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JANUARY 1961 • 50 Cents

HiFi/Stereo review

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is there
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Buttons
and Bows
10 more
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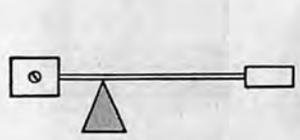


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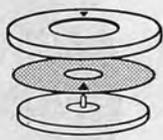
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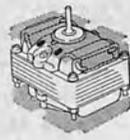
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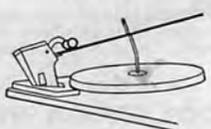
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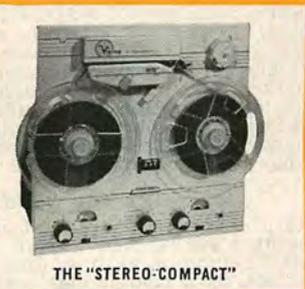
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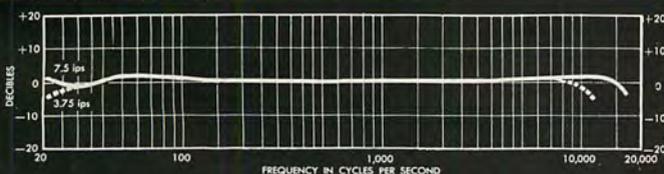
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HiFi Soundings



by DAVID HALL

A TALE OF TWO SINGERS

A PAIR of recent books about two of the most colorful singers of the past decade provide food for thought on the subject of greatness in the musical performing art. These are *Callas—Portrait of a Prima Donna* by George Jellinek (Ziff-Davis) and *The Mario Lanza Story* by Constantine Callinicos with Ray Robinson (Coward-McCann).

Emerging from the two volumes are some striking similarities and differences between these two brilliant American-born artists. Most fascinating, however, are the between-the-lines implications that seem to explain why one singer was able to reach the very peak of fame, fortune, and revealing artistry, while the other, after a meteoric rise to fame, died a virtual paranoid alcoholic at the age of 38.

In some respects, the careers of Maria Callas and Mario Lanza remind one of the social-psychological studies of identical twins done a generation ago wherein the effects of sharply differing environments on the development of an individual were carefully analyzed. Both Callas and Lanza were born in big American cities—New York and Philadelphia—of immigrant parents within two years of each other. (Callas in 1923, Lanza in 1921). In both families, the mothers pushed their children toward music as a career. Both households knew their share of hard times, and both delighted in playing the great operatic records of the 1920's. Of passing interest, too, is the fact that both Maria Callas and Mario Lanza suffered from serious defects in vision: Callas from extreme myopia and Lanza from almost total blindness of the left eye.

But how differently these two, after unsettled childhoods and turbulent adolescence, reacted to the challenges and opportunities that came their way. Lanza, with his extraordinary voice and irrepressible animal spirits, could not buckle down to the kind of serious study that would have taken him to the Met. Self-discipline had no meaning for him, save under life-or-death pressures.

By contrast, the 14-year-old Callas, from almost the moment of her arrival in her parents' native Greece during the winter of 1937, settled down to a routine of serious formal training, goaded by the impervious will of her mother. She had the great good fortune to come eventually under the tutelage of a fine teacher—former Metropolitan Opera soprano Elvira del Hidalgo—who not only brought forth the full Callas musical-dramatic potential, but also guided her through her first days of local stardom in Athens. The nearest comparable experience for Lanza was a summer session at the Berkshire Music Center in 1942, after he had attracted the enthusiastic attention of Serge Koussevitzky, plus a mutually frustrating 15 months in 1945-46 with the renowned New York vocal teacher, Enrico Rosati.

As one reads in and between the lines of the two books, it becomes clear that there were profound motivational differences between Callas and Lanza. In Callas, one senses undeviating purpose even to the extent that her public self became one with her conception of the operatic artist-interpreter. In Lanza, we sense a glorying in immense natural vocal gifts and good looks, but a tendency to try getting by on these alone, as well as a blind urge to reap the rewards of the moment without too much thought for the future. Would Mario Lanza's rise to fame, followed by catastrophic decline, have taken a different turning had he the benefit of guidance such as Callas gained from Elvira del Hidalgo—not to speak of the business management Callas had from her erstwhile industrialist-husband, Giovanni Batista Meneghini, during the 1949-59

HiFi/STEREO

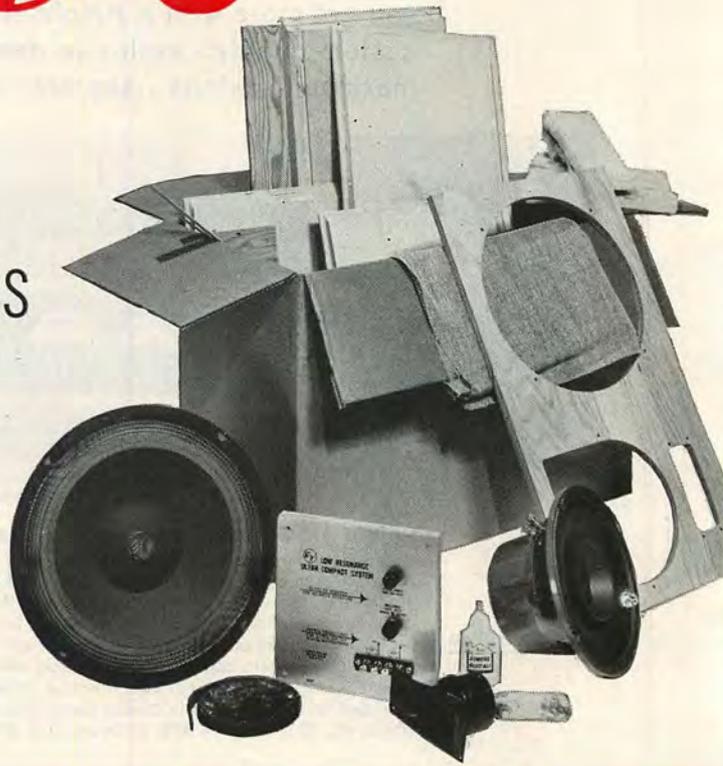
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decade? Who can say what Lanza's fate might have been under more favorable conditions?

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and mass musical dissemination begins its relentless grind. And we begin to wonder why our major music schools and conservatories don't offer a course for aspiring professionals on the facts of life of the concert business, the broadcasting industry, music publishing, and the record business. We have yet to discover a professional school in the music field that offers such a course.

There is much about these branches of the entertainment business that we should like to see changed, especially in relation to those gifted young artists who may not turn out to be a Lanza-Callas-Cliburn gold mine during their early years. However, the prospects for change are no more likely now than they were a generation ago. So the next best thing, it seems to us, is to have our aspiring professional performers learn during their conservatory years just what they will have to cope with as working concert artists. Then they can decide before it's too late whether or not they can live with "the system" and still retain their integrity as artists and as human beings. This for us is the principal lesson that emerges from both the Lanza and the Callas books.

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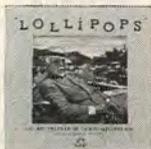
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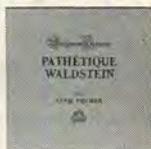


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LETTERS TO THE EDITOR

Vox Populi Multiplexed

NOTE: SINCE THE APPEARANCE OF OUR OCTOBER AND NOVEMBER EDITORIALS ON THE PENDING GOVERNMENT DECISION ON MULTIPLEX STEREO, THE FCC HAS RECEIVED HUNDREDS OF LETTERS FROM OUR READERS URGING ADOPTION OF THE CROSBY SYSTEM. MANY PERCEPTIVE COMMENTS WERE ALSO DIRECTED TO US. WE REGRET THAT SPACE RESTRICTS US TO BRIEF BUT TYPICAL EXCERPTS:

● I have written to the FCC as prompted by your Spectrum page in the October issue. This will be a hard fight, however, because I imagine the lobbyists will literally spend fortunes to defeat the Crosby system.

I believe that the broadcasting interests will do themselves more harm by defeating the Crosby System than by supporting it. Radio has been deteriorating for some time. The Crosby system would give broadcasters an opportunity to win back a quality audience with good music broadcast over full-range stereo.

J. Emmet Cade
Westwood, N. J.

● I wish to commend your editorials summarizing the present situation with regard to the future of stereo multiplex FM broadcasting.

So many conflicting interests are involved, including business interests quite unconcerned with the welfare of the listening public, that the adoption of a full-range multiplex system is in jeopardy. I am grateful for your helpful interest in this problem.

J. A. Valentine
South Walpole
Mass.

● Although I have grown more than a little skeptical of the power of the individual citizen to penetrate Washington bureaucracy and actually influence decisions, I am willing to keep trying.

I pointed out to Chairman Ford in a recent letter that the music listeners of this country expect a decision based squarely on considerations of quality—not a decision made to profit a privileged sector of industry. It must be decided whose interest is paramount—that of the public, who owns the airways, or that of a particular industry which is given the opportunity of turning these airways into a gold mine.

Guy A. Bagley
Petersham
Mass.

In Praise of Aksel Schiøtz

● I would like to thank David Hall for his two-part series on Aksel Schiøtz; it was deeply moving, highly informative, and excellently written. I was at the University of Minnesota during the years Aksel Schiøtz was there, and I came to know

him as a warm, humble man, and every bit the artist described by Mr. Hall.

DuWayne Kloos
West Branch
Iowa

● David Hall's compassionate account of Aksel Schiøtz' courageous struggle brings to mind his thrilling performance in Bach's St. Matthew Passion at the Massachusetts Institute of Technology last March. The man who might have been this generation's finest tenor Evangelist sang instead the baritone part of Jesus with a warmth and poignancy that greatly moved both audience and critics.

"What might have been" seemingly plays no part in the forward-looking plans of this kindly, brave, and fine artist.

David J. Ashton
Boston, Mass.

Art vs. Science

● I am frankly annoyed with Mr. Werner's letter in your December issue which comments on Edward Tatnall Canby's article in the October issue, "Hi-Fi and the Universal Man." Mr. Werner tries to make technology take the rap for the failure of modern music. If modern music has failed (which nobody can yet say for certain), it failed in spite of and not because of technology.

None less than Jacques Barzun has said that electronics is to music what the printing press is to literature. And nobody, to my knowledge, has yet suggested that the invention of printing had a deleterious effect on literary and intellectual endeavor. I'm all the way with Mr. Canby when he says that a joining of forces and, above all, of outlooks between musicians and engineers may bring about a more imaginative approach to the art of music. After all, most music today is heard through electronic means. This is not a threat to music, but a challenge.

Harold Knaubert
Rochester, N. Y.

● I see no conflict between art and science. My father was a physics teacher who amused himself at the dinner table by calculating the surface tension of his soup. But that didn't keep him from enjoying the soup on a purely subjective basis.

A plastic surgeon can fall in love with a woman whose face he has fashioned. In short, scientific awareness and know-how does not rule out aesthetic transport. That, perhaps, is the meaning of the legend of Pygmalion, and it applies today to artists and engineers alike.

