

HiFi

& MUSIC REVIEW

November

35¢

SPECIAL OPERA FEATURES

Opera Was My Challenge
Giorgio Tozzi

Serene and Sensational
Antonietta Stella

Stella as Tosca

Multiplex for FM Stereo

Sad Sound of TV Audio

Report on Stereo Tape Recorders

Stereon and

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with  Stereo's Standard

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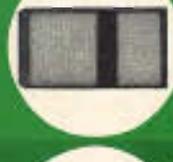
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Add-on **E-V REGAL III**...



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*E-V Building Block Kits may also be used with some non-E-V quality systems. Ask your high fidelity specialist or write Electro-Voice for details.



STEP TWO add-on an Electro-Voice mid-range Building-Block Kit for a separate three-way system, the ultimate in high fidelity reproduction



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THE Garrard PAGE

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Subject: A New Deluxe Garrard Player

Model **4HF**

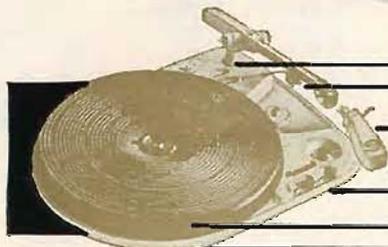
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This new Garrard precision player is basically a four speed deluxe transcription turntable and transcription tone arm—combining in one unit the distinguishing qualities of both.

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Model T/II
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Player
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& MUSIC REVIEW

November, 1958

Vol. 1 No. 10

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SUBSCRIPTION SERVICE

Forms 3579 and all subscription correspondence should be addressed to Circulation Department, 434 South Wabash Avenue, Chicago 5, Illinois. Please allow at least four weeks for change of address. Include your old address as well as new—enclosing if possible an address label from a recent issue.

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FEATURE ARTICLES

- Open Season on Folk Songs** 16 Nat Hentoff
In which our disc reviewer rounds up a bevy of attractive releases from around the world
- RCA'S Four Track Stereo Tape** 29 David Hall
Is the future of stereo in magazine-load tape cartridges? A first report on the fidelity characteristics at 3 3/4 ips
- Serene and Sensational** 30 Vanna Phillips
The Met's Antonietta Stella—
Diva in Balance
- "No Competitors, Only Colleagues"** 33 Giorgio Tozzi
This slogan of a leading Metropolitan Opera basso is the distillation of his remarkable and mature philosophy
- Scored for Laughs** 38 Hans H. Fantel
Satire in sound—sometimes funny, droll, brittle, poignant and even occasionally profound
- Stereo—With a Speaker and a Half** 39 Oliver P. Ferrell
Electro-Voice "Stereon" and Stephens "Stereadot" are critically examined
- Ralph Vaughan Williams** 42 David Hall
An appreciation of England's greatest 20th century composer and of the significance of his music for our times
- Sad Sound of TV Audio** 43 Albert Feldman
Must the hi-fi conscious TV viewer be satisfied with mediocre audio?
- The Many Sides of Henry Purcell** 46 David Randolph
Three major new recordings mark the tercentenary of the birth of Britain's 17th century master—a feature review
- The Basic Repertoire** 48 Martin Bookspan
A new series of disc-by-disc evaluations to assist the collector—leading off with Tchaikovsky's First Piano Concerto
- Stereo by FM Multiplex** 54 Leonard Feldman
A new technique of broadcasting combines both stereo channels and transmits them over a single station

REVIEWS

- Your HiFi Concert** 63 Martin Bookspan, David Randolph, Klaus George Roy
- Stereo Disc Reviews** 81 David Hall, John Thornton
- The Stereo Reel** 95 David Hall, John Thornton
- Your Entertainment Mood** 98 Ralph J. Gleason, Stanley Green, Nat Hentoff

COLUMNS AND MISCELLANEOUS

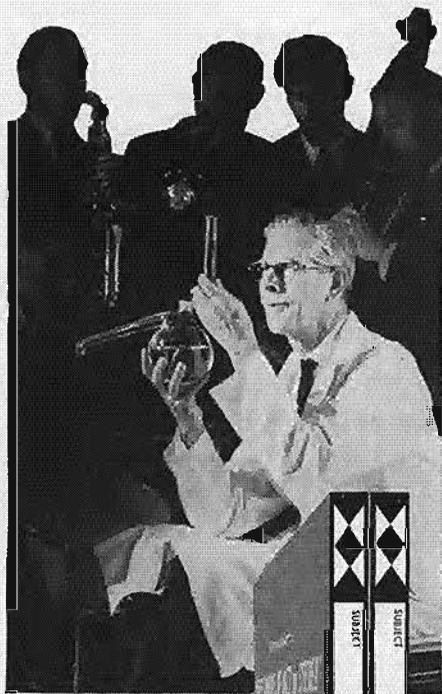
- HiFi Soundings** 6 **HiFi-ndings** 51
Genset FM Translator Model 3239;
Kingdom Compass—1 Speaker System
- Letters** 8 **Advertisers Index** 113
- Just Looking** 12 **The Flip Side** 114
- New Title Notice** 32

Cover photo by Bernard Friedman

HiFi & MUSIC REVIEW is published monthly by Ziff-Davis Publishing Company, William B. Ziff, Chairman of the Board (1946-1953), at 434 South Wabash Ave., Chicago 5, Ill. Entered as second class matter February 25, 1958 at the Post Office, Chicago, Illinois. Authorized by the Post Office Department, Ottawa, Ont., Canada as second class matter. SUBSCRIPTION RATES: One year U.S. and possessions, and Canada \$4.00; Pan-American Union countries \$4.50; all other foreign countries \$5.00.

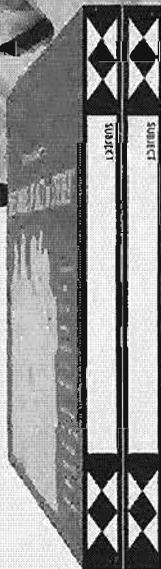
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HiFi Soundings



By David Hall

OPERA—Fulfillment of the Stereo Promise

The ultimate justification for stereophonic sound as a medium for the reproduction of music in the home depends on the extent to which it can truly enhance recorded performance over and above the finest monophonic "high-fidelity." By enhancement we do not mean gimmickry. We mean that stereo, to justify itself, must bring a greater measure of musical and artistic truth to the home listener. As RCA Victor's George Marek has so aptly put it, "Stereo has no business becoming a ping-pong game."

After a full three months of careful listening to the stereophonic disc output of nearly half-a-hundred labels, we have come to the very definite conclusion that it is opera, and the musical theater generally, which comes closest to actually fulfilling the rosy promise of stereo sound for the home. Two singularly convincing experiences in this respect were: 1. repeated hearings of London's astounding recording of Act I of Wagner's *Die Walküre* and 2. a behind-the-scenes glimpse of RCA Victor's recording-in-the-making of an uncut *Barber of Seville*.

The London *Walküre* album—to be reviewed next month—turned our living room into a replica of an opera house in such convincing fashion that we had to rub our eyes in order not to believe that Kirsten Flagstad and Set Svanholm hadn't invaded the premises in person. As for the sonic presence of the orchestra, it was far superior to anything we had ever experienced monophonically, even from master tape originals.

The RCA Victor recording session shed still more light on the subject: for during the recitatives which actually carry forward the action of "The Barber," the singers were made to carry out their entrances and recitative dialogues from various stage locations just as in the opera house; the asides, furthermore, were made to come out as the real thing. The production, in short, was carried out not in terms of a single plane as related to the microphone array, but as theater-in-depth—just as in a regular opera production. Here, then, is the key to opera and the musical theater as the stereo medium. For when the production is properly handled, with elements of motion and variations of locale at different depth perspectives, the theatrical and musical realism is projected into the home with unerring truth.

Second only to the musical theater as a vehicle for stereo sound is the large scale choral-orchestral literature—if only because, in a proper set-up, the depth from the first violins to the back line of the chorus is considerably more than that which exists in terms of the orchestra alone. We have heard to date a number of superior stereophonic orchestral recordings—notably from Capitol, London, RCA Victor, and Westminster, but not one of them can hold a candle to what we have experienced in the best stereo musical theater productions. Here indeed lies the pot of gold at the end of the stereo rainbow.

If the recording companies want to play it smart over the next few years—albeit at considerable expense, they will give us the biggest and best operas—*Otello*, *Parsifal*, *Götterdämmerung*, *The Magic Flute*, *Tosca*, plus musicals like *Annie Get Your Gun*, *O! Thee I Sing*, *Porgy and Bess*, *Kiss Me Kate*, produced not as static affairs in the recording studio, but as productions with motion, depth, and dynamism that will turn every stereo-equipped living room into an opera house or theater.

There is every reason to believe that the recorded output over the next few years will lean heavily in this direction. It will be interesting to see how well the record producers actually meet the challenge posed by the unique potentialities of stereo in terms of their forthcoming operatic and musical show discs.

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* A cardinal feature of the plan is **GUIDANCE**. The Society has a Selection Panel whose sole function is to recommend "must-have" works for members. Members of the panel are: **DEEMS TAYLOR**, composer and commentator, Chairman; **SAMUEL CHOYZINOFF**, General Music Director, NBC; **JACQUES BARZUN**, author and music critic; **JOHN**

M. CONLY, editor of *High Fidelity*; **AARON COPLAND**, composer; **ALFRED FRANKENSTEIN**, music critic of the *San Francisco Chronicle*; **DOUGLAS MOORE**, composer and Professor of Music, Columbia University; **WILLIAM SCHUMAN**, composer and president of Juilliard School of Music; **CARLETON SPRAGUE SMITH**, chief of Music Division, N. Y. Public Library; **G. WALLACE WOODWORTH**, Professor of Music, Harvard University.

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*T.M. Write for Bulletin JH-1

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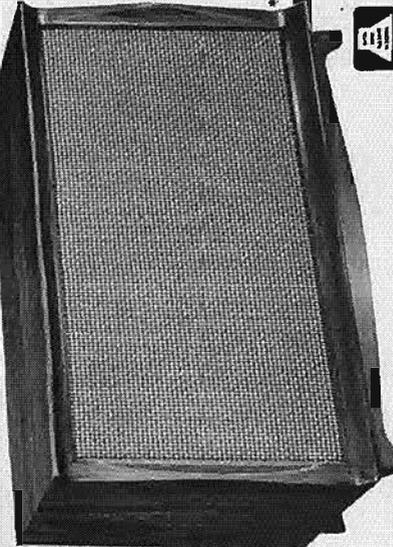
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LETTERS

Back Issues

Gentlemen:

Last winter in your March issue there was an article on various types of speaker baffles with comments and illustrations. Unfortunately, I mislaid my copy which I especially wanted to keep. Would it be possible to obtain another copy of this issue?

T. O. HARRIS
Pittsburgh, Pa.

Gentlemen:

How may I obtain copies of the "Livid Lingo" installments for March and February? I believe these discussed "Watts Output and Frequency Response."

E. N. KNAPP
Cornwall-on-Hudson, N. Y.

A supply of back issues is available from our Circulation Fulfillment Office at a price of 40¢ per copy when the issue desired is over six months old. Recent issues, that is within the past six months, are still available for 35¢ per copy. Send your request and remittance directly to:

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—Ed.

Montreal Hi-Fi Show

Gentlemen:

Officials of the Dominion High Fidelity Association would appreciate it if you would announce our annual High Fidelity Exposition in the Windsor Hotel, Montreal, Quebec, from October 29 to November 1.

A. W. DONNELLY
Publicity Committee
Dominion High Fidelity Assoc.
Montreal, Quebec

Hurrah for Technical Info

Gentlemen:

Your September issue has made worthwhile the charter subscription I took out to your magazine. The charts of comparison and analysis on stereo cartridges and stereo preamps were tremendous. I sincerely hope that you will continue this type of thing which contains information that no one individual could hope to collate.

Wally Heider
Sheridan, Ore.

Gentlemen:

At the time I received your subscription renewal offer I was very disgruntled, but your last two issues have been so vastly improved that I am returning the form with my check in this envelope. I certainly hope

you will continue to run your series on new equipment in the "Consumer" type articles.

W. H. BOYD
Portsmouth, Va.

Gentlemen:

I am a charter subscriber to your magazine, having sent in my money well before the first issue appeared. I was very disappointed in the early issues because of the dearth of technical data. However, with the last two issues, I am now a fervent booster—keep it up!

D. E. RAINES
Santa Cruz, Calif.

Cover Comment

Gentlemen:

I could not resist the striking cover on your September HiFi & MUSIC REVIEW and so came to purchase my first copy of the magazine. As to content, having read my first issue, I can assure you that it will not be my last.

Marilyn WEINER
New York, N. Y.

Gentlemen:

A stunning cover on the September issue of HiFi & MUSIC REVIEW!

E. G. SCOTT
Wilmington, Delaware

Kohler Fans

Gentlemen:

I have just finished reading Carl Kohler's delightful "Chain Reaction" in your September issue and felt compelled to write and offer my vote of appreciation for the few minutes of genuine amusement it afforded.

A. D. GARDNER
Denver, Colo.

Gentlemen:

Three cheers for Kohler and his "Chain Reaction" story—a real "chuckler" with true-to-life situation. Let's have more of the same.

T. J. HARPER
Jacksonville, Fla.

Last Word on "Lost Art"

Gentlemen:

Regarding the record cover controversy that seems to be raging from reading "Letters" in your magazine, I would like to add my bit, that the cover doesn't matter to me—it's what's inside that counts!

Kay MAUGE
Little Rock, Ark.

HiFi & MUSIC REVIEW

Now! The Most Important
Product Announcement
in the History of H. H. Scott!



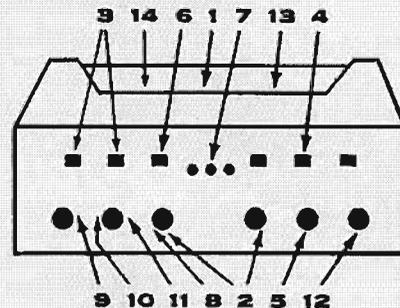
Here are the exciting
details on

**The Stereo
Amplifier that
sets the
Standards for
the Next
Decade!**



H. H. SCOTT, INC. 111 POWERMILL RD., MAYNARD, MASS.
EXPORT: TELESKO INTERNATIONAL CORP. 35 W. 40TH ST., N. Y. C.

The H. H. Scott engineering laboratories proudly introduce the new Model 299 40 watt stereophonic amplifier and control center. It contains many advance features that not only meet the needs of today's stereophonic program sources, but anticipate the requirements of the future. Check the details of this new amplifier, and see for yourself why the new 299 is superior to any other amplifier available.

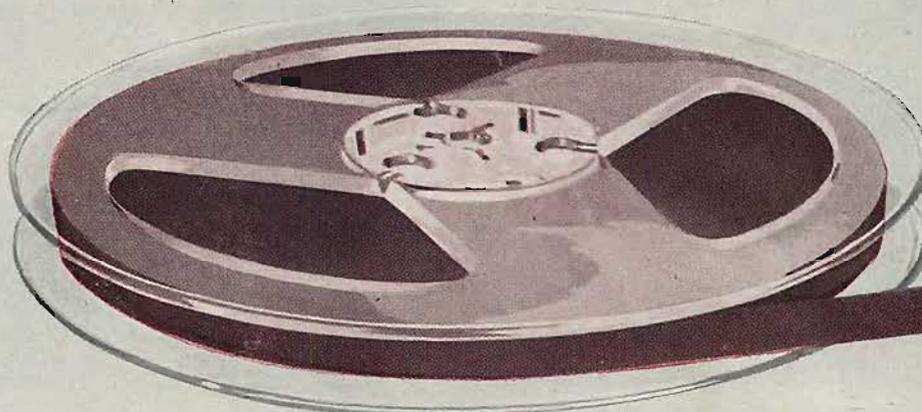


1 40 watt power stage consisting of dual 20 watt power amplifiers. You need this much power to meet the requirements of today's speaker systems. 2 Completely separate Bass and Treble controls on each channel so that different speakers may be matched. 3 Provision for connecting both a stereo phono cartridge and stereo tape heads. 4 Phase reverse switch to compensate for improperly phased tape recordings or loudspeakers. 5 Special balancing circuit for quick and accurate volume balancing of both channels. 6 Separate record scratch and rumble filters. 7 Unique visual signal light control panel. Instantly indicates mode of operation. 8 Can be used as an electronic crossover (bi-amplifier) 9 Special compensation for direct connection of tape playback heads without external preamp. 10 Special switching lets you use your stereo pickup on monaural records. 11 You can play a monaural source such as an FM tuner through both channels simultaneously effectively doubling power. 12 Loudness compensation. 13 Stereo tape recorder output. 14 D.C. filament supply for preamp to virtually eliminate hum (80 db below full power output). 15 Distortion (first order difference tone) less than 0.3%.



Size in accessory walnut case: 15 1/2" w x 5" h x 12 1/2" d. Price \$199.95. (West of Rockies \$204.95)

Write for complete technical specifications and new catalog MR-1 I



All-purpose "SCOTCH" BRAND Magnetic Tape No. 111. Flawless sound reproduction at low cost. Has acetate backing and exclusive built-in dry lubrication. Recommended for all general recording needs. The international standard of recording industry.



Long-playing "SCOTCH" BRAND Extra Play Magnetic Tape No. 190. 50% more tape on a standard-size reel. Gives you as much recording time as 1½ reels of standard tape—plus brilliant sound, from new high-potency oxide. You enjoy freedom from reel change.



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New Quick-Load Cartridge! Fits new quick-load cartridge machines. Records both monaural and stereo sound. Eliminates threading, rewinding, spare reels. Convenient, pocket size is ideal for easy storage in home tape libraries.

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If your dealer does not stock these new items, send for complete information.

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Rush me detailed information on:

- "SCOTCH" BRAND Quick-Load Tape Cartridge
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...WHERE RESEARCH IS THE KEY TO TOMORROW

There's something for everyone in the great new "SCOTCH" BRAND line!

NEW Package Designs!

Fresh, bright, colorful new designs for instant identification of "SCOTCH" BRAND Magnetic Tapes! Look for your favorite in its brand new package!



High-fidelity "SCOTCH" BRAND High Output Magnetic Tape No. 120. With this tape you enjoy music with greater dynamic range, freedom from distortion on signal peaks and 133% more output for brilliant sound reproduction. A must for all high-fidelity fans.



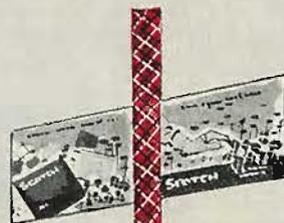
Super-strong "SCOTCH" BRAND Magnetic Tapes Nos. 102 (formerly 111 AM) and 122 (formerly 120 AM). Coated on weather-balanced 1 1/4 mil polyester backing, these are the toughest tapes made. Their superb recording characteristics are similar to Nos. 111 and 120. Ideal for long term storage of your valuable, irreplaceable recordings.



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"SCOTCH" BRAND Splicing Tape has a special white thermosetting adhesive that is guaranteed not to ooze. Makes splices that actually strengthen with age. Available in handy blister-pac display card at your tape dealer's now.



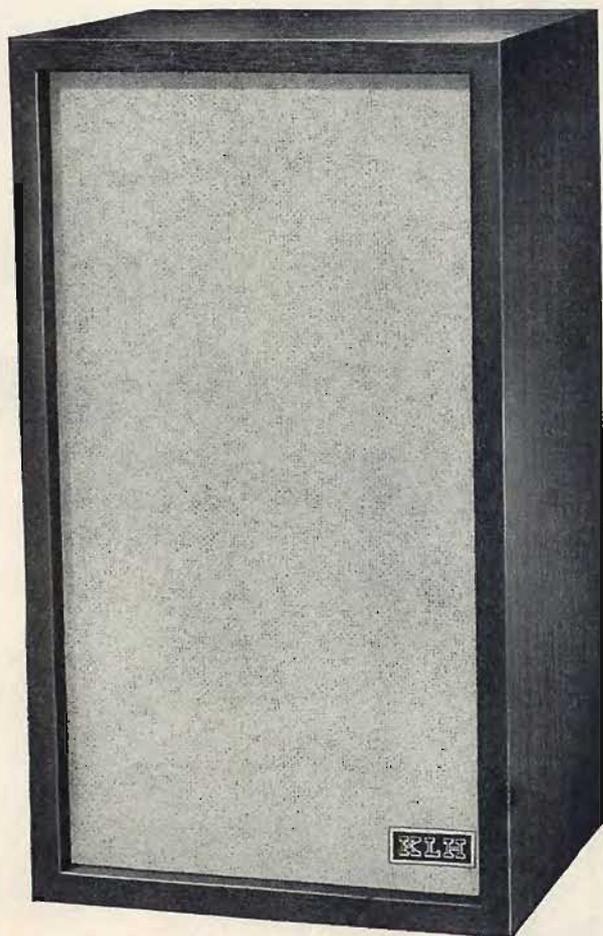
Look for them all at your dealer's
"SCOTCH" BRAND TAPE CENTER!

You can't miss the inviting new "Plaid Pole" with its bright plaid design, convenient banks of "SCOTCH" BRAND Magnetic Tapes and, new Quick-Load Cartridges. Everything you need for high-quality tape recording is yours in the "Tape Center."

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a reassuring sign



The Model Six† Two-Way System 23½" x 12½" x 12¼".

... of quality

One of the most reassuring sights you can see on the front of a loud speaker system is the KLH emblem.

It is the symbol of a patient search for extremely high quality.

The results of this search are evident in each KLH product.

Priced from \$119 to \$134 depending upon finish†

RESEARCH AND DEVELOPMENT CORPORATION

30 CROSS STREET · CAMBRIDGE · MASSACHUSETTS



• **Altec Lansing** introduces a new medium price FM tuner featuring exceptionally high sensitivity, based on modern simplified circuit designs. In fact, although three i.f. stages are used in the new Model 307A FM tuner, fewer components are employed than in tuners with only two i.f. stages. Equipped for multiplex stereo output, the 307A has a diode detector circuit



to reduce inter-carrier noise. The selectivity claimed by the manufacturer is 6 db. at a bandwidth of 170 kc. and 20 db. at 260 kc. A ratio detector is employed with a peak separation of 300 kc. Frequency response is ± 2 db. at 20-20,000 cycles with less than 2% distortion (100% modulation) at 1 volt output. Price \$96.00. (Altec Lansing Corp., Anaheim, Calif.)

• **Bell Sound Systems** will supply a four-track conversion kit to up-date any Bell stereo tape transport ever produced. Although few commercial four-track tapes are currently available, there is some indication that cartridges as well as reels featuring four-track stereo will be available in the near future. The Bell kit guarantees buyers of their T-200 series that their transports will not become obsolete. Price of four-track conversion kit has not been announced at this writing. (Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, Ohio).

• **Bradford** proudly announces the acquisition of the American distributorship for the British Audiomaster preamplifier and power amplifier monaural system. Very well received by England's hi-fi enthusiasts, the Audiomaster features exceptional flexibility. A two unit system, the power for the preamplifier is taken from the power amplifier. The preamplifier, in addition to the usual controls for tone, volume, input selection, loudness compensation, etc., also includes a special treble filter with cutoffs at 12, 9, 7 and 5 kc. The slope of the cutoff curve can be varied from "Gradual" to "Sharp." In addition, the Audiomaster preamp will accept a microphone input and has built in—with front panel controls—a three-position microphone response characteristic. The power amplifier is claimed to have a total distortion of less than 0.1% at 30 watts (British) output. Its harmonic

HiFi & MUSIC REVIEW

**This man
is making
MUSIC!**



THE FISHER

A PACKAGE OF PERFECTION! At FISHER, scientific packaging is as important a function as design and production. Tuners and receivers are mounted on heavy plywood bases: Every unit is encased in a heavy plastic bag, and surrounded by double-thick corrugated board. Nylon-reinforced tape completes the package, sealing perfection in.

These methods are your assurance that the FISHER instrument you purchase will arrive in your home ready to give you years of the same sterling performance it produced in its factory tests. Open the package, install the unit, and the world's finest reproduction of sound is yours! That is why this packer, in *his* way, is making MUSIC.

THE FISHER 101-R is the world's only STEREOPHONIC FM-AM TUNER using the costly *Gold Cascade* RF amplifier, for maximum sensitivity. Its outstanding features are listed at the right.



THE FISHER 101-R

- Separate FM and AM circuits. ■ Separate FM and AM MicroRay Tuning Indicators.
 - 0.75 microvolt FM sensitivity. ■ Four IF stages. ■ Automatic FM interstation noise suppression and gain control. ■ Chassis, \$229.50
- Slightly Higher in the Far West*

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Model 3-Stereo-4T Reproducer/
Monaural Recorder... Complete
with fine luggage case, high fidelity
Goodman Speaker, matched quality
crystal microphone, and reel of
tape for only: \$379.50

COMPLETE STEREO FACILITIES

Playback or record . . . at all three speeds
. . . you can do it all on a Tandberg . . .
with New Stereo Record—Preamplifier can record
stereo at 1½ ips, 3¾ ips and 7½ ips. Stereo Discs
can be re-recorded in stereo on the Tandberg—
and then stored. Professional quality can be
achieved under simplified operating conditions.

Stereo Record—Preamplifier comes com-
plete for only—\$59.50.

4-TRACK STEREO

Built-in—ready for you to play the latest, long-
play, pre-recorded stereo tapes. The highest
quality of reproduction is assured from this
Tandberg-designed 4-track head. Narrower head-
gap increases response—

1½ ips — 30 to 6,500 cycles

3¾ ips — 30 to 12,000 cycles

7½ ips — 30 to 20,000 cycles

• **LOW SPEED STEREO** quality cuts tape cost in
half. Unique design creates a performance quality
at 1½ ips and 3¾ ips so far only achieved at
7½ ips. You have more listening time more
listening pleasure and you pay less for pre-
recorded tape

• **LOWEST TAPE TENSION** and smoothest tape
motion low wow and flutter assures perfect tonal
pitch 10 gram operating pull reduces head
wear to a minimum and tape stretch and break-
age becomes practically non-existent.

for the most advanced in recording
equipment, look to

Tandberg of AMERICA inc.
10 East 52nd Street, New York 22 New York

content is less than 0.5% at 20 watts with
a damping factor of 50. The output tubes
are a pair of EL34's. Price \$350.00. (Brad-
ford Audio Corp., 27 East 38th St., New
York, N. Y.)

• **Collaro** introduces three new record
changers—especially designed and engi-
neered for stereo—to the American market.
Top unit in this new line is the "Continental"
(Model TSC-840) which features a
two-piece arm with a 5-terminal plug-in
head. The new head, which goes the car-
tridge manufacturers one better, virtually
guarantees the ultimate in stereo cartridge
a.c. hum reduction. The "Continental" also
features four speeds, manual operating pro-
visions, and has a claimed wow and flutter
specification of less than 0.25% RMS at
33¼ rpm. It will also shut off automatically
after the last record and has provisions for
inter-mixing 7-inch, 10-inch or 12-inch re-
cords. Naturally, the muting switch has
stereo connections. Price \$49.50. Lower
price models, including the "Coronation"
and the "Conquest," are available with the
same general high quality characteristics
at modest savings. (Rockbar Corp., Ma-
maroneck, N. Y.)

• **Dyna Company** is simplifying op-
eration of their two preamplifiers when
used in a stereo hi-fi system. A dual power
supply kit, called the PS-1, provides regu-
lated voltage and has independent heater
windings to minimize the a.c. hum level.
Adequate filtering keeps the high voltage
supply free of potential feedback problems.
The PS-1 can also be used for other low-
drain preamplifiers not equipped with the
power supply. Assembly time claimed by
the manufacturer is less than one hour.
Price \$8.95. (Dyna Company, 617 North
41st St., Philadelphia 4, Pa.)

• **Heathkit** has apparently solved a
"toughie." You probably didn't think it
could be done, but they are now supplying
a kit (number RP-3) permitting you to as-
semble your own record changer. Distantly
related to the Glasser-Steers, the RP-3 is
supplied with a G.E. VR-II cartridge. You
simply mount a few mechanical components,
connect up the motor, switches and car-
tridge leads. Price \$64.95. (Heath Co.,
Benton Harbor, Mich.)

• **Scott** has a new 36-watt monaural
amplifier especially wired for easy conver-
sion to stereo. Provisions have been made
to operate two of the Model 209 amplifiers
in tandem, with the Scott "Stereodapter,"
as an integrated system. A number of
unique features have been added to the 209
amplifier. One of them is an "Acoustic
Level Control," which augments the loud-
ness control function to match response of
your cartridge and loudspeaker to your liv-
ing room. Frequency response of the Model
209 is claimed to be 19-35,000 cycles at
± 0.5 db. Power output on music wave

forms is 36 watts with a peak power rating
at 72 watts. Harmonic distortion is less
than 0.5% at full rated power output. Other
features include operating all preamplifier
tubes on direct current and a self-balancing



phase inverter to compensate for any varia-
tion in the pair of 6CA7 output tubes. Price
\$139.95 without cabinets. (H. H. Scott,
Inc., 111 Powdermill Rd., Maynard, Mass.)

• **Stereo-Ette** may not know it, but
they have solved the problem of transistor-
izing the phono wireless oscillator. Oddly
enough, numerous manufacturers have been
looking for just the design that the Stereo-
Ette people are marketing under the name
"Gold Bug." The "Bug" is activated by one
side of a ceramic stereo cartridge. The
phono wireless oscillator—really a minia-
ture broadcasting station transmits this sig-
nal to an appropriately positioned AM re-
ceiver. The other half of the stereo ceramic
cartridge output is fed through the mono-
aural hi-fi system. The signal detected and
amplified by the AM receiver, plus that of
the hi-fi system, provides a means of ob-
taining cheap stereo. Sold with a variety
of Electro-Voice ceramic cartridges, the
basic "Gold Bug" (Model SDK-101) costs
\$16.75. The battery to operate the trans-
istorized circuit is an additional 90¢.
(Stereo-Ette Co., 4908 North Lincoln Ave.,
Chicago 25, Ill.)

• **United Audio Products** has a
new two-piece speaker system especially
matched for stereo playback. Labeled the
"WIGO StereoSet," each unit consists of
an 8-inch woofer and mid-range speaker
plus a 4-inch cone tweeter. Each cabinet
measures 36"x25"x10" and is available from
the manufacturer in a variety of wood fin-
ishes. Power handling capacity for each
unit is 15 watts. Price \$169.50. (United
Audio Products, 202 East 19th St., New
York 3, N. Y.)

• **Walseo** introduces a new method of
removing iron oxide accumulation from tape
recorder heads. Known as "Cleen-Tape,"
it is a specially impregnated fabric tape on
a standard tape recorder reel. The reel is
put on the tape recorder and fed past the
heads as if it were a pre-recorded tape.
The cleaner removes the oxide and picks up
dust or other foreign particles from the
gaps in the recording head. Since it is a
clean and dry method, some experts feel
that it will be preferable to liquid solvent.
Price \$2.95. (Walseo Electronics Mfg. Co.,
100 W. Green St., Rockford, Ill.)

For your home...

STEREO BY ALTEC

The Finest—
yet so inexpensive

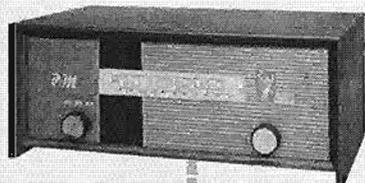
Assuming you know that quality high fidelity components are essential for any worthwhile stereophonic sound system—and assuming that you don't want to pay a staggering price for your system—

Before you buy stereo—compare—the quality and the price of ALTEC LANSING high fidelity components.

ALTEC is used for more professional stereo-

phonic installations than all other makes combined.

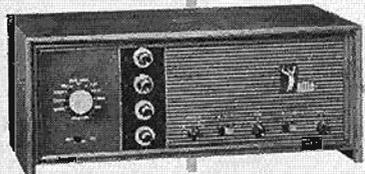
This professional quality is built into every ALTEC high fidelity component. The same efficient technique used to manufacture ALTEC's massive professional stereo systems is used in producing home high fidelity components. This means lower prices for ALTEC than for other makes of comparable quality.



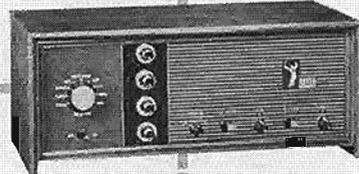
307 FM TUNER



305A AM TUNER



344A QUARTET AMPLIFIER

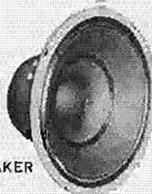


344A QUARTET AMPLIFIER

Here's One Example of ALTEC Quality at Low Cost:



S40 MASTER STEREO CONTROL



412B BIFLEX SPEAKER



412B BIFLEX SPEAKER

This ALTEC system provides 40 watts (80 peak) of power for stereo or 20 watts (40 peak) for each channel. For monaural you can buy the 307 or 305, the 344, and the 412, and add to it later for stereo. No matter when you buy ALTEC, you always get the same uniform quality components—precision built, matched and balanced for true excitement in listening.

ALTEC 412B Biflex® Speaker—this popular 12" single cone high fidelity speaker is one of three famous Biflexes—an exclusive ALTEC design. The ALTEC Biflex is perhaps the only true high fidelity single voice-coil speaker made. Guaranteed frequency range is 40-15,000 cps • Only \$54.00

ALTEC 305A AM tuner—is perfect with the 307 for AM-FM stereo. Features extremely sharp skirt attenuation providing the greatest usable band width for maximum fidelity. Only \$99.00

ALTEC 344A Quartet Amplifier—Versatility, clean power, functional design, and low price describe the masterful ALTEC Quartet. For stereo you have all of these features for each channel with the Quartet: 20-22,000 cps, 20 watts (40 peak); 138 db gain; 32 db bass tone control range; 35 db treble tone control range; six inputs—V.R. phono, tape deck, microphone, radio tuner, tape machine, high level phono; four independent volume controls; 4 position contour control; three position independent rumble and scratch filters; tape recording output • Only \$111.00

ALTEC S40 Master Stereo Control—provides master channel control for two 344A Quartet amplifiers. If you already own an ALTEC Quartet, you can use the S40 for stereo conversion any time • Only \$12.00

ALTEC 412B Biflex® Speaker—this popular 12" single cone high fidelity speaker is one of three famous Biflexes—an exclusive ALTEC design. The ALTEC Biflex is perhaps the only true high fidelity single voice-coil speaker made. Guaranteed frequency range is 40-15,000 cps • Only \$54.00

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And it costs no more!*

(Walnut, blonde or mahogany hardwood cabinet for 307, 305A or 344A—\$19.95)

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161 Sixth Avenue, New York 13, N.Y.

12-33B
15

* audiofacts

How big is the move to stereo?

How much has stereo sound captured the imagination and fancy of the American public? Everyone knows that there is a "stereo boom" under way—the advent of the stereo disc seems to have made the public really aware of "three-dimensional" sound. But most authorities publicly state that despite the assured popularity of the stereo disc, the best stereo sound will continue to come from tape recorders.

Are tape recorder manufacturers ready for the stereo boom? How much has stereo impressed the people who make recorders? Probably the best source for this information is the authoritative Tape Recorder Directory, now in its tenth year. The latest issue lists over 300 models. Of the basic models, 113 are completely monaural, 39 have stereo playback, and 29 have stereo record and playback. In other words, about a third of them have some stereo feature. The 1955 Tape Recorder Directory listed only six stereo machines out of 110 total—that's how far stereo tape recorders have come in three years.

Another clue to the trend is provided by a leading tape recorder manufacturer who has recently been selling three stereo machines to every 2 monaural units. A year ago the ratio was reversed. And 2 years ago, the company didn't even make a stereo machine.

If you're trying to decide between stereo and monaural—or have already decided and now wonder what make or model of tape recorder to buy—you'll want the new 1958-59 Tape Recorder Directory, just off the press. It's absolutely free, published as a service to the tape recording industry by Audio Devices, makers of the famous Audiotape magnetic recording tape. To get your free copy, send a card to Dept. AR, Audio Devices, Inc., 444 Madison Avenue, New York 22, N. Y.

*one of a series

open season on folk songs

... a year-end look at the latest bag

of recorded folklore from around the world

THE explorer with the microphone is on the prowl. Nowadays no ethnic group, culture, tribe or heritage is safe—the American record buyer wants to know what the rest of the world sounds like.

Once assumed to be the province of anthropologists—professional or avocational—or intellectual Bohemians, folk music on records is becoming big business. Each year more than two hundred discs are added to the folk music category—now comprising seven hundred listings and involving seventy-five nationalities. From discs released during the past few months, I have singled out two dozen—ranging from scholarly "ethnic" materials, through arty reinterpretations to out-and-out popular styling.

Through this diversity of folk recordings, anthropology, history and even sociology are coming alive for thousands of listeners. Wanting entertainment and not thinking of becoming conversant in these fields, they have discovered stimulation and excitement often go hand in hand with the dustiest of scientific endeavors.

The life of the lumberjack in America and Canada over the past hundred years takes on vivid and often bloody detail in Riverside's *Timber-r-r!* as sung by Paul Clayton. Thorough notes by Kenneth Goldstein provide historical framework for the songs. Similarly, Pat Foster in *Gold Rush Songs* on the same label places that time of high fever in California in richly human and often witty context. Mr. Goldstein is again the helpful annotator. In both cases, the singers perform with an ease, dramatic skill and absorption in the material that make the various roles they assume seem thoroughly well fitted to them in tone and temperament.

Evocative of another time and place is Jean Ritchie's *Singing Family of the Cumberlandlands*. Blending spoken recollection and songs, she tells of her childhood as a member of a large family in the Kentucky mountains. Miss Ritchie has a translucent voice of unforced sweetness. She is delightful on this record telling as well as singing of her girlhood wanderings to hear "the sounds of lonesome singing." This Riverside release is an extraordinarily illuminating piece of Americana.

Peggy Seeger also grew up in a family that sang folk songs, but her parents were professional musicians who later became folk archivists so that her considerable knowledge was less naturally absorbed by way of the kitchen and the woods than Jean

Ritchie's. She is no dusty academician in the handling of her material. There is improvisatory feeling and personal warmth in her *Folksongs and Ballads* that create the essential illusion that the songs could have been created by and for her. Her album is an imaginatively balanced selection of American songs based on British originals. The lucid liner notes are her own and contain full source credits.

Peggy's brother Pete, once of The Weavers and a consistently popular American singer of folk songs, has several superior albums on Folkways. One of his latest, *Love Songs For Friends & Foes*, again demonstrates how remarkably idiomatic and individual a performer he has become. He is capable of a considerable range of emotion; he can be dramatic, tender, sardonic, and often sounds as if he were making up the songs as he goes along. He also has much surer rhythmic feeling than most of his contemporaries. Some of the pamphlet-ceering "socially significant" material he selects is poor by musical standards. As a result, the first side of this new album is much better than the second. The set as a whole is not one of his best.

UNSUCCESSFUL on nearly all levels except choice of repertoire is Oscar Brand's *Absolute Nonsense* on Riverside. The idea of assembling a collection of quasi-surrealistic folk songs (*A Horse Named Bill, The Frozen Logger, etc.*) was bright, but the performances are strained, musically stolid, and in essence, dull.

Glenn Yarbrough and Marilyn Child, who share a new Elektra album titled with their names come close to transforming folk material into "art song." They are not of-the-folk-horn like Jean Ritchie, nor do they have the rare capacity of Pete Seeger to sound as if they were. They sing in a more formal style than Ritchie or Seeger and underline the dramatic possibilities of each song-story with particular care. They are reasonably effective and occasionally, as in *An Irish Fragment* and *Wayfaring Stranger*, can be quite moving.

Most aesthetically consistent of all those who treat folk songs as art music is Richard Dyer-Bennet. Strongly recommended for sensitivity and musicianship as well as quality of recorded sound are the four albums on his own Richard Dyer-Bennet label. My one mild reservation is that some items have become very familiar, but this stricture may turn into an asset for those

(Continued on page 18)

HIFI & MUSIC REVIEW



Ralph Bellamy, starring in "Sunrise At Campobello", listens to stereo on his Collaro changer and Goodmans Triaxonal Speaker System.

Collaro—your silent partner for Stereo

Silence is the requirement — and *silent* performance is what you get when you select the new Collaro stereo changer for your stereo system. Collaro engineers have designed *the* high fidelity changer precision-engineered to meet stereo's rigid quality demands. Collaro's *silent* operation assures flawless reproduction of the exciting new stereo records every time. Here is why Collaro is your best buy.

Five-terminal plug-in head: Exclusive with Collaro. Provides two completely independent circuits thus guaranteeing the ultimate in noise-reduction circuitry.

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

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

NOVEMBER 1958

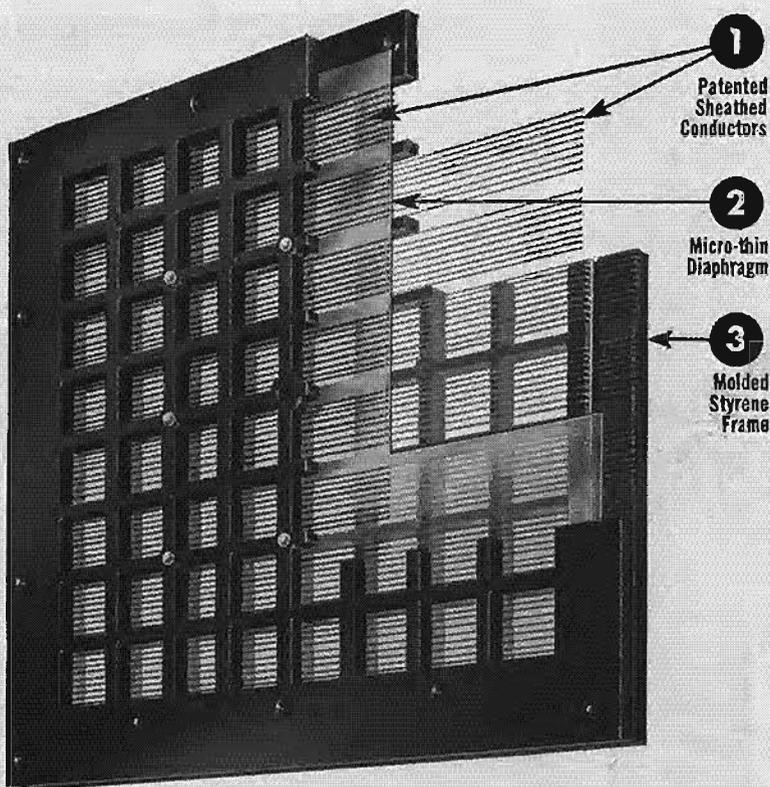
New Collaro changers include *all* of the best features which have made Collaro the largest manufacturer of record changers in the world — as well as important new features vital for superb stereo as well as monaural performance. There are three Collaro changers priced from \$38.50 to \$49.50. The changer illustrated here is the new Continental, Model TSC-840.

For full information on the new Collaro Stereo changers write to Dept. MR-11, Rockbar Corp., Mamaroneck, N.Y.



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Each radiating element of JansZen Electrostatic Speakers contains 176 push-pull sheathed conductors. This dual array of "strings" is the most durable and efficient ever patented. Without any chance of electronic breakdown, it provides uniform opposing forces to move the sensitive diaphragm with the same amplitude and in the same phase over its entire area. Like a true piston, the diaphragm behaves as if it had neither stiffness nor mass—in short, as if it were not there at all. This enables the JansZen to precisely recreate the acoustic pressures recorded by the microphone without unnatural coloration.

Model 65 Electrostatic Mid/High Range Speaker

Using two of the JansZen Electrostatic elements with a built-in high-pass filter, this remarkable new speaker combines all of the advantages of the model 130 but with 60° dispersion. Gives absolutely clean response to 30,000 cycles. \$86—\$91.50 depending on finish. Slightly higher in West.

Model 130 Electrostatic Mid/High Range Speaker

For those who insist on the most gracious sound attainable, only this original JansZen model will suffice. Excellent for multiple woofer systems. Contains four Electrostatic elements individually tested for distortion and matched within 1 db for output. Room-filling 120° dispersion to 30,000 cycles. \$161—\$188 depending on finish. Slightly higher in West.

JansZen *

*including designs by Arthur A. Janszen
made exclusively by NESHAMINY ELECTRONIC CORP., Neshaminy, Pa.
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NEW!



(Continued from page 16)
looking for an easily accessible introduction to folk song.

Westminster has recently issued several well produced albums of non-domestic folk music from overseas. *Songs of Corsica* is a beautifully sustained anthology of traditional and new material. A French-speaking narrator, revisiting in imagination the land of his childhood, gently ties the strands together. The notes contain explanations of each song, but not the complete texts. The performers are from the "A Cirnea" Chorus, composed of some fifty young Corsicans living in Paris.

Folk Songs From Armenia is an almost equally entertaining and affecting introduction to that area's folk idiom. Especially mesmerizing is the compelling, woody call of the *duduk*, an ancient ancestor of the flute. Performers are from the Armenian Radio and the State Ensemble of Armenian Folk Song and Dance. While some of the musical treatments sound rather sophisticated, there is much authentic folk flavor and instrumentation.

