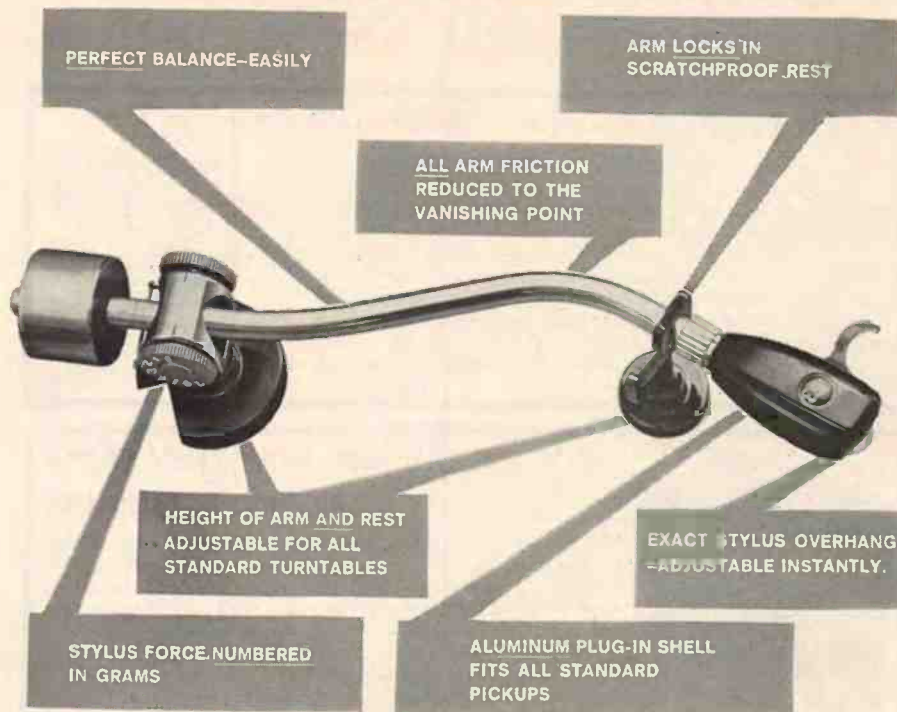
4-TR. ENTERTAINMENT

▲ **BELAFONTE AT CARNEGIE HALL.** Harry Belafonte with Orchestra conducted by Bob Ballard. Introduction; Darlin' Cory; Sylvie; Cotton Fields; John Henry & 15 others. (Time: 67:30) RCA Victor FTO 6000 \$12.95

Interest: Belafonte special
 Performance: Very good
 Recording: Superior for location
 Stereo Directionality: Evenly divided
 Stereo Depth: OK

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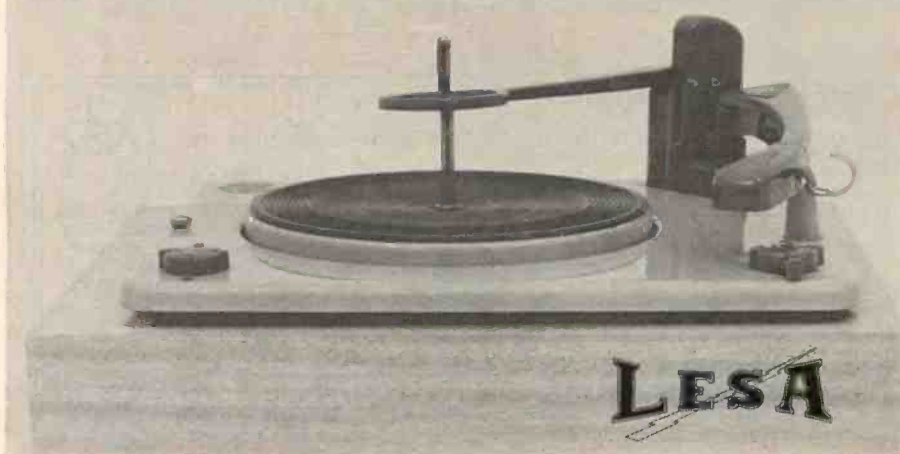
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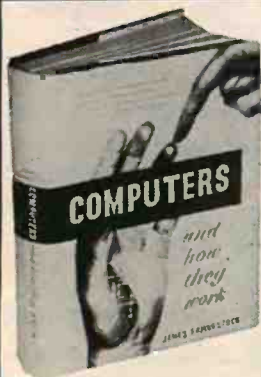
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Presenting twenty songs and ballads closely associated with his career, Harry Belafonte, benefitting by crowded Carnegie Hall, responds to a sympathetic audience by giving a relaxed, thoroughly musical performance. In between numbers the applause is vigorous, not hysterical, and while Belafonte sings, the throng sits mesmerized, quiet as mice.

Traversing the ground from spiritual to calypso to pop tune to ballad, singing in English, Hebrew, Spanish and French, and prefacing some of his tunes with easy-going conversation, Belafonte is here the confident, sleek pro in the lighter pieces, but a real artist in selections like *John Henry* and *Take My Mother Home*.

Exercising the right of the artist to alter and change a tune to suit his style, Belafonte shows imagination, communicates easily, and calls on his unusual ability to mimic. However, he is seldom completely spontaneous. There is little sense of stage movement in this recording, except for *Matilda*, with its rousing audience-participation finale. All things considered, Harry Belafonte has a great release here, quite different in approach from the sometimes frantic atmosphere of some of his earlier efforts. **J.T.**

▲ **STAR DUST.** Pat Boone with chorus and orchestra cond. by Billy Vaughn. Blueberry Hill; Ebb Tide; To Each His Own; Cold, Cold Heart & 7 others. (Time: 30:25) Bel Canto ST 59 \$7.95

Interest: Heart throb tunes
Performance: Top pop style
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Fine sound

Pat Boone, butter-smooth in delivery, possessing one of the best pop song voices in America, delivers his eleven songs here without a blemish, supported by Vaughn's unobtrusive accompaniment. Boone's best singing is in his low and middle register, where he is all velvet tone. He stays there most of the time, but runs dangerously short of power and pitch when he soars in *Ebb Tide*. Boone proves that he can put over almost any song as long as he stays in his groove, even making *St. Louis Blues* a pleasant tune in pop style. Excellent sound, all the way, with Boone front-and-center for stereo. **J.T.**