The aesthetes pooh-pooh science simply because they lack the intellectual mettle to familiarize themselves with it.

Jacob Moravetz
White Plains, N. Y.

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by Frank Jacobs

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In 1956, Brant premiered his stereophonic opera, *Grand Universal Circus*, at the Columbia University Festival of American Music. (The work is called stereophonic because the voices and instruments are placed throughout the auditorium.) In addition to conventional instruments, the opera was scored for boat whistles, hand organs, tuned automobile horns, klaxon horns, sirens, electric buzzers, calliope, wind machine, and bear growl.

"I got them all from Carroll," says

Brant. "If he and his service didn't exist, there would be an entire vocabulary of sounds I couldn't realize."

Bratman's mammoth potpourri of sounds assuredly has made it easier to perform many oddly orchestrated works. A few years back, Columbia Records scheduled a recording of George Antheil's *Ballet Mécanique*, a highly imaginative outpouring of telephone rings, odd types of chromatic bells, hammers pounding on plumbers' pipes, and similar surprises. Columbia had vainly searched for the equipment for several weeks, and the recording was about to be cancelled. Finally, Bratman was called to the rescue, and *Ballet Mécanique* made its way onto records.

TWENTY years ago, Bratman was a percussionist in Baltimore, where he played with various concert orchestras and schooled drummers at the Peabody Institute. In 1942, he came to New York and quickly reached the top echelon of classical percussiondom. During subsequent seasons, he worked for a number of the nation's leading symphony orchestras and passed the inspection of such conductors as Reiner, Toscanini, and Ormandy.

As a working percussionist, Bratman was always on the lookout for additional drums, gongs, and cymbals. Gradually, he built up a sizable private collection, partly for his own professional use, partly as a hobby. On occasion, he would lend out one of his drums to a fellow percussionist who lacked a needed item. The borrow-

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



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New 4-TRACK STEREO CONVERSION KITS

Convert your tape equipment to 4-track stereo playback or stereo playback/record with these new Nortronic Stereo Conversion Kits. Hardware and instructions are supplied.



WR-60 STEREO CONVERSION KIT

WOLLENSAK-REVERE

NEW

WR-60 Converts 2-track models to 4-track stereo playback and record. Also allows 2-track stereo playback/record and 4-track stereo or mono playback/record. Complete assembly includes head-shifter \$49.50

WR-35 Converts 2-track stereo machines to 4-track stereo play \$25.50

WR-40 Converts monophonic machines to 4-track stereo play \$32.50

WEBCOR

W-6 Converts monophonic and 2-track stereo machines to 4-track playback (includes head-shifter). For all 2800, 2900 and 2000 series, except 2020 \$36.00

VM

V-6 Converts machines to 4-track stereo playback \$25.50

V-7 Stereo erase kit for machines. Works with V-6 kit above to permit 4-track stereo recording \$15.00

ROBERTS

NEW

R-6 Converts all models to 4-track stereo playback \$25.50

R-7 Stereo erase kit for all models. Works with R-6 kit above to permit 4-track stereo recording \$15.00

PENTRON

P-6 Converts all machines to 4-track stereo playback \$29.70

P-7 Stereo erase kit for machines. Works with P-6 kit above to permit 4-track stereo recording \$15.00

STEREO CONVERSION CHART

Nortronics manufactures a variety of high quality heads that will convert almost all existing 2-track stereo and monaural recorders for 4-track stereo use. If your tape equipment is not covered by the kits listed above, write for our Stereo Conversion Chart which will aid you in selecting the proper Nortronics head for your machine.



Nortronics

THE NORTRONICS COMPANY, INC.
1015 SOUTH SIXTH STREET
MINNEAPOLIS 4, MINNESOTA

ing continued, and before long Bratman concluded that since there was an obvious case of little supply and great demand, he might just as well be the supplier. Putting aside his sticks and snares, he went into business.

During its first year of operations, in 1946, Bratman's instrument-renting service was a one-man outfit, its assets consisting of a small warehouse in Manhattan and about two hundred pieces of percussion equipment. But word quickly spread of the new service, and Bratman found that not only percussionists, but string, brass, and woodwind players wanted to rent equipment. To meet the increasing demand, he kept filling his shelves with more and more instruments. Soon he tripled his inventory and within a year knew he was in business for good.

"I picked up a lot of items from pawn shops and junk shops," recalls Bratman, "I also searched through prop shops, which often have instruments used in old theaters. Once I bought up a fine collection that had belonged to one of Fritz Scheff's opera troupes. Then, of course, I've always bought a lot of my percussion items from the players themselves."

Although most of his early equipment was bought in the United States, Bratman had to begin importing from England, France, and South America to meet the demand for a number of hard-to-get instruments. He made arrangements with two agents, one in Europe and one in the Far East, to send in reports of available rarities. After his first few years in business, Bratman began taking periodic trips to Europe himself, advertising his needs in the local newspapers. On a recent journey, he uncovered several sets of Turkish cymbals on which are markings which identify the family that originally owned them. Through the markings, Bratman was able to trace the instruments back to the 1600's.

TO APPRECIATE the magnitude of Bratman's operation, a tour of his warehouse is required. The visitor is staggered by the sheer variety of his collection of instruments. The smallest items are several dozen ankle bells from India, each measuring less than one-half inch in length. The largest instrument available—not counting a concert grand harpsicord—is a mammoth set of chimes that has to be played from a stepladder. Bratman calls these his *Parsifal* chimes, since they are almost exclusively rented out by the Metropolitan Opera for performances of the Wagner work. On their stand, the chimes stand eleven feet high. Their four notes—E, G, A, and C—reverberate a full octave below the lowest standard chimes.

Each room in the warehouse offers up a host of musical treasures and testifies to Bratman's well-earned reputation for variety and availability. Just as the Metropolitan knows where to go for its *Parsifal* chimes, so do conductors when faced with popular symphonic works calling for seldom-used instruments. Bratman is the chief supplier of the four-note French taxi horns used in Gershwin's *An American in Paris*. He also stocks a set of rare piccolo timpani for Stravinsky's *The Rite of Spring*. And he regularly rents out an ex-



For sixteen dollars a day, you can pound on this nine-foot Chinese gong.

tremely valuable set of *cymbales antiques* for which Debussy's *Afternoon of a Faun* and several other works are scored. But perhaps the most bizarre musical instrument in Bratman's collection is a *quijada del burro*, better known as the jawbone of an ass. Called for in several Latin American works, its teeth rattle and buzz when it is shaken.

Because of his background, Bratman understandably gives his greatest attention to the percussion family. The warehouse is a drummer's paradise, and more calls come in for drums, bells, gongs, cymbals, and celestas than for any other items. There are message drums from Africa and bongos from Cuba. There are weirdly decorated voodoo drums and hide-covered tom-toms made by American Indians. Bratman especially likes to show off his *Lejon* drums, which are hollowed out of California redwood and are actually six drums in one.

"The *Lejon* drums," he explains, "are made especially for us in California. They measure about two feet square, and are built so the sideboards form individual resonators. Each of the six sections produces a different note. The top is covered with metal plates which are hit with soft rubber mallets. You get a low, hollow Oriental effect."

The single acquisition in the warehouse which draws the most attention is the largest of his many Chinese gongs, or tam-tams. It is also the item which brings in the top rental rate—sixteen dollars per day. The gong, with stand, towers slightly more than nine feet over the warehouse floor and is offered complete with a three-foot mallet tipped with lambs wool. A number of his other gongs, according to Bratman, date back to ancient dynasties.

SOMETIMES it is difficult to tell where Bratman's musical instruments end and where his novelty items begin. How do you classify, for instance, his three hand-cranked wind machines? Two of them achieve their intended effect by sweeping a length of canvas around a large cylinder braided with heavy piano strings. The third utilizes about twenty-five sirens that inhale air and then exhaust it in a breezy wheeze. By most standards, the machines wouldn't be considered musical instruments, and yet they are rented out dozens of times each year for performances of

HiFi/STEREO

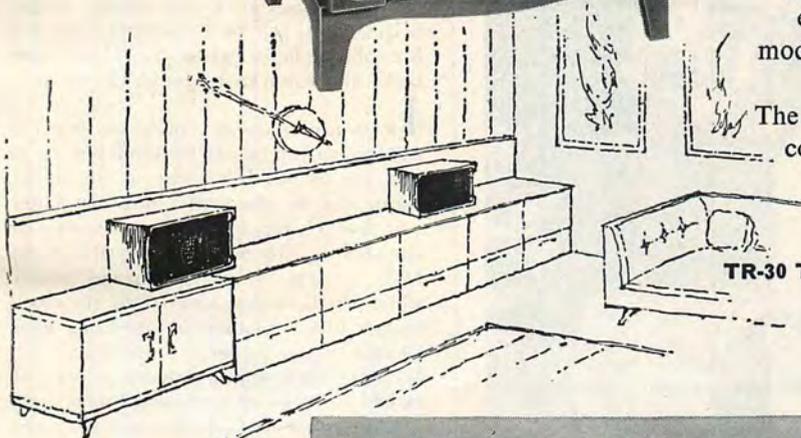
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Small... and
wonderfully
better!*



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We believe you will agree that the new Jensen TR-30 TRI-ETTE is the finest small speaker system produced regardless of cost. Superior quality precisely engineered components, brilliantly matched and balanced, provide the ultimate in home speaker performance. And you have the choice of styling that includes smart Danish in warm Walnut, subtle Contemporary in clean Limed Oak, the elegance of Traditional Mahogany, authentic Provincial in lustrous Cherry or a special unfinished utility model to paint or stain as you choose... excellent for custom building-in, too. Furniture models are finished on all four sides providing the versatility of horizontal or vertical placement. The accessory matching base creates a small-scaled console table if you prefer. See and hear the TR-30 TRI-ETTE soon... it's wonderful for mono hi-fi... superb as a stereo pair.



TR-30 TRI-ETTE furniture models—\$159.50 (without base)
Unfinished model \$134.50 Console base \$9.95



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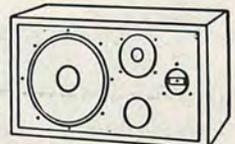
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TR-30 TRI-ETTE FEATURES NEW COMPONENTS

Featuring a new advanced-design 12" FLEXAIR* woofer with powerful SYNTAX-6* magnet and low distortion full 1" travel... precisely coordinated with the BASS-SUPERFLEX* enclosure to carry bass down lower and better than ever before. Advanced design improved compression midrange and supertweeter units for smooth, balanced, extended response. Be sure to see and hear the TR-30... you'll make a wonderful discovery!



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Three of Bratman's collection—a siren, a wind machine, and a set of bagpipes.

Richard Strauss' tone poem, *Don Quixote*.

At first, he was amazed by the oddities needed by TV shows and sound-effects men. Today very little surprises him. Whether it's a monkey organ grinder for a quiz show or a "boing box" for a radio commercial, he asks no questions.