The same is true of Westminster's *Folk Music Festivals: Songs and Dances of Kazakhstan, Kirghizia, Uzbekistan, Georgia, and Moldavia*. Both this set and the Armenian collection contain scholarly notes about the music and the nature of the instruments from each of these areas of the USSR. The Armenian album at least has paraphrases of the lyrics, but the *Folk Music Festivals* lists only titles. This omission of texts or at least full translations is self-defeating since so many potential buyers are likely to skip an otherwise arresting collection like the *Folk Music Festivals* for another that provides the specific message of each song.

Monitor has been releasing a series of albums from Lithuania, Latvia, Roumania, and other countries behind the "Iron Curtain." The performances, especially in the Lithuanian and Latvian collections, are more formal and less spontaneous than those offered by Westminster. The standard of musicianship is uniformly high, the songs unique and occasionally moving. Although each album provides a representative musical cross-section, there are no paraphrases, no direct translations of the lyrics, no liner notes—only titles. Admittedly these albums will sell to those of Lithuanian and Latvian heritage, but it simultaneously precludes other language groups learning more about this music. The investment in suitable liner notes must certainly be small in comparison to the potential yield in additional sales. Model firms in this respect are Folkways and Elektra, which always give complete texts and translations and often print full texts for American and British sets as well. Of the three discs, the Roumanian *Folk Songs and Dances* is the liveliest and the one most likely to appeal to the non-specialist.

Among recently released albums of gypsy music, the one with the most spirit and

(Continued on page 22)

HIFI & MUSIC REVIEW



“... the Boston Symphony deployed across the opposite wall.”

Mr. Gelatt's colorful image captures the very essence of stereophonic high fidelity sound. And it effectively dramatizes the critical difference between standard monaural and stereophonic high fidelity.

Listen to a monaural LP recording. No matter how low the distortion, how excellent the frequency response and how good the program — you can't really shut your eyes and hear the orchestra deployed across the opposite wall.

For all its excellence, monaural high fidelity lacks the vital element of dimension. Listen to stereophonic sound on new Harman-Kardon instruments and the orchestra performs in all its width, and depth, and color. Now you hear the violins from the left, the woodwinds and percussions from the center, and the cellos and basses from the right. Your position in the room is uncritical. Virtually wherever you sit, the room is alive with the music and you are in the very midst of it.

In the presence of stereophonic high fidelity sound, comparisons between listening at home and in the concert hall cease to be valid. The social experience of the concert hall remains a vital attraction. Beyond that, music reproduced in the home, this new way, is simply incomparable. For in this, the fullest development of high fidelity, the music is re-created precisely as the composer wished you to hear it.

New Harman-Kardon instruments reproduce stereophonic sound with unrivalled authenticity. Wonderfully flexible and complete, they operate as simply as standard monaural high fidelity units. Incidentally, standard LP records sound impressively better when played through these new models.

The Epic, Model A250 (shown on this page) is an outstanding example of these new Harman-Kardon instruments. It is literally three instruments in one. It is first—a complete stereo amplifier embodying two complete pre-amplifiers and two 25 watt power amplifiers (combined peak 100 watts.) It is the perfect device with which to convert an existing high power high fidelity system to stereo. Finally, if you wish, you can use it as a powerful 50 watt monaural amplifier now and as a complete stereo amplifier anytime in the future. The Epic is priced at \$179.95. The optional brushed copper enclosure (Model AC50) is priced at \$12.50.

Other new Harman-Kardon models include complete stereophonic amplifiers, priced as low as \$99.95 and new stereophonic tuners as low as \$114.95. Harman-Kardon also produces The Nocturne, Model AX20, the ideal instrument to convert any existing system (console or component) to superb stereo. The AX20 price is \$99.95. Prices of all units are slightly higher in the west.

All Harman-Kardon instruments reflect the brilliant design which has won them exhibition at the Brussels Worlds Fair and Milan Triennale.

For complete information on Harman-Kardon stereophonic high fidelity instruments, write to Dept. MR-11, Harman-Kardon, Westbury, N. Y.



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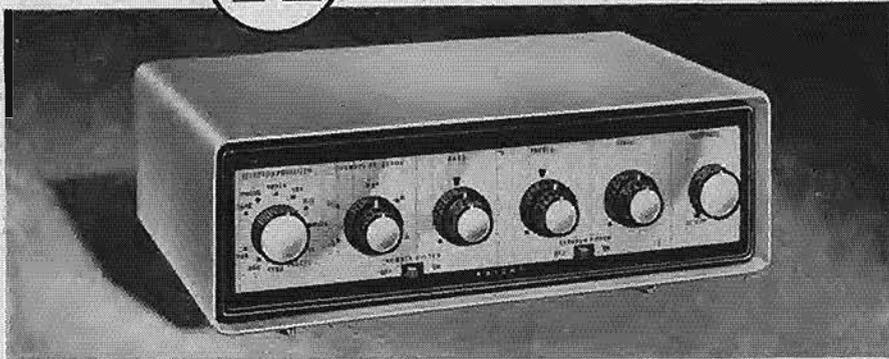
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knight-kit Stereo Deluxe Preamplifier Kit

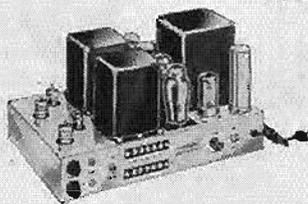
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verse, either channel separately, or either channel into total monaural output. Continuously variable loudness control; cathode follower output and special recorder outputs; hum-free—DC on all tube filaments. Distortion, 0.15%; response, 7-120,000 cps. Exclusive printed-circuit switches and printed-circuit boards. Step-by-step construction manual with wall-size picture diagrams for simplified assembly. Beautiful custom-styled case, 4 1/4 x 15 x 8". 17 1/2 lbs. Model Y-776. Net, F.O.B. Chicago, only.....**\$62.50**

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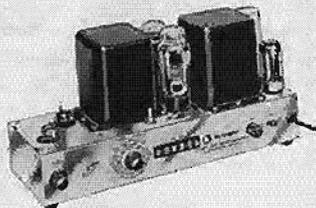


Model Y-777 **\$84.50** \$8.45 down

Absolutely the finest amplifier you can build—equal to highest-priced factory-built units. Ideal for use with preamp above, either as two 30-watt stereo amplifiers or 60-watt monaural amplifier. Response flat from 10 cps to 42,000 cps. Amazing 0.08% distortion at full 60 watts. Printed circuitry for easy assembly. Black and chrome styling; 9 x 14 x 3 1/4". 36 lbs.

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knight-kit 25-Watt Basic Linear Deluxe Amplifier Kit



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(Continued from page 18)
pulsating fervor is Angel's Toki Horvath: *King of the Gypsies*. His performers include an impressive basso, Mihaly Szekely, once of the Budapest Opera; but even Angel—usually very conscientious in its program notes—fails to tell *what* it is he is singing about. Westminster's *Tears of a Gypsy* throbs appropriately but is less varied than the Angel in the intensity it projects. The performers are Lendvay Kalman and his Gypsy Band. There are vocals but alas, no translations here either.

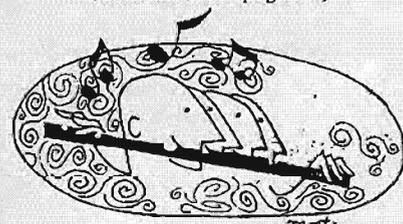
The cymbalom (a dulcimer-type instrument played with mallets) is endemic to Hungarian folk music and gypsy orchestras. It is capable of a large range of expression, as evidenced by Period's *Cymbalom in Hi-Fi*. This recital by Janos Hosszu—a recent refugee from Hungary—is heard with several instrumental groupings in variegated material of traditional Hungarian origin.

A BEGUILING album for the listener who wants to be entertained by the film image of a gypsy singer, is Theodore Bikel's *Songs of a Russian Gypsy* on Elektra. Bikel feels and knows his material, and he approaches it with conscious artistry of the trained actor. The results are infectiously zestful, but I think gypsies might wonder at it as much as working cowboys might marvel at the fantasy of Gunsmoke. In a separate hooklet, Elektra provides full translations and phonetic approximations of the texts. First-rate sound.

A survey of Turkish classical-traditional as well as folk and popular music, half of it recorded in Turkey and the rest in New York, is Tura Records' *Nejla Ates: Turkish Delight*. Westernization has softened the impact of this seductive music somewhat, for the indigenous nasal sounding Turkish instruments are joined by the refined timbre of clarinets, piano, flutes, etc. There is still much undulating color and rhythmic fire aplenty, most notably in the one vocal by the hypnotic singer, Muzeyyen Senar, and a set of "Belly Dance Tunes," both recorded in Turkey. The more publicized Nejla Ates sings two numbers, but is scarcely the equal of Miss Senar.

One powerful attraction of Jewish music is in its assimilation of influences from the Near East and all of Europe, retaining withal its own vibrant, penetrating personality. Camden has re-issued a set of 1920-22 recordings, *Masterpieces of the Synagogue*, by the late Josef Rosenblatt, one of the masters of Jewish cantorial art. Although this music is set to religious texts, there is much melodic improvisation al-

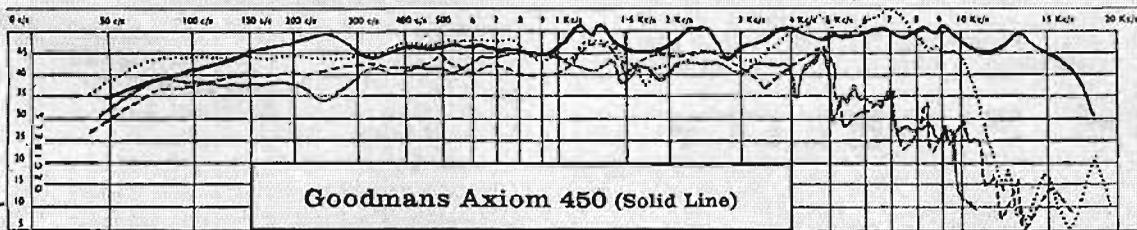
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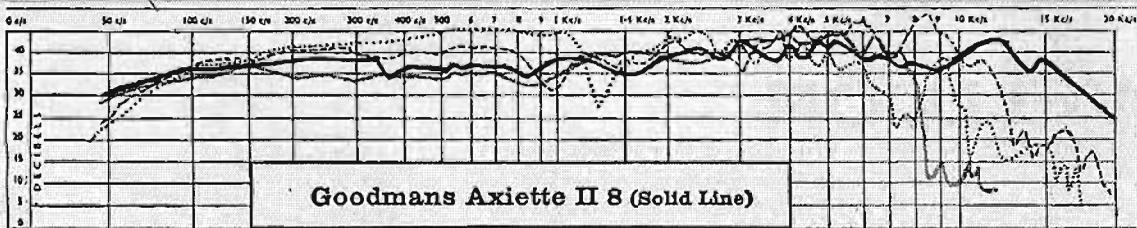
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The response curve charts below reveal the basic quality of all Goodmans loudspeakers: smooth, undistorted frequency response over the audio spectrum. This is impressive and important. When you translate these curves into musical terms, you'll find that a Goodmans speaker displays no false projection or overpowering brilliance; that it simply reproduces recorded or live sound with proper balance, clarity and realism. Given a good program source, you will hear a fine separation of instruments, peak-free highs and clean, well-defined bass. Test any Goodmans loudspeaker against the competition. You'll discover that Goodmans sounds more natural, more musical—giving you the kind of sound you must have for true stereo.

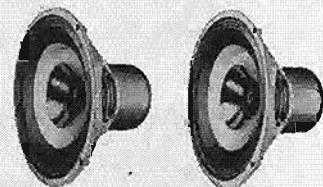
All new Goodmans speakers are available in handsome, superbly designed, acoustically matched enclosures featuring the famous ARU units. These Acoustical Resistance Units, an exclusive Goodmans feature, enable you to achieve superior performance and response in an enclosure only $\frac{2}{3}$ to $\frac{1}{4}$ the size normally used.



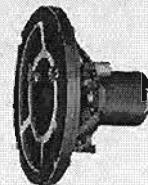
CONSTANT TEST CONDITIONS: Microphone 18" on axis. Anechoic conditions. Infinite baffle for Axiom tests. Input $\frac{1}{2}$ watts at 400 cycles in all tests.



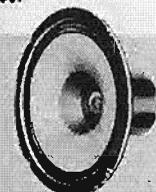
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DUAXIOM 800: Exclusive 10" twin diaphragm speaker featuring free edge cone suspension resulting in low free air resonance of 20 cycles. Extremely smooth response 20 to 20,000 cycles. Most efficient 10" free cone speaker available. Will handle up to 15 watts. Price, \$59.50.



AXIETTE II 8: Exceptionally fine, smooth response over entire audio spectrum. One of the great loudspeaker values in performance and efficiency. Heavy duty 8" extra wide range speaker with RIGIDFLEX hyperbolic free edge cone suspension. Price, \$27.00.



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MIDAX H-750: Handles frequencies with utmost precision from 400 to 13,000 cycles, with suggested crossover of 750 cps. Compression type driver, custom assembled to jewel-like tolerances. With its matched flared exponential horn, will handle 50 watts in multi-channel speaker systems. Price, \$58.50. (MIDAX H-950: Same as H-750 in design and performance; crossover point at 950 cycles. Overall frequency range 650 to 13,000 cycles. Price, \$48.50.)

Graph at top shows test results of Goodmans Axiom 450 (solid line) as compared with three leading competitive speakers. Note overall smoothness of Goodmans performance in this graph, as well as in one below, which shows Goodmans Axiette II 8 (solid line) compared with three leading speakers in its class.

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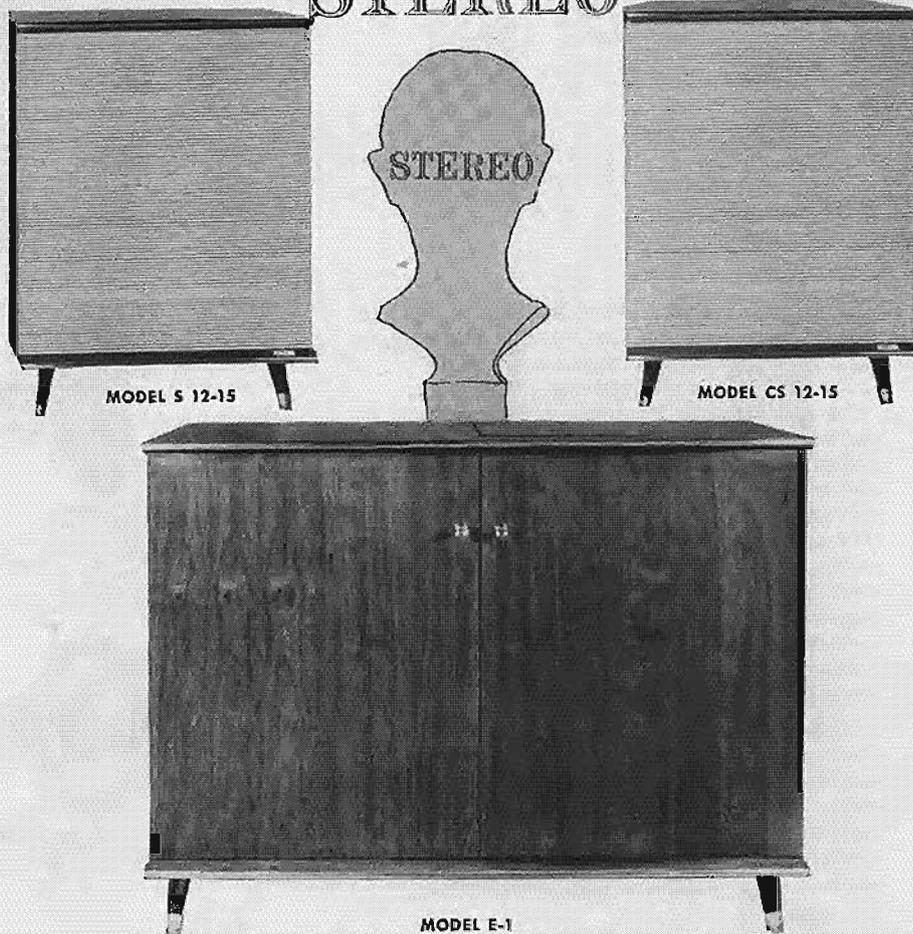
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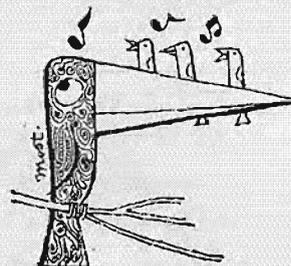
lowed the cantor, particularly in the very personal use of melisma. The sound, its age considered, is acceptable and there are full translations and intelligent explanations by his son, Dr. Samuel Roseblatt. This is an excellent buy in the Camden low-price series, and a set that listeners of all religious persuasions will find musically absorbing.

Folkways, boasting the largest and most diversified folk catalog, often issues material with limited sales prospects simply because of a conviction that it *should* be released. An example is the first album I know of *Sephardic Folk Songs*, music of the exiled Jews of Spain. Many settled in the Levant, and their music was affected accordingly. The result is haunting, tender and sensual, with a verbal imagery that is often stunning in its stark beauty. The clear-voiced, refreshingly unpretentious singer is Gloria Levy. Complete texts, translation, and a background history are included. I would also recommend an additional Folkways album reflecting Near East influence on Jewish music, *Yemenite and Other Israel Folk Songs*, sung incisively and with exciting rhythmic flexibility by Geula Gill. Again, with full texts and translations.

Two of the most valuable sets issued in the past few months are Westminster's *Music of India* and *Music of Bali*. The two-volume recital of Indian classical music, superbly recorded, involves Dr. Gaurang Yodh, *sitar* and Dinesh Patel, *tabla*. The notes provide a clear, basic introduction to their musical language and its forms; and once the western ear becomes accustomed to it, is infinitely stimulating rhythmically and of continually challenging melodic interest. Oddly enough, this turns out at times to be relaxing background music.

Many Americans remember the 1952 tour of the Pliatan Gamelan from Bali—the plangent exoticism of the deep songs and singing metallophones; the lithe, bewitching accuracy of the child dancers; and the dramatic unfolding of the colors, musical and visual, through the night. Columbia issued an album by this gamelan, and now there is a two-volume set, recorded at a performance in the Winter Garden Theatre, London. The twenty-five-member ensemble formed for ceremonial temple music as an accompaniment for all forms of Balinese dance, classical and contemporary, is a marvelously integrated unit. The music brings forth a complexity of resonances and a subtle use of percussion unequalled in the

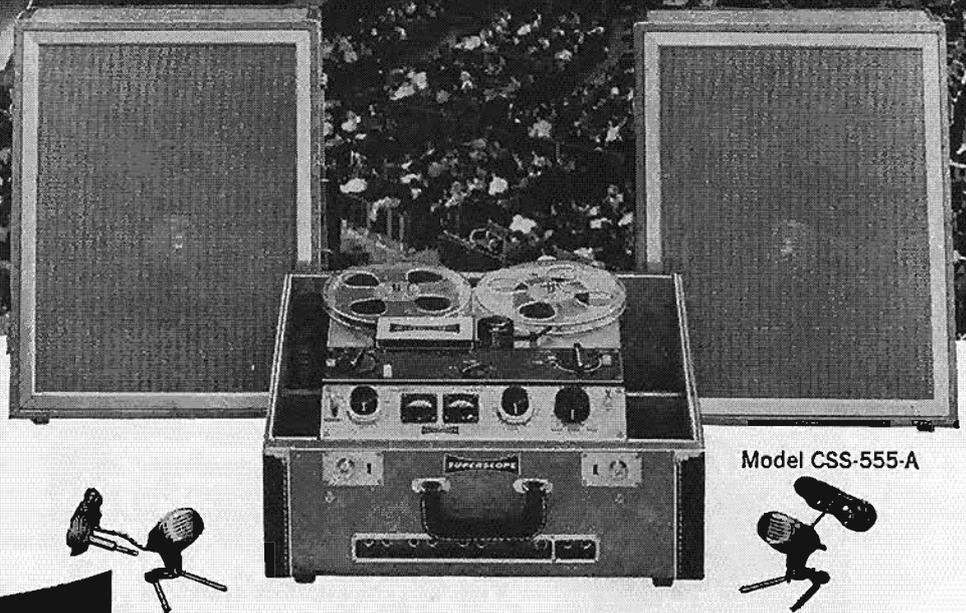
(Continued on page 26)



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The Weathers Turntable is unquestionably one of the World's finest. Exceptionally light construction eliminates the mechanical noises inherent in heavy turntables. Noise level is 25 db lower than that recorded on today's best records. Shock mounting eliminates floor vibrations. A cool running 12-pole synchronous motor brings the platter up to correct speed in 1/4 of a revolution and maintains correct speed regardless of variations in load or line voltage. Cueing features make the Weathers Turntable ideal for broadcasting station use. \$59.95. Also available in kit form, without base or mounting plate, \$34.50.

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(Continued from page 24)

Western European tradition. While Balinese music can soothe, it can also build to a whirling intensity that will transport your living room to Southeast Asia with astonishingly vivid illusion.

The amount of information, much of it unsuspected and nearly all of it intriguing, that can be assimilated with ease and pleasure in listening to folk recordings is ever more remarkable. —Nat Hentoff

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Folksongs and Ballads: Peggy Seeger. Riverside RLP 12-655 \$4.98

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Absolute Nonsense sung by Oscar Brand with Dave Sear. Riverside RLP 12-825 \$4.98

Marilyn Child—Glenn Yarbrough Sing Folk Songs with Fred Hellerman, Erik Darling. Elektra 143 \$4.98

Richard Dyer-Bennet 1, 2, 3, 4. Dyer-Bennet Records, P. O. Box 235, Woodside 77, N. Y. \$4.95

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Theodore Bikel: Songs of a Russian Gypsy. Elektra 150 \$4.98

Nejla Ates: The Turkish Delight. TurahF5801, 420 Lexington Avenue, New York. \$5.95

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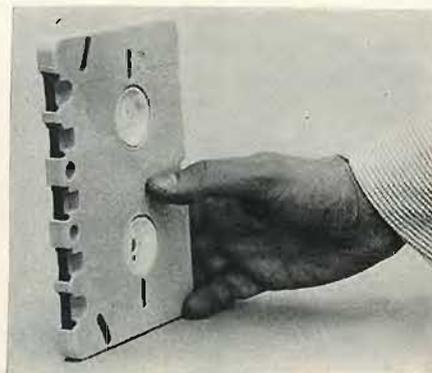
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RCA'S FOUR TRACK STEREO TAPE



A First Report

—Few tapes, no machines, and is it hi-fi?

IN early June, RCA Victor announced an impending revolution in pre-recorded stereo tape comparable to that of the LP disc some ten years ago. Here at first inspection seemed to be a major breakthrough in making stereo tape competitive in price to the new stereo discs.

But there was a catch—a slower tape speed and a different head configuration. The stereo tapes were to play at $3\frac{3}{4}$ ips—twice as slow as before. The head configuration was to record or detect four tracks on standard $\frac{1}{4}$ -inch wide tape—compared to the twin tracks on regular monaural and stereo tapes.

Biggest surprise of all was the fact that RCA Victor's new tape came not on reels but in self-contained cartridges usable only on a special tape player. The "A" and "C" tracks were played in one direction; then, when the tape was turned over (or automatically reversed) and played from the other end, the "B" and "D" tracks were operative.

The first immediate problem was the tape cartridge—which if accepted by the general public would obsolete all existing home tape equipment. Although tape head conversion for the new quadruple-track stereo would be relatively simple, there is little likelihood of making a simple adapter mechanism that would permit present home machines to take the new cartridges.

The tape machine manufacturers were the first to get squared off in some sort of direction relative to the new quadruple-track stereo tapes. Latest models from Ampex and Tandberg are both equipped to handle the new tapes—reel-to-reel. Pentron displayed a cartridge model this past summer, as did Philco, Motorola, and of course RCA Victor.

It was not until late summer that quadruple-track stereo tapes were tested under home conditions. RCA Victor kindly supplied us with their KPS 3002 tape cartridge—*Around the World* with Frankie Carle and his Orchestra. This was ideal test material because of the variety of percussion sonorities and the long sustained chords favored by Carle in his own solo piano work—just the thing to check tape motion.

Using a Tandberg Model 4 stereo tape machine for our preliminary tests—carefully checked for proper frequency response and equalization—we wound the tape out of its cartridge and onto reels. We then listened to Mr. Carle's *Arabian Nights*—a ditty arranged in the inimitable Carle manner from the slow movement of Rimsky-Korsakov's

Scheherazade. Fortunately the identical selection is available in $7\frac{1}{2}$ ips stereo format on RCA Victor CPS 143, *Dancing Through Space*, featuring a variety of dance bands including Carle's rendition of this particular item.

How did the $3\frac{3}{4}$ ips stereo stack up against the $7\frac{1}{2}$ ips stereo? Frankly: it was good medium-fi. The faster "standard" stereo tape not only had plainly more extended high frequency response, it also had far less background hiss. The reason for this became clear when a meter check showed the quadruple-track $3\frac{3}{4}$ tape to have 6 db. less volume level than its $7\frac{1}{2}$ ips counterpart. In short, there is at this time no question regarding the superiority of the standard $7\frac{1}{2}$ stereo tape over the new quadruple-track medium so far as the hi-fi perfectionist is concerned, regardless of the price factor.

For those who are content with good medium-fi and who prefer tape to disc as a home music medium, the new $3\frac{3}{4}$ stereo tape should fill the bill admirably—particularly when it comes to getting tape music at a reasonable price.

Whether the restricted frequency and dynamic range of the new tape medium is due to the deficiencies of present-day tape playback equipment or to present tape manufacturing processes is not immediately known. Improved tape oxide coatings may lead shortly to perfection of quadruple-track stereo tape at $3\frac{3}{4}$ comparable to the best $7\frac{1}{2}$ stereo.

But, the question still begs an answer—why wouldn't it be desirable to have $7\frac{1}{2}$ four-track stereo for the audio perfectionist? Here one could double the amount of music available on a 7-inch reel without compromising frequency response and dynamic range.

RCA Victor's June revolution-in-the-making raises more questions than it answers; but the industry feels that the answers will be forthcoming—and furthermore, they will be answers which will enable the consumer to get far greater value musically and dollarwise than he has been getting.

The tape industry feels strongly that for the mass home listening public—as opposed to the hobbyist or the dyed-in-the-wool audiophile—the tape cartridge will eventually supplant the present reel-to-reel method of tape playback.

The hand that rocks the cradle is not necessarily interested in the intricacies of tape threading and rewind—no matter how simple. This is how they see the wave of the future for tape; but there will be ample accommodation for the reel-to-reelers for the time being. —David Hall



Tosca's climatic suicide leap marks a perilous part of any soprano's job. Timid divas seem to gingerly step off the parapet, but Stella puts forth true athletic vigor. In a final frenzy of grief she leaps into space—causing gasps of amazement from the audience. In these exclusive photos, Stella is carefully checking her suicide preparations with a practice leap. This opera is now available on Columbia album M2L-402.



Black Star



SERENE AND SENSATIONAL

BY VANNA PHILLIPS



Antonietta Stella—the new operatic sensation—believes that

opera must also be good theater and singers good actors

THE funniest thing about opera is its artificiality: the ridiculous gestures, the pompous manner. As a girl I used to howl with laughter at them."

Today Antonietta Stella no longer stifles snickers at the opera. As the Met's newest star soprano, she spellbinds her audience. Part of the spell lies in her voice; light, clear, but with surprising dynamic range. The other part is Stella the actress. She never forgot her own giggles at traditional operatic antics. Inane acting, she feels, gets in the way of communicating the essence of an opera just as badly as off-pitch singing. "Above all," she says, "I try to act *real*—not just to sing, but to create a character with as much realism as the script allows."

Among her admirers this started some argument whether Stella is primarily a great singing actress or a great acting singer. Both sides draw grist for their mills from Stella's new recording of *Tosca*. The case for Stella's voice may well rest on the evidence of these discs. But advocates of Stella the actress insist that she must be *seen* in the part. Her appearance alone is regal, as befits Floria Tosca, the celebrated idol of the Roman stage. To feel "in character" Stella tries to look "in character."

Tosca and Psychological Realism

For her second-act encounter with Scarpia in the sumptuous Farnese palace, she has a lavish black crepe decollete gown embroidered in rhinestone flowers, an ermine-trimmed black velvet cape, and a tiara sparkling in her black hair. In this famous and difficult scene she dramatically cajoles, threatens, entreats and finally kills Scarpia, the head of the Secret Police who has condemned her lover to die. But first she wrests from Scarpia an order to "fake" Mario's execution with blank bullets. She sings her famous *Vissi d'arte* and here again she makes a realistic innovation: It is not sung in the usual "this is my great aria" manner, propped

upstage by the footlights. She never steps out of character. She never halts the psychological build-up of the plot. Her *Vissi d'arte* becomes the genuine confession of a woman's past "full of love and art."

The last act again calls her unique dramatic vitality. She flits across the ramparts of the Castel St. Angelo toward Mario, her lover, who waits in the golden dawn to be shot for political subversion. She whispers to him that she has got the police boss to arrange a "fake" execution. After the blanks are fired, she tells him, he must fall to the ground, pretending to die. Then they would escape together.

Eager yet anxious she awaits the firing squad. Her vibrant, nervous *Perché indugiano?* ("Why are they late?") heightens the tension. Then the shooting. The soldiers leave, and Tosca tenderly bends over the "fallen" Mario to tell him that it's time to make their dash to freedom. But a bloodstain bespeaks another fate. With a groan of horror she realizes Scarpia's last trick. The soldiers rush at her. But she throws her cape in their path and jumps desperately from the parapet.

And we mean "jump." She has made thirty of these jumps recently she says, her eyes wide open to be sure that she lands on the cotton pad backstage and, even with practice, on her first night in *Tosca* at the Met she sprained her right shoulder by leaping with such abandon that the audience gasped. "So many Toscas in the past," she explains, "just slithered around a stage column and disappeared . . . But Puccini said jump. So I jump."

With a twinkle of amusement Stella recalls the fate of another "jumping" Tosca: "She was a nasty character," tells Stella, "unpopular with the rest of the cast and this is how they got even. When this soprano was singing Tosca's last act, they replaced the cotton pad backstage with a brand new innerspring mattress. To the audience's amazement and

the singer's horror, the strong metal coils bounced her right back on stage!"

"Butterfly" Japanese Style

Madama Butterfly, another of Stella's triumphs, is dramatically speaking almost Tosca's opposite. Where *Tosca* demands all power and passion, "*Butterfly*" is an essay in self-control, delicacy, and wholly restrained in gesture.

The new version of "*Butterfly*" portrayed by Stella in the Met's last season was played with authentic Japanese stage sets and under the dramatic direction of Yoshio Aoyama, one of Tokyo's great men of the theater. It was a triumph in every respect.

But only the diva herself knows the price of such success: She worked for weeks, learning the new version through detailed instructions from Mr. Aoyama through a French interpreter. "I worked especially hard to understand and accept the strict discipline and restraint of Japanese gestures." Always before, in *Butterfly*'s famous entrance singing one of her most difficult arias, Stella had held her parasol against her shoulder: "You must hold it vertically," Mr. Aoyama instructed, "in Japan, well-educated women do it that way." Again, with patience typical of the East, the Japanese producer explained to Stella that she must not use her hands with Italian abandon, rather, that when speaking of her family's poverty she must turn her gestures inward rather than outward. Throughout the entire opera, every detail was aimed at the portrayal of the heroine as a believable sort of person in the framework of true Japanese settings and customs.

Antonietta Stella says she will never return to a less authentic conception of *Butterfly*—even though the running small steps tire her and the "Japanese genuflecting," as she calls it, gives her a backache.

The years which saw her getting her foot in the operatic door were not without trial. Stella's family, solid burghers of a provincial city in central Italy, felt that a stage career might be a moral risk to their daughter. They wanted their vocally gifted offspring to concentrate on concerts. "Finally," says Stella, "they gave me a sort of ultimatum: 'You must be an immediate success' they said, 'or quit the stage.'" That's quite an order. But Stella filled it.

Success—or else!

Winning first prize at the Spoleto Operatic Festival in

1949, singing Leonore in *La Forza del Destino*, gave her a running start toward a Rome debut in the same role in 1951. A starry-eyed youngster of twenty-one, Stella beamed at critical accolades.

Then came the coveted La Scala debut in Verdi's *Otello*. Her *Desdemona* was termed "marvelous," her press was superlative. Yet here she was in the hotly contested operatic Mecca encroaching on the stamping ground—or battling ground—of two famous rivals, Tebaldi and Callas. Both of these older and already world-famous prima donnas "fought her," relates a close friend of Stella's "in every way possible." Her Scala recording of *La Traviata* for Angel records caused an uproar: for after the job was completed, conductor Tullio Serafin dared to make a toast "to one *Traviata* successfully recorded *without* Callas."

The story goes that gossips carried the remark to Callas, and the fierce-tempered star immediately set out to wreck the conductor's career. She refused to sing under his direction and for a while had practically forced him into retirement; but she soon became aware that vengefulness could cut two ways by depriving her of the famous conductor—so the hatchet was finally buried.

Unruffled by the furor she had unwittingly caused, Stella's wry comment was: "It is better to be a prima donna on stage than off."

The Well-Tempered Diva

Serenity and calm are the key of Stella's private disposition. She is so relaxed, even on opening nights, that to get properly keyed up for the performance, the stage director has to think up ways to "make her nervous." An Italian journalist, covering the recurrent backstage wars at LaScala, wrote: "While Tebaldi and Callas exhaust themselves in rivalry, Antonietta Stella walks in peace."

Summing up Stella's character as a singer, her intelligence and progressive approach are further stressed by two of the Met's most famous maestros. "She seems to sense the needs and wishes of the conductor" both agreed, "and to transmit her own capacities to them as if by magic, which makes for performances of unusual polish."

Asked for her own definition of the ideal prima donna, Stella reflects, then tells you: "She should have the voice of Muzio, the beauty of Sophia Loren and the magnetism of Magnani."
—Vanna Phillips

HiFi & MUSIC REVIEW Becomes HiFi REVIEW

Change in Title Effective in December

The next issue of this magazine will appear with the shortened title—HiFi REVIEW. No change in format, in type of articles, or editorial objectives may be expected—we're simply shortening the title to make it an easier name to talk about, to write about and to remember.

A number of readers have long been struck with the idea that incorporation of both *hi-fi* and *music* in our old title was rather redundant. What else is high fidelity, if it is not synonymous with



music? Record and tape reviews, music personalities, and many other manifestations of the music world are regarded today as part and parcel of high fidelity. Without the latter, music would still be in the concert hall and band shell, but with high fidelity music has become an important part of our everyday lives.

Next month look for the cover you see at the left. The contents will be the same in concept and execution—and no change in our musical interests.

**"NO
COMPETITORS,
ONLY
COLLEAGUES"**



Harvey Sherman

*Opera—the irresistible challenge—
a star basso tells of the long road from
Chicago to Milan to acclaim at the Met*

by **GIORGIO TOZZI**

as told to **HARRIETT JOHNSON**

YOU know, in a recent article published here in the United States, Dr. Joost Meerloo wrote that "Only man's spontaneous and active reaction to challenge makes him strong." Well, I think I might be an example to prove his point, and this isn't ego talking, either. I've had my share of troubles and some of them were severe.

If I hold any serenity now it is not superficial or easily acquired. I feel I came by it through facing up to my difficulties and overcoming them. The complexities and sometimes circuitous machinations of the over-charged opera and concert world are ever about me. If I have gained even a modicum of professional and personal maturity it is because I've tried to deal with them in a constructive manner rather than one of futile protest.

Did I always want to be a singer? Well, let's say I wanted it badly enough to slant my life toward that end, to work hard for it.

I was born and raised in Chicago. At home I always spoke Italian—my parents came from Ancona on the Adriatic—and at school and with my friends I spoke English. You might say I lived the double-life of Giorgio and George. I attended DePauw University where I majored in philosophy and became tremendously interested in the varied aspects of psychology. I read a great deal and have tried to keep informed in that field even while working at my career. And believe me, this is no easy matter—there are moments when I resent the time that has to be spent in non-musical activity as a part of one's career here in America. It seems to leave no "breathing space" to settle back to read, to absorb other facets of culture, or to just relax.

Anyway, as a youngster I pursued my singing ambition to the utmost and wound up in London doing a stint in a musical, *Touch at the Top*. My role called not just for singing but also taking part in a boxing match. My voice was ostensibly a baritone, but its timbre and depth indicated that I probably was a bass, so I decided to take a long chance and go to Italy for study.

However, after sending money home to help out there, and paying my living expenses and taxes, I discovered that my total nugget was \$175 plus a few personal effects. But I thought it too late by then to back down on my plans and on I went.

During the next year and a half in Milan it wasn't always easy to remain cheerful. My pride prevented me from disclosing the lamentable state of my finances to my teacher and I just wouldn't consider asking him for credit. I used to fill up on water—the fountains in Milan are plentiful. My six-two frame dropped from 180 to 145 lbs. and at times it was a big effort to climb the five flights of steps to my room. I sold my luggage, my clothes and books to get some cash. The rolls and coffee of the Continental breakfast

helped. While in the park, where I went to study my music when the heat in my room from the sun beating down on the roof became unbearable, I became acquainted with friends who introduced me to a favorite "trattoria" where spaghetti was cheap and plentiful. My two closest friends were Leonardo Cremonini, today an internationally known painter, and Anselmo Francesconi, now a famous sculptor living in Paris. We were Bohemians in our life but not in our art.

Never in my career have I been given a scholarship or been financed by a wealthy patron. And I believe strongly that, having to earn my own way, I developed a certain strength of character that might not have been if things had been easier.

I have often observed scholarship students lulled into a false sense of security. As a result they can't resist succumbing to distractions, which, while not bad in themselves, keep them from working.

As for myself, I felt a constant compulsion to keep my nose to the grindstone because I was desperate for money and knew that if I didn't come through I'd end up washing dishes to earn my passage home.



"It is my conviction that a proper honest ambition can't deprive anyone else, who is ready for a job, of his basic rights."

Something exciting might be happening in Venice for example, and for some of my better-off friends the temptation would be too great not to rush down there. Well, I never went anywhere until I got my first engagement as a bass, in August of 1950, singing opera for \$15 a performance at the Teatro Nuovo in Milan. I sang two *Bohèmes* and four *Sonnambulas* there. Believe me, that 90 bucks seemed to me like a fortune. After my first performance I spent almost my whole paycheck on dinner.

Don't think I'm against scholarships. They're invaluable but I do think it's important for young people, lucky enough to get them, to realize their responsibilities. One of our general ills in this country is lack of responsibility, no matter what field, and easy money brings with it the danger of dissipation of energies. Concentration is what counts in this business.

And then there's my wife, Kathi. Kathi knows just the moment to calm my head by satisfying my stomach. If I'm well adjusted, it's because of Kathi too. She makes a home for me, no matter where we are.

We met in Italy, where she was a dramatic soprano of outstanding talent and also studying for a professional career. We were married in 1952 and now she says she's busier than she ever was when her main concern was identifying herself with Tosca or Brünnhilde.

Nobody wants hardship, but there's no doubt in my mind that it teaches you something easy success never can—to evaluate what is important and what is not. Tough experiences develop the philosophical in the individual, sharpen his reasoning powers and help to mold his ability to discriminate.

Some of my experiences during those early years were far from heart-warming. There were false promises, some double-crossing, low fees, and a general feeling that I was bucking more than I could ever overcome. I was fast becoming bitter and disillusioned.

On a somber morning in 1950, when I had been particularly upset and disappointed at what I choose to call the vileness of people, I stopped in front of a camera shop. Looking up, I caught my own reflection in the window.

Hate and disillusionment were in my face. I had been brooding and had built up antagonisms that, for the first time, I could see were poisons. They were only destroying me. It was then that I went home determined to make my mind healthy, no matter what happened to my career.

This determination to keep my mind healthy was borne strongly into my consciousness during those difficult days in Milan. After the first experiences with the Teatro Nuovo, I came to the attention of Emilio Feroni, one of Italy's more important impresarios. I guess he was impressed with my audition for, on four days notice, he sent me to Ravenna to sing in *Rigoletto*, *Lucia*, *Aida*, and *Ballo in Maschera*.

I didn't know the role of Samuele in "*Ballo*," had never looked at it, and had never seen the opera. But when Feroni told me the engagement depended on my singing that part above all others, I said, "Yes, I know it." I learned it in four days, but if I had known the extent of the part I would never have agreed to do it. Only by gulping down Cafe Espresso and standing on my head to get the blood rushing there to wake me up, did I ever survive.

From there on it seemed that Fate had decreed that my opportunities would frequently be of the "short order" variety. Nobody can ever make a career if he can't come through in emergencies. I learned Padre Guardiano in *La Forza* in five days; Gomez in *Ernani* in about that; and Tobia in Rossini's *La Cambiale di Matrimonio* in two. That was really rugged, having to memorize it completely with the orchestral rehearsal only 48 hours away.

When I did that one, I stayed up all night. Naturally, part of the time I sang, even though it was three or four in the morning. When there was a knock on the door I thought my landlady was coming around to tell me to keep quiet. Instead she stood there in her bathrobe, a candle in one hand, a bottle of wine and some bread in the other.

"This will help to keep you from Antonia's fate," she whispered, referring to the helpless third act heroine of Offenbach's *Tales of Hoffmann* who sang until she died from exhaustion.

I had myself a goal now and I was determined to reach it. That goal was only to sing as well as possible and thus fulfill my highest powers. I made up my mind the rest would take care of itself.

I devised myself a slogan—no competitors, only colleagues. It is my conviction that a proper honest ambition can't deprive anyone else, who is ready for a job, of his basic rights. From then on, I refused to be obsessed about my future. Better to be a happy shoemaker than a tortured singer.

The ability to resist becoming personally embroiled in one's difficulties is particularly important in the case of a singer, who must "create" his instrument as well as perform

music with it. Thus the singer's entire mental and physical makeup enters into the kind of sound he makes as well as the quality of his interpretations. You can't separate your technique from your life. The singer has the most subtly complex problems of any musical performer because his instrument is a part of his own body.

A violinist is lucky. The only thing that can affect his instrument is the weather. I feel sure that one reason Flagstad's superb technique never falters is that she is a scientist in her approach to it. She never allows herself to be thrown by subjective emotional considerations apart from her art itself.

I believe that the frequent advice given young singers by coaches and vocal teachers to "give, give, give," is a misguided effort to produce an immediate, superficial, exciting result. No singer can be better than his technique and if the young artist is taught to throw himself "whole-hog" into an emotional bath before he has learned the control of his diaphragm and other muscles "under fire" eventually his voice will deteriorate. A singer's tragedy is too much emotion without the foundation of a correct technique that has become "second-nature." This is one reason why I have resisted until now singing a role like Boris in a major opera house. I always remember Flagstad's advice to tyro singers regarding the performing of major Wagnerian roles. "My advice is very simple," she said. "Don't do them."

I never equivocate on the necessity of body control for the singer. My friends tease me about being a "bug" on the subject. I'm an avid fencer and take an exercise course at least twice a week with one of the ballet dancers at the Met. As the family doctor in *Vanessa*, I could never have "danced drunk" if I hadn't been trained to do the same thing sober.

Besides, unless your muscles are trained, you can't prevent them from encroaching on your vocal freedom. I am constantly studying the art of body poise and movement to prevent one set of muscles from causing tension by interfering with another set used in a particular stage action. It's all part of balance, coordination and control. Independence of movement helps to prevent interference with vocal plasticity. By exercising the leg, it is taught to be independent of the other muscles. And so it goes for the entire body.

I do not underestimate the necessity for the right vocal mechanics, together with the value of proper experience, in developing the young artist. Because the voice box is such an intangible instrument in which the human equation plays such a big part, it is unfortunately easy for both teacher and pupil to fall into bad behavior habits and mistake the forest for the trees.

Weigh everything very carefully any teacher tells you. Use the tape recorder judiciously to check what you're doing. Keep an objective ear. Don't let your ear hear what it wants, make it hear what is actually occurring.

I believe that the combination of the utmost relaxation of the throat, backed by a solid breath control, with every muscle in the process controlled, minus unnecessary tension, is theoretically the scientific explanation of correct singing. But to create this singing utopia is an individual process and everyone's problems are different.

Although I am among those singers who have gained a large measure of experience in Europe before reaching the Met, I feel that, for various reasons, the picture is changing. The young American artist can and must rely more on opportunities in his own country.

There is a tendency more and more toward engaging native talent. If you have plenty of time and money to spend,



"I deplore the general apathy toward the support of opera in this country . . . when it comes to financing this medium they [the politicians] balk."

go ahead. But the situation in Italy as it stands today for foreign artists doesn't, in itself, mean a sure way to get operatic experience. And there is just as good vocal training in this country as there. Look at such successes as Roberta Peters, Robert Merrill, Walter Cassel, and Blanche Thebom, to name only a few, who have built stellar operatic careers without benefit of European experience.

I deplore the general apathy, however, toward support of opera in this country. It's so ironic that business men and politicians are quick to realize the power of music in their offices and banks, that the city official or the politician would never turn down a band for a parade, but when it comes to financing the medium for a deeper, let's say, "spiritual" expression, like an opera, well, then they balk. I personally attach the greatest importance to the overwhelming potential of music as a spiritual force.