▲ **PAT'S GREAT HITS—VOL. 2.** Pat Boone. A wonderful Time Up There; If Dreams Come True; For My Good Fortune! Chérie & 8 others. (Time: 27:55) Bel Canto ST. 108 \$7.95

Interest: Great collection
Performance: Terrific
Recording: Fine
Stereo Directionality: Good
Stereo Depth: Good

Here Pat Boone mixes blues, ballads, pops, and Dixieland, to again prove that he is not just a nice lad with a great voice, but a real pro, a musician who knows how to put over a song with an instinct for the right stress on the right words at the right time. Boone's intonation is perfect, and he never overdoes vibrato. Using a chorus economically, and well backed by Vaughn's ensemble, Boone sings his own formula without a fault, and produces another album to establish himself as one of the smoothest in the business. **J.T.**

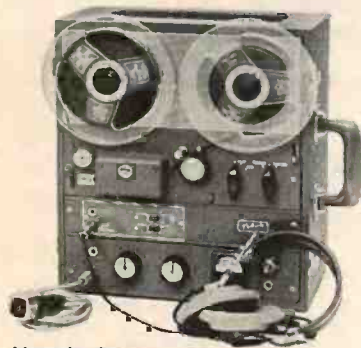
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▲ **SWING SONG BOOK—LES BROWN AND HIS BAND OF RENOWN.** Just In Time; Lean Baby; Early Autumn; Moten Swing & 7 others. (Time: 47:31) Coral ST 57300 \$7.95

Interest: Light jazz
Performance: Slick
Recording: Fine
Stereo Directionality: OK
Stereo Depth: Shallow

This is one of the better Brown collections. It is well recorded, the band is split with the saxes on the left and the brasses and rhythm on the right and it gets a reasonably good, if unnatural, effect. The performance is swinging in a light jazz fashion, making it better suited for background and dancing than for hard core listening. When Brown attempts jazz numbers like *King Porter Stomp* and *Moten Swing*, though, the band sounds like it's in over its head. *R.J.G.*

▲ **COMO SWINGS:** Perry Como with Mitchell Ayres Orchestra. St. Louis Blues; I've Got You Under My Skin; Route 66; Dear Hearts And Gentle People & 8 others. (Time: 35:05) RCA Victor FTP 1000 \$7.95

Interest: Typical Como
Performance: Easy does it
Recording: Good
Stereo Directionality: Evenly balanced
Stereo Depth: Excellent

Perry Como has performed these songs, and numbers like them, for so long that he has sort of settled into a nice, wide, comfortable road, easy to travel, with great big wide familiar ruts. Since the road has already led to fame and fortune, there seems no reason to go a long way around. Everything is in a nice swinging style, accomplished in the typical Como manner, suave and rhythmical, sophisticated and relaxed, with some bright scoring for Mitchell Ayres ensemble. *J.T.*

▲ **EXOTICA:** Martin Denny and his Quartet. Quiet Village; Return To Paradise; Hong Kong Blues; Busy Port & 8 others. (Time: 33:00) Bel Canto 7034 \$7.95

Interest: Hawaii specialty
Performance: Expert, imaginative
Recording: Very good
Stereo Directionality: Plenty
Stereo Depth: Just right

The hit of the islands ever since Henry Kaiser opened his legendary Hawaiian Village, the Martin Denny Quartet has scored its successes by employing a mixture of cleverness, uninhibited imagination, and a good musical talent. Using small sticks, bells of all types, glasses, various sizes of cymbals, bamboo sticks, bongos, vibes, bass, piano, an endless variety of percussive oddball instruments, and enough jungle bird effects to film a dozen Tarzan epics, the Denny Quartet starts from a solid rhythm basis, and from there builds some of the most appealing Westernized exotica on records.

The group does not create the atmosphere for color only, but smartly mixes in a changing beat and strong melodic line. Sound is good, with much ado about directionality. *J.T.*

▲ **PRIMITIVA:** Martin Denny and group. Burma Train; Kalua; Buddhist Bells; M'Bira & 7 others. (Time: 28:45) Bel Canto 7023 \$7.95

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Interest: Shangri-La music
Performance: Versatile
Recording: Very good
Stereo Directionality: Perfect
Stereo Depth: Good

Martin Denny's exciting group offers on this tape Buddhist prayer bells, an enormous carved log from New Guinea, a Japanese Koto Harp, and all sorts of other percussive curios. Denny and his men invent new clusters of tones to go with such additions to their sonic inventory, and so keep their special brand of music constantly fresh.

But of all their colorful bag of tricks, one old friend needs a rest—the howler monkey who sounds as though he still has the same acute case of indigestion. J.T.

▲ PETE FOUNTAIN'S NEW ORLEANS.

A Closer Walk; Ol' Man River; Cotton Fields; Tin Roof Blues & 8 others. (Time: 31:25) Coral ST7 57282 \$7.95

Interest: Good Dixie
Performance: Con amore
Recording: Fine
Stereo Directionality: Good
Stereo Depth: OK

This is a fine quartet set-up with the clarinet on the right, the piano on the left and the drums in the center. It's quite natural and, since the music is surprisingly warm, fluid and swinging, the illusion of presence is of a high order. Fountain's best recorded efforts have been made in the past year and this tape is one of them. The spirit is here and so is the swinging beat. You don't have to be a dixiecat to dig this; anyone who enjoys good music should like it. R.J.G.

▲ GREENWILLOW (Frank Loesser), (Original Cast Album) starring Anthony Perkins, Pert Kelton, Ellen McCown, William Chapman. (Time: 42:45) RCA Victor FTO 5002 \$8.95

Interest: Loesser's latest
Performance: Adequate
Recording: Good
Stereo Directionality: So-so
Stereo Depth: Good

Given the charming rural story of *Greenwillow*, Loesser has come up with a score that is sporadic in its inspiration, containing little of the magic of *The Most Happy Fella* and none of the spontaneous freshness of *Guys And Dolls*; but it is sprinkled in part with some lovely tunes. After a routine beginning, *Summertime Love* emerges as superior writing, followed soon by the sprightly *Walkin' Away Whistlin'*, with its blues overtones. Nothing musically appealing happens again until *Faraway Boy*, and *What A Blessing*, Cecil Kellaway's only outstanding number, which he performs superbly. The rest is fill-in material. J.T.