The extent of Bratman's audioana can be partially adjudged by reading the lengthy listings in his printed catalog of instruments and effects. Under "Bells," for instance, there are more than 160 varieties. Many of these are non-gimmick items, such as chromatic orchestra bells and celesta bells. But there are dozens of other novelties, including dinner bells and bicycle bells, mission bells and fire alarm bells, school bells and ship bells, and even ice-cream-wagon bells.

IF Bratman doesn't stock an item, he will try to buy it. If he can't buy it, he will try to build it. One of his busiest employees is the warehouse carpenter, who has constructed many of the items on the shelves. An especially popular home-built novelty is a contraption which, when rhythmically lowered to the floor, sounds like a platoon of marching men. In reality, it is nothing more than thirty or forty rectangular wooden blocks attached to wires on a wooden frame.

A few years back, a customer was eager to simulate the sounds of the battleship Missouri hauling up her anchor. Although he had no naval experience, Bratman and his carpenter duplicated the effect by running a pivoted bar across the steel projections of a ratchet, or toothed wheel. The same contrivance, paced a bit slower, was later used in a Fred Waring broadcast to imitate the sound of a roller coaster approaching the top of the slope.

Bratman believes in giving service and takes pride that he is able to fill practically every order, no matter how unusual the request. Last summer, a sound-effects man sent in an order for a roll-up window shade, two beaded gourds, an old typewriter, a nutcracker with assorted nuts, and an ice pail with pick and block of ice. Bratman had them all except the block of ice. When he passed the typed order on to his warehouseman, however, he added the notation: "Moe, get the ice."

HiFi/STEREO

A superb new Heathkit® stereo-phono console designed to meet both space and dollar budgets!

BIG IN STEREO SOUND . . . COMPACT IN SIZE . . . READY TO PLAY!



HEATHKIT® by DAYSTROM

Completely wired, assembled and finished, for just \$149.95

- Superbly Styled—genuine walnut cabinet!
- True Space-Economy Size!
- Heath-built Stereo Amplifier
- Diamond and Sapphire Turnover Cartridge!
- Automatic 4-Speed Stereo-Mono Record Changer!
- 6 Speakers for Full Range Stereo & Mono

Whether home owner or apartment dweller, lack of living room space need no longer keep you from enjoying full, rich stereo sound in life-like fidelity. Less than 3 feet long and end-table height, this handsome stereo console slips into your living room surroundings, regardless of size, as gracefully as if you had planned it that way! Yet, the brilliance of tonal quality and startlingly realistic stereo sounds will amaze you! And, not the least of its outstanding features is the superb styling: *solid genuine walnut frame and walnut veneer front panel* with matching "wood-grained" sliding top. Front and sides are graced by pleasantly-contrasting light beige tapestry weave grille cloth. The compact console measures just 31 $\frac{3}{4}$ " long by 17 $\frac{5}{8}$ " wide by 26 $\frac{3}{4}$ " high. The *six-speaker* arrangement assures

rich, room-filling stereo: smooth "lows" are delivered by *two 12"* woofers, while "mid-range" and "highs" are sparkingly reproduced by *two 8"* speakers and *two 5"* cone-type tweeters mounted at wide dispersal angles in the cabinet. The *4-speed* automatic record changer (plays both monophonic and stereo records), with Sonotone stereo cartridge and turnover *diamond and sapphire* needles features a special anti-skate device to protect your records. Concentric volume controls and separate dual bass and treble tone controls are within easy reach on the cabinet front panel. Another magnificent value brought to you by HEATHKIT . . . the name that made high-fidelity a household word!

Model GDW-31 . . . 70 lbs. . . \$15.00 dn., \$13.00 mo. . . . **\$149.95**

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a subsidiary of
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another first from Heath! two magnificent hi-fi stereo assembled, tested components and

COMPLETE 28-WATT STEREO CONSOLE (HFS-26)

Designed to bring you stereo reproduction of outstanding quality and fidelity, yet tailored to fit everyday budget requirements, this ready-to-play console offers you complete stereo-phonograph and stereo AM/FM tuner performance with maximum ease and economy. The cabinets, superbly executed in universally compatible contemporary styling, add beauty and dignity to your home decor, while offering a convenient and functional home music center. Styling is accented by distinctive "gallery" rails, vertically-scored front door panels. Slim, shallow curves of brass which form the door handles are mounted on sculptured bas-relief door edges. Separate speaker wings may be placed at any distance from the equipment center for increased stereo separation or decorative effects, yet blend harmoniously into an integrated unit perfectly spaced for average living room listening. Rugged cabinets of 3/4" stock are available in your choice of hand-rubbed walnut or brown mahogany finish. Included with this system are the famous Heathkit AJ-10 Stereo AM/FM Tuner (for either separate or simultaneous AM/FM reception) and the SA-2, a 28-watt Stereo Amplifier with all the controls for complete command of stereo function, tone and balance.

Both are factory wired and tested, ready to go. Already installed under the lift-top lid is the completely automatic 4-speed Stereo Record Changer model AD-50A with GE VR-227 Stereo cartridge with diamond stylus (plays monophonic and stereo records). In each of the two speaker wings (AE-30 below) is a model US-3 Coaxial hi-fi speaker with 12" PM woofer and 3" PM tweeter plus a built-in crossover network. Go stereo the easy way with this beautiful, ready-to-play console... just unpack and plug in. Order your HFS-26 28-watt stereo console now for Christmas-day enjoyment.

MODEL HFS-26 STEREO CONSOLE

Ready to Play . . . just

\$475⁰⁰

only \$47.50 dn., as low as \$29.00 per month

(shipping weight 215 lbs., specify walnut or mahogany cabinets)

MONEY-SAVING OPTIONAL PLAN

Model HFS-27 includes the same cabinets as above with the same equipment in kit form. Save by assembling the equipment yourself. 215 lbs. Specify walnut or mahogany.

Model HFS-27 . . . \$37.00 dn., as low as \$22.00 per mo. . . **\$370.00**

BEAUTIFY YOUR HOME BY ENCLOSED YOUR



EQUIPMENT ACCOMMODATIONS AND SIZES—Cabinet, overall: 36" W x 32 1/2" H x 19" D. Changer compartment: 17" W x 15 1/2" D, mounting board accepts any Heath record changer or player or Heath AD-70, TR-1A, -AH, -AQ tape recorders; lid has adjustable, friction-loaded support. Record/tape recorder compartment: 14 1/2" H x 17" W x 17" D for record storage; space converts with accessory drawer to hold Heath AD-70, TR-1A, TR-1E, AD-40 tape decks. Shelf compartments (2): each 17" W x 6" H x 17" D inside (shelf 14" deep); either shelf accepts any Heath Stereo or Mono tuner, Stereo or Mono preamplifiers, AA-100 or SA-2 Stereo amplifier. Power amplifier compartment: 8 1/2" H x 17" W x 15 1/2" D inside; accepts two Heath UA-2's, and AA-30 or AA-40 for stereo power, or any Heath mono, power amplifier, 81 lbs.

MODEL AE-20U . . . Unfinished . . . \$7.45 dn., \$7 mo. **\$74.50**
 MODEL AE-20W . . . Walnut . . . \$9.45 dn., \$9 mo. **\$94.50**
 MODEL AE-20M . . . Mahogany . . . \$9.45 dn., \$9 mo. **\$94.50**

TAPE RECORDER DRAWER:
 Holds Heath AD-70, TR-1A, TR-1E, AD-40 tape decks. Fits into lower left record storage space of cabinet above; 11 1/2" H x 14 1/2" D x 16 1/2" W outside; assembled, 11 lbs.

Model AEA-20U
 Unfinished **\$12.95**
 Model AEA-20W
 Walnut **14.95**
 Model AEA-20M
 Mahogany **14.95**



consoles... complete with factory preassembled, prefinished cabinets... ready to play!

COMPLETE 50-WATT STEREO CONSOLE (HFS-28)

For those who demand the best in performance, functional design and imaginative styling . . . this deluxe Stereophonic Console. Without peer from cabinetry to components within, it is a study in artistic and technical craftsmanship. The flowing lines of the three-piece cabinet ensemble blend into an integrated furniture grouping. Styling is highlighted by distinctive "gallery" rails, vertically-scored front doors with sculptured edges and slim, shallow-curved brass handles. All cabinets are of 3/4" stock available in your choice of hand-rubbed walnut or brown mahogany finish. Already installed under the lift-top lid is the world's most versatile record changer, the Heathkit AD-60B with automatic speed selecting device and "turntable-pause" for the gentlest handling of your valuable records plus the new Shure M8D stereo cartridge with diamond stylus (plays monophonic and stereo records). Included with this system are the beautiful new Heathkit AJ-30, 16-tube stereo AM/FM deluxe tuner, and AA-100 50-watt deluxe stereo amplifier; both are factory wired and tested, both represent the ultimate in design and performance. The lower left section of the equipment center holds your record library or a tape recorder by using the optional drawer (AEA-20

below). Unsurpassed sound is assured through the use of Jensen H-223F Coaxial 2-way 12" hi-fi speakers with special "flexair" woofers and concentric re-entrant compression-driver tweeters factory-installed in each of the handsome speaker-wing enclosures (AE-40 below). Enjoy this best-of-Heathkit stereo console the moment you unpack it and plug it in, for this unit is shipped to you with all components factory wired and tested, ready to play. Order your HFS-28 50-watt stereo console now . . . it's the perfect Christmas gift for the family.

MODEL HFS-28 COMPLETE STEREO CONSOLE

Ready to Play . . . just **\$675⁰⁰**

only \$75.00 dn., as low as \$40.00 per mo.

(shipping weight 264 lbs. Specify walnut or mahogany cabinets)

MONEY-SAVING OPTIONAL PLAN

Model HFS-29 includes the same cabinets as above, but the equipment is supplied in kit form. You save up to 50% on the equipment by assembling it yourself. 264 lbs. Specify walnut or mahogany.

Model HFS-29 . . . \$55.00 dn., as low as \$32.00 per mo. . . **\$550.00**

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Model AE-30U . . . unfinished . . . **\$29.50** ea.
\$2.95 dn., \$5.00 mo.
Model AE-30W . . . walnut . . . **34.50** ea.
\$3.45 dn., \$5.00 mo.
Model AE-30M . . . mahogany . . . **34.50** ea.
\$3.45 dn., \$5.00 mo.



15" SPEAKERCABINET (AE-40 Series)

Completely assembled, ready to use, an outstanding value! Finishes and styling match center cabinets. Designed for 15" speakers with adapter ring for 12" speakers. Slot provided for horn-type tweeter. Tube-vented design with instructions for tube modification to match your speaker. 18 1/2" W x 19" D x 32 1/2" H. 44 lbs. Shipped from Pa.