Great art is much more than entertainment. Mere entertainment limits itself to a sensuous level, a superficial sensation, while art goes far deeper than this.

Great art suggests a love of order—order which is also implicit in society itself—and teaches us to evaluate things in terms of beauty, inspires us to search for the mysteries which are inherent in life itself.

To me, art is not a luxury but a vital necessity. When our society realizes that extensive exposure to music, properly directed, can help people to move in a more positive direction, then we will be making social progress of which we can be more proud.

Man's destiny is to express his dreams, hopes and ideas in spiritual expressions. He has been given the power to create, to expand his imagination, to build in sound, in words and in colors. Music inspires him to penetrate further into these worlds, to expand his inherent spiritual potential and attach less importance to gadgets—the so-called mechanical marvels of our civilization. This world of order envisioned in art has indeed a practical, not merely ornamental, value for modern society.

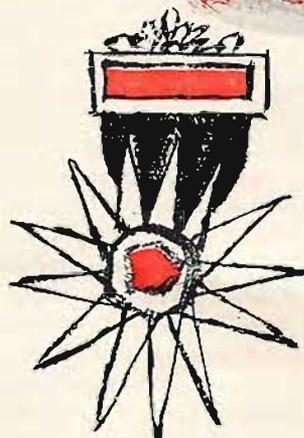
Artists must dream for many reasons—and partly because, like scientists, their most preposterous schemes have ended up making both sense and history.

—END

**SCORED
FOR
LAUGHS**



Satire in sound—
droll, brittle, poignant,
sometimes even profound



Chuck

LAUGHTER is a function of the intellect. It results from unexpected and unusual reshuffling of ideas and concepts. "Wit is the sudden marriage of ideas which before their marriage were not perceived to have any relation," says Mark Twain, who ought to know.

Music can't turn such tricks, for it has no clearly defined concepts that can be put into the nutshell of a word and then juggled into funny constellations. It lacks the mental mechanics that set up a good tag line. Music only states feelings which, however intense, are unspecific.

But this does not rule out all sorts of musical merriment. There are several basic bricks for building a musical joke. For one, music can be *descriptive* of humorous events. In latching on to a funny plot, music becomes funny by association. To the listener able to visualize the happenings hinted in the music, such tonal reportage can be hilarious. Music often highlights the humor of the situation better than words. Where verbal treatment of a comic episode might merely belabor the point through exaggeration or distortion, music can etch a sharp caricature.

Kodaly's *Háry János* Suite, for instance, is a whole strip of such musical "cartoons," illustrating a string of tall tales told by Háry, a Hungarian counterpart of Paul Bunyan, to his drinking cronies. Háry's preposterous bragging is matched by uproarious orchestration. The passage about Háry's fabricated encounter with Napoleon has the low brass doing low things that should never be done in polite society. But the sound is perfect for the occasion. Incidentally, the work opens with what is probably the only orchestral sneeze in the whole literature of music. Listeners, taken unawares, have been known to exclaim "*Gesundheit!*"

Another pack of unvarnished lies wrapped up in a neatly lacquered score is Prokofiev's *Lieutenant Kije*. This tuneful and rollicking work was originally written as the sound track for a Russian movie. Following the major episodes in the sardonic plot, the music finds rare opportunities for low comedy in high style.

"Kije" it seems, means (literally) "so and-so" in Russian. A high officer mentions to the Czar a heroic deed done by some "so-and-so." The Czar, evidently none too bright, decides to award So-and-so a decoration. Since nobody dares correct the Czar and explain that So-and-so is not the real name of the valorous lieutenant, the Public Relations boys of the Imperial Army have to come up with some fictitious character named So-and-so. The story then revolves about the adventures of this non-existent officer. Prokofiev provides him with a heart-rending doleful "Romanza" to woo his sweetheart, and when he finally "marries" her, a whole village band invades the orchestra with bumptious bloopings of misplaced chords. Naturally, the ephemeral Kije-So-and-So eventually becomes something of a well-meaning Frankenstein monster. With all the fuss made about him, the army brass find the figment of their imagination running the show and stealing their thunder. They deal with this situation precisely as they would with a real-life rival: they arrange for him to get killed—and march at his funeral to a riotous dirge that fairly jumps with joy beneath its crocodile tearfulness.

Perhaps the best-known examples of music achieving hu-

mor by latching on to a funny plot occur in the tone poems of Richard Strauss. *Till Eulenspiegel* is merry nosegay of situational sketches, neatly tied together in rondo form. Episodes such as Till spurring his horse to a destructive gallop through the pottery market, his joining a staid academic procession, and his final trial and execution are outlined in tone almost as sharply as if with an engraver's pen. Strauss achieves the same immediacy in certain parts of his *Don Quixote* (e.g. the battles against the windmills and against the herd of sheep).

In all these works, there is some question whether the humor lies mainly in the music or in the text. For by telling a tale in the language of tonal associations, we rely on the *implied* text almost as much as if actual words had been set to music.

There is still another way in which unspoken words enter into music. Speech aped in pure melody and rhythm often makes musical satire grim and sharp. Strauss uses this "speech rhythm" device to lambast his critics in the autographical *Ein Heldenleben* by portraying their pedantic comments by a discordant cackle of winds. Before him, Moussorgsky had used instrumental imitation of speech in the "Samuel Goldenberg and Schmuyle" section of *Pictures at an Exhibition*, where an insistently whining stoppered trumpet depicts a Balkan haggler trying to con a prosperous townsman out of some money.

Henry Brandt, a contemporary American composer with a penchant for experimentation, also caricatures a conversation in terms of its speech rhythms in *Signs and Alarms*. This device proves effectively funny even without benefit of orchestration, as in the piano piece called *Advertisement* by Henry Cowell.

LEAVING the realm of plot and implied language, we enter an area of musical humor that owes nothing to any alien element. Here the fun lies wholly in the music itself. In Bartók's *Burlesques for Piano* there is a piece called *A Bit Drunk*. The image painted here leaves nothing to the imagination. Every lurch in the music is enough to make impressionable listeners hang on to the nearest lamppost or suffer a sort of hi-fi hangover. There's no story. The humorous impact is in terms of tone alone.

The same sort of onomatopoeic guffaw finds its way into Elgar's *Enigma* Variations where one episode is devoted to the romping of a dog.

Saint-Saëns devotes an entire work to animal portraiture in tone: the tonal descriptions in *Carnival of the Animals* are humorous in themselves, but beyond that, the work is a wonderful satire on musical stuffed shirts. The trite tricks of some of Saint-Saëns' musical contemporaries are subjected to good-humored but sharply barbed ridicule. For instance, a frantic Offenbach can-can winds up as a plodding turtle-trot.

Saint-Saëns' was too much of a gentleman to consider the "*Carnival*" as anything but a private joke to be performed only among his friends. Not until after his death was permission obtained to publish his inspired spoof. Incidentally, Saint-Saëns' sense of humor was wide enough to include himself in the joke. Having often been accused of being old-

fashioned in his music, he presents himself at his own "Carnival" in the guise of a fossil, rattling the bones of his *Danse Macabre* to the accompaniment of dry-as-dust and stuffily academic scale passages.

While Saint-Saëns was the soul of tact in his satire, Wagner wielded musical wit as a dangerous weapon. On the sole occasion when the usually lugubrious Wagner resorted to humor, he used the heaviest sort he could find (a strictly Teutonic variety) and hurled it at Eduard Hanslick, his elegant adversary among the critics. His method was simple: he put Hanslick under the name of Hans Lick as an obnoxious character in *Die Meistersinger*. Only at the last moment, to avoid scandal and possible prosecution, did he change the name of the character to Beckmesser. But no one could miss the implication; for in the opera Beckmesser is the music critic for the Mastersingers' Guild, the jealous protector of trite conventionalities against the threat posed by the truly creative imagination of the opera's hero, Walter von Stolzing. In short, Wagner put his real-life conflict with Hanslick on the stage, portraying himself as the inspired knight in shining armor and Hanslick (Beckmesser) as a petty, petulant, Pecksniffian, larcenous and lecherous grouch. Yet for all its crassness, the operatic caricature that transformed Hanslick into Beckmesser offers some of the most uproariously funny music ever written, particularly when it parodies the stodgy musical styles of some of Wagner's opponents.

Survival Through Satire

It is a wry thought that the real-life Hanslick, a man of solid virtue and considerable competence, would now be long forgotten, had not Wagner's inspired malice made him immortal in Beckmesser's image. Now Hanslick's name lives on by the ill grace of his enemy. That perhaps, is poor Hanslick's worst humiliation and Wagner's most dreadful triumph.

A more recent instance of survival through satire occurred in New York about 1943, when the late Bela Bartók was working on his Concerto for Orchestra, which has since achieved the status of a modern classic. Destitute and sick, Bartók was embittered by what was then the total public neglect of his own music while the often vapid works of Dmitri Shostakovich, Russia's No. 1 "cultural exhibit," enjoyed a rather frantic wartime vogue. Just as Bartók sat at his desk, copying some parts of his *Concerto for Orchestra*, the radio blared forth the much-touted American premiere of Shostakovich's Seventh Symphony, a bloated monstrous, dull work that purported to celebrate the dauntless spirit of the defenders of Leningrad. Bartók was so enraged at the idea of all the fuss being made about such platitudinous musical twaddle that he quickly scribbled a biting caricature of Shostakovich's main theme into the fourth movement of his own Concerto. There the brutally disfigured theme now holds an honored place in the literature of modern music while the Shostakovich original has dropped into limbo within a decade of its birth—despite some political attempts to revive it.

This is satire in purely musical terms; music making fun of other music. The humor is wholly contained within the art: nothing extraneous is needed—neither story nor character. But, as in all parochial jokes, there is one requisite for getting the point: the listener must know what is being

satirized in its original form. He must catch an allusion to an earlier work.

For the listener equipped with a reasonably wide grasp of the historic development of music, this type of satire is a nearly inexhaustible font of fun.

Couperin was perhaps the first to thrust the pointed dart of persiflage when he mimicked the bagpipe drone of popular players of his period in *Les Fastes de la grande et ancienne ménéstrandise*. Actually, he was taking a swipe at the musicians' union of his day by spoofing the style of its more powerful though less talented members.

Mozart, with typical good humor, gave vent to his exasperation at dull-witted students by writing *A Musical Joke*, a subtle but hilarious compendium of all the clichés rampant at the time, spiced by intentional misprints.

Haydn sometimes ridiculed his own favorite tricks with mock pathos or cliffhang hesitations before the final rush to the closing chords. Even Beethoven occasionally liked to ham it up a bit, as toward the end of the Eighth Symphony, where he chases a single note up and down all the octaves of the orchestra. As a rule, Beethoven's humor tended toward outright caricature, such as his "missed entrance" allusions to tavern music in the third movements of his Sixth and Eighth Symphonies.

Living in an age whose most pronounced historical feature is a deliberate break with tradition, modern composers especially have been prone to satirize earlier musical styles. Debussy, reacting against Wagner's purple pomposities, picked up a bit of *Tristan* (the holiest of holies among Wagner worshippers) and stuck it right in the middle of his "Golliwog's Cakewalk."

Dohnányi fired his own potshot at Wagner from the opposite direction. He took the completely innocuous ditty of *Twinkle, Twinkle, Little Star* and placed it in a mock-Wagnerian orchestral setting at the beginning of his *Variations on a Nursery Tune*.

Both Debussy's and Dohnányi's caricatures are wholly good-natured. But others have barbed this kind of joke. Stravinsky's quotation of the Lanner waltz in *Petrouchka* cruelly strips it of its soft, lilting charm to expose the tawdry sentimentality beneath.

Barbs with Key and Clef

And sometimes, the barbs of a musical joke have poison on them. Mahler, in the third movement of his First Symphony takes a children's ditty, *Frère Jacques*, and turns it into a sardonic funeral march—intimating perhaps the burial of childhood and the end of innocence in the shadows of later life. Mahler had a poet's understanding of both innocence and corruption, a mystic joy in the clean wellsprings of life, and a rage against whatever fouled them. The happy childhood song, twisted in adult bitterness, stands as an utter indictment of human existence. Mahler's musical joke is heartbreaking.

Quoting a well-known theme out of context, as Mahler did, is a highly effective item in the toolbox of the musical joke-smith. Jacques Ibert pulls a similar stunt when he drags a sonic grimace of Mendelssohn's *Wedding March* right into the rip-roaring hooplah of his own *Divertissement*. It leaves one wondering what point, if any, he was trying to make. Married men and women may draw their own conclusions.

(Continued on page 50)

STEREO-With a Speaker and a Half

Report on the Electro-Voice STEREO and Stephens STEREO DOT

By OLIVER P. FERRELL

ONE of the most unusual outgrowths of stereo is the development of a specialized loudspeaker system. Some enthusiasts call it the "half system" partly because of size and partly because of its operating principle. In essence, two manufacturers—Electro-Voice and Stephens—felt the most salient selling feature of an extra speaker system would be small size. They have succeeded in putting their theories into practice, but in doing so encountered a number of unexpected problems—all of which have been solved with deftness coupled with unusual functional design.

Both the *Stereon* (Electro-Voice) and *Stereodot* (Stephens) systems have been developed to reduce the physical size of the "second" channel speaker. To accomplish this, they employ techniques that are radically new to hi-fi. Both must be used in conjunction with a full-range speaker system—presumably the one which already has been installed for monaural playback.

In order to not violate physical laws and yet keep the "second" channel speaker size small, either system segregates the bass notes in the extra channel and mixes them with the "first" channel. The bass note reproduction is then handled entirely by the existing full-range speaker.

Theoretically*, this division of the music or sound spectrum

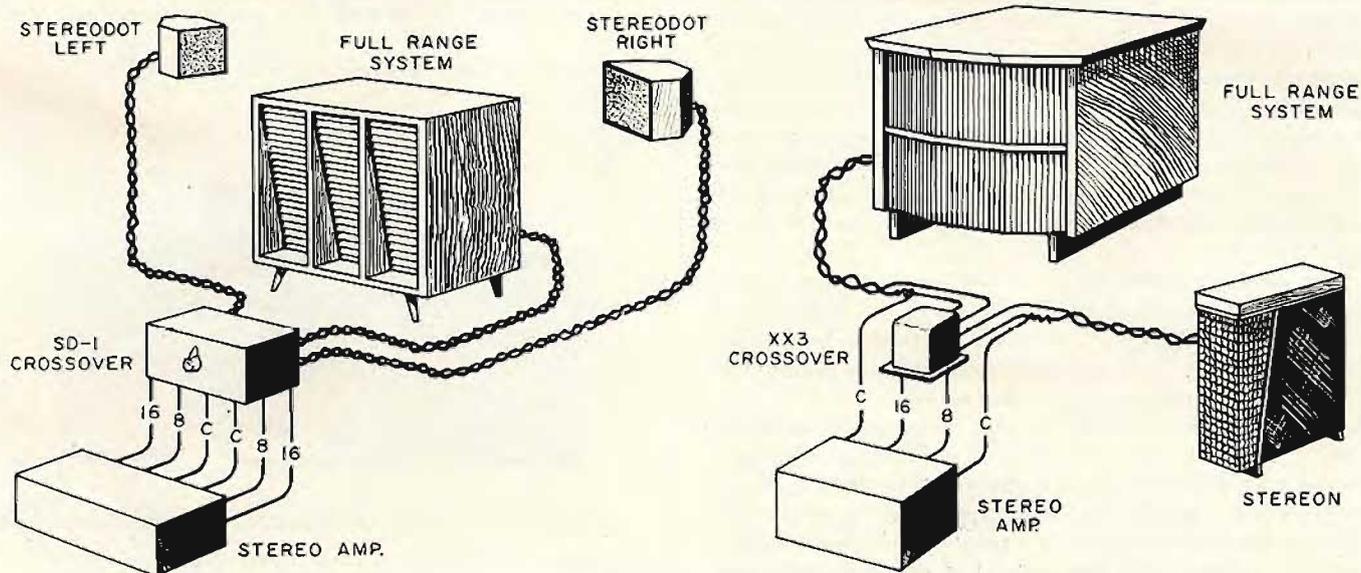
* Sustained tones below 300 cycles can be located by rapidly turning the head to obtain a phase change. This, however, does not apply to music with its variegated mixtures of tones.

is permissible. Physicists agree that the human ear is unable to determine directionality at frequencies below 300 cycles. In the case of a kettle drum or other instrument producing predominantly bass notes, directionality is provided by high frequency transients; for example, the mallet striking the skin of the drum itself. However, bass notes are recorded in both stereo channels whether on tape or disc.

To keep all the bass, crossover networks feed the program material below 300-400 cycles from the second channel into the full-range speaker system. Thus, the necessity of having a "large" woofer in the extra system for the second channel is handily dispensed with. One very large speaker therefore is all E-V and Stephens claims the average home needs to play back stereophonically recorded material.

Simultaneously, E-V and Stephens introduced new ideas in speaker design permitting an overall reduction in size. The *Stereodot* is a cone speaker with special characteristics totally enclosed in a baffle measuring only 10" x 10" x 6". The floor-standing *Stereon* looks like a partial slice of a much larger speaker enclosure and measures 25" h. x 17" d. x 7" w. It is a two-way speaker system utilizing a new mid-bass (or mid-range) driver that looks like a short length of 4-inch diameter gas pipe. A built-in crossover at 3500 cycles funnels treble frequencies into a T-35 tweeter. Both speakers face out near the top of one of the 17" x 7" sides.

Unlike the *Stereon*, the *Stereodot* must be used as a pair—



Basic *Stereodot* system consists of a crossover and two speakers; the Electro-Voice *Stereon* of one speaker and crossover network. *Stereodot* requires six wires to connect crossover to stereo amplifier since center speaker is fed simultaneously from both channels. Both systems are capable of producing stereo for home use.



Floor standing Stereon and bookcase or wall-mounted Stereodot. Top of Stereon is useful as a side table. Manufacturer supplies hooks and small pads with the Stereodot to permit it to be hung from the wall. Controls for the mid-bass and tweeter speakers in the Stereon are mounted on a recessed panel at the back. Height of the speaker is 25 inches.

one small speaker at the right, one at the left, and a full-range system in the center. The *Stereon* is placed at either side of the full-range system at a distance of from 6 to 10 feet depending on the room size. It must be reasonably well in the clear and not hidden behind a sofa or chair. The manufacturer has thoughtfully left the top clear and thus it can be used as a lamp stand. The *Stereodot*, however, has the advantage of small size and can be tucked away in bookshelves, window sills, or even hung from the wall—special shocks are supplied to prevent it from rattling.

To effect the bass note transfer across channels, a crossover network must be attached between the stereo speakers and amplifier. In the case of the seven-pound E-V XX3 crossover, it is wired to the 8-ohm output of the second channel* and the 16-ohm output of the first, or full-range channel. Four wires are required between the XX3 and the amplifier—although an experienced electronic technician could reduce these to three without difficulty. The *Stereodot* SD-1 crossover needs six wires (possibly 5) between it and the amplifier. The reason for this is that the center, or full-range system, is automatically fed from a mixture of the two stereo amplifier channels. Additional low-pass filters pass all tones below 400 cycles to the center channel while the response of the small right and left speakers is purposely restricted to 200 cycles and above.

The crossover in the XX3 is at 300 cycles for bass. Two level controls appear on the back panel of the *Stereon*, one governing the system level, the other the tweeter level. This provides an excellent means of critically adjusting the *Stereon* for best room acoustic compatibility.

Neither system is difficult to wire into a stereo amplifier setup. Care must be exercised with the *Stereodot* in particular with regard to speaker phasing. The three speakers must push and pull in the same direction at the same time. Phasing has been simplified by a color code on the *Stereodot* speakers and the SD-1 crossover. The twelve wires to and from the SD-1 are a nuisance, but that is the price one pays for progress. They prevent placing the SD-1 too far out

* The amplifier actually sees "two" 16-ohm speakers in parallel, thus half the second channel amplifier output impedance matches the *Stereon* system.

in the open. As indicated below, we're inclined to think that the SD-1 belongs near the amplifier, rather than near the speakers. The E-V XX3 crossover requires a total of six wires, and once they are attached, the network can be hidden away under the full-range system.

Stereo Illusion

Regardless of what has already appeared in various magazines about stereo, the hi-fi listener of long standing with good monaural equipment has acclimated himself to sound issuing from his full-range speaker system. Force of habit causes him to look in the direction of that speaker when a passage he wants to particularly observe is played. Enthusiasts playing mostly stereo program material gradually remove this "point source" concept from their minds. Converts—monaural to stereo—find the novelty wears off



Twelve wires terminate at the rear of the Stephens SD-1.

fast. The issuance of the majority of the sound from a *point in space* seems somehow eerie and supernatural. Eventually, most stereo enthusiasts find a "third" channel, or speaker, the ideal solution. Many experts term this "filling the hole in the middle."

As pointed out above, this is the basic design purpose of the *Stereodot*. It is an important step along the path towards ideal stereo reproduction. After careful installation and matching of components, the stereo directionality and depth effects are superb. But the small size of the *Stereodot* speaker is both an attraction and a deficit. It looks incongruous attached to the wall of a modern apartment. Also,



Stereodot system involves using a pair of speakers, as opposed to the single *Stereon*—although latter can be used in pairs. *Stereodot* puts full-range system in the center with small speakers to the right and left hand sides. Many experts feel that this is the preferable method of stereo playback in the home.



The "secret ingredient" in specialized second channel stereo loudspeakers is the crossover network. Electro-Voice's XX3 (right) is large and weighty, but is wired into circuit near present monaural speaker, hidden and forgotten. Stephens SD-1 has a panel control to balance "third" channel (center speaker). Listeners will find this control handy since it enhances depth of poorly recorded stereo material. However, the twelve connecting wires are unsightly when SD-1 is out in the open.

too few homes have locations for two speakers at proper distances from existing (mostly corner) speaker enclosures. Thus the problem with stereo is—almost always—one of architecture.

The floor-standing *Stereon* is easier to handle from a home decorating aspect. It is also easier to match to the room from an acoustic standpoint and once installed need not be touched again unless it is moved or the furniture arrangement altered.

One unresolved question in either the *Stereon* or *Stereodot* system involves monaural playback. In both, it is assumed that the listener wants to continue using an existing full-range speaker system. If, however, the damping of this system has been carefully adjusted, it will be somewhat upset when the E-V XX3 or Stephens SD-1 crossover network is installed. Rebalancing is possible, but listening tests using monaural records with and without the crossovers have demonstrated slight deterioration of quality—possibly due to the transient response with and without the XX3 or SD-1.

Just how much other alteration in the quality of the full-range system is introduced by the *Stereodot* SD-1 crossover is difficult to analyze. Most of it seems to be in the high end and may be due to losses in the attenuating circuit, or "center" balancing control.

The *Stereodot* has the unique disadvantage of being a "permanent" multi-speaker system. The *Stereodot* is permanently attached to both amplifier channels so that at least two speakers play back all monaural program material. They can be either the full-range plus right or left, determined by juggling the "Stereo Balance" controls—but the *Stereon* in the same situation permits operation of the full-range system alone.

A second problem faced with the *Stereodot* concerns speaker efficiency. The small *Stereodot* side speakers are very efficient reproducers and thus they operate best with full-range systems of comparable efficiency. Matching the *Stereodot* to a low-efficiency center speaker means adding two external L- or T-pads to attenuate the output of the small speakers. The manufacturer also supplies plans for 6, 12 or 18 db. attenuating networks in case the additional flexibility of the pads is not required. Cutting down on the level of the *Stereodot* side speakers affects the bass response of

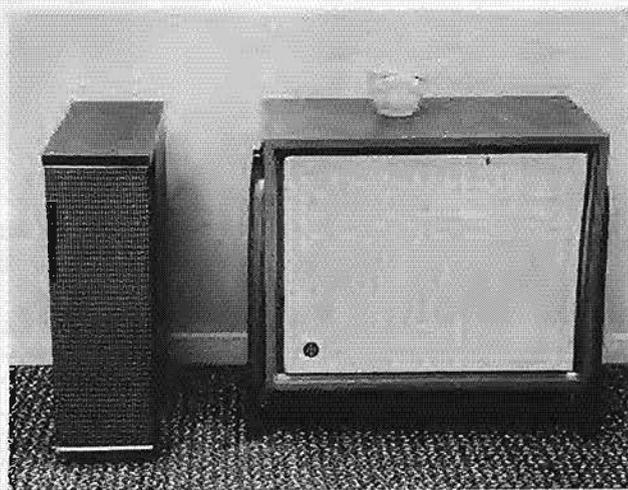
the overall system. A drop of 6 to 8 db. in the levels adds significantly to the bass output of the center speaker.

Our feeling is that the absence of controls—although we guess probably desirable in only one out of three installations—is an unnecessary burden on the user. We would recommend that the manufacturer mount a pad in the side of each *Stereodot* for the fellow who wants to balance his system to perfection.

Summary

Except for the generalization that both the *Stereon* and the *Stereodot* are specialized second channel reproducers, there is no cut-and-dried basis for comparisons. Some hi-fi enthusiasts will find the small price differential in favor of the *Stereon* a deciding factor. Others will subjectively like the 3-speaker *Stereodot* arrangement and not be disturbed by the extra wiring and initial balancing it requires. Stereo home decoration is undeniably a consideration facing every purchaser. The *Stereon* and *Stereodot* provide two distinctly different approaches. Both have advantages—both worked exceptionally well in a 12' x 22' living room using a corner enclosure full-range system.

After installation, the center channel *Stereodot* control was found to be valuable as a means of enhancing program material with insufficient stereo depth. Counterbalancing this was the impossibility of singling out the full-range speaker for monaural playback—something the *Stereon* permitted with no difficulty. In fact, we did so much juggling with the center balance control that it proved to be worth mounting the SD-1 closer to the amplifier. The *Stereon* controls can be preset and left untouched, unless the full-range system is altered. Incidentally, both systems very definitely



E-V Stereon shown alongside an E-V Lancaster system. The latter is a three-way low-cost system that will be reviewed in next month's "HiFi-ndings."

lend themselves to the use of ganged tone controls—a situation not so favorable when two full-range speaker systems are used for stereo.

All in all, it is not a simple picture. The choice depends upon how you want to play stereo and monaural discs or tapes, what decorating problems are likely to arise, and whether you want to add 1 to 3 more controls to your hi-fi. Nevertheless, once set up these systems are wonderful for stereo.

—Oliver P. Ferrell

RALPH VAUGHAN WILLIAMS

(October 12, 1872—August 26, 1958)

VAUGHAN WILLIAMS was no innovator after the manner of a Stravinsky or a Schoenberg; nor could this shaggy bear of a man have ever been dubbed *chic*! He lacked the razor-sharp intellectual severity of Béla Bartók. Neither could he be called a romantic nationalist of the early Sibelius stripe or an impressionistic nationalist like the youthful Manuel de Falla.

In common with each of these three masters, he shared one of the great developments of music in our time—a superb working synthesis of regional musical language with the universal classic tradition embodied in Bach and Beethoven. Bartók for Hungary, Falla for Spain, and Vaughan Williams for England—each of these men has shown in his personal manner how to bridge the gap between picture postcard parochialism and the classical tradition.

The England in which Vaughan Williams grew up and learned his craft was ridden with musical Teutonism and only in the early 1900's did it dawn on him and a handful of colleagues that a return to the roots of English folk song might offer the basis for developing music that would be both vital and English. A two-year stint editing the *English Hymnal* during the same period stirred his awareness of the rich heritage of church music from Tudor and Elizabethan times. From that day the music of Vaughan Williams was to "speak English" as much as that of Moussorgsky speaks Russian, Bartók's Hungarian, Sibelius's Finnish, and Falla's Spanish.

As a full-fledged creative artist, Vaughan Williams developed slowly. He was 37 before the first unquestionably great work came from his pen—the mystical *Fantasia on a Theme of Tallis* for double string orchestra, dating from 1909. The next creative milestone was reached at the time of World War I with the *London Symphony*, the music of which bespoke not only his sense of kinship with the common people but more particularly a peculiarly British capacity for moral indignation—as represented by the "hunger march" episode in the final movement.

The composer's mystical and ruminative bent reached something

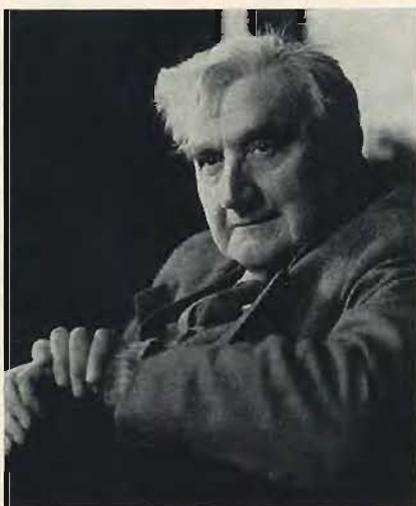
of a climax in the early 1920's with the *Pastoral Symphony* and the wonderful *Mass in G Minor*. By 1930 a turning point was in the offing—this being represented by the "masque for dancing," *Job*—inspired by the celebrated William Blake illustrations for *The Book of Job*. Here Vaughan Williams juxtaposed in sharpest contrast the satanic and seraphic aspects of his musical language; but few listeners were to realize the terrifying power of the former aspect until 1935 when the raging fury of the *F Minor Symphony* was to burst upon their unsuspecting ears. Here was no gentle mystic, pastoral poet, or distiller of folk tunes, but a man and artist seething with indignation. Not since Beethoven's Fifth Symphony had there been such an expression of defiance, but here was no promise of victory.

The violence prophesied in the *F Minor Symphony* came to pass, but the musical response on the composer's part took the form of the exquisite *Oboe Concerto* and a *Symphony No. 5 in D* which marked the absolute quintessence of his seraphic and mystic language envisioning a world of order in the midst of chaos and catastrophe. Here in truth he spoke with the tongue of angels. As one listener put it, "He tears you to bits with the *F Minor*, then puts you together with the Fifth."

The aftermath of war and the coming of the nuclear age brought with it yet one more and culminating apocalyptic prophecy from Vaughan Williams, now in his 75th year. It was the *Sixth Symphony in E Minor*—and a very different picture of "judgment day" than painted by Gustav Mahler's *Resurrection Symphony*.

The final ten years of the composer's life brought no comfortable retirement, but rather an increase in adventurousness on many musical fronts. He had written the first of seven film scores at age 70, his work along this line being climaxed by the 1948-58 music for *Scott of the Antarctic*, which was subsequently transmuted into the *Sinfonia Antartica* (No. 7). A fascination with novel tone colors seems to have set in, because there came just before the *Sinfonia Antartica* (which uses bells,

(Continued on page 50)



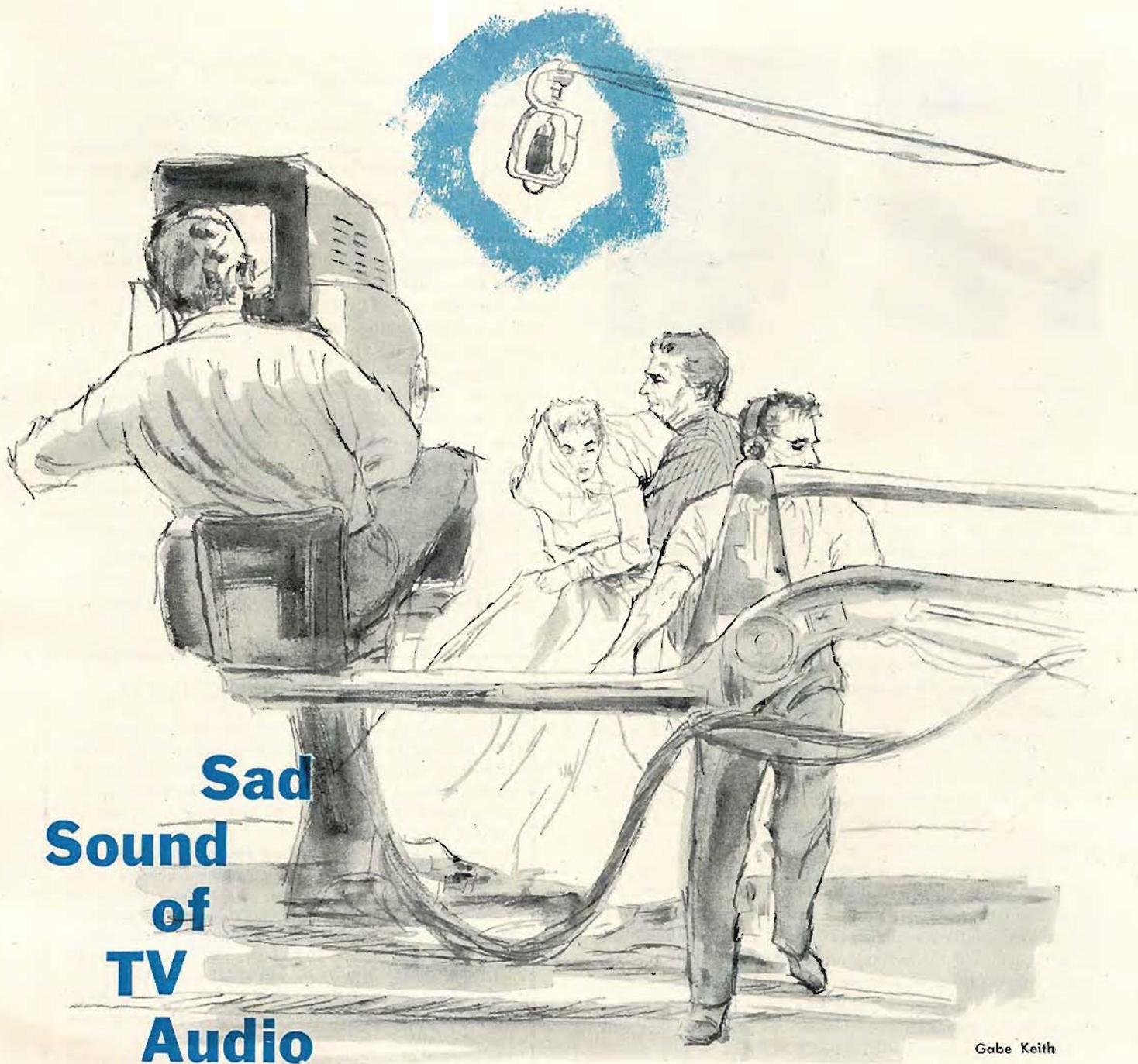
VAUGHAN WILLIAMS QUOTES

"There is nothing in the world worse than sham good music . . . this unconscious insincerity which leads us to build up great designs which we cannot fill and to simulate emotions which we can only feel vicariously."

"The composer must not shut himself up and think about art; he must live with his fellow and make his art an expression of the whole life of the community—if we seek for art we shall not find it."

"I would rather be guilty of encouraging a fool than of discouraging a genius."

"The vocabulary of music is universal, but in terms of that vocabulary every community must make music which conforms with its temperament and traditions: otherwise it will be dead music."



Gabe Keith

Sad Sound of TV Audio

*The Case of the Unfulfilled Promise—better sound
is still around the corner and very likely will never make the turn*

By ALBERT FELDMAN

WHEN hi-fi sets were introduced a few years ago, many purchasers were swayed by the label on the amplifier that said "TV input." With all honesty and good intentions, salesmen told potential audiophiles that TV sound was being improved and that connecting the TV set to the hi-fi system was a simple procedure. Those who attempted to interconnect the TV set to the hi-fi soon dissuaded others from following in their footsteps.

Not only did using the hi-fi system mean burning more
NOVEMBER 1958

electricity, but the "improvement" was negligible and productive of an annoying share of buzzes, pops and crackles. As of the 1957-1958 season, the majority of component high fidelity equipment manufacturers no longer encourage connecting their products to a TV set. Rather than increase the utility of a hi-fi system, it makes the hi-fi out to be a scapegoat wherein the real fault lies in TV receivers and the methods of TV programming.

If any bargain was made, the TV set manufacturers failed



Two microphone techniques—a hidden unit being strapped to Bob Cummings for "Person to Person" and the overhead boom on "The Dinah Shore" show.

to hold up their end. Although hi-fi systems were equipped with provisions to connect the output of the TV sound detector, there was no way for the inexperienced (electronically speaking) audiophile to get the proper signal out of the TV receiver. A few highly specialized TV receivers were constructed and at least one of them is marketed with good success. The majority—unfortunately representing 99%—ignored the hi-fi enthusiast.

Receiver manufacturers, however, claim that the fault is not entirely theirs. With some justification, they point out that the public has demanded lower and lower prices for bigger and bigger screen TV receivers. Naturally, in a price war such as this, there must be a number of economy measures. One of these has been in restricting the size and quality of the TV set loudspeaker. In addition, manufacturers also point out that TV sound is not all that it is cracked up to be.

The sound you hear is the end product of a chain consisting of three links—the TV studio, the method of getting the sound from the studio to the transmitter, and finally, your own receiver audio channel. This chain, like all others, can be no better than the weakest of its three links. If the TV studio output and acoustics are bad, no high quality phone lines or improved receiver performance can help it. If your TV set has a poor sound system, no network engineer will be able to please your sensitive ear.

Good sound is possible on TV. But whether it can be classified as full frequency sound comparable to that obtained from a monaural disc or tape is another matter. As the situation now stands, there is little chance that you will ever get full frequency response from network TV audio. The majority of TV sound programming has at some time or other traveled over a standard telephone line, cutting off at about 7000 cycles. There are occasional exceptions to this rule. Viewers in the larger metropolitan areas are frequently afforded the opportunity to hear full frequency TV sound. Quality conscious telephone companies generally assign good transmission links between major studios and metropolitan transmitters. Such telephone lines have a flat frequency response from 100 to 15,000 cycles.

Good TV sound does not necessarily require all of the highs and lows obtainable from a monaural hi-fi system. Good sound results from correct balance, low distortion and minimal extraneous pickup. If we can go this far, we shall have done very well indeed. In the case of the last parameter, the problems of "miking" are severely complicated.

TV production is an uncommonly complex situation. Along with actors and sets, cameras and microphones, the studio floor is a welter of cables and camera dollies, microphone booms, teleprompters, and people. Overhead we find a mass of lights and lighting men. The people who control the show—producer, director, associate director, technical director, audioman, and videomen—these are stationed behind a glass panel, several times larger than the picture window in our most modern living rooms. In radio and in recording sessions, such control rooms have a clear view of studio talent and technical personnel. But television studios are generally cut off from television control rooms. One or two stage sets usually stand in the way, forcing control room people to watch the studio by means of control room monitors. Under such conditions, many things can go wrong.

On the old *Tonight* show over NBC, for example, Host Jack Lescoulie turned the microphone over to a new girl singer. Using a small lavalier microphone tied around her neck, the young lady started her song nicely. Meanwhile, the director inside the control booth was giving some urgent instructions to his floor manager—the man who relays signals from control room to studio floor and back again, using a free-floating walkie-talkie apparatus. In his haste to carry out orders, the floor manager tripped over the young lady's mike cable, yanking off her microphone and practically re-

HI-FI SOUND FROM YOUR TV?

The sound signal that accompanies your TV picture is FM, identical to that broadcast by standard FM stations. It has the same high-quality audio response and low distortion specs at the transmitter, but the maximum carrier swing is only ± 25 kc. compared with ± 75 kc. for the FM station. This reduced swing means lower signal-to-noise and dynamic range than for standard FM. But this is of little significance since studio noises and those generated in the transmitter and receiver impose far greater restraints on signal-to-noise, and the use of volume limiting amplifiers at the transmitter precludes the ultimate in dynamic range.

In most cases, the real bottleneck to hi-fi sound is the TV set itself, which, with its tiny speaker, is designed to produce a good picture rather than the best sound. One major problem is that of 60-cycle buzz and 15,750-cycle squeal from the set's vertical and horizontal sweep generating circuits. These, after all, are located fairly close to the sound circuits and it's pretty difficult to keep them out of the sound completely. The fact that the sound detector is frequently a simple ratio detector, preceded by little or no limiting, does not help in this regard.

Also, it is common to roll off the highs far beyond that provided by the standard 75 microsecond deemphasis to reduce high-frequency noise and interference in the TV set's sound. This, of course, rolls off desired treble as well, even when the hi-fi system is connected directly to the TV sound discriminator. Low frequency buzz is often reduced by using small audio coupling capacitors, but this reduces bass response as well. What's more, the audio amplifiers in TV receivers are limited in fidelity and power handling due to minimal design and small output transformers. The TV designer knows that he must have a sound channel but he usually doesn't put too much into it; therefore a connection to the TV's speaker terminals for your hi-fi input is not very hi-fi.

—Milton S. Snitzer
Technical Editor
Radio & TV News

moving her head at the same time. The young professional recovered her aplomb and, assisted by a valiant stagehand who crawled beneath a camera to return her microphone, came in again, still singing, a bare eight bars later; but no one would have blamed her if she had tucked her head underneath her arm and fled into the night.

Along with studio picture and sound, the television control room must also contend with complicated film projectors and live remotes, neither of which are very close to the men who push the buttons. A slight error between control room and film studio occasionally results in situations which, in retrospect, seem ludicrous. For several years, CBS Television has presented a weekly news program called *Sunday News Special with Walter Cronkite*, one of whose sponsors was a noted sleeping tablet manufacturer. On a Sunday evening two years ago, the sponsor had scheduled a closing commercial which opened with an animated lamb going through its paces over a fence. The commercial was cued immediately after Cronkite's last "goodnight." On this occasion, the film came up just a second too early, and to everyone's consternation, the viewer seemed to see and hear a highly-respected correspondent conclude his program with "This is Walter Cronkite saying B-AA-AAA-AAA."

So it is that, even before he begins to worry about the quality of sound leaving his studio, the audioman in television has to contend with more than his share of headaches.

TV Studio Acoustics

Most television programs are broadcast from either a theater or a converted radio studio. The latter are generally better acoustically, from a production man's viewpoint. In their design and construction, we can be certain that at least some care has been lavished on sound properties. Theaters, on the other hand—especially those older theaters which have been turned into broadcast houses by the networks—almost all were built to relay the voice of an actor or singer to the audience without intermediate amplification of any kind. As a result, when microphones are introduced on their stages, they turn into echo chambers.

Best "sound conditioning" is found in recording studios. By and large these were built to meet the needs of a high-fidelity age. No gaudy resonances or ghostly dead spots limit their value. In such recording studios, engineers use as many microphones as they need, balancing one against another, isolating soloists from orchestra, and one orchestra section from another. Sometimes these recording studios actually float on a cushion of air; at other times they are so well insulated that no extraneous noise finds its way into any of the recording microphones.

In theaters or TV studios, however, there is a great deal of noise (as you will find when you turn up your volume at home) from air-conditioning systems, rumbling camera dollies, and occasionally from passing trucks and busses.

In making a tape or disc recording, the microphone can be placed for optimum sound pickup. HiFi & MUSIC REVIEW has published numerous photographs showing microphones spotted near singers, which for TV work would be untenable (e.g. "Vanessa . . . As Recorded," September issue, p. 46.) The microphone in television must be at some distance from the vocalist. TV viewers object strenuously to situations wherein the microphone protrudes into the picture. This gives rise to a perpetual battle between the TV audio engineer who wants good sound and the lighting engi-

NOVEMBER 1958



It's a wonder some of the sound is as good as it is. On the CBS "All Star Jazz" stage this throng milled around, but the extraneous noise was kept to a bare minimum.

neer who wants good lighting but no boom or microphone shadow and thus really doesn't care where the microphone is located—as long as it is well out of the picture. Thus, the audio engineer increases the microphone's sensitivity—especially when the singer has an intimate style like that of Perry Como or Dinah Shore. The inevitable result is "leakage" of either extraneous noises or the sound of the orchestra into the soloist's microphone.

First rate hi-fi sound with a TV program requires time. Frequently, the audio engineer does not see the final script of a program until dress rehearsal—which is only a few hours before the program goes on the air. This is so late that placement of sets and planned camera movements make good sound utterly impossible. The audio engineer must have at least two hours to establish microphone balance over the orchestra when working with a "TV spectacular." Another four to six hours are required to balance the orchestra and the various performers. There is never that much time available in television. More accurately, there is always time—but rarely money. Network TV studios cost between \$400 and \$500 an hour, complete with stagehands and technical crews. Program budgets rarely allow additional expenses of this order to obtain good sound.

When a large budget is available, first rate sound can become the prime objective. Fred Christy of NBC cites the *General Motors Fiftieth Anniversary Show* as an example of this category. Spectaculars, such as the GM program, have gold plated budgets which are seldom faced with financial limitations.