▲ LENA HORNE songs by Johnny Burke and Jimmy Van Huesen with Lenny Hayton Orchestra. You Don't Have To Know The Language; Like Someone In Love; It's Anybody's Spring; But Beautiful! (Time: 36:00) RCA Victor FTP 1004 \$7.95

Interest: All Horne
Performance: Jaded
Recording: Good
Stereo Directionality: Good
Stereo Depth: Fine

Only one number on this tape, *It Could Happen To You*, comes off with any of the special Horne touch. The rest has a sameness that Horne reflects in her almost jaded manner. Lena is best in the ballads that call for an intimate approach, or in numbers that feature abandoned rhythm. Neither are given much opportunity in this collection. Only in spots does her unique talent shine through. J.T.

▲ MARY KAYE TRIO ON THE SUN-SET STRIP. Toreador; Circus; I'm In Love; The More I See You & 6 others. (Time: 33:28) Warner Bros. WST 1342 \$7.95

Interest: Broad
Performance: Spirited
Recording: On location
Stereo Directionality: Bland
Stereo Depth: Shallow

Every time I hear a recording or tape by this group, I want to kidnap Mary Kaye and take her away from the rampant amnesia of the rest of the trio and give her a chance to sing on her own without the juvenile humor of Frank Ross. This Las Vegas lounge-act type of idiocy spoils an otherwise beautiful set of performances by a girl who has one of the very best singing voices in contemporary popular music, as she demonstrates quite adequately on *You've Changed*, *Circus*, and *Toreador*. The accompaniment, which includes Gus Mancuso's baritone horn, is very good. R.J.G.

▲ JULIE IS HER NAME—VOL. 2. Julie London. Blue Moon; What Is This Thing Called Love; How Long Has This Been Going On; Too Good To Be True & 8 others. (Time: 27:40) Bel Canto 7100 \$7.95

Interest: Sultry, smooth
Performance: Sure, confident
Recording: Good
Stereo Directionality: Fine
Stereo Depth: Good

Julie London's secret of success is in the confident, sure way she has of delivering a song without resorting to vocal tricks. Her style and manner is straightforward, easy, and she wisely stays well within her range, depending on a voice of slightly hoarse quality which she utilizes in intimate, husky fashion. Her first album, aided by a stunning self-posed cover, became a best seller smack-dab in the middle of a rock and roll market. This follow-up is vocally even better, featuring a smooth guitar and bass accompaniment.

Best of her assorted tunes: *Blue Moon*, *I Got Lost In His Arms*, and *Little White Lies*. Miss London has a tendency to elongate her words to give her tones a slightly nasal sound in her rhythm numbers, but she is absolutely perfect in the slower ballads. J.T.

▲ ELVIS IS BACK with the Jordanaires. Such A Night; Like A Baby; Make Me Know It; Fever & 8 others. (Time: 32:05) RCA Victor FTP 1024 \$7.95

Interest: For under 21
Performance: Relatively subdued
Recording: Unfortunately faithful
Stereo Directionality: OK
Stereo Depth: OK

If you can vote this year, this tape is not for you. Although EP manages to sound

HiFi/STEREO

considerably more human on this than in previous efforts, there is still too much of the bottom-of-the-well echo to the voice. The Jordanares are along, goodness knows why. The voice and the rhythm are on the right, making for imbalance that is easily corrected if you care. R.J.G.

▲ **LOUIS AND KEELY!** Personnel: Sam Butera and the Witnesses. Night And Day; Make Love To Me; Tea For Two; Cheek To Cheek & 9 others. (Time: 29:05) Bel Canto ST 70 \$7.95

Interest: Fine pops
Performance: Spirited
Recording: First-rate
Stereo Directionality: Good
Stereo Depth: Good

Louis Prima is an infectious performer and Miss Smith is a fine singer on occasion, and this is one of the occasions. The accompaniment is really quite good; the Witnesses swing like mad and can even take good, solidly jazz solos when the mood strikes. Prima plays several nice trumpet bits and the duets between him and Miss Smith are good fun. The reel is hard to handle, though, and there is not enough leader on side two, as well as a relatively high sound level which scares you out of your mind if played after a normal tape. R.J.G.

▲ **LOUIS PRIMA — HIS GREATEST HITS.** I'll Walk Alone; I'll Be Seeing You; The Thousand Islands Song & 9 others. (Time: 30:50) Bel Canto ST 103 \$7.95

Interest: Minimal
Performance: Dogged
Recording: Bright
Stereo Directionality: OK
Stereo Depth: OK

Everybody is spread around full on this tape; the voice on the left channel and the tenor sax in the center, the bass on the right with the full band spread behind. The selections are tunes that Prima has been successful with in the past. They merely prove here that you can't go home again. The best moments are when Keely Smith sings *I'll Walk Alone* and when Louis does *The Thousand Islands* song. The rest are just dull. R.J.G.

▲ **TAKE ME ALONG** (Robert Merrill), Original Cast Recording starring Jackie Gleason, Walter Pidgeon, Laurel Merlie. (Time: 48:10) RCA Victor FTO 5000 \$8.95

Interest: Current hit musical
Performance: Great!
Recording: Good
Stereo Directionality: Excellent
Stereo Depth: Just right

This production has had every reason for being a musical hit—attractive tunes, a perfect cast, and expert adaptation of one of Eugene O'Neill's classics. With deft orchestrations, plus a rapport that comes to recording but seldom, RCA Victor's original cast release preserves the best, deletes but little, in order to document a Broadway production triumph.

Big surprise is Walter Pidgeon, whose performance outdoes even the irresistible Gleason, and the characterization by Robert Morse, whose rendition of *Nine O'Clock* comes close to stealing the show. J.T.