Model AE-40U . . . unfinished . . . **\$35.50** ea.
\$3.55 dn., \$5.00 mo.
Model AE-40W . . . walnut . . . **41.50** ea.
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Superbly-styled to match the Stereo Tuner above, this remarkable Heathkit amplifier performs as handsomely as it looks. With a full 50 watts of hi-fi rated stereo power (25 w. per channel), this powerful beauty stands ready to handle the toughest stereo tasks with plenty of reserve power. Five pairs of inputs accommodate any stereo program source; a separate input is provided for a monophonic magnetic record cartridge. Versatile controls include input level controls, "function-selector," balance and separation controls, ganged volume controls and separate concentric bass and treble tone controls for each channel. A "mixed-channel" center speaker output offers "fill-in" stereo sound or monophonic music for other rooms. 31 lbs.

Model AA-100 . . . (kit) . . . \$8.50 dn., \$8 mo. \$84.95
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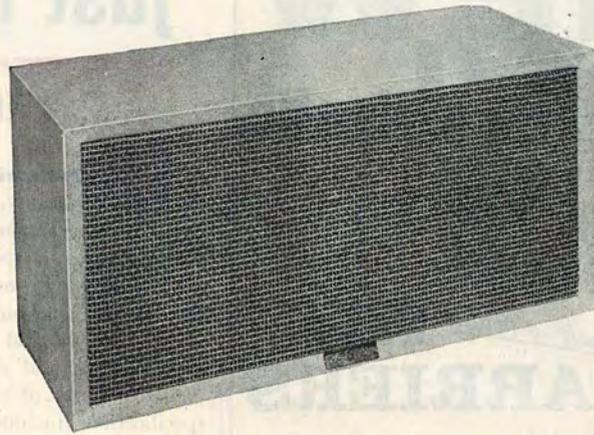
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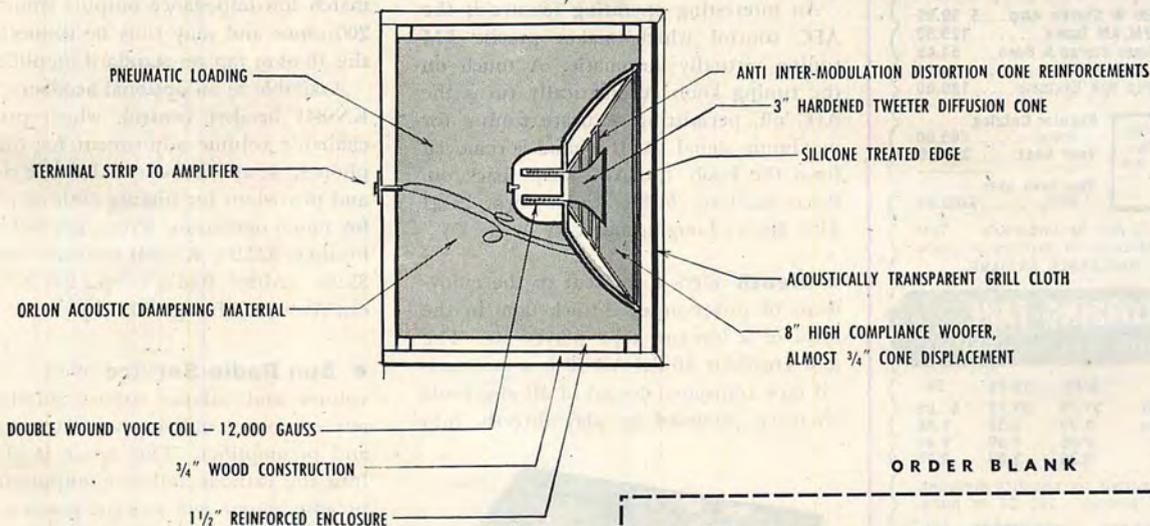
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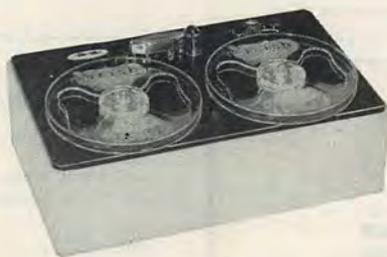
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● **Audio Dynamics**, a newcomer to the audio fraternity, makes an auspicious entry with a moving-magnet stereo cartridge claimed to track at less than 1 gram stylus pressure in low-friction arms. This lightweight tracking is attributable to lateral and vertical compliances of 10×10^{-6} cm/dyne and the low moving mass (0.5 milligram) of the stylus tip. Other specifications include frequency response from 10 to 20,000 cps ± 2 db with useful response extending to 30,000 cps. Channel separation is 30 db over the range from 50 to 7,000 cps. Price: \$49.50. (Audio Dynamics Corp., 1677 Cody Avenue, Ridgewood, N. Y.)

● **Fisher** scores impressively in the race for ever-increasing FM tuner sensitivity with the new Model FM-200, attaining a rating of 0.5 microvolt for 20 db of quieting, measured with a 72-ohm antenna. This high sensitivity is partly attributable to the use of six IF stages in addition to a cascade front end. Other specifications include: signal-to-noise and hum ratio (at 100% modulation): 68 db; harmonic distortion at 2 volt output: less than 0.15%; drift (without AFC): 0.02%; selectivity (alternate channel): 65 db; capture ratio: 1.5 db; overall frequency response: 20 to 20,000 cycles per second.

An interesting operating feature is the AFC control which makes precise FM tuning virtually automatic. A touch on the tuning knob automatically turns the AFC off, permitting accurate tuning for maximum signal. As the hand is removed from the knob, the AFC snaps back on. Price: \$229.50. (Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N. Y.)

● **Heath** offers a shortcut to the enjoyment of pre-recorded 4-track tape in the form of a low-cost tape player kit. The new Heathkit Model AD-70 is a mechanical tape transport, devoid of all electronic circuitry, designed to play directly into



the tape head inputs of a stereo amplifier or preamp. A single control lever provides quick selection of "play," "fast forward," and "rewind" functions.

Measuring $15\frac{1}{2} \times 9\frac{1}{2}$ inches with 4 inches depth below the panel, the AD-70 deck may be mounted either vertically or horizontally. Flutter and wow are below 0.35% and harmonic distortion is less than 2% at full output. Price: \$74.95 (finished base \$6.95 extra). (Heath Company, Benton Harbor, Michigan)

● **Knight** recognizes the growing popularity of "private" listening with a stereo headset featuring full frequency response from 20 to 16,000 cps. The KN-840 headset is actually a pair of small high-fidelity speakers enclosed in hyperbolic baffles for augmented bass response. The frame is made of die-cast aluminum for durability and lightness. The unit is designed to



match low-impedance outputs from 16 to 200 ohms and may thus be connected to the 16-ohm tap on standard amplifiers.

Available as an optional accessory is the KN-841 headset control, which provides chairside volume adjustment for the earphones. It also includes a balance control and provisions for linking both earphones for mono operation. Price: KN-840 stereo headset: \$22.95. KN-841 chairside control: \$5.95. (Allied Radio Corp., 100 N. Western Avenue, Chicago 80, Ill.)

● **Sun Radio Service** offers a remote volume and balance control suitable for any stereo system using separate amplifier and preamplifier. The device is plugged into the cathode follower outputs of the preamp at one end and the power amplifier inputs at the other, permitting convenient control of balance and volume from as far away as 30 feet. A special low-capacitance cable minimizes high frequency loss. The unit also works as a remote control for tape decks with cathode follower outputs. The control housing measures $5 \times 3 \times 2$ inches and is finished in a choice of fine woods. Price: \$26.95 (walnut or mahogany), \$19.95 (with metal control box). (Sun Radio Service, 320 Chestnut Street, Kearny, N. J.)

HiFi/STEREO

It Took Eleven Years and One Night to Design The World's Best Speaker System The New CITATION X by Harman-Kardon



Stewart Hegeman, Director of Engineering, Citation Kit Division, Harman-Kardon, Inc.

STEW HEGEMAN owns a big, old Charles Adams-type wood frame house in New Jersey. It has its disadvantages—but it's a rather special kind of house. The original high-ceilinged living room has been converted into a sound laboratory replete with morris chairs, the best testing equipment and Universal Coffeematic machines. According to legend, Stew has coffee now flowing through his veins instead of blood—a concomitant of spending night after night searching for perfection in audio design. It was at this house, one night last summer, that the Citation X speaker system was born.

The antecedents of this story date back to 1949 when Hegeman first heard a Lowther driver. That was it; the beginning of a remarkable collaboration between this great American audio engineer—now Director of Engineering of the Citation Kit Division of Harman-Kardon—and the highly regarded Lowther company of England. Together, they created speaker systems which became classics: the original Hegeman-Lowther horn—the great "Grey Monster" with its top section of plaster of Paris and the Brociner Model 4 Horn.

Over the years, Hegeman and Donald Chave—head of Lowther—continued to work together. Ideas were exchanged; concepts discussed and explored. Independent lines of research into the perfection of speaker design were followed by both. Then came their meeting one night last summer—and the creation of Citation X—the culmination of 11 years of joint and independent research into speaker design.

Reflected Sound

DESIGNED IN THE CITATION TRADITION—the best regardless of cost—the new speaker system places no limits upon performance. It can perfectly reproduce the whole com-

plex structure of a musical composition without adding or taking anything away from the original performance.

The Citation X diffuses sound in a hemispheric radiation pattern—by a blend of direct and reflected sound. In creating this design, the precise process of what occurs in a concert hall has now been duplicated.

Audio engineers know that approximately 80% of the sound in a good concert hall is reflected from the ceilings, walls, etc. It is this mixture of direct and reflected sound that gives music its depth and dimension, its exciting spatial quality.

The Citation X achieves precisely this effect by distributing music on vertical and horizontal planes. Conventional speakers beam the sound at you on a horizontal plane—similar to automobile headlights. In stereo, this is akin to listening to the full orchestra through two holes in the wall. Replace the conventional speakers with Citation X and the wall disappears. *You are in the same room with the music.* There is no ping-pong effect; no "hole-in-the-middle." All of the music is there in all of its depth and dimension and reality. For the first time, the word "presence" has been made meaningful.

The Lowther Driver

THE BASIC ELEMENTS of the Citation X are the Lowther driver and the Hegeman enclosure design—a split, slot-loaded conical horn, with two 7½ feet sections folded within the enclosure.

The driver is a massive Lowther unit specifically engineered for the Citation system. It consists of four working elements:

- Direct radiation from front of cone.
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- Radiation from the back of the main cone which is directly coupled to the folded horn.

Features of the specially designed driver include: magnetic structure of anisotropic magnetic alloy (Ticonal G) which is the most efficient magnet material known today; usable frequency range of 20 to 50,000 cps; gap flux—17,500 gauss; total flux 196,000 maxwells; aluminum voice coil for increased high frequency efficiency; twin cone construction with foam plastic front and rear suspension; no distortion at crossover frequencies due to elimination of distortion producing LC networks.

The Horn

CONVENTIONAL HORN DESIGNS use an acoustic chamber to couple the diaphragm to the throat of the horn. In the Citation X, the chamber is removed and the driver placed directly into the throat of the horn. This eliminates the last resonating element in the horn configuration and results in absolutely smooth transfer of radiation between horn and driver.