Opera on TV produces far better sound than most TV programs. Trained artists usually project their voices better than pop singers—thus, isolation between the soloist and the orchestra can be improved. Dave Sarser, Audio Director for the *NBC Opera* and *Steve Allen* assures us that the opera

(Continued on page 50)

the many sides of Henry Purcell

Three recording companies celebrate
Tercentenary of Restoration England's
short-lived musical genius

- **PURCELL:** *Music for the Funeral of Queen Mary (1695)*. Geraint Jones Singers with Brass and Timpani, Geraint Jones cond. Angel 45027 \$3.98

Musical Interest: Unique
Performance: Superb
Recording: Superb

- **PURCELL:** *The Fairy Queen (complete music)*, Thomas Hemley (bass), Jennifer Vyvyan (soprano), Elsie Morison (soprano), Peter Pears (tenor), John Whitworth (counter-tenor), Trevor Anthony (bass), Peter Boggis (counter-tenor) with the St. Anthony Singers and Boyd Neel Orchestra, Anthony Lewis cond. Oiseau-Lyre 50139/41 3 12" \$14.94

Musical Interest: Special
Performance: Generally good
Recording: Good

- **HOMAGE TO HENRY PURCELL**—*Fantasia on a Ground in D; Hornpipe & others*. Alfred Deller (counter-tenor), April Cantelo (soprano), Maurice Bevan (baritone), George Malcolm and Walter Bergmann (harpichord), Neville Marriner, Peter Gibbs, Granville Jones (violin), Desmond Dupré (viola da gamba). Bach Guild BG570/1 2 12" \$11.96.

Musical Interest: Highest quality
Performance: Excellent
Recording: Good

THE three albums considered here offer singularly representative aspects of Henry Purcell's output. *The Funeral Music* touches briefly on his church music, *The Fairy Queen* is an extended example of his dramatic writing, and the "*Homage*" album devotes itself to his more intimate works for solo voice, strings and harpsichord.

Purcell—as was customary at the time—was one to make as much use of his compositions as possible. If any quizzical eyebrows were raised at the music played during the 1695 funeral procession of Queen Mary because it may have sounded vaguely familiar, it was because it had been composed three years before for use with Shadwell's *The Libertine*. This in no way lessens the awesome solemnity of the



Bettmann Archives

music. In the version recorded here, timpani parts are included. The jacket notes state that these parts were "reconstructed" by Thurston Dart, but sheds no further light on their origin.

Once the funeral procession was within Westminster Abbey, the chorus took over. Here, too, the music was derived from works that Purcell had composed earlier—an anthem called *Man that is born of a woman* dating from the early 1680's. It is nothing short of overwhelming in its beauty and is performed magnificently.

A canzona for four trombones follows. This was written for the occasion, as was the next section, the anthem *Thou knowest, Lord, the secrets of our hearts*. Originally accompanied during the funeral service by four trombones, the instruments are omitted from the recorded version. The disc brings the music to a close with a repetition of the opening march for trombones and timpani.

It is ironic that only eight months after the Royal obsequies, it would be heard again in Westminster Abbey—this time in honor of the death of Purcell in November, 1695.

Turning to the Angel recording, I can say that the performances of both vocal sections are in the finest tradition of English choral singing. An air of serenity and poise pervades the music, thanks to the almost "other-worldly" tone quality so special to English choruses. The acoustics enhance the whole, suggesting as they do the open spaces of a church. The companion piece on this recording is the *Magnificat* in D Major, of Bach.

A completely different aspect of Purcell's creative personality is revealed in his music for *The Fairy Queen*. This was written for a 1692 adaptation of Shakespeare's *A Midsummer Night's Dream*. The "adaptation" was so extensive that one would look in vain for any connection with the original. Purcell's contribution took the form of a number of masques, which were quite lavishly staged. So numerous and extended were these pieces of "incidental music," that the entire score is the length of a full opera, and occupies six long-playing sides.

Here, indeed, is a wholly representative cross-section of Purcell's theater work. Every variety of mood is represented, from the most somber and reflective, to the lightest. The performing forces are large by Purcellian standards, for the orchestra includes trumpets, drums, flutes and oboes, in addition to the strings and harpsichord continuo. A chorus and seven soloists are heard in the recording, which is technically fine.

Near the very beginning of the work we hear the charming "Song of the Drunken Poet" in which the bass solo first stutters the humorous words: "Fi-fi-fi-fill up the bowl," while the chorus and the two soprano soloists pinch him and "play at blind man's buff." This is a masterful example of light-hearted music. The delicacy of the writing, both here and in other portions of the score, suggests the gossamer quality that was later to be found in Mendelssohn's music.

Particularly intriguing is the section in which the chorus sings the words "While Echo shall in sounds remote repeat each note." Here we find the instruments supplying a *double* echo, with each succeeding echo coming from a greater distance. Another unique instrumental touch is contained in the introductory "symphony" to the fourth act, where Purcell anticipates the opening of Bach's *Christmas Oratorio* by beginning with a timpani solo.

A high spot of the work is the bass solo "Hush, no more," in which the silences punctuating the music add a magical

touch to the subdued mood. The chorus then repeats the solo, preserving the hushed tones, but adding harmony. A word must be said here for the wonderful feeling that the bass soloist, Trevor Anthony, imparts to that solo, as well as for the consistently exquisite singing of the two soprano soloists, Jennifer Vyvyan and Elsie Morison.

Unfortunately, there are two weak spots in this otherwise beautiful performance. They are the two counter-tenors, Peter Boggis and John Whitworth. The former makes his first appearance in a humorous duet with the bass, in which he sings the part of a coy woman resisting a kiss. Although his vocal quality is rather ludicrous, it can be justified by the nature of the scene. However, when the same quality manifests itself in a later portion having no humorous overtones, one is reluctantly forced to the conclusion that the voice itself is bad. The other counter-tenor, John Whitworth, is only slightly better. However, in view of the relatively small amount of singing done by the counter-tenors, this is a minor criticism of the recording. If the closing chorus also, is rather routine music, it, too, is more than compensated for by the exquisiteness of the other portions. All in all, the set can be recommended most enthusiastically—even if the score was lost for over two hundred years!

The two-disc Vanguard *Homage to Henry Purcell* is, as the sub-title indicates, "An anthology comprising the most celebrated songs, sacred airs and concerted pieces for strings and harpsichord." It includes, besides several groups of "Lessons" (what we might call suites) for harpsichord alone, the so-called *Golden Sonata* for two violins and harpsichord, and the imaginative *Fantasia Upon One Note*. In this last-named work, which is for five parts—a string quartet with one additional viola—the viola plays only one single note, while the other instruments weave around it in such a way as to create beautiful and varied music. The harmonies are constantly changing, but the single note fits throughout.

Of the vocal works, *The Blessed Virgin's Expostulation* for soprano and harpsichord and *Upon a Quiet Conscience*, a duet for soprano and baritone are outstandingly beautiful, and they are exquisitely sung by April Cantelo and Maurice Bevan. All the performances, in fact—both vocal and instrumental—are excellent, though I have considerable reservation about the contribution of another counter-tenor, Alfred Deller. Lest it appear that I am biased against counter-tenors, let me state that I was one of the staunchest admirers of Deller's early recordings. Of late, however, I have found that he tends toward a preference for unsupported "white" tones that I find unpleasant. Moreover, he shifts so suddenly and so unpredictably from one manner of singing to another that I find it unnerving to listen to him. Too many of his performances in the present collection suffer from that fault, for example, the song *O Lead Me to Some Peaceful Gloom*.

Then, like the proverbial "little girl with the curl"—when he is good, he is very, very good. His performances of *Not All My Torments* and *What Shall I Do to Show How Much I Love Her* find him in top form. Here the singing is beautifully molded and consistent in tone.

Because Purcell's music represents one of the pinnacles of English art, it is to be hoped that his anniversary year will witness the recording of many more of his works. If the generally high quality of the performance and recording of these three albums is any indication of what we may expect during the course of the next twelve months, then we are off to a very good start, indeed.

—David Randolph

RATES THE BASIC REPERTOIRE

Tchaikovsky's Piano Concerto No. 1 in B-flat Minor

What Virgil Thomson called "the Fifty Pieces" will be screened one at a time in a detailed disc-by-disc comparison.



1

Van Cliburn with Symphony Orchestra, Kiril Kondrashin cond.
RCA Victor LM 2252 \$4.98



2

Emil Gilels with the Chicago Symphony Orchestra, Fritz Reiner cond.
RCA Victor LM 1969 \$4.98



3

Vladimir Horowitz with the NBC Symphony Orchestra, Arturo Toscanini cond.
RCA Victor LCT 1012 \$4.98



4

Artur Rubinstein with the Minneapolis Symphony Orchestra, Dimitri Mitropoulos cond.
RCA Victor LM 1028 \$4.98

Renowned composer and music critic, Virgil Thomson, in his days with the New York Herald-Tribune was wont to label the concert repertoire forming the backbone of the N. Y. Philharmonic-Symphony season as "the Fifty Pieces." He made no bones about his desire to see these overplayed works make way for musical fare in a more contemporary vein.

The "Fifty Pieces" continue to reign supreme in our live concerts. And when we scan the Schwann Catalog we again find the fifty-pieces psychology dominant among the record company A&R men. Actually, there are about 150 works by nearly 50 composers that fall into this 10-plus category.

Few, if any, record reviewers have ready access to all these LP duplications. HiFi & MUSIC REVIEW, however, is fortunate to number Martin Bookspan among its contributing editors. In his capacity as Director of Recorded Music for WQXR, he has access to its huge disc library—accumulated over a period of more than twenty years. Utilizing his vast fund of musical knowledge and his catholic tastes, Mr. Bookspan will rate a minimum of a half dozen best recorded versions of each of the basic works in a concert repertoire—thus easing, we hope, your problem in selecting the best available recordings of the favorite classics. —Editor

IT was during the late fall of 1874 that Peter Ilyitch Tchaikovsky "gave birth" to his First Piano Concerto. The use of the analogy is intentional, for the labor pains attendant to its final production and public baptism left an indelible impression upon the psyche of the composer.

Tchaikovsky was in his 35th year, a teacher of harmony at the Moscow Conservatory, music critic for the *Russky Viedomosty*, and an important figure in the cultural life of the Russian capital. Nicholas Rubinstein, who had organized the Moscow Conservatory eight years earlier, was the reigning baron of Russian musical life and Tchaikovsky decided to seek Rubinstein's opinion on the merits of his just-completed Piano Concerto. Rubinstein's rejection of the piece as "un-musical" was bad enough, but what hurt Tchaikovsky much more deeply was the ferocity of the attack upon him personally. "Worthless," "clumsy," "awkward" and "ignorant" were some of the words which Rubinstein used.

In a rage, Tchaikovsky struck the name of Rubinstein from the dedication in the score and substituted Hans von Bülow, celebrated pianist and conductor, whom Tchaikovsky had never met but who was making his works known in many European capitals. Bülow went wild over the piece when he received the score, calling it "noble," "original," and "powerful," and finally in Boston—of all places!—in October, 1875, Bülow played the world premiere of the concerto. Its recep-

HiFi & MUSIC REVIEW

tion was tumultuous; today, eighty-three years later, there are no signs of the popular clamor subsiding.

The reasons for the overwhelming popularity of the Concerto are not too difficult to find. For one thing, it fairly bursts with tuneful melodies—extraordinary even for so prolific a tunesmith as Tchaikovsky. For another, the solo part is bold and fluent. The work is cast in big contours and it makes for a Bunyanesque, larger-than-life effect. And then there is that introduction, quite possibly the most arresting opening in the entire concerto literature.

The current record catalogs list more than two dozen available recorded versions of the piece. Selection of a recommendable handful is not the maddening, frustrating task you might expect, despite the fact that the *Schwann Long Playing Record Catalog* lists such formidable names as Geza Anda (Angel), Shura Cherkassky (Decca), Van Cliburn (RCA Victor), Clifford Curzon (London—now withdrawn), Emil Gilels (RCA Victor), Vladimir Horowitz (RCA Victor), José Iturbi (Angel), Julius Katchen (London), Witold Malcuzyński (Angel), Sviatoslav Richter (Supraphon), and Artur Schnabel (RCA Victor).

The situation might be briefly summed up with an overall general recommendation for almost any version which bears the RCA Victor label. For whatever else the Artist and Repertoire Department of RCA Victor has accomplished, the company is firmly entrenched as the *first-est* with the *most-est* where this particular piece is concerned!

Van Cliburn is only the latest of several RCA Victor pianists who have ridden to glory astride this seemingly indestructible warhorse.

Artur Schnabel was the first, more than 25 years ago, in a recording made in London with John Barbirolli conducting the London Symphony Orchestra (Victor 78 rpm album M-180). Many years previously, Schnabel had toured the United States—to rather indifferent audience response. It was this recording of the Tchaikovsky Concerto which convinced enterprising impresario Sol Hurok that the time might be ripe for a Schnabel return. Schnabel did agree to return, but not until 1938. Ever since, of course, he has been one of the most potent box-office figures in the history of American concert life. It was in the late 1940's that Schnabel undertook an up-to-date re-recording of the Tchaikovsky B-flat Minor Concerto, this time with Dimitri Mitropoulos conducting the Minneapolis Symphony Orchestra. The performance was released originally as a four-record 78 rpm set, but when RCA Victor finally got into the long playing record business, the Schnabel-Mitropoulos version of the Tchaikovsky Concerto was one of the first items in this format—and is still listed in the current catalogues as LM-1028. If blinding fireworks are what you expect from this performance, then you'll be surprised, for Schnabel's is a solid, dignified approach. The recorded sound shows its age, and there are moments of less than perfect ensemble between soloist and orchestra, but this disc remains a valued keepsake of a noteworthy interpretation. Incidentally, Schnabel recorded the Concerto a third time a few months ago, with Josef Krips conducting, but this is not scheduled for release at the present time.

Blinding fireworks abound *in excelsis* in another RCA Victor transfer from the 78 rpm era—the famous Horowitz-Toscanini performance, now listed as LCT-1012. You can almost see the sparks fly as both virtuoso artists attack the piece for all its extroverted exhibitionism and wring from it the last full measure of excitement. A clue to the kind of performance this is may be gleaned from the fact that this

is the fastest version ever recorded: 29 minutes 24 seconds (the average of the other recordings is somewhere between 32 and 33 minutes). The reading is anything but subtle, nevertheless for a hair-raising, awesome display of musical muscle-flexing, this is a stunner! And there are still plenty of vitamins in the sound, for this is a product of Carnegie Hall, not NBC's acoustically dry old Studio 8-H.

The Modern Recordings

Now we come to more modern recordings of the Concerto, and here again two RCA Victor versions are at the top of the pack: Gilels', with Reiner and the Chicago Symphony Orchestra (LM-1969), and Cliburn's, with Kondrashin conducting (LM-2252). Gilels carries on the Horowitz tradition of slam-bang virtuosity, but with enough leavening of poetry to make his treatment satisfying on both digital and musical levels. Reiner and the orchestra aid and abet Gilels to the full in an essentially dramatic presentation, though here again there are spots of untidy ensemble. The recorded sound, especially the stereo tape, is enormously full and resonant.

All of which brings us to one of the most thoroughly-ballyhooed recordings of recent times—Van Cliburn's performance of the piece. When this lanky young man from Texas won the Tchaikovsky Piano Competition in Moscow last April, the Tchaikovsky B-flat Minor Concerto figured prominently on his programs. Immediately the American record companies sprang into action and dangled unbelievably generous contracts under his nose. After much cloak-and-dagger jockeying, RCA Victor emerged with the Cliburn signature on a contract and the Tchaikovsky Concerto was recorded by Cliburn and his Russian conductor-colleague, Kiril Kondrashin.

The wonder of it is that young Mr. Cliburn lives up to all his press notices! Here is a performance of enormous power and dedication. The two of them, Cliburn and Kondrashin, succeed in prying loose from the score more musical values than have been found in it by any previously recorded team of soloist and conductor. Especially successful are the first and last movements, which emerge as models of controlled dynamism. In the slow movement there are a few instances of rhythmic unsteadiness, but these moments do not detract from the overwhelming impact of a presentation granitic in its solidity and revelatory in its musicality. Here again the overall running time of the presentation may be cited as an indication of its character: Cliburn and Kondrashin take 34 minutes 33 seconds for the work, making theirs the slowest performance ever recorded; at the same time, it is the most monumental conception I have heard and, in the long run, the most satisfying. The RCA Victor engineers have done their jobs well, giving us recorded sound of great depth and clarity.

Worthiest among the score of other available recordings are Shura Cherkassky's performance with Leopold Ludwig and the Berlin Philharmonic Orchestra (Decca DL-9605)—a fine recording of another dramatically styled-virtuoso conception—and Leonard Pennario's with Erich Leinsdorf conducting the Los Angeles Philharmonic Orchestra (Capitol PAO-8417)—one which makes the most of the gentler, lyrical aspects of the score in much the same way as Solomon's now-withdrawn early HMV long playing performance with Issay Dobrowen conducting the Philharmonic Orchestra.

—Martin Bookspan

VAUGHAN WILLIAMS

(Continued from page 42)

organ, wind machine, and off-stage chorus) a Romance for Harmonica, Strings and Piano (written for Larry Adler), and then in 1954 a Concerto for Tuba and Orchestra of stunning vitality, humor, and effectiveness. The Eighth and Ninth symphonies both comprise in a sense further synthesis and commentary on ideas dealt with more intensively in earlier works; the former features a scherzo for woodwinds only, while the latter uses a quartet of saxophones and a solo flügelhorn. What these last works may lack in white hot

inspiration is made up in unerring musical know-how and an element of humor that can be likened only to that of Verdi's *Falstaff* which was composed by the Italian master when he, too, was in his eighties.

On the morning of August 26th, Sir Adrian Boult stood before the London Philharmonic Orchestra, about to record for the first time the latest, symphony—No. 9 in E Minor—of Ralph Vaughan Williams. It remained only for the 85-year-old composer and his wife to arrive before getting the session under way. But Sir Adrian did not begin immediately. To his musicians he brought the sorrowful news of the passing of England's greatest composer since the golden age of William Byrd and Henry Purcell. —David Hall

SAD SOUND

(Continued from page 45)

programs are worth recording on tape at home. He feels that the production people and the stars have a common working ground, that of producing good sound.

Skitch Henderson has also indicated that he knows of several producers who go all out for good TV sound; naming Bob Banner, Kirk Browning, and Bill Hobin. Banner works with the *Dinah Shore Show* while Hobin has handled the *Timex All-Star Jazz Show* on CBS.

Another excellent show for TV sound was appropriately titled *The Sound of Jazz* and was produced for the CBS Seven Lively Arts series. Bruno Zirato, Jr., veteran CBS radio director was called in to handle the TV audio. *The Sound of Jazz* was recorded by Columbia (CL 1090) shortly before it went on the air. The monaural disc has a sound of

excellent quality, but so had the sound of the live show. Zirato says that the solution for TV is to put the microphones—a whole flock of them—right into the picture. By actual count, twenty-five microphones were used in *The Sound of Jazz* TV show.

Why did *The Sound of Jazz* come over so well? Zirato points to producer John Houseman who said that in this case the sound had to come first and that the cameras would shoot upon the Audio Director's instructions. The end result was so good that the moral is simple and clear.

Audio directors and engineers agree that only one thing will improve quality of TV sound—viewers who are hi-fi conscious. Network people know that good sound will add immeasurably to the dimensions of TV, but they are also just as aware that it will only be possible when viewers in large number bring constructive criticism to bear. Only when this criticism can be felt will TV sound of hi-fi quality appear in quantity. —Albert Feldman

SCORED FOR LAUGHS

(Continued from page 38)

Eric Satie, a mild eccentric who used to run around Paris trying to smoke a pipe through his ears, rebelled against presumption and pomposity and the whole stuffy concept of "Greatness" in art. Satie's satires with nonsensical titles such as *Three Pieces in the Shape of a Pear* begat a whole French generation of musical mockers, of whom Milhaud, Poulenc, and the somewhat younger Françaix are still productive. Their satire was, in effect, a declaration of independence from the romantic tradition. They were deliberately *outré*, fond of affecting touches of vaudeville vulgarity, stiff-bosomed archness, and even occasional melts of super-melodic syrup, as witness such works as *Le Boef sur le Toit*, *Les Biches*, etc. Fine fun it was, and fit for the "roaring Twenties." Since then a more mature perspective gained in the tragic history of Europe in our time has turned these composers toward more searching works.

This parallels the development of Paul Hindemith, whose youthful "Kleine Kammermusik" (Little Chamber Music) with its wrong-note treatment of popular tunes protests the

crassness of the "jazz age" while at the same time paying it fascinated homage—somewhat in the manner of George Grosz' paintings of that period. As in so much of German art in the age of nascent Nazism, the cry of anger mingles with the raucous laugh.

From social satire it is but a small step to outright political jibe. This, too, found its way into music through the *Age of Gold*, in which Shostakovich presents Communist dogma as musical lampoon. The famous Polka from this ballet score has the "capitalists of the old order" dance to a trite, wooden, chopped-up tune that marks them as puppets on the strings of Mammon, until the vital workers of the Marxist millenium sweep them off the world's stage.

Musical satire of any age manner offers the listener the clandestine pleasure of a candid glimpse into the composer's mind. For the kind of joke a man cracks is one of the best tip-offs to his personality.

Moreover, satire can be both poignant and profound. What Swift, Voltaire and Anatole France have accomplished in this metier for the realm of ideas, the musical joke may do for the realm of feeling. And if such jokes are sometimes serious, they are often welcome relief from the all too many compositions whose seriousness is a joke. —Hans H. Fantel

Gonset Model 3239 FM Mobile "Translator"

Manufacturers Data: Self-contained converter (or "Translator") for use in automobiles with 12-volt systems. Tunable over range 88-108 mc. for detection of FM broadcast signals. Uses either car antenna or special "halo" supplied (extra charge) by manufacturer. Output of converter fed to automobile radio at 800 kc., detected and amplified as if a standard AM signal. Seven tubes in low battery drain (grounded negative) circuit. Price \$84.50. (Gonset Division, Young Spring & Wire Corp., 801 S. Main St., Burbank, Calif.)

The question of the merits of FM vs. AM broadcast reception in an automobile has never been resolved. This is due not to a lack of willing observers, but rather to a shortage of good workable equipment. Theoretically, FM should provide better fidelity and a greatly improved signal-to-noise ratio compared to "mobile" AM reception. Manufacturers have been reluctant to experiment with FM—partly because of the unverified range of good reception (distance from transmitter) and partly because of cost and production problems.

As HiFi & MUSIC REVIEW is one of the "willing experimenters," the arrival of the Gonset FM "Translator" (as they prefer to call it) has stirred no small amount of interest. Gonset is a name known and respected by thousands of radio amateurs, civilian plane pilots and Civil Defense communications operators. Within recent years, its experience has been almost entirely in the field of "mobile" receivers and transmitters. Thus, their solution of the mobile FM reception problem is not a hastily arrived at decision. It is the culmination of know-how plus several years of experimental design work. The magnitude of the problem may be comprehended by contrasting the potential demand for mobile FM reception—in the tens of thousands of units—with the fact that only one minor and one major American and two West German manufacturers have offered products within the past four years.

The Model 3239 is better designed than most home hi-fi system FM tuners. It has two r.f. stages—one grounded-grid and one space-charge tetrode—a zero-drift mixer/oscillator, two i.f. stages, an i.f. amplifier and limiter combined, and a Foster-Seeley discriminator. A.f.c. voltage is rectified by a crystal diode. The "secret" of the Model 3239 is in the use of the output of the discriminator. In a home hi-fi, this would feed into the preamp or integrated amplifier. Here, it is used to modulate a built-in miniature broadcasting station fixed tuned at about 800 kc. The regular automobile AM receiver intercepts its signal. As the Model 3239 is tuned back and forth, the modulation at 800 kc. varies and what the listener hears is the signals on the FM broadcast band.

Styling is in black and chrome—a contribution in keeping with American large car styling. American, because the Model 3239 is usable only in cars with 12-volt systems with the negative side of the battery grounded. Most foreign cars with 12-volt systems have the positive side grounded to the body.

Installation is as simple as plugging in an FM tuner at home. The lead from the car antenna is pulled out of the AM receiver and plugged into

the Translator. The lead from the Translator plugs into the car receiver antenna input. The "hot" 12-volt lead is clipped to a powered connection under the dash and the U-bracket holding the Translator, screwed to the lip on the underside of the dash. Installation time: 20 to 30 minutes.

Introducing the Translator between the antenna and AM receiver does not preclude normal AM mobile reception. A switch on the panel of the Translator simultaneously turns off the power and reconnects the AM antenna when standard broadcast reception is desired.

FM mobile reception has advantages and disadvantages. Unlike the nearly complete loss of an AM signal when riding over a steel bridge, FM will suffer little—if any—attenuation of volume. Much the same effect occurs in short tunnels where AM reception dies out completely. In fact, driving with the windows open raises eyebrows in adjacent cars, since the FM signal is frequently heard in spots notoriously poor for AM reception. Metropolitan FM reception is generally better than AM. Some of this is due to the location of FM transmitters on high buildings (as in New York City), whereas AM stations are miles away in the outskirts.



On the other hand, mobile FM falls heir to phenomena not encountered in AM, but often associated with TV—flutter, shadows and ghosts. In their severest form, they make reception impossible because of distortion resulting from reflections of the FM signals. These are akin to TV ghosts. Shadows exist when the path between the transmitter and the mobile receiver is cut off by a number of very large buildings, hills or mountains. Flutter occurs when the car is in motion and rapidly passes through areas (often only 4-8 feet apart) of high and low signal strength.

The Model 3239 was tested extensively on a trip from New York to Boston to Mt. Washington, N. H., and return. A short (36") vertical cowl antenna was used exclusively. FM signals were heard continuously from New York to Boston, although no one signal was received over a distance of an average of 25 miles from its transmitter. Thus, intermittent retuning was necessary while WNEW on the AM band produced a good signal some 80 miles from New York, WTIC, Hartford, 50 miles away and WBZ, Boston, 60 miles away. A recognizable, but unusable FM signal from WMTW, Mt. Washington, could be heard 35 miles from the summit. A usable signal, occasionally subject to extreme flutter, was heard in a complete circle

around the mountain at distances of 5 to 20 miles—no AM signals of comparable quality can be heard in a car in this area.

Undoubtedly, improved performance would result if a "halo" antenna were used. This was not available at writing, but essentially it picks up more FM signal because of its size and horizontal polarization characteristics. Since FM transmissions are horizontally polarized, the use of a vertical car antenna is working at slight odds.

Further tests within 10-20 miles of the heart of New York City conclusively prove that excellent FM reception could be guaranteed—even if a vertical antenna is used. Throughout the entire test the Translator proved to be quite stable and not subject to microphonics due to road shock. The a.f.c. circuit holds the signal under the most severe conditions, and unlike FM tuners

in the home, the signal does not "plop" in and out. As claimed by the manufacturer, battery drain is extremely low, due primarily to the use of ultra-modern 12-volt tubes. These tubes operate on a space-charge principle and require no B-plus supply other than the 12-volt line.

We were doubtful about: The attempt to get something for nothing. FM reception will depend upon the sensitivity, bandwidth and loudspeakers(s) of the built-in automobile AM receiver. If this receiver is good, the Translator will work as indicated above and as advertised. However, the "quality" of the AM receiver should be given due consideration.

We did like: The Model 3239 affords the first realistic attempt at mobile FM reception. It is sensitive, very stable, compact, and undeniably engineered to last a lifetime. ●

Kingdom COMPASS-I Speaker System

Manufacturers Data: A full range two-way speaker system comprising a 12" woofer in an infinite baffle and a vertically mounted tweeter for non-directional radiation. Claimed frequency response 20 to 18,000 cycles—usable to 20,000 cycles. Utilizes a crossover at 2500 cycles and 16 ohms input impedance. Measures 29" high, including 4" legs, 22 $\frac{1}{4}$ " wide and 15" deep. Price \$149.50 in mahogany and \$154.50 in walnut. (Kingdom Products Ltd., 514 Broadway, New York 12, N. Y.)

The first thing you notice about the *Compass-I* loudspeaker is a flat horizontal panel, 17 $\frac{1}{4}$ " wide and 14" deep, suspended above the enclosure proper on four brass spacers 1 $\frac{1}{4}$ " high. Peering between this panel and the enclosure top, you can see two shallow metal bowls placed one above the other with their bottoms practically touching. Under the bottom bowl and out of sight is a compression type tweeter. The sound from the tweeter goes through an aperture in the center of the bottom bowl and bounces off the bottom of the upper bowl.

This ingenious arrangement is less Ruhe Goldbergish than purposeful. It is a natural phenomenon—frustrating alike to the audio engineer and the hi-fi enthusiast—that treble frequencies

travel in straight lines. In fact, with some tweeters, the high notes are practically beamed and can be heard only along a narrow path sent forth like a searchlight beam from the tweeter cone or horn.

For this reason, tweeters usually employ some kind of dispersion gadget, such as a horn, to spread the high frequencies over as large an area as possible. In the *Compass-I*, the two bowls act as a dispersion unit and so effective are they that the sound emanating from the tweeter is spread along a horizontal plane throughout the full 360 degrees surrounding the speaker system.

Inasmuch as bass tones are not directional, the combination of woofer and specially mounted tweeter make up a non-directional full-range speaker system. The woofer in the *Compass-I* is a 12" cone driver with a cast aluminum frame mounted in an infinite baffle enclosure. It nominally goes down to twenty cycles, although it is not particularly effective below about forty. The enclosure is neatly styled in the modern mode and the grille cloth on the front is matched with similar grille cloth on the back. The finished back means that it is not an eyesore if the speaker is brought out into the room away from the wall or used as a room divider.

The sound of the *Compass-I* is spacious and full in the lower register and strong in the treble. High frequencies do not have to be imagined and the treble control on the amplifier does not have to be turned up to bring them to volume equal to other portions of the sonic spectrum. They are there. However, while they are strong, they are clean and fortunately do not sound sibilant. The middle and low frequencies are pleasing. They are not boomy or boxy. It may quite simply be stated that the *Compass-I* is an easy speaker to live with.

We had the opportunity to hear two of these speakers in a stereo setup. There is much to be said in favor of non-directional speakers in this context. The distance between them does not seem to be particularly critical and the dread "hole in the middle" does not make too frequent an appearance.

The *Compass-I* is apparently quite efficient and seems to perform well with a low-power amplifier. This is an advantage in home stereo where the trend has been towards the use of lower power ratings than in strictly monaural amplifiers. Nevertheless, the manufacturer indicates that power handling capacity of the *Compass-I* is fairly high.

The manufacturer of the *Compass-I* has thoughtfully provided a phasing switch mounted at the bottom of the cabinet. If the speaker is used alone in a monaural system, this switch is unnecessary. If, however, it is used in conjunction with another speaker in either a monaural or stereo system, then the switch proves very handy.

Speakers used together should always be in phase. Some amplifier manufacturers recognize this and have incorporated phasing switches in their products. The *Compass-I* does not leave this to chance; its own switch is available when needed. A small touch, but not unwelcome. ●



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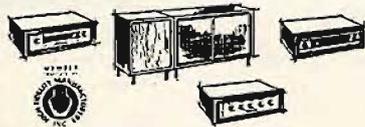
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stereo by FM multiplex

The Crosby system solves the perplexing problem of two programs

transmitted by the same station—its biggest use may be for hi-fi

By LEONARD FELDMAN

FREE access to great music has become a mark of American culture. Many major cities now have FM stations devoted to intelligent programming and, in particular, to good music.

FM is an obstinate growth. It has survived the indifference of a public that stays glued to TV, and the outright hostility of powerful interests trying to persuade the government to snip the FM broadcast band to make room for more television channels.

Moral support for FM came from a minority group who genuinely cared about good sound and good music. Financial support, however, had to come from elsewhere. Advertisers seldom thought a minority audience worth their advertising dollar—especially if this audience gave any sign of being intelligent and discriminating. FM broadcasters faced the fact that good music was a bad source of revenue.

The answer to their problem is a technical gimmick called "multiplex." This allows two totally different programs to be sent out from the same FM station simultaneously. The multiplex system keeps these programs apart, so they don't tangle with each other in the receiver. Only one transmitter, one frequency channel is needed. In effect, the second program rides piggyback on the first without impairment of fidelity.

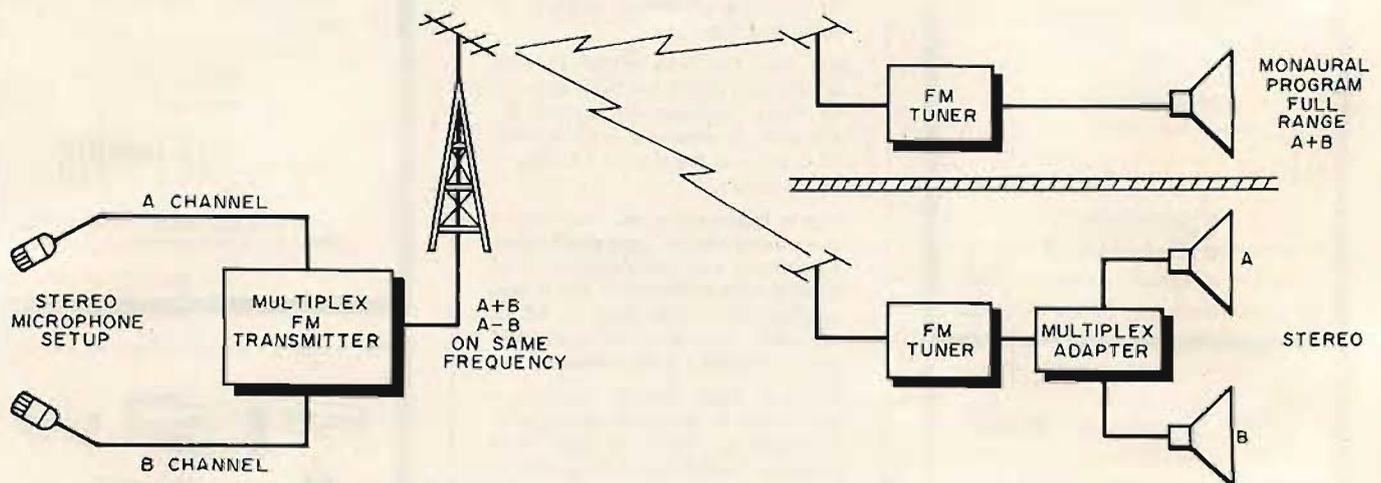
Some FM stations have been using multiplex to send out special paid programs to subscribers while at the same time broadcasting good music to the general public. The "second program" is inaudible in your home. The subscribers, who

pay a monthly fee for it, receive it through a special multiplex adapter.

Actually, you have probably heard this programming but have never been aware of its source. Every time you've dined in a restaurant, shopped in a department store or bowled in a modern bowling alley where there has been pleasant but subdued background music, the chances are that you were listening to FM multiplex. There are of course no commercial messages in this transmission. In fact, there are no spoken words at all. All revenue is derived from subscribers. That's how the station makes a living and can afford to send you its unsponsored classical programs for free.

Undisturbed for several years, multiplex transmission became by default the private domain of "background music" purveyors. In early 1958, however, a situation began to develop in the high-fidelity segment of the electronic industry which now threatens to upset the status quo. Stereo spread more rapidly even than the most optimistic would have been willing to predict.

With stereo rampant on both tape and disc, a predominantly hi-fi audience will soon demand stereo on the air. Some stations, having both FM and AM transmitters are already doing spade work in this field. *The New York Times'* own radio station WQXR has been regularly broadcasting stereophonic music utilizing its AM outlet for one of the required channels and its FM transmitter for the other. Certainly they, and others who have followed since using the same



Crosby's system of multiplex is "compatible" to the extent that present-day FM tuners (above right) receive both "A" and "B" signals. The receiver with the multiplex adapter (below right) decodes the hidden signal, recombines it with the primary signal in a special matrix and then feeds two amplifiers—providing stereo.



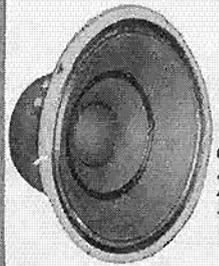
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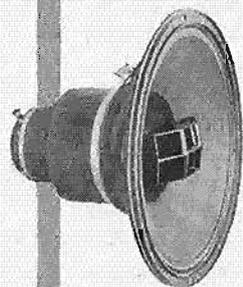


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602B	30-22,000 cps (30 peak)	25 watts	8 ohms	2.4 lbs.	15 1/4"	\$143.00
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technique, must be given credit for their pioneering efforts. Nevertheless this method of stereo broadcasting is, at best, a stop-gap device. There are two major drawbacks. First of all, FM is the only means with which to broadcast music faithfully in terms of frequency response, lack of background noise and full dynamic range. To introduce AM as the complementary channel of a stereo combination tends to negate the advantages inherent in FM alone. Secondly, this technique renders *either* type of reception alone (AM only, or FM only) incomplete in transmission. That is, a listener possessing only an FM set, or only an AM set will hear an unbalanced musical program, with undue emphasis occurring at either "stage left" or "stage right." In other words, stereo transmission over two separate transmitters rules out monaural reception. It is not "compatible" with most of the presently existing single-channel hi-fi installations.

All present forms of stereo broadcasting via such combinations as FM-TV, AM-TV, or AM-AM and FM-FM (using two separate AM or FM stations for a single program)—all suffer from one or both of the drawbacks just mentioned.

The answer to the problem lies in FM multiplex transmission. Instead of sending out two separate programs from a single FM station, the station may in the future send out both channels of the same program, thus broadcasting in stereo. This eliminates the limitations of the auxiliary AM channel and permits both channels to be broadcast with equal fidelity.

But what about the fellow with the monaural receiver. Does he only get "half" the stereo program?

A Sophisticated Solution

A highly sophisticated solution to this puzzle has been proposed by Murray Crosby, President of Crosby Laboratories, who developed a *compatible* system of multiplex stereo that can also deliver a full, balanced monaural signal—all within the same FM channel. Though technically complex, the principle of this system is easily explained. Two microphones are used in the broadcast studio, as in most stereo arrangements. The total sound of *both* microphones is added electrically and transmitted via normal FM techniques. This is called the A + B channel. Thus, this listener lacking stereo equipment simply tunes in his FM set, as before, and hears not *one side* of a symphony orchestra but the entire orchestra, in proper balance.

Yet beyond this, the sound heard by microphone B is *subtracted* electrically from the sound heard by microphone A, yielding a signal which is actually the *difference* between what is heard by microphones A and B. This *difference* between the two mikes contains the stereo effect. This second "difference" signal, known as the A-B channel, is then transmitted by multiplex—just as the FM stations are now transmitting their "subscription program" in addition to their regular program.

Prospective stereo listeners would buy a relatively inexpensive adapter which *extracts* this "stereo difference" signal and places it in relation with the normal FM signal to re-establish separate left and right signals. These are then fed into stereo amplifiers, much as you would feed the two tracks of a tape recorder or the two sides of a stereo disc cartridge into your stereo set-up.

This is the neatest technical solution yet proposed for stereo broadcasting. It has been proven practical, except in one sense: dollars and cents.

Economically, a conflict arises at once: If the necessary secondary signal is transmitted by the same multiplex method

now employed for "private" background music service, then anyone possessing a multiplex adapter will be able to pick up this "background music" without paying the necessary subscription fee to the station engaged in this type of broadcasting. At the moment, rulings of the Federal Communications Commission declare that unauthorized commercial use of such restricted broadcasts is a criminal act. The commission is not specific with regard to "pirating" this music for private, non-commercial consumption but there is certainly an area of legal doubt here, which must be resolved. Stations engaged in "background music" operations are generally opposed to this method of stereo broadcasting, fearing that it will ultimately cause the loss of their multiplex revenue. Illegal pirating of their programs, they feel, will defy Federal laws, since policing every multiple receiver would be impossible.

A Cultural Necessity

However, a growing number of people who regard good music broadcasting as one of the major cultural activities in the United States feel that such restrictive reasoning is basically against their concept of what constitutes the public interest. Their way of thinking runs counter to the whole American concept of administration of national resources to deny a public service in favor of a private business. The nation's air, they assert, even in the electronic sense of radio communications, is surely a national resource. They feel that the Federal Communications Commission would do well to base its actions on these larger principles of our national philosophy in its current consideration of FM multiplex frequency allocations.

Actually, the conflict between FM stereo broadcasting and "subscription broadcasts" can be avoided simply by assigning different carrier channels to the two types of service. The frequency band needed for multiplex stereocasting is finite and does not blanket the whole spectrum. Presumably, one multiplex frequency (the supersonic tone upon which carries the second channel) could be assigned to stereo, while another standardized frequency could be assigned to background music stations. Adapters would then be built to receive one and not the other.

Whatever legal or political obstacles may yet impede the growth of FM multiplex stereocasting, eventual success is its manifest destiny. Already an enterprising broadcaster has poked a hole in the impeding dam. New York's good music station WBAI is now beginning stereo multiplex broadcasts using the Crosby system of "compatible stereo" which we have just described here.

Several firms are planning multiplex adapters for the reception of these FM stereocasts. At this writing, Madison Fielding Corp. has a unit available on the market retailing for less than \$50.

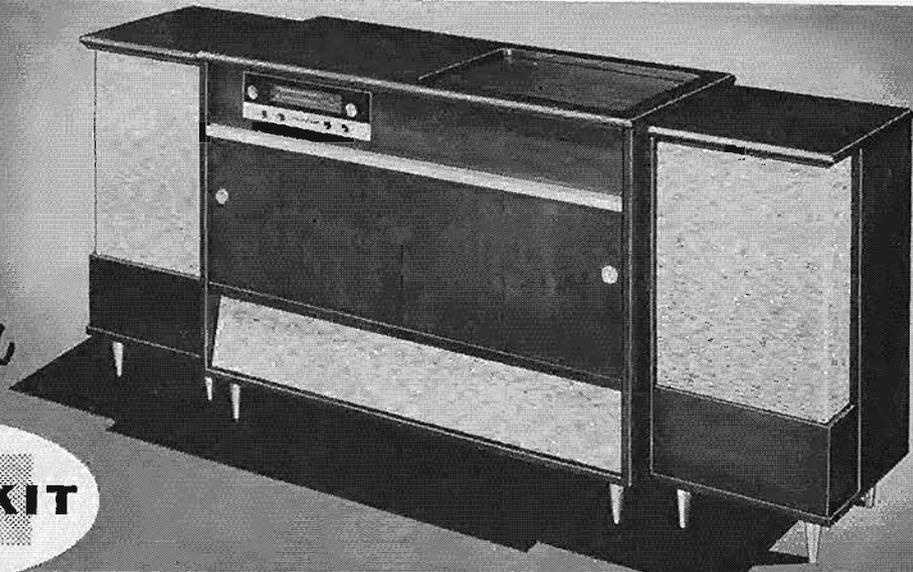
EICO, Karg and Sargent-Rayment have announced that their respective models will soon be for sale. Other firms, notably Fisher, Pilot and Sherwood have conducted intensive laboratory development in FM multiplex reception, but prefer to hold off the release of their products until a ruling by the Federal Communications Commission clarifies the legal future of multiplex.

At any rate, the WBAI test broadcasts and the now available multiplex adapters will give adventurous hi-fiers of the New York area their first chance to receive top-quality stereo by air. For the sake of good music and good sound, let us hope that FCC rulings will permit the extension of this new medium on a nation-wide basis.

—Leonard Feldman

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been
asking for


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stereo sound equipment . . . and here it is!



stereo tape deck kit

HEATHKIT
MODEL TR-1D \$143⁹⁵

Enjoy the wonder of Stereophonic sound in your own home! Precision engineered for fine performance, this tape deck provides monaural-record/playback and stereo playback. Tape mechanism is supplied complete. You build only the preamplifier. Features include two printed circuit boards—low noise EF-86 tubes in input stages—mic and hi-level inputs—push-pull bias-erase oscillator for lowest noise level—two cathode follower outputs, one for each stereo channel—output switch for instantaneous monitoring from tape while recording. VU meter and pause control for editing. Tape speeds 3 $\frac{1}{2}$ and 7 $\frac{1}{2}$ IPS. Frequency response ± 2 db 40-12,000 CPS at 7 $\frac{1}{2}$ IPS. Wow and flutter less than .3%. Signal-to-noise 55 db at less than 1% total harmonic distortion. NARTB playback equalization. Make your own high quality recordings for many pleasant listening hours.

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CENTER SECTION MODEL SE-1 \$149⁹⁵
SPEAKER WING MODEL SC-1L or R \$39⁹⁵ ea.

Beautifully designed, this stereo equipment cabinet has ample room provided for an AM-FM tuner—tape deck—preamplifier—amplifiers—record changer—record storage and speakers. Constructed of $\frac{3}{4}$ " solid-core Philippine mahogany or select birch plywood, beautifully grained. Top has shaped edge and sliding top panel. Sliding doors for front access. Mounting panels are supplied cut to fit Heathkit units with extra blank panels for mounting your own equipment. Easy-to-assemble, all parts are pre-cut and pre-drilled. Includes all hardware, glue, legs, etc. and detailed instruction manual. Speaker wings and center unit can be purchased separately if desired. Overall dimensions with wings 82" W. x 37" H. x 20" D. Send for free details.



DELUXE AM-FM TUNER KIT

HEATHKIT
MODEL PT-1 \$89⁹⁵

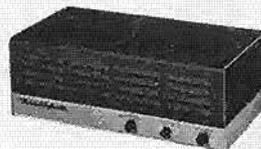
Here is a deluxe combination AM-FM tuner with all the advanced design features required by the critical listener. Ideal for stereo applications since AM and FM circuits are separate and individually tuned. The 16-tube tuner uses three circuit boards for easy assembly. Prewired and prealigned FM front end, AFC with on/off switch—flywheel tuning and tuning meter.