NOVEMBER 1960

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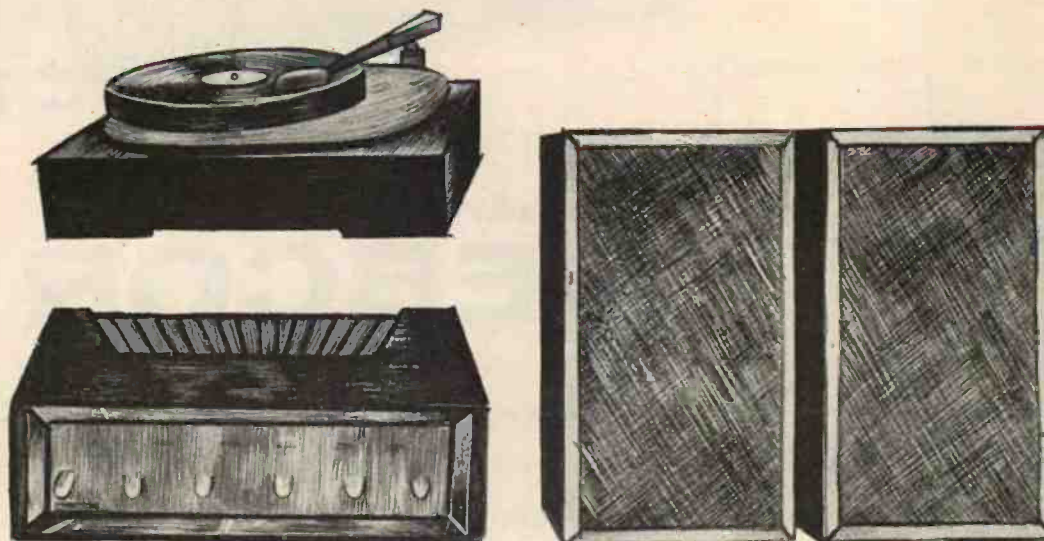
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COMING IN
DECEMBER

HiFi/Stereo
review

STEREO ON A BUDGET



How expensive is a good stereo system? December HiFi/STEREO REVIEW recommends three complete budget-priced stereo systems for you—each offering maximum sound value for its price. A panel of experts goes over each component—points out advantages and disadvantages, plus all the facts and figures you need to make a good stereo buy!

And you'll also enjoy these other features in December HiFi STEREO REVIEW:

● **FROM COSI FAN TUTTE TO WOMEN ARE LIKE THAT!**

Does opera lose its value when translated? Samuel Chotzinoff, creator and producer of the NBC Opera, presents his viewpoint on the subject.

● **THE BEST RECORDS OF 1960**

Throughout the year, HiFi/STEREO REVIEW has published more authoritative record reviews than any other publication. And here's a round-up of the top record releases of the year—just in time for Christmas gift ideas.



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BEST OF THE MONTH...

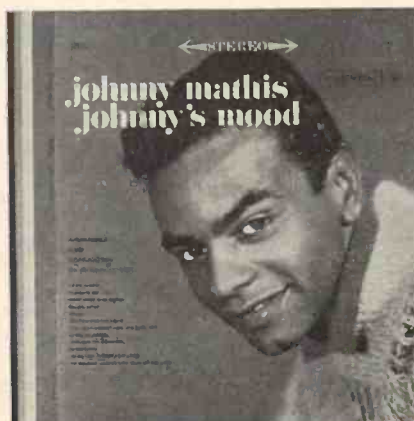
▲ RCA Victor in its new *Finian's Rainbow* album has made a topnotch addition to the still-scarce literature of "evergreen" Broadway musicals recorded in stereo. "Thanks are certainly due RCA for making it available. . . . It is, in fact, superior even to the original-cast recording. . . . a musical pot of gold." (see p. 114)



▲ Capitol's "meal ticket," the Frank Sinatra-Nelson Riddle combination, has hit the jackpot again with this *Nice 'n' Easy* album. "Given such good material as he has in this album, Sinatra can and does make the definitive recordings of each song. . . . one of the very best Sinatra offerings. . . . A superb job." (see p. 110)



▲ Columbia's Johnny Mathis, in his own way, gives Sinatra a run for his money with *Johnny's Mood*. "Mathis reveals an impressive control that allows him to phrase in long lines and to place the exact weight he wants on each word without sounding too obviously stylized. . . . This is superior romantic pop singing." (see p. 110)



Reviewed by
RALPH J. GLEASON
STANLEY GREEN
NAT HENTOFF

Records reviewed in this section are both stereo and monophonic. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33 1/3 rpm and should be played with the RIAA amplifier setting or its equivalent. Monophonic recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monophonic phonographs and hi-fi systems.

. . .

POPS

▲ DORIS DAY—SHOW TIME with Orchestra, Axel Stordahl cond. Ohio; People Will Say We're In Love; A Wonderful Guy; On The Street Where You Live & 8 others. Columbia CS 8261 \$4.98

Interest: Show tune standards
Performance: Sunshine voice
Recording: Too close; needs bass
Stereo Directionality: She's in center
Stereo Depth: Sufficient

Doris Day proves that a singer needn't distort a melody nor alter a lyric to have a distinctive style of her own. The warm appeal of her voice and her ability to project it have given her a lasting popularity that is well deserved. On occasion, she may be too much of a nose-wrinkler (as in *People Will Say We're in Love*), but her basically sunny approach to these clever musical comedy favorites is both tasteful and attractive. I also enjoyed the typical show-type tune called *Show Time* that serves as a frame for the entire album. S. G.

▲ ESQUIVEL AND HIS ORCHESTRA—INFINITY IN SOUND. Music Makers; Harlem Nocturne; Frenesi & 9 others. RCA Victor LSP 2225 \$4.98

Interest: For the stereo set
Performance: Flamboyant but interesting
Recording: Nice and clear
Stereo Directionality: It's there
Stereo Depth: Admirable

For the past two years, Sr. Juan Garcia Esquivel has provided a series of albums

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that have taken full advantage of stereo as an important adjunct to music. The results have all demonstrated the impressive talents of the young self-taught arranger and pianist, and in his latest disc he has come up with another dazzling display. Though the approach is occasionally a trifle excessive, the conductor for the most part offers exciting sonic effects that take full advantage of both the music and the medium. S. G.