Instead of the conventional "open mouth," the Citation X horn terminates in a slot at the base of the enclosure. This presents the horn and driver with the impedance of an infinite horn. Thus, phase shift is reduced within the horn and room reflections are prevented from entering the horn's mouth and reaching the driver. Pressure loading by the horn damps completely the mechanical resonance of the cone and its suspension.

The interior of the handsome, hand-rubbed walnut enclosure is constructed of Timblend which has no directive resonance and is stronger than wood. The entire internal horn structure is honey-combed for strength and prevention of panel resonance.

For those who own Citation units—for all those who want perfection in speaker performance—we can recommend the Citation X without qualification. *The dimensions of the Citation X are 20" wide x 14" deep x 36½" high—because that is the size necessary for the design of the world's best speaker system.*

The Citation X—\$250.00

Price slightly higher in the West. For complete Citation catalog write to: Dept. R-1, Citation Kit Division, Harman-Kardon, Inc., Plainview, New York.



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NEWS AND COMMENT

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FROM behind the new calendar, the mysterious element of time challenges us to the kind of reflection that in our younger days might have led to some hopeful New Year's resolution. We find ourselves in one of those floating states of mind in which deeply anchored but rarely inspected certainties are drawn up for an inquiring look.

The love of music, for instance, has been just such an enduring anchorage for us. And this, of course, is not merely a private bond but the unifying factor between us and our widely scattered community of readers.

But why, precisely, do we listen to music? Is "sound as such" sufficient reason? Apparently not. The typical music listener evidently seeks something beyond mere sound and beyond mere entertainment.

Meaningful music does not reveal its contents to the casual or unconcerned listener. It demands from the listener two priceless commodities: time and attention. He can't just sit back and let music pass him by or he will miss the whole point. Mentally and emotionally, he must reach out toward it. Then he discovers a key paradox: music that is more than mere entertainment is actually the most absorbing entertainment of all.

But what is this vague "meaning" that some music has, this ultimate payoff that composer, conductor, engineer, and listener are all trying to extract from the magical matter of music? This question, the crux of *why* we listen, lands us with both feet on the bedrock of human verities.

Music, like any art, takes on meaning by transforming and reflecting our basic emotions. We all carry within us a substratum of profound and universal feelings. We all, in some form or other, experience love and yearning, striving, struggle, triumph, or defeat. We all are filled on occasions with wonder and a sense of mystery, and all suffer fear of death. These feelings are the basis of our common humanity. They are also at the root of music.

In meaningful music, emotional experience appears intensified, idealized, heightened, and unique, with its elements proportioned by the artistic discipline of the composer's design.

Such music takes the blinders off our insight, jolts us from our work-a-day rut and shows us our "better selves." Music prods beneath our crusted surface, and to our delighted astonishment, shakes loose within us undreamed resources of responsiveness and intuition.

Music is an earnest and hard-headed venture for the serious hi-fi listeners. For in the emotional enrichment that fulfills his adventure with music, the listener gains spiritual capital for living. Thus, music remains as one of the few abiding sources of spiritual cohesion by which the individual personality can be fortified. It helps the listener mark his own individual self in the torrential stream of time.

Perhaps the beginning of humanity dates from the moment that our ancestral biped first raised his voice in song as an expression of his self-awareness. Today, with our amplifiers and loudspeakers, we still follow the same high purpose.

PERPLEXED by the fact that high fidelity seems to be a predominantly male preserve of American life, Shure Brothers, renowned makers of cartridges and tone arms, held a symposium in New York recently to inquire into the possibilities of making high fidelity more co-ed. Music critic Sigmund Spaeth, a member of the panel, pointed out that in years past it was traditionally the woman's role to bring music into the home. Why has the lady of the house abdicated this function in the face of hi-fi?

Principal recommendations were directed mainly at the high-fidelity dealer:

- 1) Less emphasis on engineering details and more on the overall musical quality attainable through separate components;
- 2) Tasteful displays of components in living room settings;
- 3) Using a few intelligent and informed salesgirls supplementing the salesmen in the larger high-fidelity shops. If hi-fi shops resembled music rooms instead of hardware stores, both in appearance and in prevalent attitude, women would more readily recognize high fidelity as a vital enhancement of their homes.



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FRANCK'S D MINOR SYMPHONY

IT WAS NOT until the last four years of his life that César Franck began to achieve a reputation as a composer. Until then he was known primarily as an organist and teacher at the Paris Conservatory. During those final four years—from 1886 until 1890—Franck produced nearly all the music for which he is remembered today: the symphonic poem *Psyché*, the Symphony, the String Quartet, the Violin and Piano Sonata, and the Three Organ Chorales. The Symphony, as a matter of fact, came to performance a scant twenty months before the composer died. It immediately became the rallying point for opposing forces: those promoting the composer and his music, and those against both.

Franck's disciple, Vincent d'Indy, has left us a biography of the composer in which he portrays Franck as a neglected and maligned genius who was misunderstood by his contemporaries. In his description of the first performance of the Symphony at the Conservatory, for example, d'Indy comments about the official resistance within the institution and quotes liberally from some of the vitriolic remarks made by musicians who attended the first performance. Gounod is quoted as calling Franck's Symphony the "affirmation of incompetence, pushed to dogmatic lengths."

Franck no doubt had his detractors, but the situation apparently was not so completely one-sided as d'Indy's emotional account would have us believe. About a decade ago, the distinguished French music critic, Léon Vallas, wrote a new biography of the composer in which he pointed out that Franck was constantly being singled out for performance and that encouraging attention was paid to him by the press. Refuting the remarks attributed to Gounod, Vallas writes: "Both the opinion and the meaningless jargon in which it is couched seem improbable in the last degree. According to another anecdote, told by George Rodenbach in *Figaro* on December 24, 1896, Gounod is reported as say-

ing 'It is the negation of music.' That remark, too, seems hardly credible. Whatever differences in outlook and taste separated the two old friends, Gounod always recognized the mastery of his fellow-musician. If at times he criticized certain of Franck's tendencies—his excessive refinement and his lack of simplicity—he never ceased to acclaim him as a great artist. One need attach no importance to certain solemn pontifical utterances of the composer of *Faust*, bandied about, distorted, and twisted out of recognition by the malignancy of the public."

D'INDY's biography, reinforced by the familiar painting of Jeanne Rongier, has given to posterity the vivid picture of the Maître seated in his organ loft at the Ste. Clotilde Church in Paris improvising to the amazement of all hearers and for his own intellectual stimulation. For thirty-two years, from 1858 until his death in 1890, Franck served Ste. Clotilde as organist. The sanctuary and remoteness he felt there became an integral part of his being, and the sonorities of the organ are germane to all of his musical thinking. The Symphony is as good an example as exists of this essential truth. Right at the beginning, after the two-part questioning phrase which opens the work, there is a swell at the woodwind entrance which calls to mind the sound of an organ. And throughout the music one can logically draw parallels between the orchestral sounds and organ sonorities.

Carrying this analogy a step further, it is possible to find in the Symphony's interpreters differences of approach which would correspond to the different styles of organ composition and performance. Some conductors, for example, approach the score with a baroque attitude: The textures are clear and clean, with distinct colors and shading. Others apply to it the thicker-textured conception of the 19th century, and their performances of the Franck Symphony put



Munch of Boston and Bernstein of New York offer top stereo versions—one taut, the other lush.

heavy emphasis upon the lush sonorities and “interpretive” opportunities afforded by the structure and quasi-Wagnerian orchestration of the score.

AT THE TIME of writing, the Schwann catalog lists fourteen different recordings of the Franck Symphony, five of which are also available in stereo editions. The styles of performance vary from the bold and virile approach of Paray (with the Detroit Symphony—Mercury MG 50023) to the highly unorthodox but fascinating excesses and indulgences of Furtwängler (with the Vienna Philharmonic—London CM 9091). The other recorded versions fall between these poles, and so perhaps it might be well to dwell briefly upon these two interpretations.

Paray was himself a respected organist in France before he decided to devote the major part of his musical activities to conducting. One would therefore expect him to have a particular feeling for Franck’s musical esthetic and philosophy. In essence, Paray’s approach to the Franck Symphony is that of the baroque organ *par excellence*. Here is a performance of the score that underlines the athletic nature of the music. Everything is forthright and dynamic, with the inner balances of the parts carefully adjusted for the utmost clarity and with a healthy feeling of exuberance about it all. Needless to say, the Symphony is a thoroughly exciting experience when presented in this manner.

Furtwängler, on the other hand, seeks the other element in this music: its mystical character. For one thing, his tempi are a good deal slower, more introspective, than are Paray’s and he phrases with much more elasticity. Furtwängler’s rhythmic pulse is also much more capricious than that of Paray, and one often has the feeling that the whole thing is suddenly going to go out of control; it never does, but there is still that peculiar kind of tension in his performance. His, of course, is a much more controversial reading than Paray’s, and I suspect that there is no middle-ground reaction to it: one is either overwhelmed or appalled.

Both the Paray and the Furtwängler readings date from the early 1950’s, and so they both are now sonically superseded by more recent editions. Back in the days of the 78-rpm disc, Sir Thomas Beecham recorded a highly refined interpretation of the Symphony with the London Philharmonic Orchestra for English Columbia, and Beecham is still represented in the current catalogs with a performance of the score which has basically the same traits as his old one. The new version is with the French National Radio Orchestra (Capitol G 7157, mono only) and is an elegant, tasteful performance of rather detached character. This, too, is a persuasive approach to the score and yields much musical enjoyment.

Of the stereo versions, three seem to me to offer unusually stimulating readings. These are the recordings by Bernstein (Columbia MS 6072), Giulini (Angel S 35641) and Munch (RCA Victor LSC 2131). Bernstein’s is the most personal of the three. Like Furtwängler, he tends to slower tempi and one has the feeling that the performance is generated from the deepest emotional recesses of the conductor’s being. The music churns and heaves under Bernstein’s ministrations, but one comes away from it with a profound feeling of exaltation; and this, after all, was one of Franck’s prime musical motivations.

IF BERNSTEIN’S performance is reminiscent of Furtwängler’s, Giulini’s reminds one of Beecham’s. Here are textures and balances of Beecham-like clarity, with finely adjusted dynamics and cleanly articulated playing. Space is found on the Giulini disc, incidentally, for the most popular section from Franck’s *Psyché*, the section called *Psyche and Eros*, which also receives a performance of impressive shading and subtlety.