STEREO PRE- AMPLIFIER KIT

HEATHKIT
MODEL SP-2 \$56⁹⁵

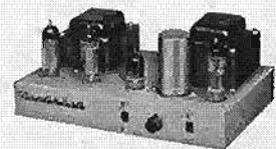
This unique two-channel control center provides all controls necessary in stereo applications. Building block design lets you buy basic single channel now and add second snap-in channel later for stereo without rewiring. 12 inputs each with level control—NARTB tape equalization—6 dual concentric controls including loudness controls—built-in power supply.



55 WATT HI-FI AMPLIFIER KIT

HEATHKIT
MODEL W-7M \$54⁹⁵

First time ever offered—a 55-watt basic hi-fi amplifier for \$1 per watt. Features EL-34 push-pull output tubes. Frequency response 20 CPS to 20 KC with less than 2% harmonic distortion at full output throughout this range. Input level control and "on-off" switch provided on front panel. Unity or maximum damping factors for all 4, 8 or 16 ohm speakers.



12 WATT HI-FI AMPLIFIER KIT

HEATHKIT
MODEL UA-1 \$21⁹⁵

Ideal for stereo applications, this 12-watt power package represents an outstanding dollar value. Uses 6BQ5/EL84 push-pull output tubes. Less than 2% total harmonic distortion throughout the entire audio range (20 to 20,000 CPS) at full 12-watt output. Designed for use with preamplifier models WA-P2 or SP-1. Taps for 4, 8 and 16 ohm speakers.

For complete information on above kits—Send for FREE FLYER.

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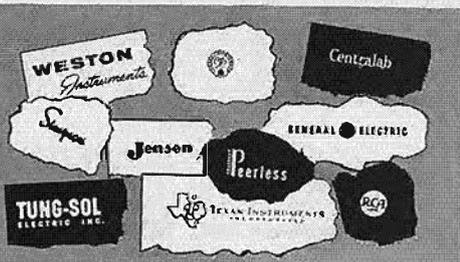
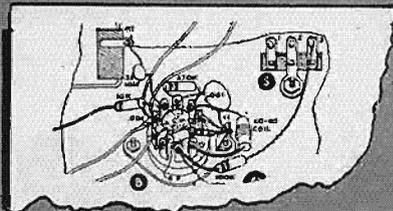
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⊥ Connect a 470 KΩ resistor (yellow-violet-yellow) from socket B7 (S) (2) to B8 (NS). Mount as close to the socket as possible.



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NEW

MODEL EA-2
\$28⁹⁵

There are many reasons why this attractive amplifier is a tremendous dollar value. You get many extras not expected at this price level. Rich, full range, high fidelity sound reproduction with low distortion and noise . . . plus "modern" styling, making it suitable for use in the open, on a bookcase, or end table. Look at the features offered by the model EA-2: full range frequency response (20—20,000 CPS ± 1 db) with less than 1% distortion over this range at full 12 watt output—its own built-in preamplifier with provision for three separate inputs, mag phono, crystal phono, and tuner—RIAA equalization—separate bass and treble tone controls—special hum control—and it's easy-to-build. Complete instructions and pictorial diagrams show where every part goes. Cabinet shell has smooth leather texture in black with inlaid gold design. Front panel features brushed gold trim and buff knobs with gold inserts. For a real sound thrill the EA-2 will more than meet your expectations. Shpg. Wt. 15 lbs.

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chairside enclosure kit

NEW

This beautiful equipment enclosure will make your hi-fi system as attractive as any factory-built professionally-finished unit. Smartly designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the majority of record changers, which will fit in the space provided. Adequate space is also provided for any of the Heathkit amplifiers designed to operate with the WA-P2. During construction the tilt-out shelf and lift-top lid can be installed on either right or left side as desired. Cabinet is constructed of sturdy, veneer-surfaced furniture-grade plywood $\frac{1}{2}$ " and $\frac{3}{4}$ " thick. All parts are pre-cut and pre-drilled for easy assembly. Contemporary available in birch or mahogany, traditional in mahogany only. Beautiful hardware supplied to match each style. Dimensions are 18" W x 24" H x 35 $\frac{1}{2}$ " D. Shpg. Wt. 46 lbs.



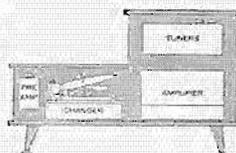
CE-1C Mahogany
CE-1CB Birch

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HEATHKIT

high fidelity FM tuner kit

For noise and static free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits assure full fidelity with high sensitivity. All tunable components are prealigned so it is ready for operation as soon as construction is completed. The edge-illuminated slide rule dial is clearly numbered for easy tuning. Covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

MODEL FM-3A \$26.95 (with cabinet)



HEATHKIT

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MODEL BC-1A \$26.95 (with cabinet)



HEATHKIT

master control preamplifier kit

Designed as the "master control" for use with any of the Heathkit Williamson-type amplifiers, the WA-P2 provides the necessary compensation, tone, and volume controls to properly amplify and condition a signal before sending it to the amplifier. Extended frequency response of $\pm 1\frac{1}{2}$ db from 15 to 35,000 CPS will do full justice to the finest program material. Features equalization for LP, RIAA, AES, and early 78 records. Five switch-selected inputs with separate level controls. Separate bass and treble controls, and volume control on front panel. Very attractively styled, and an exceptional dollar value. Shpg. Wt. 7 lbs.

MODEL WA-P2 \$19.75 (with cabinet)

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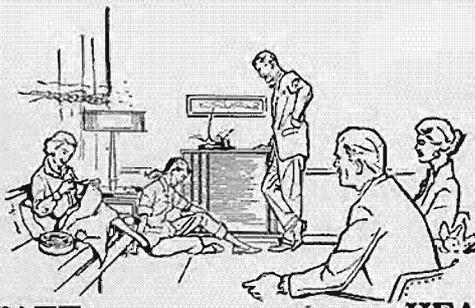
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HEATHKIT 25-WATT

MODEL W-5M
\$59⁷⁵



HEATHKIT 70-WATT

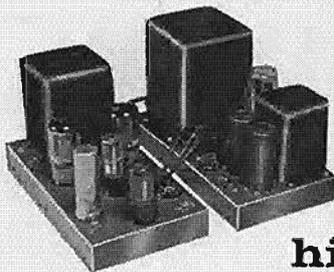
MODEL W-6M
\$109⁹⁵

high fidelity amplifier kits

To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding high fidelity amplifiers available today. The high peak-power handling capabilities of the W-5M guarantee you faithful reproduction with any high fidelity system. The W-5M is a must if you desire quality plus economy! Note: Heathkit WA-P2 preamplifier recommended. Shpg. Wt. 31 lbs.

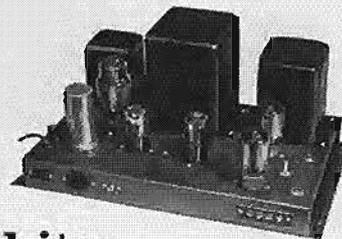
For an amplifier of increased power to keep pace with the growing capacities of your high fidelity system, Heath provides you with the Heathkit W-6M. Recognizing that as loud speaker systems improve and versatility in recordings approach a dynamic range close to the concert hall itself, Heath brings to you an amplifier capable of supplying plenty of reserve power without distortion. If you are looking for a high powered amplifier of outstanding quality, yet at a price well within your reach, the W-6M is for you! Note: Heathkit model WA-P2 preamplifier recommended. Shpg. Wt. 52 lbs.

HEATHKIT DUAL-CHASSIS
MODEL W3-AM



\$49⁷⁵

HEATHKIT SINGLE-CHASSIS
MODEL W4-AM



\$39⁷⁵



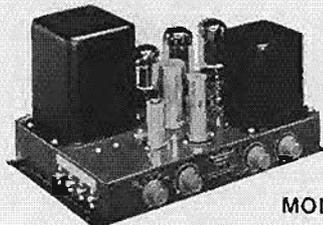
high fidelity amplifier kits

One of the greatest developments in modern hi-fi reproduction was the advent of the Williamson amplifier circuit. Now Heath offers you a 20-watt amplifier incorporating all of the advantages of Williamson circuit simplicity with a quality of performance considered by many to surpass the original Williamson. Affording you flexibility in custom installations, the W3-AM power supply and amplifier stages are on separate chassis allowing them to be mounted side by side or one above the other as you desire. Here is a low cost amplifier of ideal versatility. Shpg. Wt. 29 lbs.

In his search for the "perfect" amplifier, Williamson brought to the world a now-famous circuit which, after eight years, still accounts for by far the largest percentage of power amplifiers in use today. Heath brings to you in the W4-AM a 20-watt amplifier incorporating all the improvements resulting from this unequalled background. Thousands of satisfied users of the Heathkit Williamson-type amplifiers are amazed by its outstanding performance. For many pleasure-filled hours of listening enjoyment this Heathkit is hard to beat. Shpg. Wt. 28 lbs.

HEATHKIT

high fidelity amplifier kit

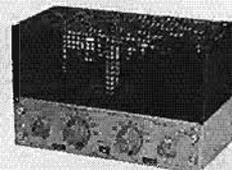


MODEL A-9C **\$35⁵⁰**

For maximum performance and versatility at the lowest possible cost the Heathkit model A-9C 20-watt audio amplifier offers you a tremendous hi-fi value. Whether for your home installation or public address requirements this power-packed kit answers every need and contains many features unusual in instruments of this price range. The preamplifier, main amplifier and power supply are all on one chassis providing a very compact and economical package. A very inexpensive way to start you on the road to true hi-fi enjoyment. Shpg. Wt. 23 lbs.

HEATHKIT

electronic crossover kit



MODEL XO-1 **\$18⁹⁵**

One of the most exciting improvements you can make in your hi-fi system is the addition of this Heathkit Crossover model XO-1. This unique kit separates high and low frequencies and feeds them through two amplifiers into separate speakers. Because of its location ahead of the main amplifiers, IM distortion and matching problems are virtually eliminated. Crossover frequencies for each channel are 100, 200, 400, 700, 1200, 2000 and 3500 CPS. Amazing versatility at a moderate cost. Note: Not for use with Heathkit Legato Speaker System. Shpg. Wt. 6 lbs.

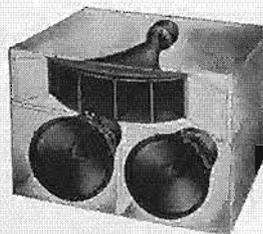
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MODEL HH-1-C
(Imported white birch)
MODEL HH-1-CM
(African mahogany)

\$299⁹⁵ each



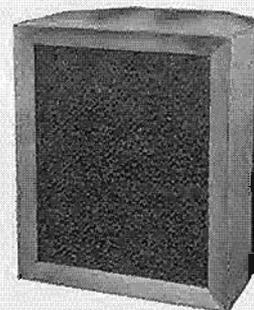
**HEATHKIT
BASIC RANGE**

**HEATHKIT
RANGE EXTENDING**

high fidelity speaker system kits

MODEL **\$39⁹⁵**
SS-2

A truly outstanding performer for its size, the Heathkit model SS-2 provides you with an excellent basic high fidelity speaker system. The use of an 8" mid-range woofer and a high frequency speaker with flared horn enclosed in an especially designed cabinet allows you to enjoy a quality instrument at a very low cost. Can be used with the Heathkit "range extending" (SS-1B) speaker system. Easily assembled cabinet is made of veneer-surfaced furniture-grade 1/2" plywood. Impedance 16 ohms. Shpg. Wt. 25 lbs.



MODEL **\$99⁹⁵**
SS-1B

Designed to supply very high and very low frequencies to fill out the response of the basic (SS-1) speaker, this speaker system extends the range of your listening pleasure to practically the entire range of the audio scale. Giving the appearance of a single piece of furniture the two speakers together provide a superbly integrated four speaker system. Impedance 16 ohms. Shpg. Wt. 80 lbs.

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Don't deprive yourself of the thrill of high fidelity or the pleasure of building your own equipment any longer. Our free catalog lists our entire line of kits with complete schematics and specifications. Send for it today!



NEW! "DOWN-TO-EARTH" HIGH FIDELITY BOOK



THE HOW AND WHY OF HIGH FIDELITY, by Milton Sleeper, explains what high fidelity is, and how you can select and plan your own system. This liberally-illustrated, 48-page book tells you the HI-FI story without fancy technical jargon or high-sounding terminology. **25c**

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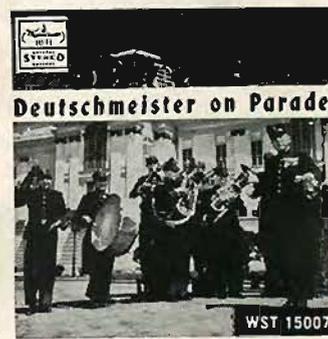
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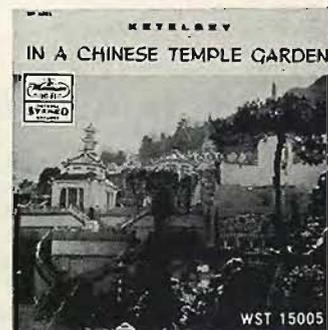
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TCHAIKOVSKY: Piano Concerto No. 1 in B Flat Minor; Jacob Lateiner, Piano; Vienna State Opera Orchestra; Aliberti, cond. (WST 14018)

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BACH: Toccata and Fugue in D Minor; Prelude and Fugue in A Minor; Passacaglia and Fugue in C Minor; Prelude and Fugue in E Minor; Carl Weinrich at the Organ of Varfrukyrka in Skänninge, Sweden. (WST 14043)

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your

HiFi

concert

BEST OF THE MONTH

Reviewed by

MARTIN BOOKSPAN

DAVID RANDOLPH

KLAUS GEORGE ROY

● **ANON.:** *The Play of Daniel* (ca. 12th Cent.). Soloists, Chorus and Instruments of the New York Pro Musica Antiqua, Noah Greenberg cond. Decca DL 9402 \$4.98.

Musical Interest: Historically important
Performance: Good
Recording: Good

The Play of Daniel—based on the well-known Old Testament story—was the work of students of the Cathedral of Beauvais, and dates, as closely as can be determined, from as early as the year 1150—well before “harmony” as we know it, came into existence. This music, with a single exception, for the entire forty minutes of its length consists of a single melodic line only, punctuated on occasion by drums or a variety of large and small bells. Other ancient instruments, such as rebec and vielle, duplicate the melodic line, thus adding an element of tonal coloration. Only one other music device is employed to achieve variety—that of passing the melody to a different solo voice or group of voices. However, “monodic,” or single-voiced writing persists throughout. Only in the brief instrumental prelude is there anything approaching harmony or the interweaving of several musical lines. This, however, was not part of the original work, but was adapted from another piece composed two hundred years later.

From the purely musical standpoint, then, we have fare that is quite unfamiliar to our modern ears grown so used to the richer musical textures of the intervening eight hundred years. Certainly this recording does add to the corpus of scholarly sonic documentation of medieval music. It might be well, though, for the average music lover to sample a sizable portion of the music on this disc to discover whether or not he finds it congenial to his taste.

The recorded performance, good as it is, cannot convey the beauty and color of the elaborate costumes and pageantry that were so important a part of the actual live performances—whether at Beauvais eight hun-

A magnificent representation of England's 17th century master, Henry Purcell, from three labels: Angel—**Funeral Music for Queen Mary**; Oiseau Lyre—**The Fairy Queen**; and Vanguard—a 2-disc **Homage to Purcell** anthology. Here indeed is a fitting 300th birthday celebration. (see p. 46)

Columbia's daring disc featuring major works by two of the most avant-garde modern composers of the day, Pierre **Boulez** and Karlheinz **Stockhausen**—“For musicians, engineers, and heroes.” (see p. 66)

Columbia's 2-disc set of Mahler's “**Resurrection**” **Symphony** by that composer's disciple and friend, Bruno Walter with the New York Philharmonic—“. . . one of the most impressive and moving documents in music.” (see p. 74)

Unicorn and Columbia divide high honors with Brahms' **Piano Music** played by Sylvia Zaremba and Eugene Istomin. (see p. 68)

dred years ago or at The Cloisters in New York where Mr. Greenberg a year ago produced the *Play of Daniel* with such outstanding success.

The scholarly aspect of this release is enhanced by the eleven pages of notes, including musicological background supplied by Father Rembert Weakland O.S.B. who transcribed the old music into modern notation; a page of twelfth century music drama by Paul Henry Lang; the “sermon” written by poet W. H. Auden for the New York production; as well as full Latin text and translation. **D. R.**

● **BACH:** *Passacaglia and Fugue in C Minor; Toccata and Fugue in D Minor; Prelude and Fugue in A Major.* André Marchal (organ). Westminster XWN 18720 \$4.98.

Musical Interest: Masterpieces
Performances: Highly skilled
Recording: Resonant

Two of the three works on this disc are perhaps the most popular that Bach wrote for the organ. The A Major fugue is gentle and contemplative.

In a previous issue I railed against the tendency to perform Bach's organ works on large, modern organs, with the overblown sounds that so often result in the blurring of the lines. Here, too, in Saint-Eustache in Paris, is a large, “modern” organ, built about 1854, and, according to

the anonymous jacket notes, rebuilt shortly before the last war. While the sound is “big,” the clarity of the lines is preserved, thus making this one of the more satisfactory of the “large scale” versions of these works. The recording is full-bodied, and captures the vital performances without loss of detail. However, the final echo of the D Minor fugue has been clipped in the editing. **D. R.**

● **BACH:** *Brandenburg Concertos (complete)*—No. 1 in F Major; No. 2 in F Major; No. 3 in G Major; No. 4 in G Major; No. 5 in D Major; No. 6 in B-flat. Boston Symphony Orchestra, Charles Munch cond. RCA Victor LM 2182, LM 2198 2 12” \$9.96.

Musical Interest: Unquestioned
Performances: Large-scaled
Recording: Adequate

A comparison with the recent release by the Pro Arte Chamber Orchestra of Munich under Kurt Redel reveals a basic difference in approach. Where the European performance is crisp and ultra-clear, the Bostonians tend to emphasize sensuous qualities. Redel demands from his players clearer articulation of the notes, again, stressing clarity; Munch prefers larger, broader tone. His generally slower *tempi* are also part of the same pattern.

The harpsichord continuo employed to such good effect by Redel is not evident to



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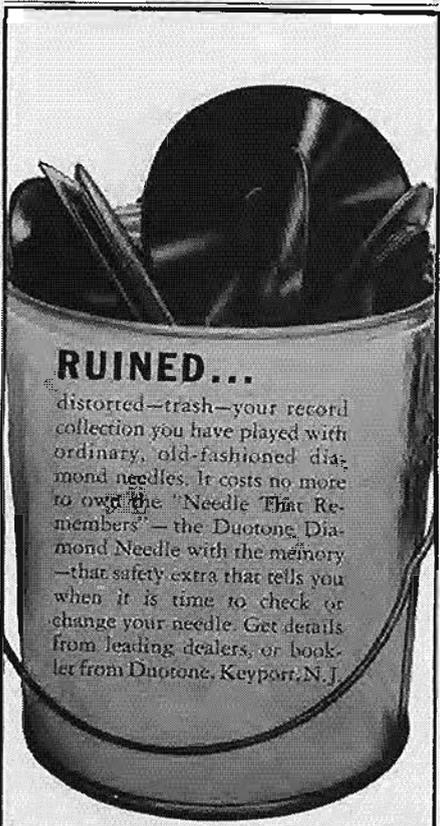
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these ears in the reading by Munch. In addition, the elaborate harpsichord solo in the Fifth Concerto is played on the piano in the Boston version. However, thanks to the light touch employed by Foss, one is not unduly aware of the departure from authenticity.

With regard to omission of the original harpsichord and style of performance, "authenticity" as such was far from uppermost in the minds of the producers of these records. This is a "modern" performance, very satisfying on its own terms—if one prefers those terms.

D. R.

- **BARTÓK:** Concerto for Violin and Orchestra.
Isaac Stern (violin), with the New York Philharmonic, Leonard Bernstein cond. Columbia ML 5283 \$3.98.

Musical Interest: Enormous
Performance: Perfect, technically
Recording: Not always balanced

In the first issue of *HiFi & Music Review*, Feb. 1958, I had occasion to discuss the Menuhin-Dorati recording of this great work on a Mercury disc (p. 82). I felt, in brief that the performance was inspired but not flawless. The present release, perhaps, reverses the situation: it is flawless, but not inspired.

Even with his present failings in technique (minor though they are), Menuhin brought to the Concerto a searing intensity and spiritualized passion (contradictory?), which offered a memorable experience. Stern's fiddling is fabulous: rich, sensuous, secure, perfect. But he does not seem to search so deeply as Menuhin, feel and communicate so personally, make everything so absorbingly interesting. With all his magnificent artistry, Stern is—to me—an objective performer; he only rarely lets himself go in the savage and visionary flights that Bartók demands. (The two more "classical" Prokofiev concertos that Stern recently recorded found in him a well-nigh ideal interpreter; see the July issue, p. 53.) Sound—beautiful sonority—is his aim, and he achieves it thrillingly, in a violinistic feat of breathtaking skill.

As usual in violin concertos nowadays, the solo instrument is picked up much too close in relation to the orchestra; the superb playing of the Philharmonic under Bernstein is correspondingly relegated to the background some of the time. Symptomatic of this is the infuriating title given on both front and back—"Concerto for Violin." Bartók's original ending (does anyone use it?) was uncompromisingly scored for orchestra alone! The volume must be turned up rather high to get full value; what kind of huge living-rooms are hi-fi enthusiasts expected to have nowadays? Matters of size-for-sound will increasingly concern the architects if the trend continues.

K. G. R.

- • • Stereo version—Columbia MS 6002 \$5.98.

Musical Interest: Outstanding
Performance: Remarkable
Recording: Brilliant but lacks focus
Stereo Directionality: Superb
Stereo Depth: Good but not focused

As my colleague Mr. Roy implies, the Bartók Violin Concerto is a tough nut to crack without a good many hearings, but a masterpiece it certainly is. Stern and Bernstein play up all the sensual elements in the score and are superbly abetted by the Columbia engineers throughout the stereo disc. The interplay of percussion in the middle movement absolutely beggars description.

Mr. Roy very rightly raises the issue as to whether Menuhin's more ruggedly classic approach with Dorati and the Minneapolis Symphony on Mercury isn't also more true to the composer's spirit and intent. Having heard Bartók play his own music, I should say, yes. However, if you are new to Bartók and new to this Concerto, then I would say get the Stern-Bernstein performance, at least on stereo. Whether romanticized or no, it's beautiful to listen to.

Columbia has done a beautiful job in placing Mr. Stern squarely between the stereo speakers, but they are less successful with the N. Y. Philharmonic Orchestra as a whole. Somehow the room acoustics lack focus and the accompaniment at times seems to come from a number of small groups rather than from an integrated ensemble.

D. H.

- **BARTÓK:** Five Songs, Op. 15. **KODÁLY:** Six Songs from Hungarian Folk music.

Magda László (soprano), Leonid Hambro (piano). Bartók Records No. 927 \$5.00 (Available by mail order from Bartok Recordings, 113 W. 57th St., New York City)

Musical Interest: Extraordinary
Performance: Ravishing
Recording: Peter Bartók made it

This is the first recording of Béla Bartók's Op. 15. Magda László has already recorded the Op. 16 set for Westminster, which I want to hear at the earliest opportunity. Here is a thrilling disc—wonderfully performed by the great Transylvanian soprano, with sterling support from Leonid Hambro. The recording is superb in sound also, except for some marring pre-echoes. A booklet of notes by Edward Jablonski is enclosed, containing the complete texts in Hungarian and English, with translations by Bartók's son Peter. One very unnecessary error appears on both jacket and insert: there is no logic in giving the singer's name in the Hungarian order, as "László Magda", if the pianist is listed below according to our usage. How is it possible that nobody caught so obvious a discrepancy?

Bartók's music of 1916 is of overwhelming power and sensuality. Such searing beauty is given only to the genius. Zoltán Kodály's cycle (1925) is more conservative, but also throbs with life and feeling. His settings are marvelous for the voice, and the moods he encompasses are of striking emotional impact in their brevity, their wit or their chilling horror. Several of these songs should find their way into the stagnant repertoire of the recital platform.

K. G. R.

- **BEETHOVEN:** Trio in E Flat, Op. 3. Jascha Heifetz (violin), William Primrose (viola), Gregor Piatigorsky (cello). RCA Victor LM 2180 \$4.98.

HiFi & Music Review

pressively. He is at home both in the pyrotechnic portions of the Handel Variations and in the reflective sections of the Intermezzi. An admirable record, too. **D. R.**

• **BRAHMS:** Variations and Fugue on a Theme of Handel; Op. 24; Rhapsody in B Minor, Op. 79, No. 1; Rhapsody in G Minor, Op. 79, No. 2; Rhapsody in E-Flat, Op. 119, No. 4; **HANDEL:** Aria con Variazioni. Sylvia Zaremba, pianist. Unicorn UNLP 1058 \$3.98.

Musical Interest: High
Performances: In the grand manner
Recording: Excellent

Unicorn has done wisely to begin side I of Miss Zaremba's debut on records with the Brahms Rhapsody in B Minor. The power and the drive of her opening bars caught this listener with his mouth open, in breathless admiration. Here was tremendous virility, yet at no time was the tone harsh. The slower, more intimate sections were played in such a manner as to bring out every bit of their poetry, yet there was never a suggestion of sentimentality. Clearly, this was first class piano playing, in the grand manner!

Since this gives every indication of becoming a "rave" review, let me demonstrate my objectivity by saying that I found the use of *rubato* surprisingly out of place in the opening bars of the G-minor Rhapsody. But with this, my fault-finding ends.

Here is virtuosity to spare; here is power, richness of tone, and stylistic insight. With all of these attributes, Miss Zaremba is well able to convey the massiveness of Brahms's very difficult Variations and Fugue on a Theme of Handel. Yet, where the music calls for clarity of line, clarity is there. And what a delightful idea to include on the disc Handel's set of five variations on his own theme!

Unicorn has imprinted on the cover of the jacket: "Recorded at Town Hall, New York, by Peter Bartók—a practice that other record companies might well adopt. To judge by the results, the credit is well deserved.

If I remember correctly, Brahms was not very partial to women pianists. Here is one I think he might have liked! **D. R.**

DEBUSSY: Danse (see IBERT)

• **GRIEG:** Piano Concerto in A Minor, Op. 16; **RACHMANINOFF:** Rhapsody on a Theme by Paganini, Op. 43. Leonard Pennario (piano) with the Los Angeles Philharmonic Orchestra, Erich Leinsdorf cond. Capitol P-8441 \$4.98.

Musical Interest: You bet!
Performances: Consistently logical
Recording: Clear but distant

Pennario seems to have found his ideal collaborating conductor in Leinsdorf. Hard upon the pair's recent issue of the First Tchaikovsky Concerto comes this disc which brings us two highly refined readings of two of the literature's most durable war-horses. The Grieg benefits especially from a really fresh and vital attitude on the part of both soloist and conductor. When played in such a dedicated manner, the old chestnut really comes to life again. I could take more extroverted emotion in the Rachmaninoff than Pennario and Leins-

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dorf inject into it, but this is nevertheless a perfectly adjusted and well-balanced performance.

Capitol's engineers have contrived for the disc recorded sound which is clean but rather distant. This seems to be a common thing with this company of late. Closer microphoning might result in more live and dynamic sound. **M. B.**

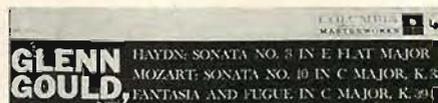
HANDEL: Aria Con Variazioni (see BRAHMS)

• **HAYDN:** Sonata No. 3 in E Flat Major; **MOZART:** Sonata No. 10 in C Major, K. 330; Fantasia and Fugue in C Major, K. 394. Glenn Gould (piano). Columbia ML 5274 \$3.98.

Musical Interest: Of course
Performances: Zestful
Recording: Bright and clear

Don't be fooled by the fact that the Haydn Sonata bears on this recording the low number "3". It is actually a fairly late work, composed when Haydn was in his late fifties, and bears the number 49 in the Collected Editions.

A comparison of Gould's reading of the first movement with that given by Artur Balsam on a recent release by Washington Records is nothing short of amazing! Balsam approaches it with an ease and a gracefulness that suggests the era of the harpsichord. Gould makes the same music sound like a powerful animal that has just been released from a cage! It has the anger and drive that one would expect from Beethoven—yet Beethoven was only nineteen at the time this music was composed, and had not yet come forth with those traits that were later to characterize his musical style.



Lest it be thought that I am merely arguing for slower *tempi*, let me refer to Balsam's performance of the closing movement of the work, which is a minute. Balsam's tempo is considerably *faster* than Gould's, yet, because of his more relaxed approach in matters of touch, the music emerges with more of a sense of rightness.

For those willing to disregard glamour in favor of *musical* values, a comparison of these two versions is like sitting in while a master gives a lesson in style.

The remainder of the music on the Gould disc fares better. The slow movement of the Haydn sonata is played with nice feeling, and the Mozart sonata, except for a few moments of brittle tone in the finale, is well played. The Fugue of the third

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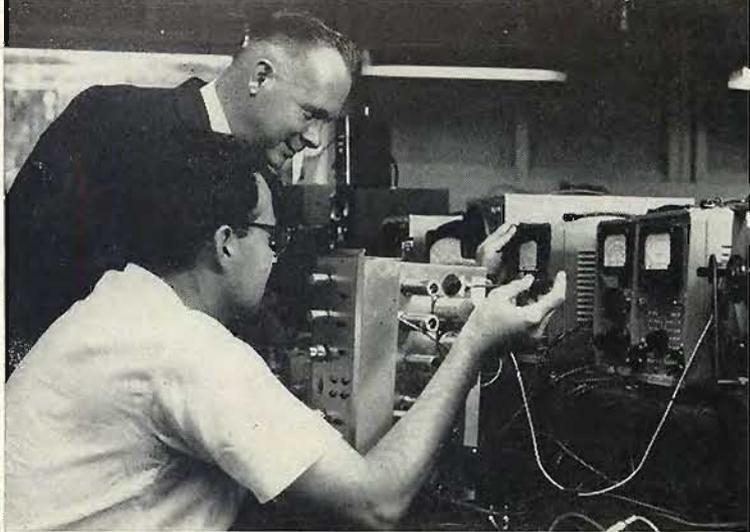
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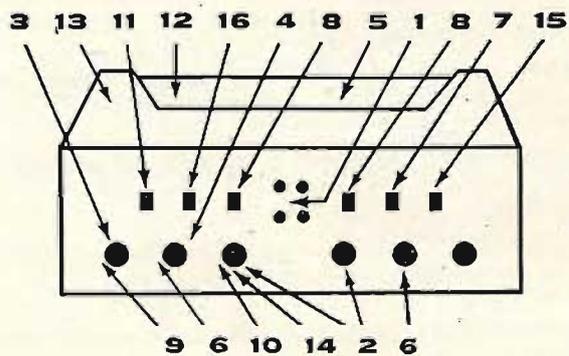


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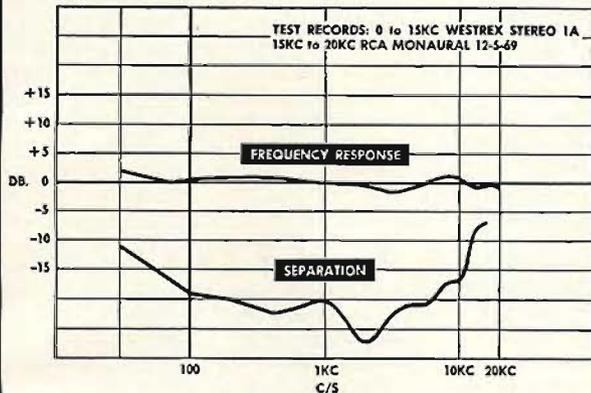
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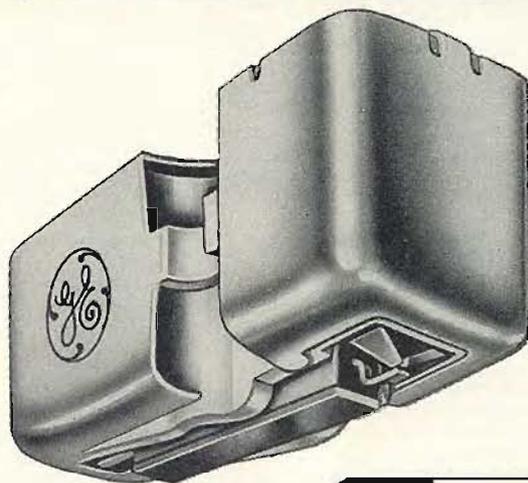
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CONCERT FAVORITES—Vienna State Opera Orchestra Hermann Scherchen cond. — Mephisto Waltz; Danse Macabre; Freischutz Overture. Westminster XWN 18730 \$4.98	✓✓✓	✓✓✓	✓✓✓	9
JEWELS FROM SYMPHONIES—Philharmonic Symphony of London Rodzinski, Leinsdorf cond. — Beethoven 5th; Tchaikovsky 5th & 6th; Mozart No. 40; Schubert "Unfinished." Westminster XWN 18738 \$4.98.	✓✓✓	✓✓✓	✓✓✓	9
LEVANT'S FAVORITES featuring OSCAR LEVANT (piano) — Miller's Dance & Fire Dance; Malaguena; Mouvements Perpetuelles & 10 others. Columbia CL 1134 \$3.98.	✓✓✓	✓✓✓	✓✓✓	9
MUSIC OF LEROY ANDERSON—Vol. 2—Eastman-Rochester Pops Orchestra Frederick Fennell cond. — Blue Tango, Syncopated Clock, Fiddle-Fiddle, Waltzing Cat & 6 others. Mercury MG 50043 \$4.98.	✓✓✓	✓✓✓	✓✓✓	9
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Musical Interest:	Excellent ✓✓✓✓	Pleasing ✓✓✓	Fair ✓✓	Dull ✓
Performance:	Superb ✓✓✓✓	Good ✓✓✓	Adequate ✓✓	Disappointing ✓
Recorded Sound:	Brilliant ✓✓✓✓	OK ✓✓✓	Fair ✓✓	Poor ✓

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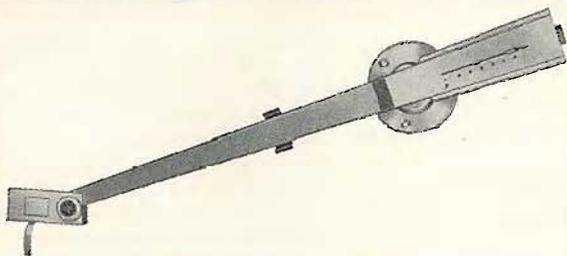
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work on the disc emerges impressively, thanks not only to the influence of Bach upon the composer, but to Gould's powerful conception. The recording, as such, leaves nothing to be desired. **D. R.**

• **IBERT:** Concertino da Camera, for saxophone and orchestra; Escales ("Ports of Call"). **DEBUSSY-RAVEL:** Danse. Daniel Deffayet (saxophone), with L'Orchestre des Concerts Lamoureux, Jean Fournet cond. Epic LC 3478 \$3.98.

Musical Interest: Agréable
Performance: Comme ci, comme ça
Recording: Plus d'acceptable

Jacques Ibert's little saxophone concerto is one of the most *délicieux* compositions in recent years (1935). *dról* as only the French know how to be while remaining artists to their fingertips. Deffayet plays it with beautiful tone and technical assurance, but to my mind a bit too hastily; Sigurd Rascher (for whom Ibert wrote the work, but who has unaccountably no recording of it at present) gives it much more subtlety and grace. Fournet's orchestra is not at all "da camera" (three times misspelled "Camara" on the jacket), but enlarged and rather distant; a sense of real chamber music seems lacking. Marcel Mulé's recording on Capitol is worth investigating. The cover of the Epic disc is most *charmant*: "nesting saxoswan".

Escales of 1922 is an entertaining travel folder, evoking three Mediterranean "Ports of Call" with colors borrowed from Debussy's palette and since liberally applied to movie scores. Although it is Ibert's most famous score, I share the composer's own puzzlement why just it should have been "singled out from his prodigious output of operas, ballets and symphonic compositions." There are several competing versions, and I would assume that Munch, Ormandy, Paray, Stokowski—and the composer himself—turn in more ravishing performances than Fournet elicits from the Lamoureux players with their wiry string tone.

Debussy's early *Danse* (1890) is a pleasant little piece one occasionally hears from advanced piano students, sparkling in its orchestral garb by Ravel. **K. G. R.**

KABALEVSKY: Shakespeare Sonnets (see SHOSTAKOVICH)

KODALY: Songs (see BARTÓK)

• **MAHLER:** Symphony No. 2 in C Minor ("Resurrection"). The New York Philharmonic with Emilia Cundari (soprano), Maureen Forrester (contralto), and the Westminster Choir, John Finley Williamson, director; Bruno Walter cond. Columbia M2L 256 2 12" \$7.98.

Musical Interest: His time has come
Performance: Unique
Recording: Unexcelled

For seven years, since October of 1951, the LP catalogue has contained only one version of Gustav Mahler's Second Symphony, on Vox PL-7012, with Otto Klemperer conducting. Done before that master conductor's recent and Olympian renaissance, and very unsatisfactorily recorded, that album has caused endless frustration to Mahlerites. (Ormandy's estimable 78 rpm version was, I believe, never trans-

ferred to LP.) When, O when, went the almost blasphemous cry, will we get a new "Resurrection"?

Some heavenstorming performances of the work (like Bernstein's in Boston) were not released on records. Everybody—conductors as well as listeners—seems to have waited for Bruno Walter to accomplish the task. Only now, many years and a heart attack later, has the veteran maestro allowed his reading of the work to be issued.

One senses this from the outset, where the sub-heading of the *Allegro moderato*, "With serious and solemn expression throughout", is observed and sustained for 21 minutes and 32 seconds. The demonic turbulence and rhapsodizing sentiment that is the usual way with this first movement are quite absent here: Walter remembers that this is supposed to be a "Totenfeier", a memorial service. Wonderful tenderness infuses the second movement, and the grotesquerie of the third is perfectly conveyed without loss of structural clarity. How right was Strauss (and, for once, how modest!) when he said once to Walter: "One score lies always on my piano—that of Mahler's Second Symphony, and I never cease to learn from it."

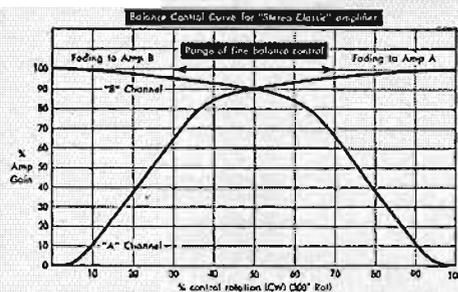
Among the many moments of the sublime in which this work is rich, the brief (4-minute) *Urlicht* ("Primal Light") takes a special place. It needs great singing to do it justice, and I do not expect ever to hear a more inspired rendition of it than that given by the young Canadian contralto Maureen Forrester. Her voice (quite different from Kathleen Ferrier's, which Walter so loved) resembles that of Marian Anderson in her prime; her German diction is flawless, and her feeling for the meaning of the text is evidently deep. Soprano Emilia Cundari of the Met, who participates in the last movement, acquits herself well but—to my mind—without really soaring distinction.

The astonishing vitality of the 80-year-old conductor makes of the final movement a colossal panorama, a terrifying "Doomsday" and a celestial vision. The Westminster Choir, trained by Dr. J. F. Williamson, sings magnificently (what a pianissimo they can produce!), and the New York Philharmonic plays as it plays only for Dr. Walter. Some curious things do happen in this performance—the recording of which is admirable, to be sure. For instance, why are the *caesura* (breaks) at rehearsal number 18 in the first movement, and again at 20 in the last, totally ignored? Was this the conductor's decision, based perhaps on a revised score, conversation with Mahler, or personal conviction after "continuous growth"? Or was it the engineers' doing, based on a misapprehension? The first set of assumptions seems more reasonable, for there are other alterations: at one place in the finale (between numbers 6 and 7), the horns are allowed to beg off entirely from a high-register passage, and after 13 in the same movement there is a high C in the woodwinds which the 1897 score does not contain. These things do strike one a bit strange; maybe they will find their explanation in Dr. Walter's own reminiscences.

This writer cannot bring himself to give a capsule description of the symphony for

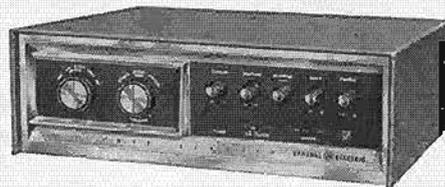
HI FI & MUSIC REVIEW

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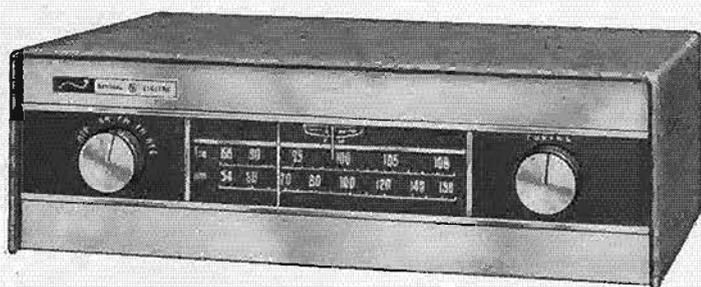
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those who have not heard it. Such music lends itself only to experience, not to summary explanation. Yet he must admit that—outstanding as this recording is—a certain degree of experience was to him largely missing. Perhaps stereo can come closer to the overwhelming effect which Mahler's Second makes in the concert hall, with its gigantic massed and opposing forces. (The Eighth, of course, is a much more serious problem still.) In the concert hall, I have known the 78 minutes of this music to pass all too quickly, and to leave one loath to face the world of traffic and haste and headlines. In a room, and whatever the equipment, the sheer size of Mahler's apparatus may fail to register or seem a bit incongruous; and the communal effort of a performance in which artists and hearers seem to join is impossible to reproduce. If the listener has the resources to imagine ideal conditions and conjure up the atmosphere this visionary work demands, the present recording is likely to be for him one of the most impressive and moving documents in music.

K. G. R.

• • • Stereo version—Columbia M2S 601
2 12" \$11.96.

Musical Interest: Unique
Performance: Authentic
Recording: Variable
Stereo Directionality: Good
Stereo Depth: Adequate

"A symphony should be like the world," Mahler once said; and so it is that a recording of the *Resurrection* Symphony—particularly one conducted by the composer's disciple, Bruno Walter—should be completely overwhelming. The limitations of monaural are understandable when it comes to achievement of such a goal; but one would well entertain high hopes for stereo.

Like the two attempts by Westminster and Vanguard with the Berlioz *Requiem* reviewed last month, Columbia's stereo release of Mahler's apocalyptic tonal vision falls somewhat short of the mark. In the three purely orchestral movements, the stereo sound is generally superior to the monaural because the sense of space so essential in this music is tellingly conveyed. But, as in a number of other Columbia stereo recordings of symphonic fare, a sense of solid impact is missing. Details emerge beautifully, but the overwhelming weight of an integrated symphony orchestra in full cry at the climaxes just never becomes a reality. Percussion, notably cymbals, seemed very decidedly "off mike."

The lovely contralto solo *Urlicht* was recorded very successfully, with the voice very sensibly emerging from the right speaker. The stereo treatment of the chorus in the finale, however, is a shocker: vocal soloists are allotted the right channel and are very much in the acoustical foreground. The chorus, however, seems so far in the background as to be "off mike." Their great outburst after the contralto "*O glaube*" solo completely lacks impact; but with the final pages comes a real blow, for here the soloists—still in right channel—sing along with the concluding "Resurrection" chorus, but the masking effect that results makes the chorus seem to emerge from the left channel only. Thus the intent of composer and conductor comes out as horrifying non-

sense instead of as the great musical and sonic experience it was meant to be.

We surely hope that some correction can be made on the master tape for future issues of this recording! D. H.

MOUSSORGSKY: The Nursery (see SHOSTAKOVICH)

• **MOZART:** Piano Concertos—No. 20 in D Minor (K. 466); No. 18 in B-Flat (K. 456). Robert Casadesus with the Columbia Symphony Orchestra, George Szell cond. Columbia ML 5276 \$3.98.

Musical Interest: First rate
Performance: Only one slight flaw
Recording: Outstanding

What beautiful pacing there is in the first movement of the turbulent opening movement of the D Minor Concerto! Above all it is a delight to experience the just balances among the various choirs of the orchestra. Seldom have I heard a recording of a Mozart concerto in which the woodwind section was so ideally audible. Moreover, the powers that be have not been afraid to let the woodwinds sing out even over the piano when the score seems to call for it!

In view of this auspicious beginning, it saddens me to have to report that the beautiful slow movement is taken at so fast a tempo as to cause it to lose, for me at least, much of its effect. Mozart marked that



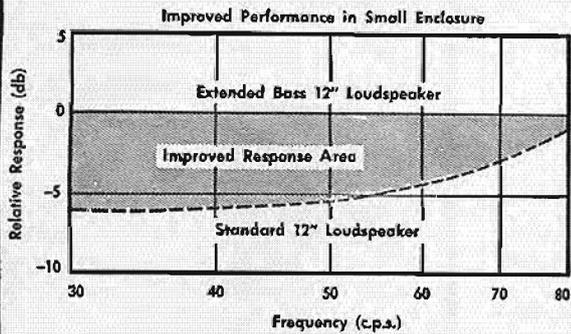
movement merely *Romanze*, giving no tempo indication. Yet it seems to me to call for a more leisurely pace, in order to avoid the casual effect of this version. This is especially true when the slow section returns, after the faster middle episode. I am not arguing for a sentimental, over-romantic approach to Mozart, but surely a little of the "romance" of this movement might have been allowed to emerge.