△ **EYDIE AND STEVE SING THE GOLDEN HITS—EYDIE GORMÉ AND STEVE LAWRENCE**, with Orchestra, Don Costa cond. *I Hear A Rhapsody; Who Wouldn't Love You?; Sentimental Journey & 9 others.* ABC-Paramount ABC 311 \$3.98

Interest: Pleasurable repertory
Performance: Topnotch twosome
Recording: Adequate

△ **EYDIE IN DIXIE-LAND—EYDIE GORMÉ** with Orchestra, Don Costa cond. *Sleepy Time Down South; Lazy River & 9 others.* ABC-Paramount ABC 343 \$3.98

Interest: Look away, Dixieland
Performance: High-spirited
Recording: Slightly sibilant

▲ **THE STEVE LAWRENCE SOUND** with Orchestra, Don Costa cond. *Some Day; Frenesi; The Song Is You & 9 others.* United Artists UAS 6098 \$4.98

Interest: Well-trod territory
Performance: He's having a ball
Recording: Fine
Stereo Directionality: Steve's surrounded
Stereo Depth: Some

It's always nice to hear people enjoying themselves. Eydie Gormé and Steve Lawrence have never quite gotten over the sheer pleasure of lifting their heads back and giving their all to a song, and this trait is what probably makes their joint recording for ABC-Paramount such a delight. Another factor is that the numbers are perfect for reminiscing. They're not the best songs ever written, but they are, for the most part, those that were written in the Thirties and popularized by singers such as Helen O'Connell, Jack Leonard, the Andrews Sisters, and others of the golden age of the big swing bands. It's great to hear them again and it's great what Eydie and Steve do to them.

On her own, Mrs. Lawrence attacks a dozen songs associated—more or less—with Dixieland jazz bands. She's a natural-born belter and the program is a good one, though I could not help being taken aback by some of the changes in the lyrics from the days when I was a youth. "Creole babies" in *Way Down Yonder In New Orleans* are now "pretty babies," and Basin Street has become the place where the "chic and society meet." I'd also like to know how *Limehouse Blues*, an English song first sung by Gertrude Lawrence, qualified for the Dixieland label.

For his solo recital, Mr. Lawrence takes on some of the most over-recorded (though undeniably outstanding) songs ever written. They all seem to get the same kind of insouciant, up-tempo approach, which is somehow saved from tedium by Mr. Lawrence's commendable ability as a singer and, as mentioned before, his communicable enjoyment in singing. S. G.

▲ **I WANT TO BE HAPPY—JOE HARNELL**. Joe Harnell (piano) with Orchestra, Frank Hunter & Joe Harnell cond. *Carioca; Hallelujah!; Tea For Two; Rise 'n' Shine & 8 others.* Epic BN 573 \$4.98

Interest: Youmans classics
Performance: Bright & imaginative
Recording: Clean
Stereo Directionality: Piano to the left
Stereo Depth: Satisfactory

Because he was the least prolific of all the giants of American popular music, Vincent Youmans, unfortunately, has been honored with fewer albums devoted to his songs than any other of our great composers. What a pity it is, then, that this current package should be released without including Youmans' name as part of its title or cover display!

But that shouldn't prevent you from buying the album. It is, of course, what is in the grooves that counts, and I am happy to report that Joe Harnell is an obviously well-schooled musician with some highly individual ideas. I must confess that I never quite thought of *I Want To Be Happy* as a Debussy prelude, or *Tea For Two* as a dreamy rhapsody but there's no denying that Mr. Harnell has turned them—and the others—into a completely delightful package. S. G.

△ **DICK HAYMES—RICHARD THE LION-HEARTED** with Orchestra, Ralph Burns cond. *Paris Is My Old Kentucky Home; That's For Me; As Long As I Live & 9 others.* Warwick W 2023 \$3.98

Interest: Considerable
Performance: Commendable
Recording: Admirable

"Pick yourself up, dust yourself off, and start all over again," urges Dick Haymes in his opening numbers. This, of course, is exactly what Mr. Haymes himself has done, and if his new recording is any criterion, his current comeback attempt should be successful enough to put him right back on top.

As with Frank Sinatra, Haymes' voice has become deeper and more mature, with the special quality that seems to come to those whose lives and careers have been less than placid. (Indeed, on *Lulu's Back In Town* and *I Concentrate On You*, his approach can well be termed Sinatra-ish.) Throughout the well-chosen repertory there is a commendable attention to lyrics and to the full meaning of the songs. Yes, I think you'll find the new Dick Haymes a thoroughly enjoyable performer. S. G.

▲ **THE TWO RALPH HUNTER CHOIRS—TWO'S COMPANY** with Sid Ramin Orchestra. *Sentimental Journey; I'll Get By; Nice Work If You Can Get It & 9 others.* RCA Victor LSP 2115 \$4.98

▲ △ **A CHORUS OF LOVE FROM THE MEN OF THE ROBERT SHAW CHORALE**. *Turn Ye To Me; My Bonnie; Loch Lomond & 12 others.* RCA Victor LSC 2402 \$5.98; Mono LM 2402 \$4.98

Interest: High on both
Performance: Both topnotch choruses
Recording: Both great
Stereo Directionality: Hunter a bit more imaginative

Stereo Depth: Ditto

Why the men of the Robert Shaw

HiFi/STEREO

Chorale should be worth \$1.00 more than two Ralph Hunter Choirs, I know not. Of course, the Hunter designation may be misleading: nowhere on the album cover does it say how many singers make up one Ralph Hunter Choir. Two, in fact, may be composed of even fewer than Shaw's twenty-four robust gentlemen.

Anyway, if you are fond of choruses, you should enjoy both. Mr. Hunter's use of stereo is perhaps a bit more imaginative than Mr. Shaw's, but extremely careful preparation has evidently gone into both. The Hunter group sticks to popular standards, whereas the Shaw aggregation goes in for an international potpourri of folk songs and ballads. S.G.