Munch tends to the more vigorous, emotionally-taut attitude of Paray. I well remember a particularly hair-raising account of the music which he conducted in Boston a couple of years before he became the Music Director of the Boston Symphony. It was a performance of feverish intensity that left one limp at its conclusion. Not long afterwards, London released a performance of the score, with Munch conducting the Paris Conservatory Orchestra, that was very much the same kind of driving, biting reading of the music. Though it now sounds sonically undernourished, the Munch-Paris Conservatory recording is still carried in London’s low-priced Richmond catalog where it shares space with Franck’s *Symphonic Variations* played by Eileen Joyce and conducted by Munch. About four years ago, Munch re-recorded his interpretation, this time in Boston’s Symphony Hall with the Boston Symphony Orchestra. Some of the headlong impetuosity of the earlier performance is gone, but there is still enough dynamic brilliance and excitement to suit this reviewer, and the whole thing seems better organized and under firmer discipline and control.

In sum, then, my nod for a mono recording of the Franck Symphony would go to the Mercury version by Paul Paray and the Detroit Symphony Orchestra, with Furtwängler’s London recording as a provocative, stimulating account completely different in character and attitude. The stereo situation resolves itself to a choice between Bernstein’s extraordinarily successful romanticized account and Munch’s more straightforward dynamism. The Bernstein is the more recent recording and benefits from a cleaner, less diffuse sounding reproduction.

M. B.

Paul Paray and the late Wilhelm Furtwängler are superlative on mono, but opposite in their readings.





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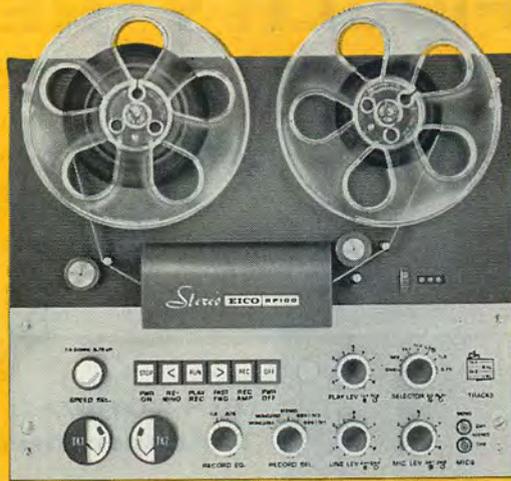
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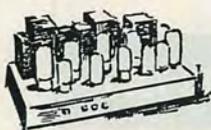
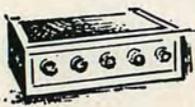
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flamboyant BRAZILIAN



M. J. DAIN

*His life as colorful as his music,
Villa-Lobos stands as a
giant among
South American composers*

by Bob Abel

HEDITOR Villa-Lobos of Brazil liked to describe himself as a lion—specifically the MGM lion—and the analogy is less exaggerated than many another metaphor in his life. With his long, thick hair that flowed down over his collar, his quite liquid, sensual eyes and that bold, confident stance he adopted on all matters, musical and otherwise, Villa-Lobos was as much a “lion” as any other figure in musical history. With his passing, at 72, a little over a year ago in Rio de Janeiro, the contemporary musical scene lost one of its most flamboyant creative personages.

The musical career of Villa-Lobos—as composer, educator, and conductor—spanned half a century and encompassed a

Steaming jungles, man-eating Indians, and a cast of twenty thousand

huge body of work. Although his many recordings and performances attest to the quality and volume of which he was capable, his penchant for exaggeration and borrowing from earlier works make it difficult to calculate his exact output. Estimates of his work have varied between 1,000 and 2,000 compositions, but the authoritative *Composers of the Americas* catalog prepared for the Pan American Union two years before his death cites 727 works through 1957. In addition to his 17 string quartets, Villa-Lobos left among his major scores a dozen symphonies, five operas, five piano concertos, two cello concertos, and above all, a series of uniquely personal suites—two dozen in all—called *Chóros* and *Bachianas Brasileiras*.

Without question, Villa-Lobos was the leading musical interpreter of the South American spirit during the first half of this century. Brazilian music, in its early stages, kept pace with musical affairs in Europe, and was content to be influenced by Italian *verismo*, French languor, and Wagnerian *sturm und drang*. Before Villa-Lobos' swash-buckling arrival on the musical scene, the only Brazilian to enjoy an international reputation was Carlos Gomes, whose *Il Guarany* Overture (to an Italian-style opera about Amazon Indians) remained a pop concert and band favorite in this country until about twenty years ago. Villa-Lobos and a contemporary, Manuel Ponce of Mexico (born in 1886, a year before the Brazilian), were the first genuinely nationalist Latin American composers of consequence, while Mexico's Carlos Chavez, the next major Latin American modernist after Villa-Lobos, entered the music world in a big way in 1921-25, roughly eight to ten years after the first impact of the bombastic Brazilian. It was Villa-Lobos, however, who put Latin America, and specifically Brazil, on the concert music map.

An exuberant and egocentric man, Villa-Lobos rarely spoke of himself in the first person. He luxuriated in the knowledge that his was an unusual talent, holding it second to none. "Better bad of mine than good of others," he once declared. When Picasso suggested that Villa-Lobos write some music descriptive of his paintings, he took it almost as an insult. "Never!" he cried, "It is you who must paint the sounds of Villa-Lobos!"

BRAZILIAN TRADE BUREAU



The young Villa-Lobos back in Rio after his first Paris successes.

ASSOCIATED MUSIC PUBLISHERS



A formal portrait of Villa-Lobos taken about ten years ago.

Recalling the adventures of his youth, when he traveled into the seldom-explored interior regions of Brazil to learn more about the native music and folklore, Villa-Lobos would tell tales of being captured by a man-eating Indian tribe or being imprisoned in the jail of a small native village. Asked why he was thrown into jail, he would merely wave his hand, wand-like, and smile the question away. He obtained his release, so he said, by serenading the chief of police on the saxophone.

Not only did the Brazilian have a strong compulsion to celebrate himself, but he evidently took keen enjoyment in mystifying his audience, musicologists and historians in particular. "After all, what difference does it make?" was his attitude toward attempts to discover his true date of birth (which he claimed to have forgotten). So for years the standard musical reference books offered such divergent dates as 1881, 1882, 1884, 1886, 1890, and 1891. On one occasion, Villa-Lobos assured the editor of the short-lived São Paulo modern music journal, *Musica Viva*, that he was positively born in 1888. Eventually the true birth date was found at the Colegio Pedro II in Rio, where the composer had been a schoolboy. It was March 5, 1887, a date which had never been mentioned.

WHATEVER the mysteries to Villa-Lobos' career, there is no denying that it was a colorful life. For one thing, he was almost entirely self-educated. His father, who was a writer by profession and a cellist by avocation, gave him a start at the age of six in the rudiments of musical performance on cello, piano, and guitar, but with his death five years later, the boy was left on his own. His adolescent years were spent running around with the local street bands that filled the by-ways of Rio with plectral, percussive, and fractive sounds from dusk till dawn. Then came jobs playing the cello in cafes, theaters, and movie houses. From these years, too, came the first (beginning when he was 12) Villa-Lobos

HiFi/STEREO

compositions—songs for the salon and popular dances for guitar. His mother wanted a medical education for her son, but he would have none of it. At 18, with the proceeds from the sale of his father's library, he was off to explore the rest of Brazil by himself, giving concerts to earn his keep and absorbing all the local Afro-Indian-Hispanic folklore. By the time he was 25, everything he had seen or heard in the streets of Rio, in the backwoods of Bahia, through the jungles of the Amazon, and in the forests of the Matto Grosso was grist for the surging creative urge which Villa-Lobos brought to bear on the fantastic welter of heard and imagined sounds at his disposal.

The first concert of his works took place in Rio de Janeiro in 1915. Artur Rubinstein, visiting Rio in 1917, met Villa-Lobos and decided to include some of the Brazilian's compositions in his repertoire. By this time, having received encouragement from Rubinstein and a French musician-cultural attaché by the name of Darius Milhaud, Villa-Lobos had composed two operas, four symphonies, and four string quartets, plus a number of the works that were to tell the world that Brazil had produced a major musical talent.

In 1922, the 35-year-old composer, backed by a fellowship, burst upon the Paris musical scene, which was then under siege from the latest modernist experiments of Stravinsky, Prokofiev, Honegger, Milhaud and others. Asked shortly after his arrival which famous composer he hoped to study with, Villa-Lobos responded with characteristic bravado: "What a question! They will study me." The force of the Villa-Lobos impact was defined, however by a fat contract from the publishing house of Max Eschig, which brought out more than two dozen of his works over the next decade. Villa-Lobos became friends with Stravinsky and Edgar Varèse, and demonstrated his own talents during the next six years by composing about fifty major scores.

By 1930, the Villa-Lobos reputation was thoroughly established, not only in the international European arena, but back home in Brazil. In 1931, the composer was asked by the government to take charge of all musical education in Brazil and to completely revamp the existing system.

Villa-Lobos applied himself to his new task with custom-

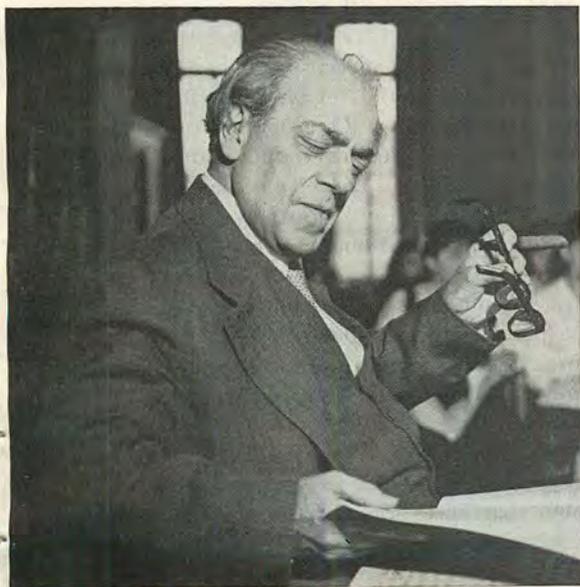
ary vigor. His highly individualistic ideas proved extremely successful, and in certain of their manifestations were quite as spectacular as his most wildly experimental compositions. His penchant for grandiosity was borne out in the so-called *Orpheonic Concentrations* he staged every September 7 (Brazilian Independence Day) at Rio's Vasco de Gama Stadium. As many as 1,000 instrumentalists and 20,000 school children would take part in a gigantic music fest, with Villa-Lobos himself conducting from atop a 50-foot platform, not with a baton but with the flag of Brazil. His method of "tuning up" would consist of having the children build up a chord canon-fashion on the words: *Bondade* (goodness); *Realidade* (realism); *Amisade* (friendship); *Sinceridade* (sincerity); *Igualdade* (equality); and *Lealdade* (loyalty). Thus, the Villa-Lobos "tuning up" process produced a vertical acrostic of *BRASIL*.

During the school years, Villa-Lobos devoted most of his time to producing piano and choral works for students. In the latter part of the decade he returned to the completion of his famous Bach-cum-Brazil pieces known as *Bachianas Brasileiras*. His last two decades saw him enjoying the life of a distinguished composer-conductor, with concert tours throughout Latin America, Europe, and the United States.