With this one reservation, I find this an admirable disc. The final movement of the D Minor Concerto and the entire B-flat Concerto are delightful, and performed most ingratiously. D. R.

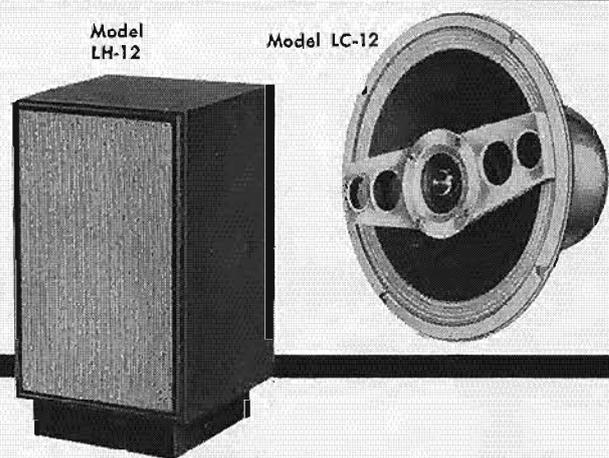
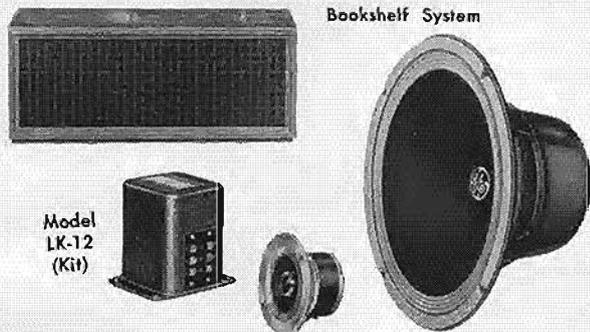
MOZART: Piano Sonata; Fantasia (see HAYDN)

PURCELL: Music for the Funeral of Queen Mary; The Fairy Queen; Homage to Henry Purcell (see page 46)

RACHMANINOFF: Paganini Rhapsody (see GRIEG)



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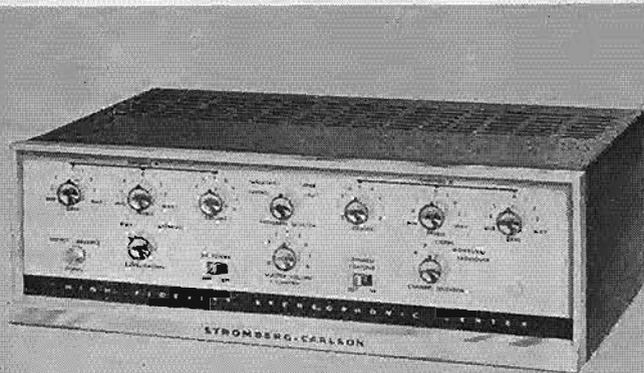
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● **RIMSKY-KORSAKOV:** *Scheherazade—Symphonic Suite, op. 35.* London Symphony Orchestra, Pierre Monteux cond. RCA Victor LM-2208 \$4.98.

Musical Interest: Orchestral colorism par excellence
Performance: Nothing spectacular
Recording: About the same

Back in the early 1940's Monteux recorded this score with his San Francisco Symphony Orchestra and the resulting album of five 78 rpm discs was an RCA Victor best-seller for years. In the decade and a half since then we've had a lot of *Scheherazade* recordings and Monteux's latest finds itself bucking formidable competition—most notably, Beecham's amazing performance for Angel.

Monteux turns in a rock-solid, dependable performance, but that's not enough any more where *Scheherazade* is concerned. Nowhere here are there the brilliant flashes of imagination which make of the Beecham such a thrilling experience. And Beecham, too, has a much finer orchestra to work with. Beecham's *Scheherazade* (see p. 88) sounds as though she were telling her stories for the very first time; Monteux now seems just a little disinterested in her exhausting task. **M. B.**

● **SCHUBERT:** *Trio No. 2 in E Flat, Op. 100.* The Immaculate Heart Trio. Capitol P 8442 \$4.98.

Musical Interest: Not to be questioned
Performance: Dedicated
Recording: Good

As Capitol's anonymous jacket notes state, "The Immaculate Heart Trio is unique in that it comprises three sisters who have played as a chamber music group since childhood." All three are members of the Immaculate Heart order, and it is



unusual to see on the cover, a photograph of three nuns in full habit, playing chamber music.

This is indeed expert playing, and the recording is well balanced. However, the performance by Felix Galimir, László Varga and István Nádas on the Period label is more polished, my preference is for the latter version. Moreover, the Period disc contains both of Schubert's trios, making it a much better buy on all counts. **D. R.**

● **SHOSTAKOVICH:** *From Jewish Folk* HiFi & Music Review

Poetry, Op. 79. Nina Dorlyak (soprano), Zara Dolukhanova (mezzo-soprano), Alexei Masslenikov (tenor), Dmitri Shostakovich (piano). **MOUSSORGSKY: The Nursery** (piano). Nina Dorlyak (soprano), Sviatoslav Richter (piano). **KABALEVSKY: Shakespeare Sonnets, Op. 52**, Mark Reizen (bass), Dmitri Kabalevsky (piano). Monitor MC 2020 \$4.98.

Musical Interest: Two out of three
Performances: Excellent
Recording: Good

Shostakovich can write music that is fine-grained, sensitive and touching. He seems to have captured with real insight the idiom and spirit of Jewish folk music in European Russia. The poignancy and bitter humor of this people are evoked with sympathy and warmth; are there some actual cantillations used? Many of the eleven songs (dating from about 1945 or 46), solo pieces or various combinations, are gems, and the performances are first-rate. It is good, also, to have some examples of the composer's fine piano playing.

The Nursery is a set of seven enchanting songs, in Moussorgsky's unmistakable language (like the boy's and the nurse's songs in "Boris"). I do not know the famous recording of the cycle by Maria Kurenko, but venture that Nina Dorlyak stands up very well in comparison. Her performance is consistently serious and genuine, never "cute"; and her husband, Sviatoslav Richter, accompanies superbly.

Kabalevsky's three Shakespeare Sonnets I find rather disappointing—rhetorical, Schumannesque without Schumann's taste, and rather predictable. Reizen, however, almost makes them "go over" by his distinguished singing. His strange tone quality, a bit nasal, makes him sound almost more French than Russian; a man in his middle sixties, he can still show many younger vocalists what the art of singing can be. The composer serves as a competent accompanist, and the recording is very satisfactory. **K. G. R.**

• **SHOSTAKOVICH:** Symphony No. 11 in G Minor ("Year 1905"). Houston Symphony Orchestra, Leopold Stokowski conducting. Capitol PBR 8448 2 12" \$9.96.

Musical Interest: More than expected
Performance: Grandiloquent
Recording: Very good

The 11th Symphony, to come to the point straight off, is to these ears good Shostakovich. It is even, for the most part, good music. Though it does not compare in stature and originality with the Violin Concerto reviewed in the August issue (p. 62); it never descends to the pitiful level of such things as *Memorable Year 1919*, discussed in the same review, or the "Reforestation" cantata. The work is 61 minutes and 22 seconds long, which could have been fitted on a single disc instead of two—decidedly an incentive to consumers.

The Houston Symphony has become a "Stokowski orchestra", which means that it plays sumptuously for that ever-youthful and enterprising master of the non-baton. His performance of the work last April 7 was the first in America, and it was smart of Capitol to capture it so quickly. The recording is brilliant, though my copy was

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a bit hiss in spots. The unsigned notes are worthwhile, and the anonymous black wash illustrations are a distinguished mixture of Kaethe Kollwitz and George Grosz. No problems thus far.

Actually, the 11th is not a symphony any more than Berlioz's *Fantastique* or Liszt's *Faust Symphony*. Commissioned for the 40th anniversary of the Bolshevik Revolution (October 30, 1957), it is a symphonic drama in four acts. Employing a large number of revolutionary songs, it describes or follows the bloody and shocking Russian workers' uprising of 1905 which contributed so strongly to the burgeoning revolutionary movement in the succeeding decade. The four movements are called *The Palace Square, January 9th, Eternal Memory, and Alarm*.

This writer, frankly, cannot agree with some of his distinguished critical colleagues who have dismissed the 11th symphony as rank propagandistic claptrap. *Alexander Nevsky* was "propagandistic" and "political" too, and it is a masterpiece (while *On Guard for Peace* was awful). Even *Figaro* carried a potent political and sociological message! Perhaps one could use the following concept as a criterion: If the music concerned does not depend for its *quality* and its *formal validity* on extra-musical factors—be they ideological, religious, political, historical, or literary—then the actual nature of the association is not relevant to evaluation. The subject matter, however nationalistic or even propagandistic, then takes on an objective and supra-national cast. It sounds odd; but could a Spaniard

not enjoy the *Egmont Overture*, a German be moved by "*Nevsky*"? A revolution against tyranny is just that—now and then and henceforth—, whether it is Egmont against the Duke of Alba or the early Americans against King George or the Russian workers against the palace guard of Czar Nicholas. (That the Soviet composer is not a free artist, as Beethoven was, does not invalidate the point at all; neither does the likelihood that Shostakovich would be a consistently better composer if he got musical instead of ideological criticism.) Program music that tells of battles and of courage and of memorials and of popular agitation can be good music and it can be terrible music. Shostakovich and Prokofiev have written both kinds . . . and so has Beethoven. (Remember the "Battle Symphony" called *Wellington's Victory*?)

The 11th symphony has tiring *longeurs* and some vulgarities; but much of it is very beautiful, deeply felt and expressive, and the battle music is the most exciting since the encounter of Alexander's men with the Teutonic Knights in "Nevsky". The revolutionary melodies are employed with a masterly touch, and the march-like music derives (as so often with Shostakovich) from powerful devices of Mahler. Quite weak, to my mind, is the slow third movement, where the composer's limited orchestral palette becomes too evident. The final measures of work seem peculiarly inconclusive rhythmically; did anything go wrong, or is that the way the score reads? **K. G. R.**

• • • Stereo version—Capitol SPBR 8448 2 12" \$11.96.

Musical Interest: Cinematic
Performance: Magnificent
Recording: Fabulous
Stereo Directionality: Perfect
Stereo Depth: Wow!

The musical interest rating above spells out the difference of opinion between Mr. Roy and myself regarding the musical merits of Shostakovich's 11th Symphony. I only hope that Stokowski, his Houston players, and Capitol's engineers will lavish equally magnificent playing and sound on things like Shostakovich's Fifth, Sixth, and Eighth symphonies, and on some Vaughan Williams, whose death at the age of 85 is announced as we go to press (see p. 42).

Repertoire considerations aside, this stereo recording rates about No. 1 in my book, surpassing even RCA Victor's marvelous work with Reiner in Chicago. Of course, the fact that Stokowski seems to be successfully molding his Houston ensemble into a replica of the glorious Philadelphia Orchestra that he built in the 1920's and 1930's may have something to do with my reaction; but the Capitol engineering staff deserves a good bit of credit too. Every sonic element is realized to perfection, so that what emerges is first-class stereo and first-class hi-fi. What a relief it is to hear a true bass and sharp percussion transients, as in the double-bass ostinati and snare drum episodes on side 4!

Whatever you may think of this as music, you'll love the sound. **D. H.**

STOCKHAUSEN: Zeitmasse (see BOULEZ)
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STEREO DISC REVIEWS

Reviewed by

DAVID HALL

JOHN THORNTON

CONCERT

● **BACH:** Preludes and Fugues—D Major ("Great"); C Minor ("Arnstadt"); E-flat ("St. Anne"). E. Power Biggs (organ). Columbia KS 6005 \$6.98

Musical Interest: For Bach organ lovers
Performance: One of Biggs's best
Recording: High standard
Stereo Directionality: Good
Stereo Depth: Long on reverberation

E. Power Biggs, who has traveled further to make more recordings than any organist in the memory of man, adds an outstanding disc to his impressive and steadily growing list. This one is of the 1720 Arp Schnitger organ in the Church of St. Michael at Zwolle, Holland. The long reverberation time common to most churches of any size has always posed a problem for engineers, for by the time the sound fills these huge structures, quite frequently the final notes of one measure will infringe on the start of the next. Thus, acoustic 'overhang' interferes with musical articulation.

Of the selections, the D major Prelude and Fugue is especially well performed, and there is never any blurring in the voices of the fugues, despite the long reverberation time. There is no doubt whatever that organ music reproduction is enhanced by stereo treatment. Collectors of organ works are in for a wonderful time as the catalog of stereo organ recordings grows. *There is a world of difference between the "flat" sound of organ on monaural as opposed to the sheer magnificence of the organ in "3-D" sound.* J. T.

● **BARTÓK:** Concerto For Orchestra. Chicago Symphony Orchestra. Fritz Reiner cond. RCA Victor LSC 1934 \$5.98

Musical Interest: One of Music's great monuments
Performance: Matchless
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Excellent

Not every recording by the same orchestra and conductor can display equal consistency, for in this day of specialization, ensembles and particularly their leaders fall into categories. Reiner seems an exception. Not only does he conduct the tune-poems of Strauss incomparably, but his musicianship, experience, and pure leadership ability, place him in the position of conducting almost everything matchlessly. So it is here. Of all the recordings in the

NOVEMBER 1958

BEST OF THE MONTH

RCA Victor takes top honors in this month's stereo harvest with their disc transfer from one of their very first stereo tapes—Bartok's Concerto for Orchestra with Fritz Reiner and the Chicago Symphony Orchestra. "Listen to it all . . . and gain a memorable musical experience you are not apt to forget, ever." (see below)

London scores a double bull's-eye with the late Ataulfo Argenta conducting widely contrasted French masterpieces—Berlioz's Symphonic Fantastique and Debussy's complete Images for Orchestra. "Stereophonic reproduction of this Berlioz masterpiece is stunningly accomplished. . . . With the exception of *Petrouchka*, it is London's best yet. . . . Argenta [in Debussy] gives us his finest performance on records here." (see p. 82)

Capitol takes its place as a top stereo competitor with the Fred Waring styling of "South Pacific" — ". . . wrapped up in topnotch Waring fashion, and encompassed in some of the best technical stereo I've heard. . . ." (see p. 94)

catalog, and I've heard them all, this one is far and away the best. The monaural issue was tops, but this one in stereo revealing so much more, takes precedent. Don't forget it was Reiner together with Szigeti who in 1943 'arranged' to have Bartók commissioned to do the composition at a time when the exiled composer's health and finances were at lowest ebb.

It was Serge Koussevitzky who actually commissioned the Concerto for Orchestra and who personally conveyed the news in the unforgettable visit to Bartók's room at Mt. Sinai Hospital in New York. The result was one of the outstanding masterpieces of the century, an opus that many contend is Bartók's greatest. Much has been written of the Concerto's architectural mastery, but the fact remains that it is inspired music, and a masterpiece that has become neglected by too many of our major orchestras.

If the reader has no Bartók in his collection as yet, I would strongly urge a start with this recording. It belongs in every library. There is more than a brilliant mind at work here, much more than a gifted craftsman. Here is pathos, humour, defiance, and white hot inspiration.

Reiner's sympathy with the Concerto For Orchestra is evident throughout. His aim is re-creation, and he accomplishes just that in one of the great recordings of the time.

Take good advice. Get the recording, and take it home. Close yourself in, turn out the lights, take the phone off the hook, and lock the door. Listen to it all, several times, and gain a memorable musical experience you are not apt to forget, ever. J. T.

BARTÓK: Violin Concerto (see p. 64)

● **BEETHOVEN:** Piano Concerto No. 5 in E Flat, Op. 73 ("Emperor"). Emil Gilels (piano) with the Philharmonia Orchestra, Leopold Ludwig cond. Angel S 35476 \$5.98

Musical Interest: Stratospheric
Performance: Routine
Recording: OK
Stereo Directionality: Very slight
Stereo Depth: Perfunctory

Angel, of all major companies now turning out stereo recordings, seems to prefer as little channel separation as possible. The result is that there is precious little difference in the spatial qualities of this disc to distinguish it from its monaural counterpart. Directionality and depth are present only to a very slight degree.

The performance remains disappointing to this listener; it is as though Gilels were



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a little disinterested in this colossus among piano concertos—too often he's content being half safe rather than climbing on top of the music and storming the heavens with it. **M. B.**

● **BEETHOVEN:** Symphony No. 7 in A Major, Op. 92. Philharmonia Orchestra, Guido Cantelli cond. Angel S 35620 \$5.98

Musical Interest: Naturally
Performance: Over-refined
Recording: Reverberant but full
Stereo Directionality: Adequate
Stereo Depth: Excellent

The late Guido Cantelli was a highly gifted and sensitive conductor who might have achieved greatness had he not been taken from us prematurely by a plane crash a little over a year ago. Unhappily, he has not been quite so successful in the recording studio as his other late-lamented colleague, Ataulfo Argenta. So one always receives a new Cantelli release from the slim treasury he left behind in the hope that it will be the one to do justice to his gifts as actually heard under ideal concert conditions.

Regrettably, this Beethoven Seventh Symphony performance does not fall into that category—chiefly for the reason that Cantelli's febrile and refined conducting style is ill-adapted to the torrential virility of Beethoven's genius as expressed in this music. Compared to Toscanini, Paray, or even Reiner (whose Chicago Symphony performance is on RCA Victor stereo), this reading emerges as namby-pamby.

The recorded sound is wonderfully full with adequate directional characteristic and really superb depth illusion. The room acoustics, though, are a trifle too reverberant—thereby weakening still further a performance badly lacking in rhythmic tension. **D. H.**

● **BERLIOZ:** Symphonie Fantastique, Op. 14. Paris Conservatory Orchestra, Ataulfo Argenta cond. London CS6025 \$4.98

Musical Interest: Great Berlioz masterpiece
Performance: Excellent, without exaggerations
Recording: Stunning
Stereo Directionality: In good taste
Stereo Depth: Tops

Stereophonic reproduction of this Berlioz masterpiece is stunningly accomplished on London's disc. With the exception of *Petrouchka*, it is London's best yet, and the performance offers good competition to the existing monaural LP's. Argenta indulges in no exaggerations with a score that certainly offers plenty of opportunity. As a consequence his reading of *Symphonie Fantastique* is even-handed throughout and his tempo never lags. Berlioz's scoring for woodwinds and the uniquely bizarre effects

* Stereo recordings made by Angel utilize a "sum-and-difference" matrixing process—entailing use of two microphones coaxially mounted in a single capsule—as opposed to the spaced microphone technique utilized by most American recording companies. To gain stereo depth, a sacrifice is made in stereo directionality. The philosophy behind this technique is to produce a stereo recording that, in depth, simulates concert hall realism. The Angel stereo recording technique has not been fully evaluated and will require extensive listening to a wide variety of program material. —Ed.

he created are superbly etched. In this department alone the London disc is worth the price. Comparisons show that Dr. Munch achieves a more energetic reading with the Boston Symphony, while Scherchen achieves the most theatrical sound; Ormandy and the Philadelphia have the most beautiful sonic texture, with Cluyten's Angel issue not in the running.

Against such formidable competition, Argenta, who is represented on London chiefly in works of Spanish influence or origin, conducts a reading that reveals fully his rare talent. It is too bad that London did not have him record more non-Spanish repertoire. His musicianship and his way with the Paris Conservatory Orchestra are outstanding. The Parisian ensemble has not played this well for more famous conductors! Throughout the recording there is excellent discipline. Many stereo discs lack solid bass, but the basses here are magnificently engineered. Stereo directionality is just right, and depth illusion top grade. It is a release to be highly recommended. **J. T.**

● **BRITTEN:** The Young Person's Guide to the Orchestra (Variations and Fugue on a Theme of Purcell); **DOHNANYI:** Variations on a Nursery Tune. Concert Arts Orchestra with Victor Aller (piano), Felix Slatkin cond. Capitol SP 8373 \$5.98

Musical Interest: Great fun pieces
Performance: Good
Recording: OK
Stereo Directionality: A little lacking
Stereo Depth: Vague

The stereo aspects of this disc are better than the majority of Angel's releases (from the standpoint of channel separation and directionality), but still not as good as most from Columbia, RCA Victor, or London. Capitol also seems to be issuing its stereo discs with a generally lower volume level than most other companies. Undoubtedly this will be changed in the not too distant future.

Both performances are alert and vital; and as of now there are no competitive stereo versions available. **M. B.**

● **DEBUSSY:** Images pour Orchestre—Gigues; Ibéria; Rondes de Printemps. Suisse Romande Orchestra, Ataulfo Argenta cond. London CS 6013 \$4.98

Musical Interest: Great masterpieces
Performance: Stunning
Recording: On a par with London's best
Stereo Directionality: Perfect
Stereo Depth: Aided by warm acoustics

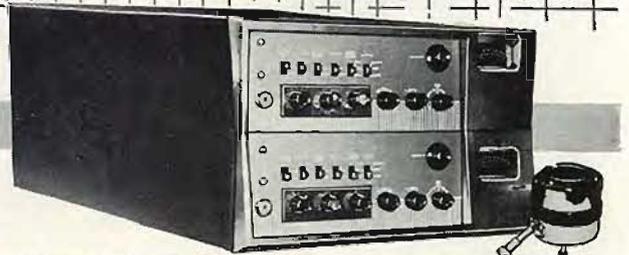
Argenta gives us his finest performance on records here, and London engineering is at its very best. Consider that in London's release of the Berlioz *Symphonie Fantastique*—reviewed this month—Argenta made the erratic Paris Conservatory Orchestra sound beautiful, and that in *Images* he is conducting a superior ensemble in every respect. Ansermet has developed one of the most highly skilled orchestras in Europe. Argenta takes this polished instrument and gives us a penetrating and exciting reading. I have seldom heard a more perfectly disciplined interpretation, but not once is there even a hint of mechanical dryness in phrasing or of tone. In one sense the reading is reminiscent of Toscanini's, except that Argenta never gives the impression of over-taughtness. Listen to the splendid articulation

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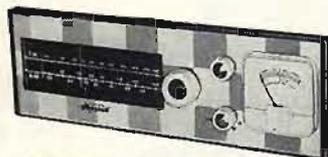
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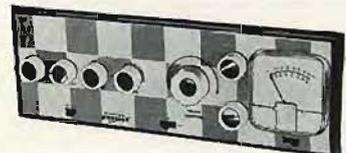


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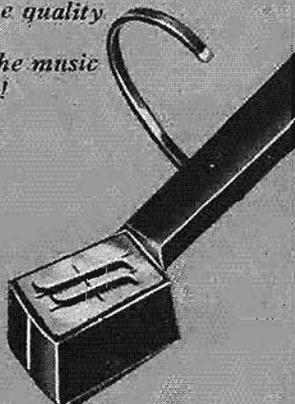
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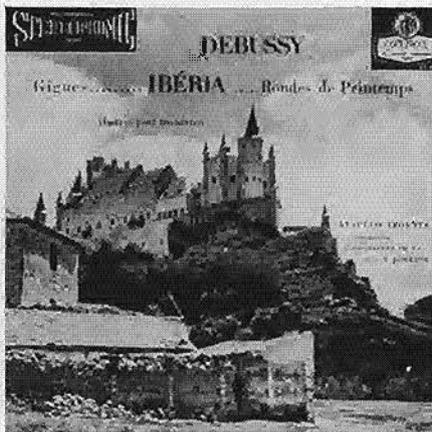
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IT TAKES TWO TO STEREO by Walter O. Stanton.

84



of interplay between winds, strings and percussion in the middle section of *Rondes de Printemps*, or the sudden darting entrance of trumpets in *Gigues* near the end, to give you an idea of what marvelous control Argenta commands. Particularly I like the fact that Argenta does not try for too transparent a reading. Articulation is not allowed to dilute tonal warmth. The sound is alive and luminous, never thin and hard. Directionality is so good you forget about it after a bit of listening, and spatial spread is perfectly contained with a nice warm bass line. Highly recommended. Top recording. J. T.

DOHNANYI: Nursery Tune Variations (see BRITTEN)

● **ELGAR:** Falstaff — Symphonic Study, Op. 68; Cockaigne Overture, Op. 40. Philharmonic Promenade Orchestra, Sir Adrian Boult cond. Westminster WST 14007 \$5.98

Musical Interest: A matter of taste
Performance: Very Good
Recording: Fine and dandy
Stereo Directionality: All there
Stereo Depth: OK

Richard Strauss's *Heldenleben* and *Don Quixote* become the obvious point of departure for judgment of Sir Edward Elgar's tonal study of Shakespeare's fat knight—protagonist of *Henry IV*. For some this music ranks together with the *Enigma* Variations as Elgar's finest orchestral masterwork, while for others it is merely a pale counterpart of the above-mentioned Strauss tone-poems, endowed with more Elgarian manner than inspiration.

Regardless of one's personal opinion in the matter, it can be said that Sir Adrian Boult delivers a marvelously persuasive account of the music, which in stereo carries much more potency than the original monaural issue. Only Elgar's own reading of the work on records some 25 years ago is in the same league.

Westminster's recording has lots of body and fine detail. A few of the directional effects are exaggerated—as for example the separate channels allotted to snare drum and timpani; but this is of minor moment. Dyed-in-the-wool Elgarians, as well as stereophiles won't want to pass up this item.

D. H.

ELGAR: Introduction and Allegro (see TCHAIKOVSKY)

MAHLER: Symphony No. 2 in C Minor, (see p. 74)

● **MOUSSORGSKY—RAVEL:** Pictures at an Exhibition. Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 2201 \$5.98

Musical Interest: Moussorgsky's most popular work
Performance: Splendid!
Recording: Exceptional with few flaws
Stereo Directionality: Well defined
Stereo Depth: Good

Mr. Reiner fools you a little with his conducting of "Pictures." After a routinely paced beginning, he proceeds to pace *Gnomus* quite slowly, almost lazily, bringing out some rhythmic lines that will be new to most listeners. *Vecchio Castello* follows after the brief *Promenade* theme, and this tonal 'picture' proceeds evenly and beautifully. Then after a quick but not racy *Tuleries* Reiner again takes his time with *Bydlo*, and the Polish oxcart barely makes it out of the muddy rut to the tune of the Chicago's solid string basses, which unfortunately overload the grooves rather badly during the big *f* bars in the middle. By this time you begin to believe that the whole of the "Pictures" will be displayed at too leisurely a pace.

But then Reiner quickens for the amusing scherzino *Ballet of the Chicks in their Shells*. Winds and percussion cackle at a sizzling pace, followed by the dazzle of *The Market Place at Limoges*, through which the orchestra races at top speed to evoke the gossip and bickering of women at the pushcarts. By then you realize that Reiner is treating each section, each picture entirely in terms of its own individuality. His handling of the grotesque and sinister *Ilut un Fowl's Legs* will be greeted by high-fidelity exhibitionists with shouts of joy. I've yet to hear, even under Toscanini's baton, the terror and suspense that emerge with Reiner's reading of this section. All leads into a powerfully conducted *Great Gate of Kiev*, with very little distortion even in the last measures. It is altogether an intelligent and wholly musical concept rather than merely hi-fi fireworks—thank heaven. Sound is very good except for the one bit of overloading already mentioned. Directionality is startling, but in good taste, and depth illusion enhanced by warm acoustics. J. T.

● **ORFF:** *Die Kluge* (complete opera). Elisabeth Schwarzkopf (soprano) The Wise Woman, Marcel Cordes (baritone) The King, Gottlob Frick (bass) The Peasant, & others, with the Philharmonia Orchestra and Chorus, Wolfgang Sawallisch cond. Angel S 35389/90 \$11.96

Musical Interest: Exciting
Performance: Definitive
Recording: Amounts to excellent monaural sound on two channels!
Stereo Directionality: Very little
Stereo Depth: Ditto

Again one is forced to complain that as a stereo recording Angel has produced fine monaural sound on both channels. Of directionality and depth peculiar to stereo there is very little. But the sound is warm and well-balanced even if lacking in true stereo dimension.

The work itself continues to be tremendously effective entertainment and the performance, under the personal supervision of the composer, is absolutely definitive.

HIFI & MUSIC REVIEW

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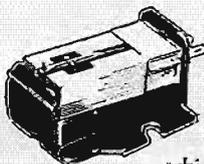
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STEREO DISC MISCELLANY

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Stereo Direction	Stereo Depth	Score
CONCERT MODERN featuring Les Brown and his Orchestra Nutcracker Suite, Porgy and Bess Overture, Rhapsody In Blue & 2 others. Capitol ST 959 \$5.98	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓✓	15
PORTS OF PLEASURE featuring Les Baxter and his Orchestra Tahiti, Shanghai Rickshaw, Monkey Dance Of Ball, The Pearls Of Ceylon & 6 others. Capitol ST 868 \$5.98	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓✓	15
RESORT FAVORITES featuring Harry Marshard and his Society Orchestra Zing Went The Strings, On The Isle, C'est Si Bon, The Man I Love and 19 others. Bel Canto SR 1006 \$5.95	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓✓	15
SEA OF DREAMS featuring Nelson Riddle and his Orchestra Out Of The Night, Dream Autumn Leaves, Sea Of Dreams & 8 others. Capitol ST 915 \$5.98	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓✓	15
RALPH FLANAGAN IN HI-FI with his Orchestra Hot Toddy, My Hero, Street Of Dreams, If I Loved You & 8 others. RCA Victor LSP-1555 \$5.98	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓	14
LEIBERT TAKES RICHMOND! featuring Dick Leibert, organist Dixie, St. Louis Blues, No Other Love, Old Man River & 7 others. Westminster WST 15009 \$5.98	✓✓	✓✓✓✓	✓✓✓✓	✓✓✓	13
LA BELLE FRANCE featuring Carmen Dragon Polonaise from Mignon, Frere Jacques, Waltz from Coppelia & 8 others. Capitol SP 8427 \$5.98	✓✓	✓✓✓	✓✓✓✓	✓✓✓	12
THE TREMBLING OF A LEAF featuring Ray Hartley with Orchestra Sleepy lagoon, A Place In The Sun, September Song, The Song Is You & 6 others. RCA Victor LSP-1659 \$5.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
LET'S DANCE featuring David Carroll and his Orchestra Let's Dance, Yearning, The Glow Worm, My Sin, Puerto Rican Pedlar & 7 others. Mercury SR 60001 \$5.98	✓✓✓	✓✓✓	✓✓	✓✓✓	11
THE HI-LO'S IN STEREO with Orchestra, Frank Comstock cond. Surray With The Fringe On The Top, Summertime, Shadow Waltz & 7 others. Omega OSL-11 \$5.95	✓✓	✓✓✓	✓✓✓	✓✓	10
LET'S FACE THE MUSIC AND DANCE featuring Urbie Green and his Orchestra Baby, Won't You Please Come Home, Love Walked In, When You're Smiling & 9 others. RCA Victor LSP-1667 \$5.98	✓✓✓	✓✓✓	✓✓	✓✓	10
MOODS IN MUSIC featuring the Clebanoff Strings Birth Of Passion, Forbidden Love, La Seduccion, Our Waltz & 7 others. Mercury SR 60005 \$5.98	✓	✓✓	✓✓✓	✓✓✓	9
LISTENING TO LARRY featuring Larry Fofine and his Orchestra Almost Square, The Breeze, Sleepy Time Gal, At Sundown, Little Bird & 7 others. Bel Canto SR 1005 \$5.95	✓✓	✓✓	✓✓✓	✓	8
BEER BARREL POLKA TIME featuring Razzberry Reynolds and his Band Freckle Face Polka, Can Can Polka, Beer Barrel Polka, Cherry Polka & 6 others. Bel Canto SR 1003 \$5.95	✓✓	✓✓	✓✓	✓	7
HAVANA IN HI-FI featuring Richard Hayman and his Orchestra Rhapsodero, My Hopeful Heart, Tropical Merengue, La Comparsa & 5 others. Mercury SR 60000 \$5.98	✓✓	✓✓✓	✓	✓	7
GYPSY MAGIC featuring Edi Csoka and his Gypsy Orchestra Roumanian Canary, I Am A Gypsy, Hora Romanesco, Czardas & 8 others. Elektra 202x \$5.95	✓	✓✓	✓	✓	5

Musical Interest:	Excellent	✓✓✓✓	Pleasing	✓✓✓	Fair	✓✓	Dull	✓
Performance:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Disappointing	✓
Stereo Direction:	Tasteful	✓✓✓✓	Adequate	✓✓✓	Exaggerated	✓✓	Poor	✓
Stereo Depth:	Outstanding	✓✓✓✓	Good	✓✓✓	Fair	✓✓	Minimal	✓



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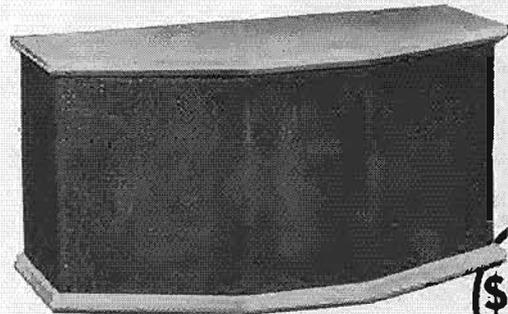
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Cordes turns in an astounding performance as The King, and Schwarzkopf and Frick are fully convincing in their roles, along with everybody else in the cast. **M. B.**

● **PROKOFIEV:** Lieutenant Kije — Suite Op. 60; **STRAVINSKY:** Song of the Nightingale. Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 2150 \$5.98

Musical Interest: Fascinating coupling
Performance: Splendid
Recording: Marvelous
Stereo Directionality: Good
Stereo Depth: Exceptional

Two issues ago I reviewed RCA Victor's stereo tape of this same recording and found it one of the most stunning performances yet from Reiner and his Chicagoans. Naturally, when the stereo disc arrived it was compared with the tape. The disc holds up astonishingly well, and except for the last few minutes on the inside grooves is fully comparable in quality to the tape. The dynamic range favors the tape somewhat but not enough to really matter.

The percussive effects in both "Kije" and *The Nightingale* will by themselves satisfy those who like brilliant sonics. At the hi-fi shows this fall it will no doubt be the *Troika* that will be heard on all floors and Stravinsky's remarkable poem will suffer neglect.

Both works are of the theater, Prokofiev's suite being taken from the film score of 1933, and Stravinsky's poem consisting of music from two acts of the opera *Le Rossignol* which was worked at, off and on, during the period that saw the birth of *Firebird*, *Petrouchka*, and *Le Sacre du Printemps*. It would be good to have the Stravinsky suite become popular enough to warrant revival of the opera, last seen at the Metropolitan in 1926. It is such a brilliant little masterpiece! Listen to Angel's disc of the complete score.

This RCA Victor issue of the orchestral suite cannot be recommended too highly. It has everything a great recording should have. Buy it. **J. T.**

● **RACHMANINOFF:** The Isle of the Dead, Op. 29; **RAVEL:** Rapsodie Espagnole; Pavan for a Dead Princess. Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 2183 \$5.98

Musical Interest: Colorful
Performance: Transparent
Recording: Remarkable
Stereo Directionality: Outstanding
Stereo Depth: Superb

Here is the best RCA Victor stereo disc I've heard thus far, and the sonic evidence it offers confirms my own conviction regarding the importance of proper room acoustics for good stereo sound. There must be not only a proper reverberation content, but also a focal point that will enable the sound to "cohere" rather than seem to be coming from a series of scattered sources. Chicago's Orchestra Hall has these good qualities in abundance; and for this reason Reiner offers here an abundance of superbly realized musical and sonic detail together with magnificent kinetic solidity.

Reiner has never impressed me as a specialist in either Russian or French music, but in each instance here he deals with the

situation honestly and the musical results are highly satisfying—especially in Rachmaninoff's somber tone-poem. This is the best recorded version since Rachmaninoff's own with the Philadelphia Orchestra issued on 78's back in the early 30's.

If you want a good symphony orchestra stereo disc to use as a standard for judging others, this one will fill the bill nicely, thank you! **D. H.**

● **RACHMANINOFF:** Piano Concerto No. 4 in G Minor, Op. 40; **RAVEL:** Piano Concerto in G. Arturo Benedetti Michelangeli with the Philharmonia Orchestra, Ettore Gracis cond. Angel S 35567 \$5.98

Musical Interest: Slighter in Rachmaninoff than Ravel
Performances: Both superb
Recording: Good, but with no special stereo distinction
Stereo Directionality: Lacking
Stereo Depth: Fair

Michelangeli's performances of both works are superb: polished and aristocratic in the Ravel, unashamedly big and extroverted in the Rachmaninoff. His piano technique is surely one of the most prodigious in the business but he uses it to very musical purpose. It's good to welcome him back to the ranks of recording pianists once again, with a fervent hope that he is now fully recovered from the illness that has dogged him for many years.

Angel's stereo recording is distinctly lacking in directionality—there's as much piano coming from the right channel as from the left and there's no greater apparent depth to be felt here than in a good monaural recording. **M. B.**

RAVEL: Piano Concerto in G (see RACHMANINOFF)

RAVEL: Rapsodie Espagnole; Pavan (see RACHMANINOFF)

● **RESPIGHI:** The Pines of Rome; The Fountains of Rome. The Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6001 \$5.98

Musical Interest: Great for breaking leases!
Performances: Idiomatic
Recording: Wow!
Stereo Directionality: Fine
Stereo Depth: And how!

The two most popular of Respighi's triptych of Roman symphonic poems are long on effect, short on lasting musical impact. But they make awesome recording demonstration pieces and you can bet that the combined team of Ormandy, the Philadelphia Orchestra, and the Columbia engineers give them the works along these very lines. The dynamic range encompassed within the grooves of this disc is enormous and the stereo qualities of directionality and depth are tremendous. You just won't ever again want to hear these two pieces reproduced from a monaural disc after you've heard this stereo reproduction. **M. B.**

● **RIMSKY-KORSAKOV:** Scheherazade—Symphonic Suite, Op. 35. Royal Philharmonic Orchestra, Sir Thomas Beecham cond. Angel S 35505 \$5.98

Musical Interest: Orchestral color-painting par excellence

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JOY TO THE WORLD! <i>Traditional carols by the Roger Wagner Chorale</i>	SP-8353	THE MUSIC OF CHRISTMAS <i>Hollywood Bowl Orchestra, Carmen Dragon cond.</i>	SP-8393
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HOUSE OF THE LORD <i>Roger Wagner Chorale</i>	SP-8365	Debussy: LA MER	
Holst: THE PLANETS <i>Los Angeles Philharmonic, Leopold Stokowski cond.</i>	SP-8389	Ravel: DAPHNIS ET CHLOE (suite 2) <i>Los Angeles Philharmonic, Erich Leinsdorf cond.</i>	SP-8395

• The cost of a Capitol Stereo Record is only slightly higher than the cost of a standard long play album.

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erate an excitement so contagious that often the listener is carried along with the reading in spite of his better judgment."

What was true of the single channel recording (ML-5235) is true of the stereo also, only in spades! The definition and placement of the various choirs of the orchestra are startlingly lifelike, and hysterical though the approach may be, it is a tremendously exciting one. For subtlety in the *Pathétique* you will be obliged to look elsewhere, but for sheer kinetic and explosive force this one is a stunner. **M. B.**

ENTERTAINMENT

PERCY FAITH and His Orchestra—The Columbia Album of Victor Herbert (see p. 108)

● **LENA HORNE AT THE WALDORF ASTORIA**—With Nat Brandywine's Orchestra conducted by Lennie Hayton. How You Say It?; Honeysuckle Rose; Day In Day Out; New Fangled Tango; I Love To Love Everybody; Let Me Move You; Come Runnin'; How's Your Romance; After You; Love Of My Life; It's All Right With Me; Mood Indigo; I'm Beginning To See The Light. RCA Victor LSO 1028 \$5.98

Musical Interest: Provocative
Performance: As only Horne can
Recording: Very good
Stereo Directionality: Lena's left
Stereo Depth: Fair

Now here is an artist whose voice is inclined to hoarseness, who does not sing beautifully as singing can go, and whose vocal range appears limited. Yet Lena Horne never leaves you in doubt about her ability. She accomplishes a great deal by wit, talent for mimicry, and a provocative

delivery that will delight you. Her way with the songs here could be summed up in that popular four letter word spelled S-E-X-Y. So compellingly does she deliver her songs that the orchestra becomes a null factor.



She puts her lines over pungently and with telling effect, like the one that goes, "don't want a man with Harvard or Yale degrees. I don't intend to play Information Please . . ." The commentary and laughter from the paying customers at the Empire Room of the Waldorf is a quite unnecessary adjunct, besides which it sounds phony. Lena is all the record needs, and I had to play it several times to make a report on the orchestra and arrangements, which are very fine; and so is the engineering, though spatial illusion is a bit on the shallow side. **J. T.**

● **LAVALLE IN HI-FI**—Paul Lavalle, his woodwinds and his Band. Tumblin' Tumbleweeds; Sophisticated Sophomore; Where Or When; It Ain't Necessarily So; The Whistler And His Dog; Clarinet Polka; The Breeze And I; Buzzards' Bacchanale; Dream Of Love; Jockey On A Carousel; When Yuba Plays The Rhumba On His Tuba. RCA Victor LSP 1516 \$5.98

Musical Interest: Variety arrangements a la Lavalle
Performance: Slick
Recording: Too thin generally
Stereo Directionality: Good
Stereo Depth: On the shallow side

Lavalle's arrangements are somewhat like Gould's, except that the former tends more to quick transitions, and uses trumpets to shrill advantage(?) a great deal of the time. It was pleasant to hear the old time hit *Yuba Plays the Rhumba on His Tuba*. Lavalle takes the war horse *Liebestraum*, puts on a new saddle and bridle to the accompaniment of smooth winds, but what comes out is still the same horse. *Buzzards' Bacchanale* had better been left to those inhospitable but useful creatures, but on side 2, *It Ain't Necessarily So* comes off really well. While the orchestra is spread out in good stereo-fashion, depth does not mean a great deal for this kind of music, nor does direction. But Lavalle followers will want it because it is slickly put together, even if it is the same old pattern. **J. T.**

● **THE NEW GLENN MILLER ORCHESTRA IN HI-FI**—Directed by Ray McKinley. Don't Be That Way; I'm Thrilled; Whistle Stop; Hallelujah; I Just Love Her So; Mine; **HiFi & Music REVIEW**

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Anything Goes; I Almost Lost My Mind; Slumber Song; My Prayer; Accentuate The Positive; On The Street Where You Live; Lullaby Of Birdland. RCA Victor LSP 1522 \$5.98

Musical Interest: Rousing numbers
Performance: Top drawer all the way
Recording: Good except for brasses
Stereo Directionality: Excellent
Stereo Depth: Fair

Ray McKinley, who grew up in the music making business with the late Glenn Miller has organized what is known as the "New Glenn Miller Orchestra," and RCA Victor has issued its debut recording. It will fracture you. Band playing in the great Miller tradition is as refreshing as a cool pool. And this man McKinley not only conducts in great style, he sings too, in the same manner. Matter of fact, his rendition of *Accentuate the Positive* is the hit of a record filled with hits. RCA Victor does not record the Miller band brasses to advantage, and they tend to overload and 'fry' most of the time. Otherwise, one couldn't want a smoother sounding record. Arrangements are all excellent except for the last number on side 2.

J. T.

• **DANCE MANIA**—TITO PUENTE and His Orchestra. Mambo Gozon; Mi Chiquita Quiere Bembe; Varsity Drag; Estoy Siempre Junto A Ti; Agua Limpia Todo; Saca Tu Mujer; El Cayuca; Complacion; 3-D Mambo; Llego Mijan; Cuando Te Ves; Hong Kong Mambo. RCA Victor LSP 1692 \$5.98

Musical Interest: Latin-American specialties
Performance: Sharp Puente
Recording: Thin
Stereo Directionality: Mostly left
Stereo Depth: Music not adapted

Señor Puente offers twelve Latin-American tunes, all well done, and heavily splashed with rhythm percussion; but it's too brilliant in sound and thinly reproduced. "Skin" tones are too far forward, so that some of the essential quality of the percussion is lost, and the whole group suffers from lack of acoustical warmth. High brass sizzles, and so does the distortion. Most of the sound seems to come from the left channel. If you want to dance Mambos and such, forget the lack of quality. The beat is solid and all there, both sides.