▲ **MAHALIA JACKSON—THE POWER AND THE GLORY.** Onward Christian Soldiers; Rock Of Ages; Abide With Me; Just As I Am & 8 others. Columbia CS 8264 \$4.98

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

Miss Jackson has one of the great voices of our time, and is capable of producing a sound that can make almost anything seem good. Here she has been given a motley collection of standard hymns plus a couple of rousing patriotic songs, and the result is good, sometimes stimulating listening, but a lot less interesting than her gospel performance. But make no mistake, Mahalia Jackson, even when she is not at peak form, is so much more thrilling than ordinary singers that all she does is worth hearing. *Onward Christian Soldiers* is the best track for me. It has power and glory and a great propulsive rhythm to it. Percy Faith's accompaniment is professional. R.J.G.

△ **FRAN JEFFRIES—FRAN CAN REALLY HANG YOU UP THE MOST** with Orchestra, Ralph Burns cond. No Moon At All; Love And The Weather; The Lorelei & 9 others. Warwick W 2020 \$3.98

Interest: Offbeat selection
Performance: Cool kitty
Recording: Nice

Fran Jeffries, who is also Mrs. Dick Haymes, is quite a digger. Not all of the songs she has unearthed for her repertory are pure gold, but she has shown courage in finding songs for her first album that are, for the most part, fairly obscure. Of the repertory, I have a particular fondness for *No Moon At All*, which boasts a strikingly original lyric, and for two pieces by Cy Coleman and Joe McCarthy, *April Song* and *I'm Gonna Laugh You Right Out Of My Life*.

As for the lady herself, Miss Jeffries has a clear, cool voice that she uses well, except on the few occasions when she seems to be too determined to be a stylist rather than a singer. There is some nice backing by Ralph Burns, especially the out of this world touch on *Out Of This World*. S.G.

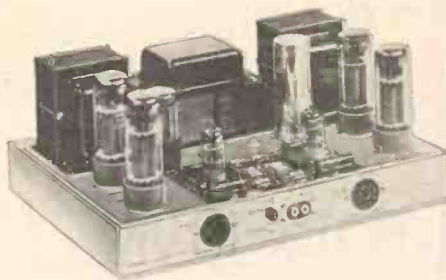
▲ **STRING ALONG WITH THE KINGSTON TRIO.** The Escape Of John Webb; Everglades; To Morrow & 9 others. Capitol ST 1407 \$4.98

Interest: Entertaining program
Performance: Entertaining trio
Recording: Tops

NOVEMBER 1960

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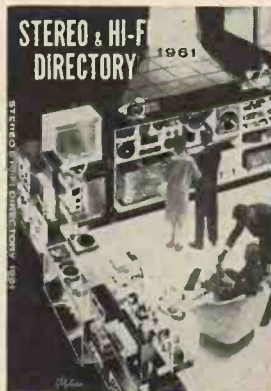
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Stereo Directionality: Well placed
Stereo Depth: None needed

As this is being written, the album is well up on the best-seller charts. Thus, the young gentlemen from California who have been responsible for the current spate of collegiate folk singing groups need only to have their names on an album and it automatically takes off in skyrocket fashion. I am certainly not the one to deny them their popularity. For they have again assembled a dozen folk and folk-type songs that benefit handsomely from their seemingly spontaneous but extremely well-drilled interpretations. Of the current repertory, I particularly enjoyed *This Mornin'*, *This Evenin'*, *So Soon* (also known as *Tell Old Bill*), the comic *To Morrow* (which makes good use of the stereophonic extremities), and the tragically ironic tale of the young man who spends his life hiding out in the Florida Everglades. S.G.

▲ **JOHNNY'S MOOD.** Johnny Mathis (vocals) with arrangements and Orchestra conducted by Glenn Osser. *Stay Warm*; *Once*; *April In Paris* & 9 others. Columbia CS 8326 \$4.98

Interest: Consistent balladry
Performance: Exceptional
Recording: Rather echoey
Stereo Directionality: Well-balanced
Stereo Depth: Effective

Johnny Mathis began his recording career as a more musically pop singer than most of his contemporaries. He has continued to develop. In this album, for example, Mathis reveals an impressive control that allows him to phrase in long lines and to place the exact weight he wants on each word without sounding too obviously stylized. He's also able to sustain the illusion of meaning whatever he sings, even when the message is quite banal. The backgrounds are conventional. This is superior, romantic pop singing. N.H.

▲ **FRANK SINATRA—NICE 'N' EASY.** Frank Sinatra (vocals) with Nelson Riddle Orchestra. *That Old Feeling*; *Dream*; *Fools Rush In*; *Embraceable You* & 8 others. Capitol SW 1417 \$5.98

Interest: The most
Performance: Definitive
Recording: Excellent
Stereo Directionality: Excellent
Stereo Depth: Ditto

The popular song in America, which at its worst is a dreary reprise of the sad dreams of children conditioned by the movie houses, can become in a performance by Sinatra a poem with meaning and reality that transcends its original triviality. It is this quality of creative interpretation that makes Sinatra the greatest singer of popular ballads this country has ever produced. He is master of phrasing, that art which enables the lyric to come alive. Given such good material as he has in this album, Sinatra can and does make the definitive recordings of each song. Working with Nelson Riddle, an old Sinatra hand, is all to the singer's good. Capitol has given the package the benefit of superior recording. This package is one

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It Took Eleven Years and One Night to Design The World's Best Speaker System The New CITATION X by Harman-Kardon



Stewart Hegeman, Director of Engineering, Citation Kit Division, Harman-Kardon, Inc.

STEW HEGEMAN owns a big, old Charles Adams-type wood frame house in New Jersey. It has its disadvantages—but it's a rather special kind of house. The original high-ceilinged living room has been converted into a sound laboratory replete with morris chairs, the best testing equipment and Universal Coffeematic machines. According to legend, Stew has coffee now flowing through his veins instead of blood—a concomitant of spending night after night searching for perfection in audio design. It was at this house, one night last summer, that the Citation X speaker system was born.