LOOKING back over the imposing list of 700-plus pieces by Villa-Lobos, it is impossible to dispute that he was a very gifted and original composer. In both the *Chóros* and *Bachianas*, he organized the gushing forth of vibrant folk sounds in a manner which linked the old formal musical world with the new national one and paid homage to both. The artistic revolutionary attitude that describes Villa-Lobos' viewpoint strongly marks these works which, taken as a body, are his masterpieces.

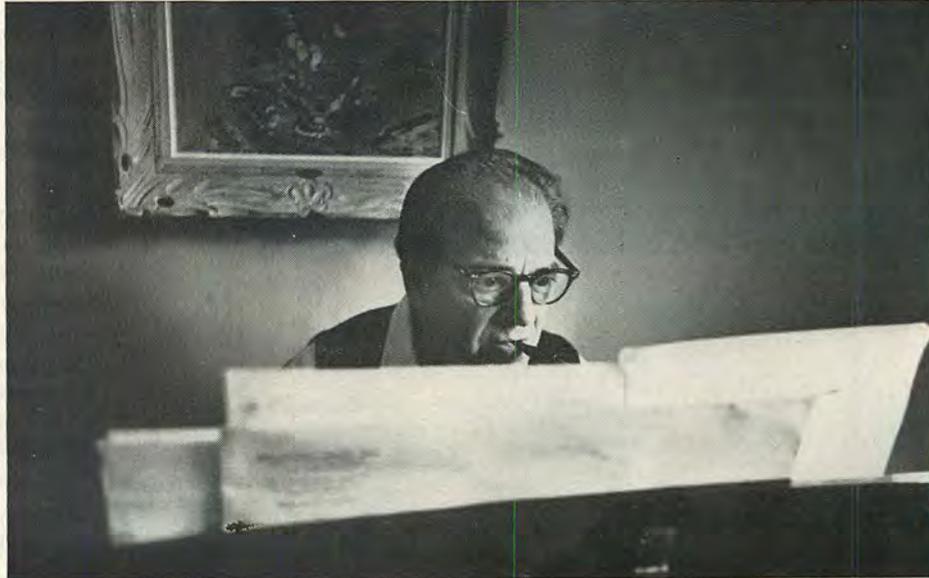
For his *Chóros*, Villa-Lobos developed a special concert hall stylization of the street serenades he had known as a boy. The tremendous range of these striking pieces makes them very exciting—the smallest is for guitar alone and the largest calls for two orchestras and a band! The energetic composer expanded the form of the primitive *Chóros* to include not only Indian and neo-African music, but also

Villa-Lobos checks his score at a N. Y. Philharmonic choral rehearsal.



NEW YORK PHILHARMONIC

WIDE WORLD



Genius—and cigar—at work, putting finishing touches on a new composition.

Even in his later years, Villa-Lobos was an enthusiastic conductor of his own music.



WILLIAM CLAXTON

“any typical melody of popular character.” Wishing to define this amalgam of folk art he had created, he called them “*Brasilofonia*,” or the “sound of Brazil.” The measure of his achievement here is that he was able to blend assorted musical patterns in a manner which allows room for improvisation within a balanced framework. In addition to the 14 numbered suites, Villa-Lobos wrote an “Introduction to the *Chôros*” and a sequel to the second *Chôros*. This is evidence, presumably, that he not only anticipated a festival of *Chôros*, but had even provided for encores by designating one of these wares as *Chôros bis*. Villa Lobos’ own audacity, as we have seen, seldom lagged behind that of his effusive, evocative music.

Perhaps the most exquisite music found in all the *Bachianas* occurs in the first part of No. 5, scored for the soprano voice and eight cello. In this chant, the composer makes a formal merger of classical purity with nationalistic rhythms. In addition, and perhaps more important, he demonstrates that melodies are the most natural part of his style, more so than the highly rhythmic elements that strongly label his music for the average listener. By introducing the lyricism of his native musical language into a more universal language, Villa-Lobos was able to produce a cosmopolitan, yet authentic, projection of Brazilian folk materials. Despite this extension of native flavors, the intimacy of the indigenous folk tunes is retained in translation via textures which are bursting with sound and color. His broadly imaginative orchestrations aim for sonorities that are heavy, humid, and tropical—in effect, a musical distillation of the exotic Brazilian country.

In his much publicized musical millemetrization experiments, he reproduced a pictorial scene on graph paper, with the chromatic pitches and time values determined by the squares. Villa-Lobos’ *New York Skyline*, broadcast in 1940 from Rio to the Brazilian pavillion at the World’s Fair, was one of the earliest orchestral works produced via musico-mathematical transmutation.

THE Brazilian composer had a flair for unusual instrumentation, and he demonstrated this quite early in his career. As far back as 1917, before he had even heard of Debussy, he is said to have had Artur Rubinstein (soon after their initial meeting) listen to his *Sexteto Místico* scored for flute, clarinet, saxophone, harp, celesta, and guitar. In other works he employed three metronomes (i.e. in the *Suite sugestiva*, written in 1929 as a takeoff on early silent movie music), and a host of special percussion instruments pepper his scores with sounds of scraping, shaking, scratching, shuffling, and smacking. One of the drums he sometimes employed, the *cuica*, produces sounds akin to the grunting of an animal. He did not conceive of band music as merely that of an orchestra minus the strings; pursuing a big sound, “a healthy, cutting sound” for his *Musica de Banda*, he called for saxhorns, assorted bugles, soprano trumpets, bombardon, and the like, in addition to woodwinds, brasses, and percussion instruments.

Perhaps the most graphic evidence of Villa-Lobos’ genius for instrumentation is his highly successful cello orchestra with its exciting waves of sheer sound. Since the cello has the widest useful range from bass to treble of any musical instrument (ranging from harmonics well up in the violin range to deep tones that make for a substantial bass), it can be used *en masse* for an “orchestral” sonority and dynamic range which is quite extraordinary. Works like the

A CHOICE OF VILLA-LOBOS ON DISC

- ▲ △ *Bachianas Brasileiras—Nos. 1 & 5; No. 8* from Bach's *Well-Tempered Clavier*. Marni Nixon (soprano) with Concert Arts Cello Ensemble, Felix Slatkin cond. Capitol SP 8414; Mono P 8484
- △ *Bachianas Brasileiras—Nos. 2, 5, 6, 9*. Victoria de los Angeles (soprano) with French National Radio Orchestra, Heitor Villa-Lobos cond. Angel 35547
- △ *Choros No. 7*. MGM Ensemble, Izler Solomon cond. MGM E 3155
- ▲ △ *Fantasia Concertante: Preludes and Fugues* from Bach's *Well-Tempered Clavier*. Violoncello Society, Heitor Villa-Lobos cond. Everest SDBR 3024; Mono LPBR 6024
- ▲ △ *Forest of the Amazon* (film score for "Green Mansions"). Symphony of the Air with Bidú Sayão (soprano), Heitor Villa-Lobos cond. United Artists 8007; Mono 7007
- ▲ △ *String Quartet No. 6*. Hollywood Quartet. Capitol SP 8472; Mono P 8472
- △ *Songs*. Sarita Gloria (soprano) with piano. Washington 408
- ▲ △ *Uirapurú ("The Enchanted Bird")—Tone-Poem*. N. Y. Stadium Symphony Orchestra, Leopold Stokowski cond. Everest SDBR 3016; Mono LPBR 6016



M. J. DAIN

Glasses askew, Villa-Lobos cuts short a recording take to correct a mistake.

Bachianas Brasileiras No. 1 (1930) and the *Fantasia* (1945) are good examples.

Villa-Lobos, who was notably successful in so many of his musical experiments, apparently believed that there was no problem he couldn't solve, and it was this rather than a desire to be an idol of the commercial market place that led him to write a musical comedy, *Magdalena*, in 1948. This "musical adventure" was somewhat elegantly described by Slonimsky in his book, *Music Since 1900* (Coleman-Ross Co., New York, 1949), as being "set to languorous music (some of which is borrowed from other Villa-Lobos scores) and abounds in chromatic humidity, with a colorful monotony artfully mitigated by mechanistic effects (a broken-down pianola accompanies a frenetic native dance; an old Ford is cranked up to raucously polyharmonic *sforzandos*)." *Magdalena* suffered a quick defeat at the hands of the Broadway critics, and Villa-Lobos told friends he wanted only to forget the show and all the music written for it. Despite this professed aversion, he later drew two orchestral suites from the show and even retained their titles.

As noted above, Villa-Lobos did not hesitate to borrow from himself when he felt that parts of some older piece were applicable to the needs of a newer one. His score for the film version of W. H. Hudson's *Green Mansions*, was partially based on older music. He also relied on earlier music for cello and piano in parts of his *Bachianas* No. 2 with its famous finale "*The Little Train of the Caipira*." Of course, Villa-Lobos had excellent precedents to follow in his habit of self-borrowing, for Bach, Handel, Mozart, and Haydn had done likewise.

Not only did Villa-Lobos repeat himself, but there are a number of examples of works that were simply retitled, and in at least one instance, he wrote the "fourth" work in a medium without ever having bothered to write the "third." Clearly, then, Villa-Lobos' adherence to an artistic credo of

la liberté absolue affected not only his selection of musical forms but his choice of sources as well. Quite unwittingly, he provided for his self-borrowing when he once stated his credo: "I follow no style or fashion. When I write it is according to the style of Villa-Lobos."

Paradoxically, in his insistence on his own "style," Villa-Lobos sometimes overextended the musical means at his disposal. His symphonies are gigantic fantasies, actually suites which have been expanded without being fully developed. Still, if Villa-Lobos' work had been tighter, if some of the coarseness had been refined, the music would have ceased to possess the free spirit of the composer.

Villa-Lobos was among those rare forceful personalities who seem to be able to do almost anything they set out to do. He could work in a rehearsal room filled with musicians and other noisy people, give instructions, greet friends and visitors, carry on simultaneous conversations in several languages, and all the while sketch in three complete pages of scoring in the space of forty minutes. He boasted that he could work in a crowded, bustling cafe, concentrating on composing while listening to a brazen, loudly out-of-tune honky-tonk piano. Music was his life. He once said: "I create music out of necessity, biological necessity . . . I write because I cannot help it." And considering the man and his music, he very likely spoke the truth.

Bob Abel, an ex-editor turned free-lance, feels that one of his chief assets as a writer on music in his total lack of professional involvement in the art. This allows him to maintain an attitude akin to that of a typical music listener: deeply interested, impartial, but open to the growth of affections and enthusiasms. This present article is the result of one of his long-time enthusiasms. The range of Mr. Abel's musical tastes will probably amaze readers who remember his knowledgeable article on jazz pioneer Ornette Coleman ("*The Man With The White Plastic Sox*") in our August issue.

Caught in the welter of changing public attitudes, today's jazz musician is



A NEW BREED OF

by Nat Hentoff

ONE EVENING NOT TOO long ago, something highly unusual in the world of jazz occurred at the Five Spot on New York's lower East Side.