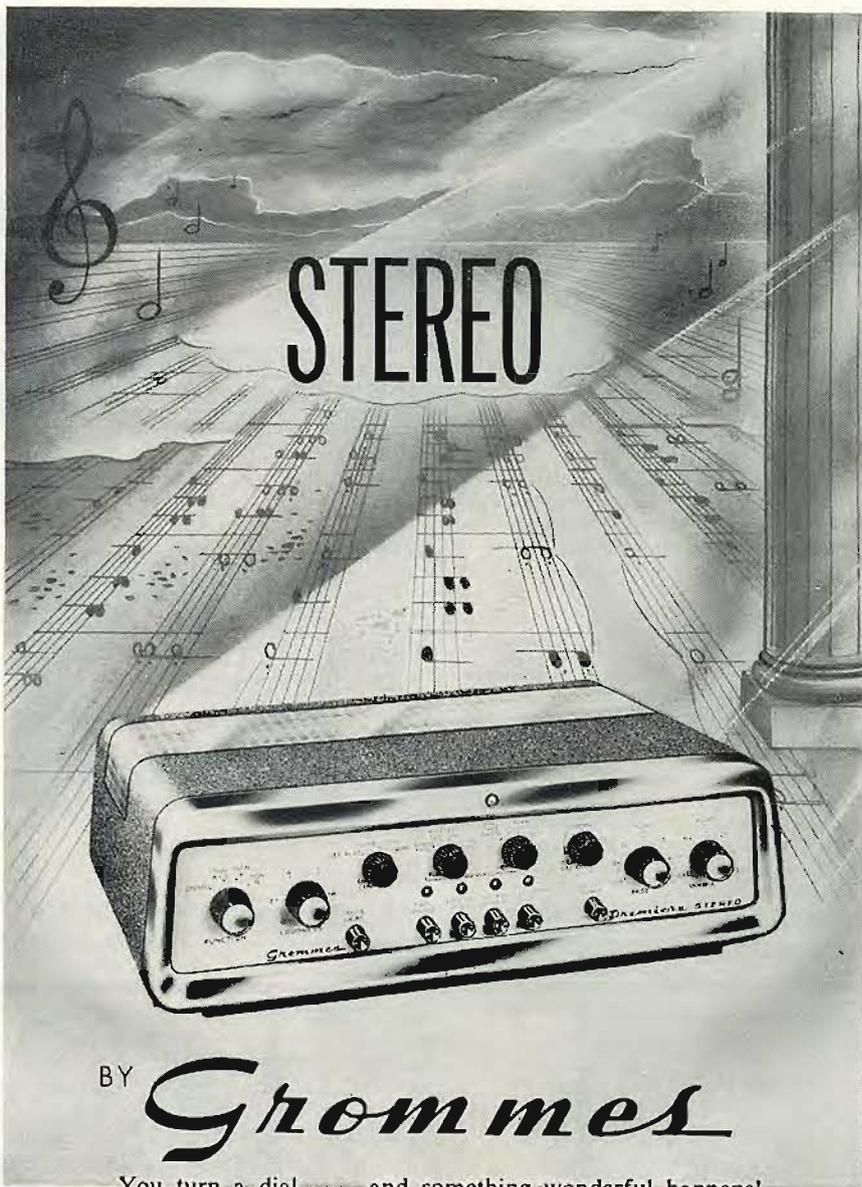
J. T.

• **BETWEEN 18TH AND 19TH ON ANY STREET**—BOB SCOBEY'S FRISCO JAZZ BAND with Clancy Hayes. Five Piece Band; Whistling In The Dark; My Extraordinary Girl; Little Girl; Cake Walking Babies From Home; A Sunday Kind Of Love; Black And Blue; I'm Not Rough; Woodchopper's Ball; Struttin With Some Barbecue; West End Blues; Muggles; Save It; Pretty Mama; Undecided; Bob's Blues; Between 18th And 19th On Chestnut Street. RCA Victor LSP 1567 \$5.98

Musical Interest: For Frisco jazz buffs
Performance: Good professional job
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Not good

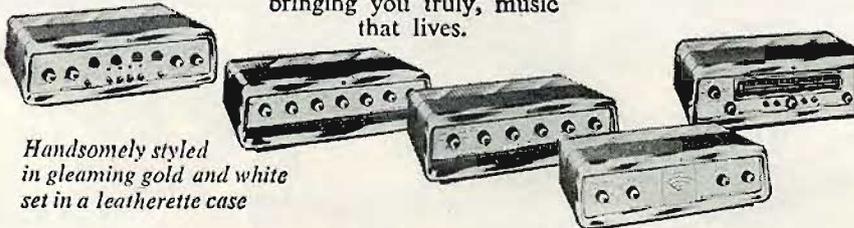
You count about sixteen numbers, including the medley arrangements by Scobey's band, and you have a full two-sided stereo disc of jazz served up in the Frisco manner. Clancy Hayes is a soloist with a pleasant

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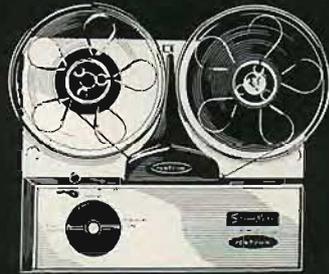
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voice, but somehow or other after about 15 minutes, all the numbers sound alike in beat, and even in rhythm. For the "old time jazz" lovers, this dish of tea may stand up for a few playings. The instrumentalists are good, especially Pete Dovidio, clarinet, and pianist Clyde Pound. For collectors of pops LSP 1567 will wear thin quickly. Nothing much changes—not the feeling, the words, the music, or Hayes's intonation. Engineering is good, the band well divided for directional pick-up, but with depth illusion allayed by too-close miking.

J. T.

● **ST. LOUIS BLUES**—NAT "KING" COLE sings the songs of W. C. Handy, based on the motion picture "St. Louis Blues" with Orchestra conducted by Nelson Riddle. Overture; Harlem Blues; Chantez Les Bas; Friendless Blues; Stay; Joe Turner's Blues; Beale Street Blues; Careless Love; Morning Star; Memphis Blues; Yellow Dog Blues; St. Louis Blues. Capitol SW 993 \$5.98

Musical Interest: American classics

Performance: Cole is King

Recording: Tops, just tops

Stereo Directionality: Perfectly balanced

Stereo Depth: Perfect

Everything that is needed to make a 'great' recording is included in the grooves of this new Capitol stereo LP. W. C. Handy's music represents an immense contribution to American music, on a par with Stephen Foster.

Nat "King" Cole is magnificent on this record. He sings the blues as though he felt them deeply, and never gives the impression of being merely "commercial." Capitol has engineered a marvel of a recording, and their three channel mixing places Cole dead center when speakers are properly balanced.

J. T.

● **ROGERS AND HAMMERSTEIN: Highlights from SOUTH PACIFIC**—Fred Waring and The Pennsylvanians. A Wonderful Guy; Bali Ha'i; Honey Bun; Dites-Moi; There Is Nothin' Like A Dame; Some Enchanted Evening; A Cock-Eyed Optimist; This Nearly Was Mine; Happy Talk; My Girl Back Home; I'm Gonna Wash That Man Right Out Of My Hair; Younger Than Springtime. Capitol ST 992 \$5.98

Musical Interest: Inspired "Musical"

Performance: Topnotch

Recording: Capitol sets a high standard

Stereo Directionality: Perfect

Stereo Depth: Couldn't be better

South Pacific is built to order for the Waring style of arrangement and presentation, and Capitol in its first stereo release sets a high standard for this disc featuring twelve selections from the Rogers and Hammerstein musical. Eight soloists from Waring's talented group are heard; and the chorus and orchestra render another typical performance. There are times when Waring's arrangements seem over-done, like the opening selection on side 1, *A Wonderful Guy*. The slow-sentimental numbers seem to run together without enough of the relief of more animated and rhythmic selections. If you want slick renditions of music from one of the greatest of all musicals—the whole thing wrapped up in topnotch Waring fashion, and encompassed in some of the best technical stereo I've heard, then buy this issue.

J. T.

HIFI & MUSIC REVIEW

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THE STEREO REEL THE STEREO REEL THE STEREO REEL

Reviewed by DAVID HALL and JOHN THORNTON

CONCERT

BIZET: L'Arlésienne (see RAVEL)

● **GRIEG:** Piano Concerto in A Minor, Op. 16; **RACHMANINOFF:** Rhapsody on a Theme of Paganini, Op. 43. Leonard Pennario with the Los Angeles Philharmonic Orchestra, Erich Leinsdorf cond. Capitol ZF 85 \$14.95

Musical Interest: Of Course!
Performance: Precise
Recording: Full-bodied
Stereo Directionality: Tasteful
Stereo Depth: Adequate

Young Leonard Pennario in the past has impressed us as something of a cold-blooded "boilermaker" in his approach to the piano; but in his stereo version of the Grieg Concerto both he and Leinsdorf treat us to a delightful surprise. Here is a blend of rhythmic power and lyrical warmth that marks this as one of the three best available recorded versions of this music in any format. The sound is not as bright as we've heard in some tape, but it is *natural*. Leinsdorf elicits beautiful playing from his musicians that provides a fine aura of virile warmth and a welcome lack of exaggerated sentiment.

The Rachmaninoff Rhapsody with its variation treatment of Paganini's celebrated Twelfth Caprice is something else again. The all-important element of the demonic and fantastic is totally missing—and perhaps alien to such as Pennario and Leinsdorf. The result is "neat but not gaudy"—a fatal outcome for this kind of music. Arthur Rubinstein and Fritz Reiner or Rachmaninoff himself with Stokowski still have the field to themselves when it comes to the available recorded versions of this masterpiece. **D. H.**

● **HOLST:** The Planets—Suite, Op. 34. Los Angeles Philharmonic Orchestra with Women's Voices of the Roger Wagner Chorale, Leopold Stokowski cond. Capitol ZF 75 \$14.95

Musical Interest: Worthwhile
Performance: Highly colored
Recording: Splendid
Stereo Directionality: Tops
Stereo Depth: Fine

There is something most appropriate about "the old wizard" Leopold Stokowski recording Gustav's Holst's (1875-1934) astrological suite, *The Planets*. The monaural LP version (P 8389) issued some months ago turned out to be disappointing in sound, but this stereo tape is another matter entirely. It's a beauty. Holst's huge orchestra complete with organ is wonderfully menac-

ing in *Mars the Bringer of War*, elfin in *Mercury the Winged Messenger*, and positively out of this world in *Neptune the Mystic* with its offstage women's chorus.

The music may seem rather cinematic to some ears—it was written in 1915; but it is vastly entertaining for the most part, and at times genuinely moving. Still, I find the best of Holst in works other than this: the St. Paul's Suite, the *Hymn of Jesus*, the superb suites for band.

The microphoning in this recording is rather close-to, but the stereo medium provides the sonic elbow room that was lacking on the monaural disc. Stokowski plays the music for every ounce of color he can extract, but only occasionally—as in the opening phrases of *Saturn the Bringer of Old Age*—does an element of exaggeration become evident; but this is the kind of music that can take it, our more puristic British friends to the contrary notwithstanding. I would still rate the London recording by Holst's countryman, Sir Malcolm Sargent, as the best available monaural recording of *The Planets*, but for stereo this tape (and presumably the disc when released) has everything. **D. H.**

RACHMANINOFF: Paganini Rhapsody (see GRIEG)

● **RAVEL:** Bolero; **BIZET:** L'Arlésienne—Suite No. 2. Detroit Symphony Orchestra, Paul Paray cond. Mercury MCS 5-50 \$11.95

Musical Interest: Why not?
Performance: Tightly knit
Recording: Dry and sparkling
Stereo Directionality: OK
Stereo Depth: Adequate

This reviewer was the recording director for Mercury's 1953 recording of the *Bolero* with Paul Paray and the Detroit Symphony, and had the good fortune to work in the excellent acoustical surroundings of the old Detroit Orchestra Hall.

Very rightly, Mercury has taken a shot at re-recording Ravel's masterpiece of "orchestration without music" for the stereo medium. M. Paray's orchestra is a far more polished ensemble than it was five years ago, but the acoustics of the new Ford Memorial Auditorium fail to show it off to best advantage, especially in the all-important matter of string tone, wherein the Detroit Symphony now excels.

Paray's tempo in the *Bolero* is identical to the second with the 1953 disc. His reading, then as now, is tightly woven and at a slightly faster tempo than that adopted by Ravel when he conducted the piece on records back in the early 30's. The solo work is vastly improved over 1953 and the

sonic details of the scoring are revealed by Mercury's stereo microphone array with absolutely microscopic precision. There's nothing to complain about in the way of dynamics either.

The familiar Bizet music is treated by Paray with a loving hand—if a bit hastily in the famous *Intermezzo* (most familiar in its *Agnus Dei* vocal version). A special good word is in order for the work of the saxophone in the opening *Pastorale*. Good, clean sound, marvelously solid, but not enough air around the strings to bring out the real tonal richness that's there. **D. H.**

● **SMETANA:** The Moldau—Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster SWB 7063 \$6.95

Musical Interest: Smetana's most popular
Performance: Lethargic
Recording: Superbly engineered
Stereo Directionality: Good
Stereo Depth: Enhanced by warm acoustics

Westminster's stereo tapes continue to rate high marks for engineering. Dr. Scherchen conducts with authority; the Vienna State Opera ensemble plays well except for a few small string slips; and the wind section is really splendid. Trumpets have that "soft-bright" tone typical of Viennese brass. But Scherchen gives *The Moldau* a dull reading. Like Old Man River the "Vltava" just goes rollin' along. Its serene forest journey is accomplished well enough but the scene by the meadows cues some pretty tired peasant dancing. The rapids of St. John couldn't sound less exciting, and the last four minutes of my particular tape developed low frequency distortion.

The orchestra in stereo reproduction is spread in regulation classical placement, and concert hall illusion is enhanced by the acoustics of the auditorium. Kubelik's "*Moldau*" on Mercury monaural with the Chicago Symphony Orchestra brings to mind the marvelous pace and energy missing in Scherchen's reading. A slower pace just does nothing but reduce the Moldau to a trickle. The triangle will please those who place great value on percussive articulation, for that tiny bit of steel is very much there on the Westminster tape. **J. T.**

● **VIRTUOSO!** featuring the Roger Wagner Chorale with Orchestra—Handel: Hallelujah Chorus; Lassus: Echo Song; Mozart: Alleluia; Borodin: Polovetsian Dances from Prince Igor; Soon I Will Be Done (arr. Dawson); Polly Wolly Doodle (arr. Kubik); Orff: Praeludium from "Catulli Carmina." Capitol ZF 84 \$14.95



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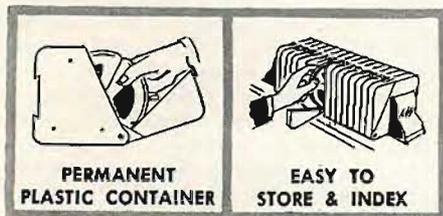
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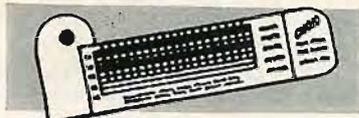
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Musical Interest: Outstanding for Orff
Performance: Remarkable in 4 out of 7
Recording: A tour-de-force
Stereo Directionality: Superb
Stereo Depth: Fabulous

We received a monaural disc version of this Roger Wagner Chorale concert last month, but we're glad we held off our review now that the stereo tape is in hand; for only stereo—tape or disc—can do justice to what has been done here by Mr. Wagner's choristers and Capitol's engineers.

Disregard the Hallelujah Chorus, the Polovetsian Dances, and the Dawson Negro spiritual setting. There is too much refinement and not enough drive here. Wind your tape forward to Orff's erotic celebration of profane love—complete with percussion orchestra—and get set for a stunning experience. The music is superbly catchy and unproblematical and the words are best left untranslated unless you want to write to Associated Music Publishers in New York for a vocal score. The performance, and above all the recorded sound, is so vital that the vision of a Bacchic orgy becomes a reality right in one's own living room.

On a different level altogether are the Lassus, Mozart, and *Polly Wolly Doodle*. The *Echo Song* provides a study in stereo virtuosity that begs description; the Mozart solo aria, sung by the full women's choir, offers a feat comparable to a full violin section playing Paganini's *Moto Perpetuo*; while the American folk tune gets an amusing "stunt" treatment.

Save for the Orff, the values of this recording are more virtuosic than musical, but on that level it's a stunner! **D. H.**

ENTERTAINMENT

● **VIVA! THE MUSIC OF MEXICO** featuring **PERCY FAITH and His Orchestra**. Mexican Hat Dance; La Paloma; La Cucaracha; Solemente una vez; Granada; Be Mine Tonight; Chiapenecas. Columbia GCB 15 \$10.95

Musical Interest: Amusing
Performance: Chromium-plated
Recording: Brittle
Stereo Directionality: Plenty
Stereo Depth: Flat

Brilliance is overdone in Percy Faith's Mexicana collection in more ways than one. Arrangements and recording alike seem to favor the middle and high register to such an extent that there seems to be no apparent bass. In terms of stereo, the sound has plenty of directionality but little or no perspective. Everything sounds "flat". Musically this tape hasn't much to offer either. The arrangement of *La Cucaracha*, for instance, has more tasteless clowning than the zestful folk spirit that makes the original the fine tune it is. Our reaction to this tape—no dice! **D. H.**

● **VIBE-RATIONS** featuring **TEDDY CHARLES** (vibes) with Idress Sulieman (trumpet), Mal Waldron (piano), Addison Farmer (bass), Jerry Segal (drums). *Old Devil Moon*; *Skylark*. Livingston 2014C \$6.95

Musical Interest: Average
Performance: Average
Recording: Good

Stereo Directionality: Fair
Stereo Depth: Not good

A Livingstnette stereo tape that has little to offer except a muchly overwritten and overblown version of *Old Devil Moon*, and a better rendition of *Skylark*. The first goes on and on and on, without much tonal variation and in a dull arrangement. Charles's performance in *Skylark* reveals a high talent, but this selection alone is not worth all the time wasted with the first number. Directionality is sharply divided, left and right, but depth illusion is hampered by a dry sounding studio. **J. T.**

● **HOORAY FOR BIX**—**MARTY GROSZ** and his Honoris Causa Jazz Band. Love Nest; Clementine; Oh, Miss Hannah; Lonely Melody; I'm Gonna Meet My Sweetie Now; Wa Da Da; For No Reason At All In C; Because My Baby Don't Mean Maybe Now. Livingston EM 1076F \$11.95

Musical Interest: For Dixielanders only
Performance: Fair to good
Recording: Dry
Stereo Directionality: Too sharp
Stereo Depth: Shallow

Mr. Grosz writes a rather lengthy introduction about the ideals of the Honoris Causa Jazz Band in which he takes a heavy handed blow at the "modern" dixielanders. He says they play too loud, and that each number sounds like the one before. Then Grosz goes on to say that his own band is more concerned with making *music*, not sizzling noise. Bless him for his attitude, old-fashioned as it is. What a relief to hear sharp words in these times about music of Dixieland category. And when his own band plays slowly and sweetly Grosz accomplishes his purpose. In the faster selections of the Livingston stereo, the Honoris Causa boys slip a little. Subtlety is certainly not the rule for most Dixieland music, but Honoris members realize it frequently. All that's needed here is more practice in ensemble work. The tape is more "binaural" than stereo in effect, with emphasis on the left channel where an accomplished rhythm section holds forth in fine style. Most Dixieland tone is apt to be thin and dry by the very nature of the beast, and it shows on the tape too. Repertoire consists of little known numbers, none of them really outstanding musically. **J. T.**

● **THE MIGHTY WURLITZER and the Roaring HiFi Twenties**—Leonard Leigh. Valencia; Bye Bye Blackbird; Hello Bluebird; I'm Looking Over A Four Leaf Clover; Birth Of The Blues; Hallelujah; Deep In My Heart Dear; Serenade from The Student Prince; Crazy Rhythm; Fascinating Rhythm; Barney Google; Black Bottom; Charleston; Strike Up The Band. RCA Victor CPS 137 \$10.95

Musical Interest: For Wurlitzer buffs
Performance: Not bad
Recording: Too close
Stereo Directionality: Binauralized
Stereo Depth: Minimal

The depression of the late 20's and the revolutionary introduction of sound on film combined to do away with the grand super-duper Wurlitzer movie palace organs of the day. Huge Vitaphone speakers replaced the organ specialists and intermission concerts gave way to talky shorties. Most of the instruments were simply covered over and

consoles locked; some were sold; and some junked. The Wurlitzer at St. Paul's Paramount Theatre survived the bad times and was moved to the studios of KSTP in Minneapolis where it is now played regularly on TV and radio shows by Leonard Leigh.

Mr. Leigh gathers favorites of the 20's and serves them up replete with all the 'coloration' so typical of the Wurlitzer. RCA Victor makes a big to-do about recording it all in three channel style with Telefunken U-47 mikes. Left channel low frequency pipes, right channel mid and upper frequency pipes, and percussion effects 'in the middle.' Everything comes out the way it is supposed to but is hampered by poor room acoustics. Reverberation time is too short, the organ is too close, and frankly Mr. Leigh's arrangements are old-hat. When one speaker is doused the other can hardly detect sound emanating from the other side which may mean the directional mikes were too far apart or that the arrangements such that one hand covers what the other is doing.

Leigh's treatment of *Birth of the Blues* is his best offering, and I was disappointed in the short shrift he gave *Barney Google*, a great hit of the '20's. Music like this on the old Wurlitzers would sound better recorded in the theatre with plenty of reverberation time and the mikes not spaced so far apart.

J. T.

● **FIREWORKS**—Featuring Billy Mure's Super-Sonic Guitars. Firecrackers: I Wonder; Peanut Vendor; Peg O'My Heart; By The Beautiful Sea; Jealous; Dancing Guitars; Crackerjack; For Me And My Gal; They Can't Take That Away From Me; April In Portugal. RCA Victor CPS 135 \$10.95

Musical Interest: For electric guitar fans
Performance: Professionally typical
Recording: Spotty
Stereo Directionality: Too divided
Stereo Depth: Inadequate

Mure writes a piece called *Fireworks* and I guess that's the reason for the title of the album. The author who wrote the liner notes goes on to say that Mure and company play all the selections with the sizzle and glow of a Roman candle, and the notes tell all about "explosive" and "inflammable" compositions, touched off by Mure's 'fuse' (guitar). After listening to the tape three times I can definitely say with authority the title is misleading. There are no fireworks on this tape, not even a pinwheel. But the stereo issue does contain very pleasant arrangements for four guitars, three drummers, bass player, and eight soloists. Mure's little score at the beginning is not much, but all the rest is quite satisfactory—well played, and well balanced repertoire. The chorus of eight almost spoil the tape by their proximity to the left mike, where most of the other performers also gather.

Engineering techniques here favor the left channel throughout for leading guitar voice, percussion and chorus, with the right channel for chords and room sound. It sounds good too, but would have been better if the voices had been backed off about five to seven feet. Closeness of the vocal ensemble creates unpleasant harshness. Mure's arrangement of *By the Beautiful Sea* is very amusing, and did I hear a small pipe organ, or was that a guitar trick-simulation?

J. T.

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JAZZ

● **10 TO 4 AT THE FIVE SPOT** featuring the PEPPER ADAMS QUINTET. 'Tis; You're My Thrill; You're a 2 others. Riverside RLP 12 265 \$4.98

Musical Interest: **Tops**
Performance: **Exhilarating**
Recording: **Good**

Many rising young soloists create a name for themselves by starting a chorus with a great shout, as if to say, "Hey! Look at me." The trouble is, they can't keep it up and the long chorus frequently drizzles away into merely repetitious, mechanical inventory of chord changes and strung-together clichés.

Pepper Adams is a vigorous exception. When he speaks, he speaks with strength, but he does not insist on talking after he has made his point. His built-in editorial sense is excellent and it serves him in good stead in a free-blowing album like this one, where the tendency is to solo too long. In addition, Adams is able to handle the heavy timbre of the baritone with a dexterity not equalled by anyone since Serge Chaloff. On this LP he is aided by the presence of trumpeter Don Byrd, bassist Doug Watkins, drummer Elvin Jones and pianist Bobby Timmons—a most compatible group. If there is anything wrong with the record, it is the insistent stridency of Jones's drumming, exciting though he undoubtedly is. As for the rest, this is a very fine example of the best of the urgently-swinging, so-called "hard hop" style. **R. J. G.**

● **THEME FOR THE TALL ONE**—BESS BONNIER with Bess Bonnier (piano), Bill Steen (drums), Nick Fiore (bass). All The Things You Are; Theme For The Tall One; Blue Room; Trolley Song & 4 others. Argo LP 632 \$3.98

Musical Interest: **Varies**
Performance: **Good when unpretentious**
Recording: **Close and clear**

This is the first album by 29-year-old Detroit pianist, student and housewife, Bess Bonnier. It is marred by frequent gratuitous, artificial, quasi-classical devices imposed usually at the opening and close of a number. In between these gimmicks, Bess

BEST OF THE MONTH

Columbia's issue of Duke Ellington's ambitious **Black, Brown, and Beige** with vocals by Mahalia Jackson—"The present Ellington band is the best . . . since the early Forties . . . with a vigorous sensitivity and a vibrant range of color and dynamics that no contemporary big band can match." (see below)

Jubilee's "sleeper" featuring Mary Ann McCall—**Detour to the Moon**—"one of the best vocal packages of the year . . . the quality of her voice is absolutely unique. . . . She cannot be stopped!" (see p. 100)

Columbia's **Paris—1925** starring Jeanmaire and Roland Petit with André Popp's Orchestra." . . . witty and inventive interpretation. The repertory is a delight. . . ." (see p. 109)

ABC-Paramount's debut disc for flamenco guitarist, **Sabicas**—" . . . stunningly realistic sound . . . Sabicas is a true master of the guitar. . . ." (see p. 112)

Capitol's **The Best of the Stan Freberg Shows**—a wonderful anthology from one of the top radio wits of our times, complete with two lectures on "hi-fi," plus fine show business satire. (see p. 112)

Bonnier plays impressively hard-swinging, authentic jazz piano that should grow with experience into a more personal and imaginative achievement. Her accompaniment is crisp and sensitive. Once she strips her work of unnecessary trickery, she should be worth a second album. **N. H.**

● **THE BLUES**—BIG BILL BROONZY (vocal and guitar), Ransom Knowling (bass), Sax Mallard and William Cassimir (saxophones), Robert Call (piano), Judge Riley (drums). Get Back; Willie Mae; Hollerin' Blues; South-bound Train & 8 others. EmArcy MG 36137 \$3.98

Musical Interest: **Honest, full blues**
Performance: **One of the last originals**
Recording: **Adjust for more highs**

These 1951 recordings by the late Big Bill were lost until rediscovered earlier this year by EmArcy's Jack Tracy. They're an important find, for they add to those raw, tender and often angry personal documents that make up our blues heritage. Bill sings with power and sensitivity. All these blues are his, and they're songs of wandering, of love lost and expected back, and of Jim Crow. (Bill's famous *Get Back* is included). On the four numbers with rough, rocking rhythm and blues band, Bill shows his shouting side. There is a superbly candid set of notes by Studs Terkel describing Bill's approach to life. **N. H.**

● **BUDDY COLLETTE'S SWINGING SHEPHERDS**. Flute Diet; Pony Tale; The

Funky Shepherds & 6 others. EmArcy MG 36133 \$3.98

Musical Interest: **Limited**
Performance: **Dull**
Recording: **Good**

Buddy Collette has been one of the most consistently interesting performers on the Hollywood jazz scene, both as a flute soloist and as a tenor, clarinet and alto player. His arrangements and original numbers have usually been brightly provocative and always well within the jazz idiom.

This album is a distinct disappointment. Four flute players are utilized, plus a rhythm section and the result is to drown whatever intrinsic jazz quality was present in Collette's original tunes. The rhythm section, while it swings, technically, does so with a lightness of touch that is almost ghostly. Unless you are mad for flutes, you can skip this one. **R. J. G.**

● **BLACK, BROWN AND BEIGE** (excerpts)—DUKE ELLINGTON and his Orchestra with MAHALIA JACKSON. Columbia CL 1162 \$3.98

Musical Interest: **A major jazz work**
Performance: **Superb**
Recording: **Excellent balanced**

On this, the only commercial recording of *Black, Brown and Beige* since 1944, Duke Ellington has unaccountably not taken the opportunity to do the work in full. As on the previous Victor release on 78 r.p.m. (scheduled to be reissued on LP later this year), this version presents only fragments

HIFI & MUSIC REVIEW

of the original 50-minute "tone parallel to the history of the Negro in America." Moreover, this time Duke has omitted one of the loveliest sections heard in the first recording—*The Blues*—which also contained the most epigrammatic set of lyrics he ever wrote. Also omitted are *West Indian Dance*, *Emancipation Celebration* and *Sugar Hill Penthouse*.

Yet this album is certainly worth owning. The present Ellington band is the best he has had since the early Forties and they play here with a vigorous sensitivity and a vibrant range of dynamics and color that no contemporary big band can match.

There are strong, authoritative solos by Harry Carney and Harold Baker, and competent work by others. What makes this set most valuable are the simple, fervent vocals of Mahalia Jackson. She first burns the banality from the lyrics of *Come Sunday* and at the close of the record adds a moving interpretation of *The Twenty-third Psalm*. Columbia would do well to schedule further recordings that would complete this work, the first important, large-scale composition by Ellington. N. H.

• **TERRY GIBBS PLAYS THE DUKE** featuring the Terry Gibbs Quartet. Rockin' In Rhythm; Take The A Train; Sophisticated Lady; C-Jam Blues & 6 others. EmArcy MG 36128 \$3.98

Musical Interest: Surprising
Performance: Intriguing
Recording: Excellent

The quality of frenzy that Terry Gibbs gets into his playing has been disturbing for some time now, so it is doubly delightful to report that his newest LP lacks this entirely and there is instead a much more relaxed and pleasing Gibbs. Some of this may be due to the nature of the material—all tunes composed by Duke Ellington or his alter-ego, Billy Strayhorn—or, again, it might be the sobering effects of playing the marimba, which Gibbs does now and then in this package. The rhythm accompaniment, by the way, is excellent. Leroy Vinnegar is on bass and Gary Frommer on drums. Sharing the solo chores with Gibbs is Pete Jolly, a remarkably earthy pianist who has devoted some time to the accordion and on this album he displays a growing facility with that instrument plus a knack for making it sound more and more as though jazz could really be played on it. R. J. G.

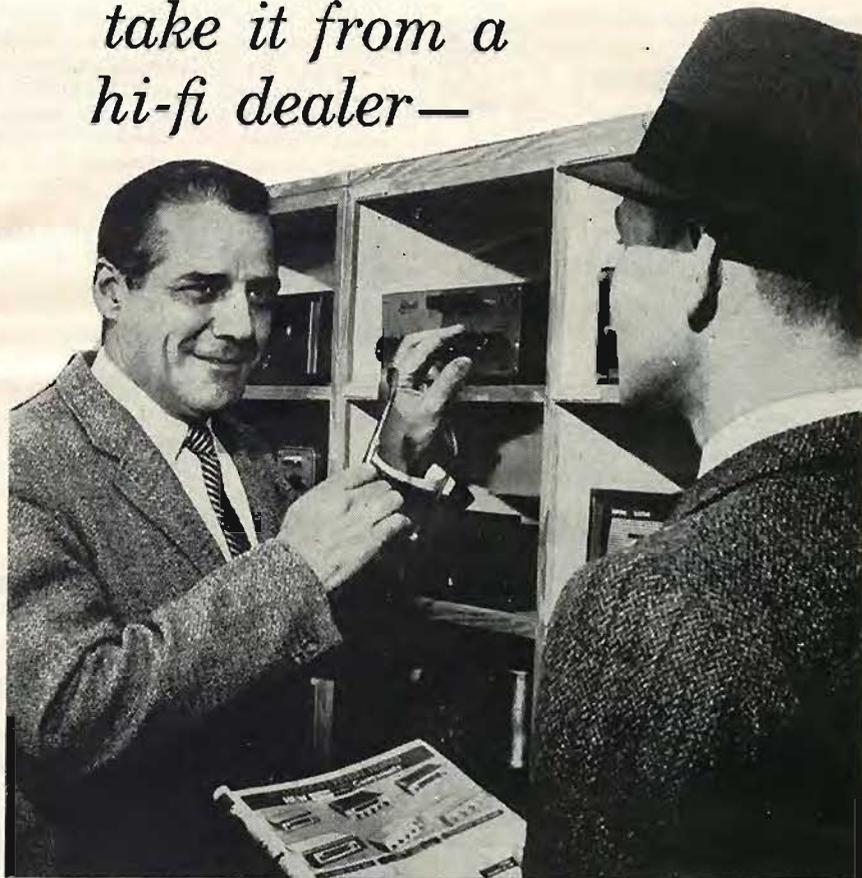
• **CHUBBY SAYS "I'M ENTITLED TO YOU!!!"** featuring Chubby Jackson. New York To Chicago; Gus's Blues; Slap That Bass & 7 others. Argo LP 625 \$3.98

Musical Interest: Good big band jazz
Performance: Mature and moving
Recording: Very good

This is the second LP by bassist Jackson and his Chicago friends. Again the emphasis is on a large band with free swinging, cleanly moving sections spotted with soloists. The latter, on this LP, include once again trombonist Bill Harris (a continually provocative soloist, especially on ballads), tenors Vito Price and Sandy Mosse and

drummer Don Lamond (who functions equally well as a prime mover for the band as a maker of quick, four bar explosions. There is only one drawback here

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and that is the presence of singer Jackie Paris on several tracks. Paris is sadly miscast with a big band; his soft, almost cloying, voice is much better suited to the cool, small group than to this raging torrent of sound. The notes, by Jackson himself, are an interesting cross between lucidity and mysticism. **R. J. G.**

● **THE NEW JAMES**—HARRY JAMES & his Orchestra. Fair And Warmer; Just Lucky; One On The House & 6 others. Capitol T1037 \$3.98

Musical Interest: Tops
Performance: Flawless
Recording: Superior

The use of the Count Basie formula for a big band—extended blues interpolations in riff form with a loosely swinging rhythm section and easily-felt accents—has hardly ever been better demonstrated (outside the original) than on this LP.

The James band, because it has been together for a relatively long period of time in these swiftly shifting days, has achieved a group cohesion that is excellent. The sections are all razor-sharp, without losing the jazz feel and the drumming of Jackie Mills is outstanding in this context.

Either as a dance LP (for aging jitterbugs) or just for jazz listening, this album is a hearty re-affirmation of the good qualities of big band jazz and of the musicianship of the leader, and his modesty, I might add. He does not hog the solo space. The arrangements are by Jay Hill, Bill Holden, Neal Hefti and Ernie Wilkins and they are perfect demonstrations of the noun "swinger." The recording that Capitol gives a big band such as this sets a standard for which all other companies should strive. **R. J. G.**

● **J. J. IN PERSON** with J. J. Johnson, trombone; Nat Adderley (cornet), Tommy Flanagan (piano), Wilbur Little (bass), Albert Heath (drums). Tune Up; Laura; Walk-in; What Is This Thing Called Love; Misterioso; My Old Flame; Now's The Time. Columbia CL 1161 \$3.98

Musical Interest: Comparatively high
Performance: Crisp, inventive
Recording: Excellent

This collection of concert performances is J.J.'s most spontaneous and uninhibited set for Columbia except for *First Place* (CL 1030). Apparently, the presence of cornetist Nat Adderley has spurred J.J. into becoming more outgoing. Adderley, an incisively swinging modernist can become an important jazzman when he learns more



about editing and shaping his ideas. He is already an exciting hornman.

J.J. is generally at his best, including a beautifully developed *My Old Flame*. Rhythm section support is accurate and there are characteristically lucid, sparkling Tommy Flanagan piano solos. The repertoire is well-balanced. **N. H.**

● **THE "SHEPHERD" SWINGS AGAIN** featuring the MOE KOFFMAN QUARTET. Flute Salad; Doxy; Cloud Nine & 5 others. Jubilee JLP 1074 \$3.98

Musical Interest: Considerable
Performance: Excellent
Recording: Good

By now most of us have been surfeited with jazz flute playing; however, this album is done in good taste, it swings solidly and the flute player (Koffman) has a superior tone and technique.

The result is one of the more pleasant jazz surprises of the year. Koffman is the



Canadian jazzman who started the whole *Swinging Shepherd Blues* affair early this year. That number is not included in this LP but there are several others with the same wistful rhythmic quality. There is no piano, but the rhythm work of the guitarist (Ed Bickert) and the drummer (Ron Rully) is outstanding and more than makes up for the absence of the piano. One of the numbers has the lovely title *Bermuda Schwartz*. **R. J. G.**

● **DETOUR TO THE MOON**—MARY ANN McCALL. Detour Ahead; Oh! You Crazy Moon; No Moon At All; It's Only A Paper Moon & 8 others. Jubilee JLP 1078 \$3.98

Musical Interest: Exceptional
Performance: Outstanding
Recording: Very good

One of the very best of all the jazz singers of the past 20 years is Mary Ann McCall. It is unfortunate that, since the advent of high fidelity recording, she has had little opportunity to display her unusual talent for phrasing, evocation of mood, and interpretation of lyric. This LP is the best work she has done since her classic recordings with the Woody Herman band in the 40s.

On it, she shows what a really superior singer can do with both rhythm and interpretation of her voice is absolutely smoky, abandoned, and pure jazz and...

of the original 50-minute "tone parallel to the history of the Negro in America." Moreover, this time Duke has omitted one of the loveliest sections heard in the first recording—*The Blues*—which also contained the most epigrammatic set of lyrics he ever wrote. Also omitted are *West Indian Dance*, *Emancipation Celebration* and *Sugar Hill Penthouse*.

Yet this album is certainly worth owning. The present Ellington band is the best he has had since the early Forties and they play here with a vigorous sensitivity and a vibrant range of dynamics and color that no contemporary big band can match.

There are strong, authoritative solos by Harry Carney and Harold Baker, and competent work by others. What makes this set most valuable are the simple, fervent vocals of Mahalia Jackson. She first burns the banality from the lyrics of *Come Sunday* and at the close of the record adds a moving interpretation of *The Twenty-third Psalm*. Columbia would do well to schedule further recordings that would complete this work, the first important, large-scale composition by Ellington. N. H.

• **TERRY GIBBS PLAYS THE DUKE** featuring the Terry Gibbs Quartet. *Rockin' In Rhythm; Take The A Train; Sophisticated Lady; C-Jam Blues & 6 others.* EmArcy MG 36128 \$3.98

Musical Interest: Surprising
Performance: Intriguing
Recording: Excellent

The quality of frenzy that Terry Gibbs gets into his playing has been disturbing for some time now, so it is doubly delightful to report that his newest LP lacks this entirely and there is instead a much more relaxed and pleasing Gibbs. Some of this may be due to the nature of the material—all tunes composed by Duke Ellington or his alter-ego, Billy Strayhorn—or, again, it might be the sobering effects of playing the marimba, which Gibbs does now and then in this package. The rhythm accompaniment, by the way, is excellent. Leroy Vinnegar is on bass and Gary Frommer on drums. Sharing the solo chores with Gibbs is Pete Jolly, a remarkably earthy pianist who has devoted some time to the accordion and on this album he displays a growing facility with that instrument plus a knack for making it sound more and more as though jazz could really be played on it. R. J. G.

• **CHUBBY SAYS "I'M ENTITLED TO YOU!"** featuring Chubby Jackson. *New York To Chicago; Gus's Blues; Slop That Bass & 7 others.* Argo LP 625 \$3.98

Musical Interest: Good big band jazz
Performance: Mature and moving
Recording: Very good

This is the second LP by bassist Jackson and his Chicago friends. Again the emphasis is on a large band with free swinging, cleanly moving sections spotted with soloists. The latter, on this LP, include once again trombonist Bill Harris (a continually provocative soloist, especially on ballads), tenors Vito Price and Sandy Mosse and drummer Don Lamond (who functions equally well as a prime mover for the band or as a maker of quick, four bar explosions). There is only one drawback here

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● **THE NEW JAMES**—HARRY JAMES & his Orchestra. Fair And Warm; Just Lucky; One On The House & 6 others. Capitol T1037 \$3.98

Musical Interest: **Top**
Performance: **Flawless**
Recording: **Superior**

The use of the Count Basic formula for a big band—extended blues interpolations in riff form with a loosely swinging rhythm section and easily-felt accents—has hardly ever been better demonstrated (outside the original) than on this LP.

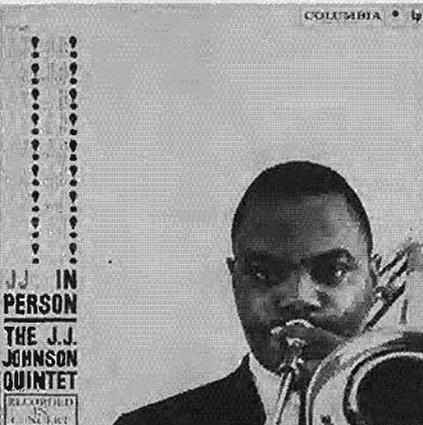
The James band, because it has been together for a relatively long period of time in these swiftly shifting days, has achieved a group cohesion that is excellent. The sections are all razor-sharp, without losing the jazz feel and the drumming of Jackie Mills is outstanding in this context.

Either as a dance LP (for aging jitterbugs) or just for jazz listening, this album is a hearty re-affirmation of the good qualities of big band jazz and of the musicianship of the leader, and his modesty, I might add. He does not hog the solo space. The arrangements are by Jay Hill, Bill Holden, Neal Hefti and Ernie Wilkins and they are perfect demonstrations of the noun "swinger." The recording that Capitol gives a big band such as this sets a standard for which all other companies should strive. **R. J. G.**

● **J. J. IN PERSON** with J. J. Johnson, trombone; Nat Adderley (cornet), Tommy Flanagan (piano), Wilbur Little (bass), Albert Heath (drums). Tune Up; Laura; Walk-in; What Is This Thing Called Love; Misterioso; My Old Flame; Now's The Time. Columbia CL 1161 \$3.98

Musical Interest: **Comparatively high**
Performance: **Crisp, inventive**
Recording: **Excellent**

This collection of concert performances is J.J.'s most spontaneous and uninhibited set for Columbia except for *First Place* (CL 1030). Apparently, the presence of cornetist Nat Adderley has spurred J.J. into becoming more outgoing. Adderley, an incisively swinging modernist can become an important jazzman when he learns more



about editing and shaping his ideas. He is already an exciting hornman.

J.J. is generally at his best, including a beautifully developed *My Old Flame*. Rhythm section support is accurate and there are characteristically lucid, sparkling Tommy Flanagan piano solos. The repertoire is well-balanced. **N. H.**

● **THE "SHEPHERD" SWINGS AGAIN** featuring the MOE KOFFMAN QUARTET. Flute Salad; Doxy; Cloud Nine & 5 others. Jubilee JLP 1074 \$3.98

Musical Interest: **Considerable**
Performance: **Excellent**
Recording: **Good**

By now most of us have been surfeited with jazz flute playing; however, this album is done in good taste, it swings solidly and the flute player (Koffman) has a superior tone and technique.

The result is one of the more pleasant jazz surprises of the year. Koffman is the



Canadian jazzman who started the whole *Swinging Shepherd Blues* affair early this year. That number is not included in this LP but there are several others with the same wistful rhythmic quality. There is no piano, but the rhythm work of the guitarist (Ed Bickert) and the drummer (Ron Rully) is outstanding and more than makes up for the absence of the piano. One of the numbers has the lovely title *Bermuda Schwartz*. **R. J. G.**

● **DETOUR TO THE MOON**—MARY ANN McCALL. Detour Ahead; Oh! You Crazy Moon; No Moon At All; It's Only A Paper Moon & 8 others. Jubilee JLP 1078 \$3.98

Musical Interest: **Exceptional**
Performance: **Outstanding**
Recording: **Very good**

One of the very best of all the jazz singers of the past 20 years is Mary Ann McCall. It is unfortunate that, since the advent of high fidelity recording, she has had little opportunity to display her unusual talent for phrasing, evocation of mood, and interpretation of lyric. This LP is the best work she has done since her classic recordings with the Woody Herman band in the 40s. On it, she shows what a really superior singer can do with both rhythm and lyric, as she improvises and interprets. The quality of her voice is absolutely unique; her smoky, abandoned, after-hours sound is pure jazz and highly individual. There are

HiFi & Music Review

very few singers today (certainly no young ones, except Ernestine Anderson and Keely Smith) who have the genuine jazz feeling that is Miss McCall's specialty. It is possible that her own bitter-sweet life has enabled her to bring deeper feeling to her work than most; in any case, this collection of tunes is one of the best vocal packages of the year. The accompaniment is outdistanced throughout and in parts would be a deterrent to listening if it were not for Miss McCall's superior singing. She cannot be stopped. Thank heavens!

R. J. G.

● **THE NEARNESS OF YOU**—HELEN MERRILL with Dick Marx, Bill Evans (piano), Mike Simpson, Bobby Jaspar (flute), John Frigo, Oscar Pettiford (bass), Fred Rundquist, George Russell (guitar), Jerry Slesberg, Jo Jones (drums). Bye, Bye Blackbird; I Remember You; The Nearness Of You; Just Imagine & 8 others. EmArcy 36134 \$3.98

Musical Interest: Excellent songs
Performance: Her best yet
Recording: Beautifully balanced

In her fifth album, Helen Merrill displays substantial growth. She has always sung with intensity, but sometimes to the point of melodrama; and she has restricted herself largely to slow, even funeral tempos. Here is a wider range of tempo and moods, plus a rare and welcome touch of humor in *Bye, Bye Blackbird*.