The antecedents of this story date back to 1949 when Hegeman first heard a Lowther driver. That was it; the beginning of a remarkable collaboration between this great American audio engineer—now Director of Engineering of the Citation Kit Division of Harman-Kardon—and the highly regarded Lowther company of England. Together, they created speaker systems which became classics: the original Hegeman-Lowther horn—the great "Grey Monster" with its top section of plaster of Paris and the Brociner Model 4 Horn.

Over the years, Hegeman and Donald Chave—head of Lowther—continued to work together. Ideas were exchanged; concepts discussed and explored. Independent lines of research into the perfection of speaker design were followed by both. Then came their meeting one night last summer—and the creation of Citation X—the culmination of 11 years of joint and independent research into speaker design.

Reflected Sound

DESIGNED IN THE CITATION TRADITION—the best regardless of cost—the new speaker system places no limits upon performance. It can perfectly reproduce the whole com-

plex structure of a musical composition without adding or taking anything away from the original performance.

The Citation X diffuses sound in a hemispheric radiation pattern—by a blend of direct and reflected sound. In creating this design, the precise process of what occurs in a concert hall has now been duplicated.

Audio engineers know that approximately 80% of the sound in a good concert hall is reflected from the ceilings, walls, etc. It is this mixture of direct and reflected sound that gives music its depth and dimension, its exciting spatial quality.

The Citation X achieves precisely this effect by distributing music on vertical and horizontal planes. Conventional speakers beam the sound at you on a horizontal plane—similar to automobile headlights. In stereo, this is akin to listening to the full orchestra through two holes in the wall. Replace the conventional speakers with Citation X and the wall disappears. *You are in the same room with the music.* There is no ping-pong effect; no "hole-in-the-middle." All of the music is there in all of its depth and dimension and reality. For the first time, the word "presence" has been made meaningful.

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THE BASIC ELEMENTS of the Citation X are the Lowther driver and the Hegeman enclosure design—a split, slot-loaded conical horn, with two 7½ feet sections folded within the enclosure.

The driver is a massive Lowther unit specifically engineered for the Citation system. It consists of four working elements:

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CONVENTIONAL HORN DESIGNS use an acoustic chamber to couple the diaphragm to the throat of the horn. In the Citation X, the chamber is removed and the driver placed directly into the throat of the horn. This eliminates the last resonating element in the horn configuration and results in absolutely smooth transfer of radiation between horn and driver.

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The interior of the handsome, hand-rubbed walnut enclosure is constructed of Timplend which has no directive resonance and is stronger than wood. The entire internal horn structure is honey-combed for strength and prevention of panel resonance.

For those who own Citation units—for all those who want perfection in speaker performance—we can recommend the Citation X without qualification. *The dimensions of the Citation X are 20" wide x 14½" deep x 36½" high—because that is the size necessary for the design of the world's best speaker system.*

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THEATER, FILMS

▲ **THE DESERT SONG** (Sigmund Romberg-Otto Harbach-Oscar Hammerstein II), Mario Lanza, Judith Raskin, Raymond Murrill, Donald Arthur, with Orchestra & Chorus, Constantine Callinicos cond. RCA Victor LSC 2440 \$5.98

Interest: Irresistible score
Performance: Just right
Recording: Crystal clear
Stereo Directionality: Lacks movement
Stereo Depth: Well done

There is a continually appealing flavor to *The Desert Song* that has made it, quite possibly, the most frequently revived operetta of all times. Its lush score makes it an ideal vehicle for the lush tones of the late Mario Lanza, and RCA has given him a splendid supporting cast and fine recording.

There are so many good things about this release that the "whyfors" of its more obvious drawbacks are almost impossible to comprehend. First of all, the numbers are not offered in correct sequence. Perhaps this is not a very serious offense, but those who are familiar with the operetta will doubtlessly be shocked to hear the title song as the first selection when it actually is done as part of the first act finale. Lanza, as stated, is quite perfect for the role, but they've also tossed him a few additional solos that are not normally assigned to his role.

In comparing this version with the only other stereo *Desert Song* (RCA Victor LSO 1000), I find that apart from the reservations stated above, Lanza and Judith Raskin are far better suited to the leading roles than Giorgio Tozzi and Kathy Barr. Cuts have been made in both releases, though the new one includes a duet, *One Good Boy Gone Wrong*, and an instrumental version of *It* that were not on the previous recording. S. G.

▲ **THE FANTASTICKS** (Harvey Schmidt-Tom Jones). Original cast recording. Kenneth Nelson, Jerry Orbach, Rita Gardner, William Larsen, Hugh Thomas, & others, with instrumental group. Julian Stein cond. MGM SE 3872 OC \$5.98

Interest: Charming but derivative
Performance: Fine company
Recording: A bit sharp
Stereo Directionality: Unimaginative
Stereo Depth: Slight

Maybe I just listen to too many records. I have been advised for some time now that one of the most attractive and appealing theater scores to come along this season is the one created for *The Fantasticks* by Harvey Schmidt and Tom Jones. Having heard the recording, I'll gladly admit to its frequent moments of pleasure, but I also found my enjoyment somewhat marred by the similarity of many of the numbers to other musical comedy songs. The overture, for example, which is a complete entity and not made up of bits and pieces of songs in the show, made me think immediately of Mary Rodgers' *Spanish Panic* in *Once Upon a Mattress*—
(Continued on page 114)

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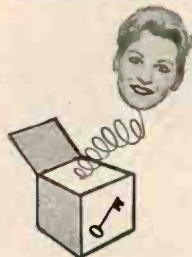


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(Continued from page 112)

though, for all I know, it may have been written first. So too, the delightful *It Depends On What You Pay*, which describes the wide variety of rapes one can purchase, is quite similar to the roguish *How Do You Like Your Love?* in last season's *The Nervous Set*. And there are suggestions of *When I'm Not Near The Girl I Love* (from *Finian's Rainbow*) in the lovely duet *They Were You*, and *Something's Coming* (from *West Side Story*) in the dramatically expectant *I Can See It*.

This is not to say that Schmidt and Jones do not have individuality. Although composer Harvey Schmidt has never had any formal musical training, he has an admirable knack of weaving the kind of musical spell that this fantasy requires, and Jones' lyrics are always well suited to the mood and the characters. *Soon It's Gonna Rain, Round and Round* (in which the gaiety of the melody and the lyric is contrasted with the horrible sights the heroine sees as she dances), and *Try To Remember* seem to be the best of the score for conveying the story's delicate, dream-like quality.

The cast, particularly Jerry Orbach as the narrator, is splendid, and the small instrumental group that accompanies it is used with remarkable effectiveness. Unfortunately, stereo does not take advantage of the dramatic possibilities. S. G.

▲ **FINIAN'S RAINBOW** (Burton-Lane-E. Y. Harburg). Original 1960 cast recording. Jeannie Carson, Howard Morris, Bobbie Howes, Biff McGuire, Carol Brice & others, with Orchestra & Chorus, Max Meth cond. RCA Victor LSO 1057 \$5.98

Interest: Sort of grandish
Performance: Excellent company
Recording: Splendid
Stereo Directionality: Well deployed
Stereo Depth: Satisfactory

The original *Finian's Rainbow* opened in 1947, and ever since, it has become one of the most frequently heard musicals throughout the country. This alone would not be so unusual; but the show, with its blending of fantasy and social commentary, could easily have become dated. That it is, perhaps, even more timely today than it was thirteen years ago attests to the uncommon skill that went into its creation on the part of composer Burton Lane and lyricist E. Y. Harburg.

This recording was made with the 1960 revival cast that was assembled for the New York City Center's stage production; unfortunately when it was transferred to an on-Broadway theater, the Equity strike prevented it from securing the financial toehold necessary to keep it going and it never reopened after the strike was settled.

Thanks are certainly due RCA for making it available on records. It is, in fact, superior even to the original cast recording on Columbia (OL 4062). In addition to its aural advantages, I must admit that, with the exception of Howard Morris' leprechaun, I find the current company preferable to the original. Jeannie Carson's voice is younger and more authentic than Ella Logan's, and there are fine contributions by Biff McGuire, Carol Brice, and Bobby Howes.

As for the work itself, it's a musical pot of gold. Burton Lane's music and "Yip" Harburg's lyrics complement each other

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perfectly. It's also interesting to note that the passing of the years has required only one change. In *If This Isn't Love*, "it's Red propaganda" and "I'm Carmen Miranda" have given way to "there's no Glocca Morra" and "I'm Zsa Zsa Gaborra." S. G.

HUMOR—FOLK

▲ **THE BEST OF SELLERS—PETER SELLERS**, with Orchestra, Ron Goodwin cond. Angel S 35884 \$5.98

Interest: Most of the time
Performance: Brilliant comic
Recording: Splendid
Stereo Directionality: Well done
Stereo Depth: Not noticeable

The success of the Peter Sellers films in the United States has made the British comedian something of an overnight sensation here. Although not everything on his record is exactly side-splitting, there is a high percentage of very original wit, and Mr. Sellers' varied roles provide him with the opportunity to display his wide range of accents and characterizations. Among the routines I think you'll enjoy are his radio panel show, the bit about the Indian all set to put on a native version of *My Fair Lady*, and, possibly the best of all the character portrayals—the scene between an amorous Frenchman and a giddy English woman. S. G.

△ **COUNTRY BLUES**. Lightnin' Hopkins (vocals and guitar). Rainy Day Blues; Bunion Stew & 13 other. Tradition TLP 1035 \$4.98

△ **AUTOBIOGRAPHY IN BLUES**. Lightnin' Hopkins (vocals and guitar). Trouble In Mind; 75 Highway & 10 others. Tradition TLP 1040 \$4.98

Interest: Major blues singer
Performance: Unique
Recording: Good

The emergence of Lightnin' Hopkins in the past couple of years as perhaps the most important of contemporary blues singers is due in large part to his Houston friend, Mack McCormick. McCormick is a writer, cab driver, and blues historian. He has produced both these albums and others by Lightnin'. His notes are perceptive and very helpful in understanding Lightnin's background.

One of the several factors that make Hopkins so absorbing a storyteller is that he alters even the most familiar of his blues nearly every time he sings them. As McCormick says, Lightnin' is "a creator who remakes the idiom in his own image: too caught by his own fury to be anything but unique."

Both albums are valuable additions to the Hopkins discography. Most of the songs are either directly autobiographical or else they include illustrative material worked up from his own observations. They also cover a considerable range of situations. There are rainy day and prison blues; a grim description of the compulsive gambling life; reflections on cuckoldry; infectious party songs; sharp social commentary; and an altogether touching description of Lightnin' trying to reconcile his father and mother ("I wonder why mamma don't love my papa no more?"). Essentially, as Lightnin' says, these are "true songs." N. H.

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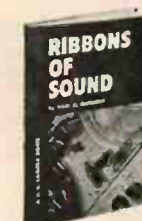
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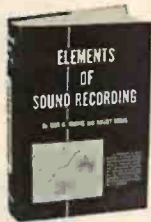
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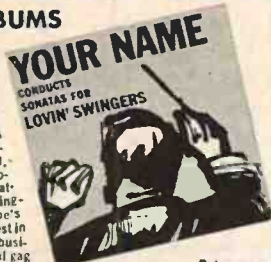
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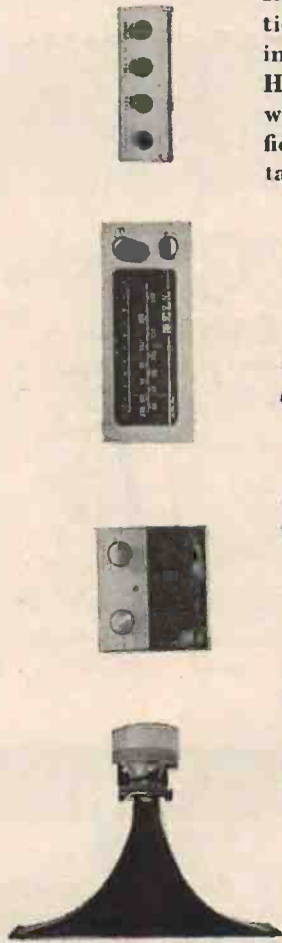
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