Her voice remains mistily attractive. There is still a degree of overdramatization



at times, but she has more supple control over her material than before. She is, in short, becoming more flexible. The backgrounds are tasteful and flowing. Arrangers' credits should have been given. The notes are a reprint of an unusually frank Merrill interview in *Down Beat*. N. H.

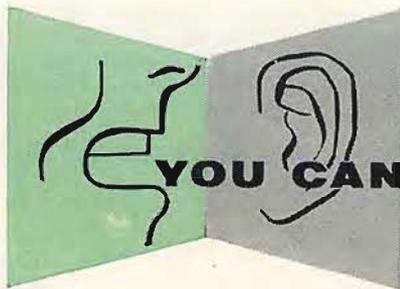
● **REUNION WITH CHET BAKER**—GERRY MULLIGAN QUARTET. My Heart Belongs To Daddy; Stardust; Ornithology & 5 others. World Pacific PJ 1241 \$4.98

Musical Interest: Nostalgic
Performance: Good
Recording: Excellent

Here, the original format of the Gerry Mulligan Quartet—a format that excited and stimulated all of modern jazz a little over five years ago—is once more brought back, with the two leading voices reunited.

The result is pleasant music, sometimes even interesting; but, by and large, the pattern is so familiar now and the tight little format so restrained that there is little to

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Title	Musical Interest	Performance	Recorded Sound	Score
CONFETTI —Les Baxter Orchestra Poor People Of Paris, April In Portugal & 10 others. Capitol T 1029 \$3.98	✓✓✓✓	✓✓✓	✓✓✓✓	11
HAWAIIAN SUNSET —Arthur Lyman Group Hawaiian War Chant, My Tane, Waipio & 10 others. HiFirecord R 807 \$5.95	✓✓✓✓	✓✓✓	✓✓✓	10
INTIMATE —John De Maio at Piano April In Paris, Autumn Leaves, September Song & 9 others. Westminster WP 6094 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
JOHNNY PULEO AND HIS HARMONICA GANG (Vol. 2) Sabre Dance, Granada, Sweet Sue & 9 others. Audio Fidelity AFLP 1859 \$5.95	✓✓	✓✓✓✓	✓✓✓✓	10
A TRUMPET IN LOVE —Arne Lamberth and Orchestra Once In A While, Thanks For The Memory & 10 others. Epic LN 3473 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
THE BANJO KINGS Oh Dem Golden Slippers, Beautiful Dreamer, Banjo Happy & 11 others. Good Time Jazz L 12029 \$4.98	✓✓	✓✓✓	✓✓✓	8
DATE NITE AT DISNEYLAND —Elliott Bros. Orchestra Laura, At Last, Night Train & 14 others. Disneyland WDL 3035 \$3.98	✓✓	✓✓✓	✓✓✓	8
A GUY IN LOVE —Guy Mitchell with Glenn Osser Orchestra Under A Blanket Of Blue, So Do I, Allegheny Moon & 9 others. Columbia CL 1155 \$3.98	✓✓✓	✓✓✓	✓✓	8
HAVING A BALL WITH THE THREE SUNS (Medleys) I Cried For You, Walter Winchell Rhumba & 28 others. RCA Victor LPM 1734 \$3.98	✓✓	✓✓✓	✓✓✓	8
HOLD HANDS —Carl Ravazza (Songs) with Orchestra (Medleys) You Were Meant For Me, If I Had You & 14 others. Jubilee JLP 1063 \$3.98	✓✓✓	✓✓	✓✓✓	8
A MAN AND HIS DREAM —Acquaviva Orchestra Curtain Time, Road Show, Am I In Love & 9 others. MGM E 3696 \$3.98	✓✓	✓✓✓	✓✓✓	8
POPS FOR PIPES —Gordon Kibbee (Robert Morton Organ) Granada, Tea For Two, Begin The Beguine & 8 others. Judson J 3020 \$3.98	✓✓	✓✓✓	✓✓✓	8
SOMEBODY LOVES ME —Achille Scotti (pianist) & Group Anything Goes, Fascinating Rhythm, So In Love & 9 others. Camden CAL 425 \$1.98	✓✓	✓✓✓	✓✓✓	8
ENCHANTMENT —Russ Garcia Orchestra Read My Lips, Whispered Love, See, Caress & 8 others. Liberty LRP 3062 \$3.98	✓✓	✓✓	✓✓✓	7
PORTRAITS —Frank De Vol Orchestra Jezebel, Stranger In Paradise, Moments To Remember & 9 others. Columbia CL 1108 \$3.98	✓✓	✓✓	✓✓✓	7
THE FLYING PLATTERS AROUND THE WORLD Sleepy Time Gal, My Old Flame, That Old Feeling & 9 others. Mercury MG 20366 \$3.98	✓	✓✓	✓✓✓	6
MUSIC FOR THE WEAKER SEX —Henri René Orchestra Frankie, Bing, Nat, Perry, Pat, Tab & 6 others. RCA Victor LPM 1583 \$3.98	✓	✓✓	✓✓✓	6
OFF THE CUFF —Bobby Dukoff Orchestra Thou Swell, Seems Like Old Times, Gotta Be This Or That & 9 others. Vik LX 1105 \$3.98	✓✓	✓	✓✓	5

Musical Interest:	Excellent ✓✓✓✓	Pleasing ✓✓✓	Fair ✓✓	Dull ✓
Performance:	Superb ✓✓✓✓	Good ✓✓✓	Adequate ✓✓	Disappointing ✓
Recorded Sound:	Brilliant ✓✓✓✓	OK ✓✓✓	Fair ✓✓	Poor ✓

hold one here past a moment of mere curiosity.

However, this album will probably sell widely and may even encourage new listeners-to-jazz to believe that melody plays as big a part as ever in jazz. That is, if they don't read the notes! The latter are either the greatest hoax in recent years or else a pitiful example of the pretentiousness of a good deal of jazz writing. Let us hope it's the former; it's so close to the real thing it's scary. **R. J. G.**

• **RED PLAYS THE BLUES—RED NORVO.** Easy On The Eye; The Night Is Blue; Just A Mood & 4 others. RCA Victor LPM 1729 \$3.98

Musical Interest: Considerable
Performance: Excellent
Recording: Brittle

One of the great recordings from the middle years of jazz was *Just a Mood*, on which Red Norvo, Teddy Wilson and Harry James appeared. Norvo has revived that number for this LP with Ben Webster on tenor and Harry Edison on trumpet. Although the quality of the recording is infinitely better (thanks to hi-fi), it strikes this reviewer that wishful thinking won't take us home again. Comparisons are inevitable and the original is still the original. This performance, as with several others on this LP, stands on its own as a pleasant, sometimes moving, treatment of the blues. Norvo's own playing continues to be of more than academic interest and Edison and Webster are both gifted blues performers. There are three other tracks done with a big band and with vocals by Helen Humes, for some years the singer with the Count Basie band. On these tracks, the tenor solos are by Harold Land and the alto by Willie Smith. On both sets of performances, the pianist is Jimmy Rowles, one of the most flexible and competent jazz pianists working in Hollywood today. **R. J. G.**

• **MARTY PAICH** (piano and leader), Mel Lewis (drums), Buddy Clark (bass), Buddy Childers, Pete Candoli, Jack Sheldon (trumpets), Ray Sims, Frank Beach, Bob Enevoldsen (trombones), Vincent DeRosa (French horn), Dick Nash, Bob Cooper, Marty Berman, Joe Estren (reeds). Easy Living; Nice And Easy; From Now On; Black Rose & 5 others. Cadence CLP-3010 \$3.98

Musical Interest: Delightful
Performance: Clear, swinging jazz
Recording: Excellent

Marty Paich's set is one of the year's enjoyably uncluttered jazz dates. He has kept his written parts free of unnecessary complications and has left considerable space for improvised solos. His originals are based on infectiously swinging lines, and the whole album swings with a rolling ease that would also make this set excellent dance music.

The solos are consistently relaxed and sparsely inventive. Some of tenor saxophonist Bob Cooper's best work on record is contained here, and the same is true of trombonist Bob Enevoldsen. There are also tasteful, Basie-like piano fill-ins by Paich. The writing, in fact, is mainstream modern jazz with Basie roots. Trumpeter Jack Sheldon continues to evolve as one of the most personal, creative younger trumpet players. The liner notes, strangely, do not give full

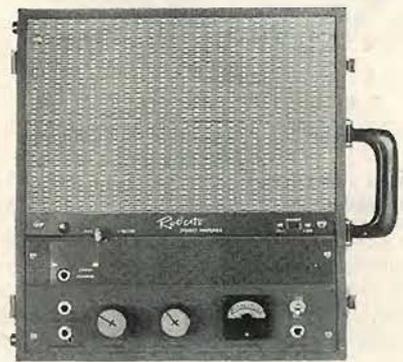
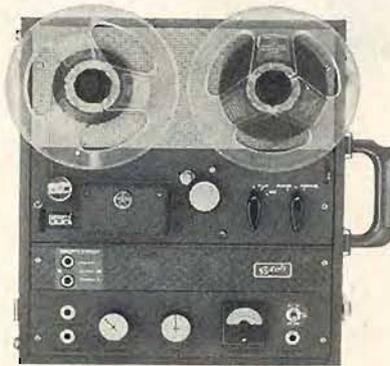
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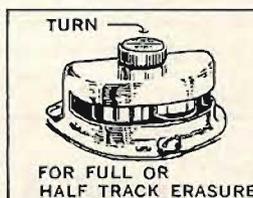
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personnel. The heavy cover emphasis on the label's president is in arguable taste. N. H.

● **GIGI—ANDRÉ PREVIN & his Pals.** I Remember It Well; It's A Bore; A Toujours & 5 others. Contemporary C 3548 \$4.98

Musical Interest: Broad
Performance: Sparkling
Recording: Exceptional

The playing of the music from Broadway shows by jazz groups has risen to almost a trend this past year, what with the success of the *My Fair Lady* album by Mr. Previn and associates. This LP, in which the music itself is of the light, wry sort that lends itself particularly well to the witty, flexible piano improvisations by Previn, figures to be almost as popular as the first. With the aid of Shelly Manne (drums) and Red

Mitchell (bass), Previn makes many moments of the LP something considerably better than the cocktail lounge jazz that is the norm for efforts of this kind.

Mitchell, by the way, is one of the very few bass players who can take melodic solos in competition with a piano or other instrument and maintain the listener's interest. R. J. G.

● **FREEDOM SUITE by SONNY ROLLINS** with Sonny Rollins (tenor sax), Oscar Pettiford (bass), Max Roach (drums). Freedom Suite; Someday I'll Find You; Will You Still Be Mine?; Till There Was You; Shadow Waltz. Riverside RLP 12-258 \$4.98

Musical Interest: Absorbing
Performance: Highly inventive
Recording: Good

This is one of Sonny Rollins' most stimulating albums. The first side, the 19-minute *Freedom Suite*, is an extended set of remarkably sustained, improvised variations on a simple theme. There are no breaks between sections, and the piece develops with a feeling of inevitability through its various and imaginative changes of tempo and mood.

As usual, Rollins creates unusually cohesive solos through his ability to invent and inter-relate varied rhythm patterns that he plays against the beat, building all the while melodic structures of often stunning logic and inventiveness. Harmonically, he bases his work on current modern jazz harmonic language, but he is also searching and personal. His tone continues to grow in breadth and confidence. He also has a wider and deeper range of communicable emotion than any other of the younger tenor saxophonists.

On the second side, he metamorphoses four standards, two of them waltzes, in a manner that is wholly personal. His support from Max Roach and Oscar Pettiford is excellent, and there are several distinguished Pettiford solos as well as consistently intelligent, complementary drumming by Roach. N. H.

● **SMITHVILLE—LOUIS SMITH** (trumpet), Charlie Rouse (tenor sax), Sonny Clark (piano) Paul Chambers (bass), Art Taylor (drums). Smithville; Wetu; Embraceable You; There Will Never Be Another You; Later. Blue Note 1594 \$4.98

Musical Interest: Above average
Performance: Meaningful improvising
Recording: Full, clear presence

Louis Smith's second album as a leader is more assured than his first. The 27-year-old trumpeter, now a regular member of the Horace Silver Quintet is stylistically in debt to the late Clifford Brown, Dizzy Gillespie, and the late Fats Navarro. He has fleet technique; a singing, really brassy tone; a flowing beat; and the beginnings of a disciplined, personal conception. At this rate of development, he should soon be able to pare his quantity of notes on fast tempos to a more functional, more selective number.

Smith already indicates, as in *Embraceable You*, a sensitivity and floating assurance on ballads that is rare for his generation. His rhythm section support is stimulating; and tenor saxophonist Charlie Rouse is hot, individual and a nicely burry complement to Smith's quicksilver tone and style. Best number is an unpretentious, memorable blues, *Smithville*. N. H.

● **AFTER HOURS AT THE LONDON HOUSE—SARAH VAUGHAN** (vocals), Ronnell Bright (piano), Richard Davis (bass), Roy Haynes (drums), Thad Jones, Wendell Culley (trumpets), Henry Coker (trombone), Frank West (tenor saxophone). Detour Ahead; Three Little Words; Speak Low; All Of You & four others. Mercury MG 20383 \$3.98

Musical Interest: Tasteful program
Performance: Among Sarah's best
Recording: Excellent for the voice

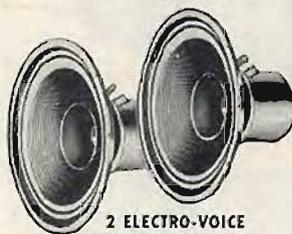
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in some time. There are some fluffs and confusion, but what counts is Sarah's remarkable musical ease and control within the difficult context of recording in a club. And under these informal circumstances, her off-stage good humor comes through more clearly than usual (note her juggling of the lyrics she half-forgot on *Thanks for the Memory*).

Her voice has rarely sounded as functionally instrumentalized. There is a minimum of excess ornamentation in her singing and much direct communication, most of it deeply pulsating. The accompanying horns from the Basic band could have been used more effectively. Most, save Thad Jones, sound rather diffident. N. H.

POPS

• **THE AXIDENTALS** with the Kai Winding Trombones. You Don't Know What Love Is; Close To You; Flamingo; Out Of This World & 8 others. ABC Paramount ABC-232 \$3.98

Musical Interest: Average
Performance: Above average
Recording: Well above average

Four particularly engaging singers, Ann Bohigian, Bob Summers, Milt Chapman and Sandy Rogers, make up the quartet known by the code name of The Axidentals, and comport themselves in fine rhythmic and melodic style. Of special interest is the sensitive backing they receive from the celebrated Kai Winding Trombones. S. G.

• **JOSS BASELLI and His Ensemble**—VIVE LE BAL MUSETTE. La Bardinette; Oh! La la; Moi, j'aime la Music Hall; Ah! La la la la! & 8 others. Columbia WL 129 \$4.98

Musical Interest: Appealing
Performance: Delightful
Recording: Tops

Somewhat to its surprise, Columbia found that one of the biggest sellers among its initial *Adventures In Sound* releases was a program of *bal musette* numbers, and so it has promptly issued a second and equally engaging collection. These are the simple, danceable melodies performed in the less chic areas of Paris and elsewhere in France, and which conjure up dimly lit bistros, dancing in the streets, and the like. Incidentally, the name *bal musette* is something of a misnomer, as the accordion has long since succeeded the musette as the featured instrument. S. G.

• **JOE BUSHKIN**—GET A KICK OUT OF PORTER with Orchestra. So In Love; Love For Sale; What Is This Thing Called Love? & 9 others. Capitol T1030 \$3.98

Musical Interest: Wunderbar
Performance: It's Delovely
Recording: It's All Right With Me

Here is a really fresh runthrough of a dozen Cole Porter melodies, all performed with understanding and appreciation. A special nod to Kenyon Hopkins' imaginative orchestral arrangements which feature a trombone choir to extremely good effect. S. G.

• **COLE ESPAÑOL** with NAT "KING" COLE (vocals) and Orchestra conducted by NOVEMBER 1958



Armando Romeu, Jr. Cachito; Las Mañanitas; Noche De Ronda; Adalita & 7 others. Capitol W1031 \$4.98

Musical Interest: Delightful
Performance: Melodious, soothing Cole
Recording: Excellent

In this set, Nat Cole sings in Spanish throughout. Although he doesn't seem entirely at ease in the language, he has an affinity for its legato melodiousness and is fairly convincing. The best two numbers are those with an informal *mariachi* band and voices added. The idiomatic *mariachi* lift would have been valuable as a support for Cole on all the other numbers, which include one instrumental. Though Cole sings no English here, Capitol does not supply English translations on the liner, a

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frustrating omission for listeners who don't know Spanish. Recorded in Havana, the album offers pleasant, relaxing background music but is no major addition to the "King" Cole discography. N. H.

● **THE COLUMBIA ALBUM OF IRVING BERLIN** featuring FRANK DE VOL and his Orchestra. Say It Isn't So; I Never Had A Chance; Let Yourself Go; They Say It's Wonderful; Better Luck Next Time & 46 others. Columbia C2L 12 2 12" \$7.98

Musical Interest: Outstanding
Performance: Scintillating
Recording: Excellent

Even in its current series of two-volume packages of the music of various popular masters played by studio orchestras, Columbia succumbs to the temptation to cross the line from melodic to cloying and if it were not for the good sense of Frank DeVol, that would probably have happened here. However, Mr. DeVol has neatly retained the original tartness of much of Berlin's music by the simple device of having a swing band brass section biting away and allowing the arrangements to have the same sort of good dance band swing that has characterized all the Frank Sinatra records these past few years. Berlin's music is, of course, delightful and this is one of the most satisfactory collections of it currently available. There are fifty one of the best Berlin compositions included in this two LP collection. R. J. G.

● **PERCY FAITH and His Orchestra—THE COLUMBIA ALBUM OF VICTOR HERBERT.** Because You're You; Romany Life; When You're Away; Indian Summer; Italian Street Song; Thine Alone & 18 others. Columbia C2L 10 2 12" \$7.98

Musical Interest: Plush
Performance: Lush
Recording: Lustrous

Having already honored Gershwin, Kern, Rodgers and Porter with two-record sets, Columbia has now turned its attention to other giants of the musical theatre. Victor Herbert was surely America's first great composer of operettas—even though he was born in Ireland, educated in Germany, and did not come to this country until he was 27. His first operetta, *Prince Ananias*, was written in 1894, and from then until his death thirty years later, he produced some forty-three complete operetta scores.

In this compendium, Columbia has offered selections from twelve, plus two orchestrated piano compositions (*Yesterday's Thoughts* and *Indian Summer*); excerpts from *Natoma*, one of Herbert's two grand operas; and two concert pieces, *Cuban Serenade* and *Spanish Serenade*, which were first performed by Paul Whiteman's Orchestra at Aeolian Hall on the same program with Gershwin's *Rhapsody In Blue*.

There is charm and there is good old-fashioned melody in this handsome collection, with Faith's arrangements appropriately full-bodied for the more romantic airs, and colorful enough to suit anyone for such piquant fare as the operatic and concert samples. S. G.

• • • Stereo version—C2S 801 \$11.98

Musical Interest: Pleasing

Performance: Sparkling
Recording: Bright
Stereo Directionality: Good Enough
Stereo Depth: Adequate

The tonal haubles, bangles and beads with which Faith has decked out Herbert's turn-of-the-century musical idiom may cause a few raised eyebrows among period fanciers, but it's good for the hi-fiers. Arrangements and recorded sound are predominantly bright in coloration and a touch of bass boost will lend needed enrichment to the total texture and enhancement of the stereo depth illusion. Directionality is pronounced but not exaggerated. D. H.

● **AURELIO FIERRO—BUON GIORNO NAPOLI.** Scappiciatiello; Serenatella sciué sciué; Nanassa; Lazzarella & 8 others. Columbia WL 131 \$4.98

Musical Interest: Lighthearted stuff
Performance: Mellow
Recording: Perfect

Currently Italy's No. 1 singer of Neapolitan songs (it says so right on the record jacket), Aurelio Fierro is here presented in a recital of a dozen of these sunny and sentimental pieces that are the traditional "pop tunes" of the country. Signor Fierro's voice is thin but melodious, and he gives



his all to such familiar old chestnuts as *Funiculi Funicula* and *Santa Lucia*, plus more modern items. Among these is the happy *Guaglione*, which may be more familiar to some under its French title of *Bambino*. S. G.

● **EYDIE GORMÉ—EYDIE IN LOVE** with Orchestra, Don Costa cond. In Love In Vain; Love Letters; When I Fall In Love & 9 others. ABC Paramount ABC-246 \$3.98

Musical Interest: Some high; some so-so
Performance: Full-voiced and true
Recording: Topnotch

In addition to a husband, Eydie Gormé's recent marriage to Steve Lawrence has apparently also provided her with a title for her latest album. In it, she covers various aspects of amour, such as unrequited (*In Love In Vain*); aggressive (*Why Shouldn't I?*); affirmative (*In Other Words*), and epistolary (*Love Letters*). Found among the standards are quite a few ballads by some of the younger members of ASCAP. While their songs vary in quality, at least two, *Here I Am In Love Again* by Moose Charlap and Chuck Sweeney and *In the Wee Small Hours of the Morning* by Dave

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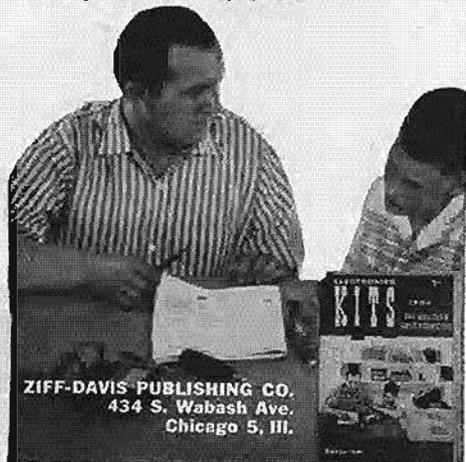
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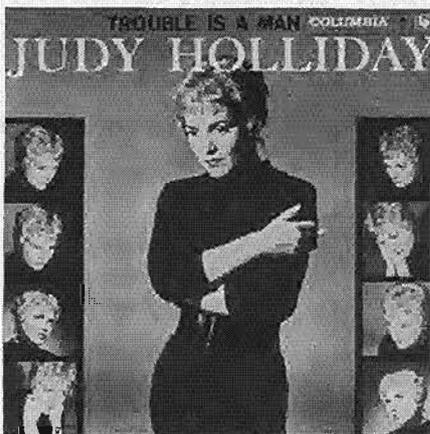
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Mann and Bob Hilliard, should be with us for a long time to come. S. G.

● **TROUBLE IS A MAN**—JUDY HOLLIDAY with Buster Davis and Orchestra. Trouble Is A Man; Lonely Town; An Occasional Man; One Of God's Children & 8 others. Columbia CL 1153 \$3.98

Musical Interest: Superior songs
Performance: Charming, often moving
Recording: Clear but sometimes echoey

Unlike some other stage and film "names" who have tried to expand into singing, Judy



Holliday has some musical right to her own album. She has obviously studied, and while not a major vocal talent, she at least is not coyly amateurish. Miss Holliday, in fact, has an appealingly intimate voice quality that is really lyrical rather than leering.

That she is also an excellent actress aids her singing and many professional vocalists could learn much from her consistently intelligent projection of lyrics. She has also selected an admirably literate and adult program. The balance, particularly on the first side, could have been more varied; and Miss Holliday's delightful satiric skill is unnecessarily underplayed. Glen Osser's arrangements are too slick and are not nearly as imaginative as Miss Holliday's sensitivity and subtlety merit. N. H.

● **JEANMAIRE, ROLAND PETIT, LES FRERES JACQUES**—PARIS—1925 with André Popp and his Orchestra. Charleston; Oh, Miss Hannah; Whispering; Avalon & 8 others. Columbia WL 128 \$4.98

Musical Interest: Oo-la-la!
Performance: Les chats!
Recording: Très bon

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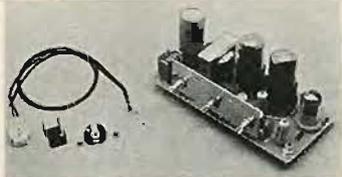
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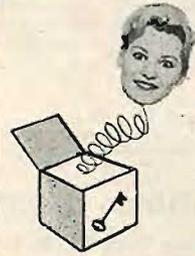
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into the songs of the Twenties, Columbia has come up with a clever scheme for presenting both French and American numbers which were popular in Paris during that decade. On hand to sing most of them are the husband and wife team of Roland Petit and Jeanmaire, with M. Petit's reedy, hushed voice contrasting beautifully with his wife's somewhat raucous approach. André Popp leads his orchestra through its wild paces not merely to carbon the rickety style of the period but to bring to it his own very witty and inventive interpretation. The repertory is a delight, though I wonder why *Charleston* and *Dolly 25* were both included since they sound so much alike. S. G.

● **ARTHUR LYMAN GROUP—BWANA**
A. South Pacific Moonlight; Otome san; Vera Cruz; Colonel Bogey March & 8 others. HiFiRecord R 808 \$5.95

Musical Interest: Somewhat
Performance: Weird but exciting
Recording: Rather startling

Reveling in the sound produced at the Aluminum Dome of Henry Kaiser's Hawaiian Village Hotel in Honolulu, Arthur Lyman's regular complement of vibraphone, piano, bass and percussion has been augmented by such exotic instruments as wind chimes, ass's jaw, boobams, cow bells, ankle spurs, finger cymbals and cocktail drums. It's all pretty well gimmicked up—even to the inclusion of the pounding surf and the chirping of jungle birds—but it certainly won't bore you, and the sound is really something. S. G.

● **JOHNNY NASH with Orchestra, Don Costa cond.** I Had The Craziest Dream; I Dream Of You; Darn That Dream & 9 others. ABC Paramount ABC-244 \$3.98

Musical Interest: Mostly standards
Performance: Intense and lyrical
Recording: Splendid

Make room for Johnny Nash—a young man with a mellow, emotional voice, who has the proper appreciation for a lyric, and who never uses more than two syllables in singing a one-syllable word. Of his repertory, four of the selections were composed by Jimmy Van Heusen, and are such fondly remembered fare as *Imagination*, *Like Someone In Love*, *It's Always You* and *Darn That Dream*. S. G.

● **LYNN TAYLOR—I SEE YOUR FACE BEFORE ME.** It's All Yours; You And I Know; Oh, But I Do; Something To Remember You By & 8 others. Grand Award GA 33-367 \$3.98

Musical Interest: Schwartz showpieces
Performance: Persuasive
Recording: Realistic but a bit sibilant

With loving care, Lynn Taylor has recorded a program of songs by one of our finest living theater composers, Arthur Schwartz. Her selections are admirable, and range from such all-time favorites as *I See Your Face Before Me* and *By Myself* to quite a few rarely heard numbers that include the beguiling *Thief In The Night*, the sprightly *High And Low*, and the subtly insinuating *Wandering Heart*. Eight of the twelve compositions presented benefit from the lyric-writing skills of Howard Dietz,

who has been Mr. Schwartz's most faithful collaborator.

Miss Taylor's voice is husky and feminine, and she uses it well in a style more suited to night clubs than to the theatre. Her informal backing, led by pianist-arranger Buddy Weed, is just about perfect for this sort of program. S. G.

● **PAUL WESTON and His Orchestra**
—THE COLUMBIA ALBUM OF SIGMUND ROMBERG. Serenade; One Alone; Who Are We To Say?; Romance; Golden Days; I Bring A Love Song & 18 others. Columbia C2L 142 12" \$11.98

Musical Interest: Considerable
Performance: With affection
Recording: Perfect

When Victor Herbert died in 1924, the mantle of America's most popular composer of operettas passed to Sigmund Romberg, whose output from 1914 to 1954 comprised almost sixty complete scores. His melodies have long had a special sentimental appeal, and such works as *The Desert Song*, *The New Moon* and *The Student Prince* are continually being revived by little theaters and tent shows all over the country.

In the current album, Paul Weston has omitted many of the livelier numbers in favor of rediscovering some of Romberg's lesser-known romantic ballads. While this makes for a collection less varied in mood and tempo, there is ample compensation in hearing such rarities as *Only One* (later echoed by Isham Jones' *There Is No Greater Love*), *April Snow* (reminiscent of Smilin' Through), the haunting *Who Are We To Say?*, and the lovely *Something New Is In My Heart*.

The treatments given the selections by Mr. Weston are unfailingly affectionate. He has eschewed the shimmering, swooping approach in favor of preserving essential flavor (and the melodies) and it all adds up to an eminently tasteful tribute to Mr. Romberg. S. G.

THEATER & FILM

● **NO, NO, NANETTE—Highlights** (Youmans-Caesar-Harbach); **SHOW BOAT—Highlights** (Kern-Hammerstein). Bruce Trent, Doreen Hume, The Michael Sammes Singers, and Johnny Gregory and his Orchestra. Epic LN 3512 \$3.98

Musical Interest: Musical comedy classics
Performance: Economy package
Recording: Satisfactory

The special appeal of this release is that it contains the first recording, albeit truncated, of *No, No, Nanette*, one of the most fondly remembered musicals of the Twenties. All but five of the numbers performed in the original New York production are included, plus one, *I've Confessed to the Breeze*, that was sung only in London. Melodies such as *Tea For Two*, *I Want to Be Happy* and *No, No Nanette* (later used by Romberg as the model for his *One Kiss*) are all part of the rich musical legacy left by composer Vincent Youmans, and it is an equal pleasure to hear the lesser-known numbers as well.

The B-side contains selections from *Show Boat*, which has been better served by Columbia's 1946 cast version and Victor's recent studio production. Bruce Trent and

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NOVEMBER 1958

Doreen Hume acquit themselves well, in spite of the necessity of their singing all the non-choral numbers on both sides.

S. G.

● **TIME REMEMBERED** (Duke). Pete Rugolo and his Orchestra, with Vernon Duke (piano) and Tony Travis (vocals). Mercury MG 20380 \$3.98

Musical Interest: Considerable
Performance: Flavorsome
Recording: Splendid

This is an all-too-rare type of disc—a recording of a score for a non-musical Broadway play, and it is, on the whole, a commendable job. Composed by Vernon Duke, who is also heard on piano, it can be appreciated on its own merit apart from its suitability to the Jean Anouilh play it accompanied. The two main romantic melodies, *Ages Ago* and *Time Remembered*, have been made into charming songs with lyrics by the composer, and there are many attractive touches throughout. Unusually bright orchestrations have been provided by Maestro Rugolo.

S. G.

FOLK & CHILDREN

● **DOMINIC BEHAN—SONGS OF THE IRISH REPUBLICAN ARMY** with John Hasted (guitar, banjo, concertina). *Erin Go Braagh; The Boys Of County Cork; Kerry; The Patriot Game* & 12 others. Riverside RLP 12-820 \$4.98

Musical Interest: Fascinating documentation
Performance: The real thing
Recording: Just right

Covering the patriotic airs that have been sung in Ireland ever since the earliest days of Irish Republic, this release should be of interest to anyone even remotely concerned with the struggle for Irish independence. The songs are divided into three groups: the War of Independence against Great Britain (1916 to 1920); the war against the special English troops called the Black and Tan (1920 to 1921), and the internal struggle to unite all of Ireland (1921 through the present). The tunes, mostly folk songs with new lyrics, sung by Dominic Behan, who has been in the thick of the fight all his life, are put across with fiery conviction.

S. G.

● **STANLEY HOLLOWAY—GOBBLEDE-GOOK SONGS** with the Gobbledygook Symphony Orchestra, consisting of Milton Kaye (piano, organ, celeste) and Moe Goldberg (drums, tympany, odds-and-ends). *Bouncing Ball; The Lion Tamer; The Longest Train* & 9 others. Judson J 3026 \$3.98

Musical Interest: Swell for kids
Performance: Wonderful gusto
Recording: Adequate

While I have not been aware of it, there are apparently a great number of educational records for children currently available, and this situation has prompted the producer of this release to offer a collection of children's songs completely free from any taint of "significance." These are just wacky nonsense trifles, very easy to take, which cover outlandish happenings to a whole menagerie full of animals and humans. Mr. Holloway sails into them as if he has been singing them all his life.

S. G.



Photo from Hi-Fi Music at Home (March, 1958)

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● **SABICAS—GYPSY FLAMENCO** with Diego Castellon (guitar); Mario Escadero (guitar); Anita Ramos (dancer); Enrique Montoya (singer). Alegrias Gaditanas; Huelva; Granadinas; Seguidilla & 4 others. ABC Paramount ABC-239 \$3.98

Musical Interest: ¡Ole
Performance: ¡Bravo
Recording: ¡Maravilloso

Benefiting from stunningly realistic sound, this recording really comes alive in a pulsating program of flamenco songs accompanied by all the expressive hand-clapping, finger-snapping, castanet-clicking and ra-ta-ta-tat heel-tapping that makes this music so thrilling. There is no doubt that Sabicas is a true master of the guitar, and his playing captures all the wild and passionate emotions inherent in the music. Informative notes by David Drew Zingg, S. G.

SPOKEN WORD

● **STAN FREBERG—THE BEST OF THE STAN FREBERG SHOWS** featuring Daws Butler, June Foray, Peter Leeds, etc., with the Jud Conlon Rhythmaires and Billy May and his Orchestra. Capitol WBO 1035 2-12" \$9.96

Interest: Adult wit
Performance: Frequently hilarious
Recording: Fine

During the summer of 1957, the irrepressible, irreverent Stan Freberg had his own half-hour radio program over the CBS network. This would not normally fall under the heading of stop-press news, except for the fact that Mr. Freberg's particular brand of satire is aimed almost exclusively at the entire field of entertainment and communications. He deals with censorship over the air (*Old Man River* has to be changed to *Elderly Man River* to avoid hurting anyone's feelings); learned panel shows; commercials and Advertisingland; television westerns; current trends in movies, and the mammoth floor shows put on at Las Vegas night clubs (the rivals in his rather frightening sketch are called El Sodom and Rancho Gomorrah).

There are also two lectures on hi-fi equipment that are pretty savage! "Hi-fi," informs Mr. Freberg, "brings out everything that is in a record—little subtle things like piano overtones, harp vibrations, clicks, scratches, surface noise." He also advises that the basic components of any set consists of "four 2000 watt amplifiers and ten separate pre-amps, a twenty-one jewel turntable, a diamond stylus, a perle mesta, and a cotton picking arm." And what about a speaker? "The entire house becomes a speaker. You move into the garage!"

Freberg is assisted by a fine group of players, plus the music of Billy May. One track, devoted to a performance of *Cocktails For Two*, merely has an elaborate introduction followed by the Jud Conlon group singing just the verse. When asked about the rest of the song, May replies simply, "Everyone knows the chorus of this turkey." They do indeed, and perhaps this album will permit more people to know and appreciate the adult humor of Stan Freberg. Might even help put him back on the air. S. G.

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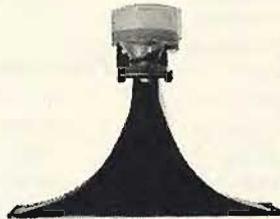
CODE NO.	ADVERTISER	PAGE NO.
1	Acoustic Research, Inc.	111
69	Airex Radio Corporation	70
3	Allied Radio Corp.	22, 69
2	Altec Lansing Corporation	15, 55, 88
103	American Microphone Manufacturing Company	101
112	Ampex Audio, Inc.	97
100	Apparatus Development Co.	112
5	Audio Devices, Inc.	16
6	Bell Sound Systems, Inc.	4th Cover
60	Book-of-the-Month Club, Inc., R.C.A. Victor Popular Album Club	3rd Cover
60	Book-of-the-Month Club, Inc., R.C.A. Victor Society of Great Music	7
22	Bradford Audio Corp.	109
9	British Industries Corp.	4
114	Capitol Stereo Records	89
104	Cletron Inc.	68
73	Concertapes, Inc.	94
126	Duotone	64
10	EICO	28
	Electronics Kits	109
11	Electro-Voice, Inc.	2nd Cover, 3
40	Ferrodynamics Corporation	96
13	Fisher Radio Corporation	13
9	Garrard Sales Corporation	4
134	General Electric Company	73, 75, 77
14	Glaser-Steers Corp.	82
123	Grand Award Records	80
27	Grommes-Division of Precision Electronics Inc.	93
99	Harman-Kardon	20, 21
41	Heath Company	57, 58, 59, 60, 61
	HIFI Annual & Audio Handbook	111
	HIFI Directory & Buyers' Guide	99
	HIFI & Music Review	106, 107
	HIFI & Music Review Classified	110
	HIFI & Music Review Subscriptions	66, 74
	Home Movie Making Annual	92
15	International Electronics Corporation	67
124	International Radio & Electronics Corp.	64
77	JansZen Loudspeakers	18
118	Jensen Manufacturing Company	8
119	K. L. H. Research and Development Corporation	12
86	Key Electronics Co.	110
45	Lafayette Radio	104, 105
20	Lansing Sound, Inc., James B.	90, 91
138	Lectronic Laboratories	112
88	Leslie Creations	112
46	London Records	70
47	Louisville Philharmonic Society	74
49	McIntosh Laboratory, Inc.	27
50	Minnesota Mining and Manufacturing Company	10, 11
77	Neshaminy Electronic Corp.	18
52	Nuclear Products Co.	100
53	ORRadio Industries, Inc.	76
23	Pentron Corporation	94
25	Pickering & Company, Inc.	84
139	Precise Development Corporation	83
109	Radio Shack Corp.	87
79	Reeves Soundcraft Corp.	6
66	Rek-O-Kut	19
135	Republic Electronic Industries Corp.	110
	Rigo Enterprises, Inc.	108
91	Roberts Electronics Inc.	103
105	Rockbar Corporation	17, 23
29	Scott, Inc., H. H.	9, 71
30	Sherwood Electronic Laboratories, Inc.	53
56	Stereophonic Music Society, Inc.	85
98	Stromberg-Carlson	78, 79
121	Sun Radio & Electronics Co., Inc.	112
33	Superscope, Inc.	25
81	Tandberg of America, Inc.	14
136	Toyco Products	100
122	V-M Corporation	65
137	Warner Bros. Records	70
101	Weathers Industries	26
38	Wellcor, Inc.	24
68	Westminster	62
	Your Career in Electronics	87

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37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84
85	86	87	88	89	90	91	92	93	94	95	96
97	98	99	100	101	102	103	104	105	106	107	108
109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132
133	134	135	136	137	138	139					

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THE FLIP SIDE



Oliver P. Ferrell, Editor

Measurements Abound—Facts Are Few

• An unfortunate casualty in the aftermath of stereo is the setting of hi-fi standards. Not too long ago, it appeared likely that standards of performance based on industry-wide acceptable standardized testing procedures were in the offing. However, the on-rushing spectre of stereo and its "bigger" hi-fi industry swept standards aside—till now it is anyone's guess if they will ever come about.

A few months ago (September, p. 53) we published a short article by Bruce MacLeod in which we reported on the three projects directed towards setting of standards. Since that time, we have dug further into this subject and uncovered some interesting sidelights: 1) The industry is going to resist standards until all can be assured that they will be observed—and enforced; and 2) High fidelity is still a morass of intangibles with measurements galore and few facts deducible therefrom.

Let it be known first, that in our estimation a vast majority of the hi-fi manufacturers are reputable and not out to bilk the public. The few that have attempted to mystify hi-fi have nothing to lose financially and are on a merry-go-round reaching for more impressive specs—that cannot possibly be delivered. One suggested solution has been to call a moratorium on publication of specs until the standards are set. Unfortunately, most manufacturers can ill-afford to act as if they were the Rolls-Royce of hi-fi—whose famous response when asked about horsepower of their engine was, "It is sufficient."

Could it be that setting up standards is nearly impossible? After all, we're dealing with a subjective phenomenon. It has reached its present status almost entirely through empirical means. So few theories on sound reproduction can withstand rigorous examination that it is quite safe to call hi-fi "the industry of trial and error." This very fact is to the credit of the hi-fi manufacturer, many of whom have gambled on designs—far removed from a scientific viewpoint—and produced effects that the public likes and wants. That such pragmatic engineering should be called to task strikes us as being unfair. If there is any fault to be found, it is with the physicists and scientists who themselves have permitted acoustics to lag far behind other fields of scientific endeavor.

In the meantime, early theories on high fidelity are rapidly becoming gospel truths—even though they have been repeatedly disproved. A good case in point is the "Loudness" compensation control which on the face of it appears to be a valid and valuable asset to the listener. Few manufacturers can afford to take into consideration that the Fletcher and Munson curve cannot be duplicated in actual practice. Still fewer accept also the fact that similar measurements were made by Robinson and Dadson using advanced modern techniques and that these results varied as much as 3-4 db. from the Fletcher and Munson data.

Even if this discrepancy were resolved, how would

the engineer, as well as the originator of standards, compensate for gradual loss of hearing? How can an amplifier take into account that at 3000 cycles a 15-year old hears 7-8 db. better than someone 33 years of age, or 14 db. better than those who are about 44 years old?

Frankly, we need an amplifier with an "Age Compensator" rather than a "Loudness" control.

Proper Nomenclature

• The hi-fi industry is united in an attempt to drop the word monaural and substitute "monophonic." It has been pointed out that monaural hi-fi and stereo are being considered by the public to mean two vastly dissimilar methods of musical reproduction. The unfortunate result of this has been a flurry of customers in the stores who don't know whether to buy hi-fi or stereo—little realizing that the latter is an improved version of the former.

A step towards correcting this mess is the strong use of "monophonic" to mean playback with one channel and one speaker, "stereophonic" to mean playback with two or more channels and speakers.

We are glad to align ourselves with this program. Henceforth, you'll see the word "monophonic" in *HiFi REVIEW* and not the loosely interpreted monaural—which by the way means listening with one ear! Who does that anyhow?

New Stereo System for AM?

• Unofficial news reports from London tell of experiments being conducted by the British Broadcasting Corporation in cooperation with Electric & Musical Industries, Ltd. (EMI) on a single radio channel stereo system. Given the code name "Percival," the system is apparently a special method of sending stereo directional information to the receiver. Bandwidth requirements (we have no positive information as to whether it is AM or FM) are said to be the same as for normal transmission. Also, the system is claimed to be compatible, which apparently means that a monophonic program can be heard if a "decoder" is not employed. Possibly this is a British competitor to our FM multiplex system. More next month.

Next Month Look for "HiFi REVIEW"

• As mentioned back on page 32, the title of this magazine, starting with the December issue, will be *HiFi REVIEW*. The shortened title is designed to make it easier for you the reader to write and talk about us. Dropping the phrase "& MUSIC" DOES NOT mean a change of editorial policy or format. Music and hi-fi are a part of our way of life since high fidelity would scarcely exist without music. Thus, the use of the words *music* and *HiFi* in the same magazine title can be considered redundant. I'm sure you'll find *HiFi REVIEW* a big improvement.

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- BING WITH A BEAT** A Crosby jazz lark with Bob Scobey, *Whispering, Exotically Like You*, 10 more old-time evergreens.
- TOMMY DORSEY: YES INDEED!** Original recordings of *Marie, Boogie Woogie, Star Dust*, etc. Sinatra, Berigan, Stafford.
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P146-11

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Bell

Your Bell dealer is ready to offer you \$30 or more for your old amplifier to help you buy Pacemaker Stereo today.



Regularly \$129.95

Now
ONLY

\$99.95*

with trade-in

*price includes charcoal grey cover
Slightly higher west of Rockies

PACEMAKER
MODEL 2221

A complete Stereo Amplifier. Plays Stereo records, Stereo tuner, Stereo tape. The only component you need for stereo NOW.

Here's your opportunity to have stereo for the price of ordinary hi-fi. A way for you to get the stereo amplifier you've always wanted—and receive a fair trade-in price for your old monaural amplifier, besides.

The Pacemaker Stereo Amplifier, pictured above, regularly sells for 129.95. But to make it possible for you to have Stereo in your home NOW, your Bell dealer is ready to offer you a big \$30 for your present monaural amplifier when you trade-up to Pacemaker Stereo. This means you pay only 99.95 for a complete 2-channel stereo amplifier, little more than the cost of ordinary hi-fi.

With Pacemaker Stereo, you can play your regular monaural recordings . . . then, flick the switch and you're all set to play Stereo — from records, tuner and tape.

Made by Bell, who developed the first 2-channel stereo amplifier, this new Pacemaker is conservatively rated for Stereo at 10 watts RMS each channel. A full 20 watts monaural through any speaker system. The only one of its kind to have dual inputs for ceramic *and* magnetic stereo phono.

For more details, and a demonstration, see your Bell dealer today. Be sure to bring along your old amplifier . . . Just in case!

Why your Bell dealer dares make this offer!

The big switch to stereo is on. Requiring, as it does, two amplifier channels, you could add another monaural amplifier to the one you now own. Unfortunately, your present amplifier may not have the features you want for stereo. And, frankly, we think you'd prefer the convenience of one set of controls for both stereo channels. That's the reason why your Bell dealer offers you this trade-in plan to help you get a real Stereo amplifier NOW.

Pacemaker Stereo has all these features

- One set of controls operates both stereo channels simultaneously.
- Single Knob Balance Control maintains correct acoustical balance between any two speakers.
- Dual inputs for Magnetic *and* Ceramic Phono, Tape, Tuner, Auxiliary.
- Separate Rumble and Scratch Filters.
- Stereo Reverse Switch.
- Combined Output Switch.

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