A combo led by the virtuoso bassist, Charlie Mingus, was valiantly trying to make itself heard above the conversation of a typical audience. As the roar mounted, it became harder for the musicians to hear each other's improvisation, and Mingus' temper neared its boiling point. Finally he stopped the music and faced the audience.

"You haven't been told before," he thundered, "that you're phonies. You're here because jazz has publicity, jazz is popular, and you like to associate yourself with this sort of thing. We are trying to create music that is warm and full and expressive, but we can't if you're talking!"

Jazzmen of a previous generation would have been shocked to hear this jeremiad. They seldom thought of themselves as being anything but entertainers paid to please, not antagonize, an audience. "I don't care whether they're drinking and talking out front," Louis Armstrong said recently, "just so long as they're enjoying what we're doing. I'm not looking to be on no high pedestal. I don't expect nothing but applause at the end of a number. That's all that's necessary."

This chasm between the attitudes of Mingus and Armstrong dramatizes the radical change in the way the jazzman has come to regard his music, and in the way audiences have come to regard the jazzman. For jazz, in the past fifteen years, has taken on more strongly than ever the character of "listener's" music. Though there has been some return to recognizable melodic variation, jazz is seldom played any longer for dancing, and while the conversation level may sometimes become loud enough to infuriate a Charles Mingus, the patrons are eager to appreciate or at least be "hip"

to the newest style. Both on the amateur and professional levels, jazz criticism has become the fad of the decade. Even the musicians—who read the reviews carefully—are beginning to function as critics themselves. Discussing the impact of Ornette Coleman recently, Thelonious Monk declared with stern vehemence, "But after all, what has he *contributed?*"

With jazz now a "serious" music, the requirements for entrance into the profession and the conditions of apprenticeship have also changed. As jazz composition, for one example, has become more important, an acolyte must more than ever before be able to read music well. Though a few non-readers or slow readers survive among the modernists, their range of work is limited. One of the very best of the younger trombonists, for example, lost one job in a sextet a few months ago because he couldn't read fluently, and was almost fired from a big band a few weeks later for the same reason. "Sure, he solos well," said both leaders, "but he has to be able to make those parts too."

Moreover, today's apprentice, unlike the folkist-jazz apprentice of the New Orleans era, must know a considerable amount of music theory, especially harmony. Some teach themselves, but the increasing trend is to organized formal instruction, either privately, or through established classical training centers such as the Juilliard School and the Manhattan School of Music. Attendance is up in such semi-jazz institutions as the Berklee School of Music in Boston and the Westlake College of Modern Music in Hollywood. Then there is the intensive three-week summer curriculum of the School of Jazz in Lenox, Massachusetts, whose faculty is composed of leading jazz instrumentalists and composers. Jazz pianist Oscar Peterson has started an Advanced School of Contemporary Music in Ontario. Simultaneously, jazz educational activity is rapidly spreading at the college and high

being forced to break with the past

JAZZMAN

school levels. And in a few communities where school music instructors have had jazz backgrounds, rhythm bands in the elementary grades are learning how to "swing."

Schooling, in fact, has become a virtual necessity for the young jazzman, not only because the music itself is now more challenging but also because two major training grounds of the past—jam sessions and big bands—have sharply diminished. There are still some after-hours sessions, but they are not nearly as frequent as they were in the Twenties and Thirties, or even in the early years of modern jazz, when the initial apathy of club owners to the pop-oriented music made it imperative for the modernists to find some haunt in which they could try out new ideas. And big bands, though once a vital source of training for the jazzman in reading and section-blending, have all but disappeared from the scene.

BUT modern jazz has become respectable, and generally there is more work. Consequently, too, there are more opportunities for on-the-job training with the small combos that are the order of the day. These groups seldom play for dances, but instead for audiences that come primarily to listen. As a result, they play rather uncompromisingly the type of music they want to play and thus are able to get most of their "psychic income"—once enjoyed only in after-hours jam sessions—during regular working hours.

This state of affairs makes it difficult, however, for the tyro who is set on jamming to sharpen his talent, since most small groups will be intent on perfecting and developing their own sound and style, rather than expending after-hours energy in informal jamming. There are still a number of modernists such as Milt Jackson of the Modern Jazz Quartet, and pianist Red Garland, who are incorrigible ses-



Illustrations by Don Cornelius

sion-seekers, but most of their contemporaries go home at the end of a night's work so they will be able to rehearse or compose before work the next day.

One ubiquitous teaching tool for the would-be jazzman has remained important since the Twenties—the phonograph record. Even today, undergraduates at the various conservatories who intend to pursue a jazz career spend

record executives. Finally, with luck, his career may be underway.

Even when he has achieved success, however, the jazzman is still not able to function as the artist he considers himself to be. Most players are still expected to improvise freshly and intensely at least six nights a week, whether in a club or on a concert tour. They do the best they can, but

"I don't care whether they're talking or drinking out front . . . I don't expect nothing but applause at the end of the number."



more time listening to recordings by their favorites than they do in studying their formal texts or lecture notes. But the recording has its liabilities as a jazz text. Too many apprentices become eclectics from spending too much time absorbing other musicians' styles. During one semester at the School of Jazz in Lenox, Oscar Peterson told a particularly promising student, "You're at the point now where you have to find *yourself*. I don't want you to listen to any more records for the next six months."

FOR ALL the formal schooling he may have, the jazz apprentice continues to get his most useful tips from the established men on his instrument, and he gets his first important jobs by catching the attention of other musicians before the critics have ever heard of him. Usually, as before, he begins playing with neighborhood musicians who still serve a community function by playing for local dances. As he becomes more professional, he generally migrates to New York, Chicago, or Los Angeles to get work with more advanced jazzmen. Then, as he matures, word about him begins to spread among musicians, then critics, then clubowners, then

the pace is exhausting. The jazz player who also composes finds it difficult to muster enough energy to write by day when he has to give so much of himself at night.

One night recently at the Five Spot, a weary modernist, whose career has just begun to take hold, said between sets: "One course they ought to include in all these jazz schools is labor-management relations. Glenn Gould doesn't work six nights a week. Not even Leonard Bernstein does. And we don't have Bach or Bartók to lean on. We're drawing only on our own reservoirs. And dad, some nights, that reservoir gets mighty shallow."

Nat Hentoff has emerged as perhaps the most trenchant spokesman for jazz. His numerous writings on the subject transcend mere criticism and musicology and project the social and emotional background of which jazz today is a unique expression. Jointly with Albert McCarthy he edited *Hear Me Talking To Ya*, *The Jazz Makers*, and *Jazz*—all published by Rinehart. With Whitney Balliett he created for the CBS-TV series *Seven Lively Arts* the program *The Sound Of Jazz*. He also bears the distinction of being the author of a chapter on jazz in *Collier's Encyclopedia*.

HI-FI FROM THE SKY

*An FM tuner
can pay dividends
in the form of increased
listening pleasure—here's what
you should know
before buying
one*

*by
Hans Fantel*

LISTENERS living in areas served by one or more of the growing number of "good music stations" are fortunate indeed. For them, music has become a kind of "natural resource" to be tapped freely from the sky.

Virtually all of these "good music" stations operate on FM. This preference rests on two reasons. One is that the economics of FM make it feasible for small independent broadcasters to tailor their programs to suit a musically informed and selective minority. The other reason is that FM is the only form of radio transmission capable of tonal quality consistent with high-fidelity standards.

To draw music from the air and play it through a high-fidelity system, an FM tuner is needed. Basically, a tuner is an FM radio receiver minus the amplifier stage and the loudspeaker that are built into normal radios. The tuner feeds its audio content into a separate amplifier and speaker, thereby taking advantage of their sonic possibilities in terms of power, frequency range, and distortion characteristics. Moreover, the listener can adjust the tonal balance of the broadcast received with the controls of his regular amplifier. In short, a tuner lets you listen to broadcasts with fidelity comparable to what you normally get from your own records or tapes.

FM owes its life-like fidelity to such factors as extended frequency response, high signal-to-noise ratio, great dynamic range, and low distortion. To make the most of these advantages, your FM tuner should measure up to the quality of the rest of your sound equipment. Its distortion should not exceed the corresponding values of your amplifier. And naturally, the tuner must be sensitive enough to bring in the FM stations you want to hear.

SENSITIVITY is, of course, the most widely publicized tuner specification. It describes the tuner's ability to pull in distant or weak stations. It is stated in x number of microvolts,

the number representing the minimum signal strength necessary for adequate reception. The *lower* the figure, the higher the sensitivity. A tuner with a sensitivity of $0.9 \mu\text{v}$, for example, will pull in stations more effectively in fringe areas than a tuner with $3 \mu\text{v}$ sensitivity.

The tendency for manufacturers today to compete in the "sensitivity sweepstakes" has led to a situation very similar to the "horsepower race" in automobile design. And just as the buyer of a Detroit chariot seldom uses the full power of his car, few FM listeners require excessive sensitivity in their tuners. Only in fringe areas or in difficult situations (e.g. in valleys electrically "shadowed" from the FM transmitter by mountains) does high sensitivity contribute in any significant manner to the quality of reception.

Practically inseparable from sensitivity is the term "quieting." This describes the action of the "limiter" stage in an FM tuner, which strips off atmospheric noise and static from the FM signal so that only unpolluted audio emerges at the output. To provide effective quieting (of static and noise), the limiter must have a signal of sufficient strength to work with. Sensitivity and quieting are therefore interdependent. Hence, most manufacturers specify jointly both sensitivity and limiting by statements such as "sensitivity: $3 \mu\text{v}$ for 30 db quieting," meaning that an incoming signal must be 3 microvolts strong in order for the program material to be reproduced by the tuner at a level of 30 db above the background noise.

Unfortunately, no single standard for stating sensitivity has yet been adopted by the audio industry as a whole. Although the Institute of High Fidelity Manufacturers has recommended that sensitivity be stated in terms of the signal strength (in microvolts) needed to produce 30 db of quieting, many firms still state sensitivity for the less stringent requirement of 20 db quieting. A recent IHFM standard specifies sensitivity in terms of the signal strength needed to

yield reception with no more than 3% noise and distortion.

In addition to sensitivity and quieting, there are a number of specifications peculiar to tuners—selectivity, for example. For many listeners, selectivity may actually be of greater importance than sensitivity. A highly selective tuner is able to separate two stations that are near each other on the dial—even when one is weak and the other is strong.

Another factor that has bearing on the question of separating stations is something called “capture ratio.” The initial problem comes about when a tuner, because of its geographical location, picks up two stations that are operating on the same frequency. A tuner that has a poor capture ratio will pick up both stations simultaneously—making it impossible to listen to either of them. A tuner that has a good capture ratio, however, will “capture” one station completely and reject the other. Capture ratio is expressed numerically; the lower the figure, the better the capture ratio.

AN UNDERSTANDING and appreciation of the finer points of FM tuners requires, to a certain extent, a knowledge of basic FM circuitry. Accordingly, then, it should be useful to consider some of the fundamentals of FM electronics.

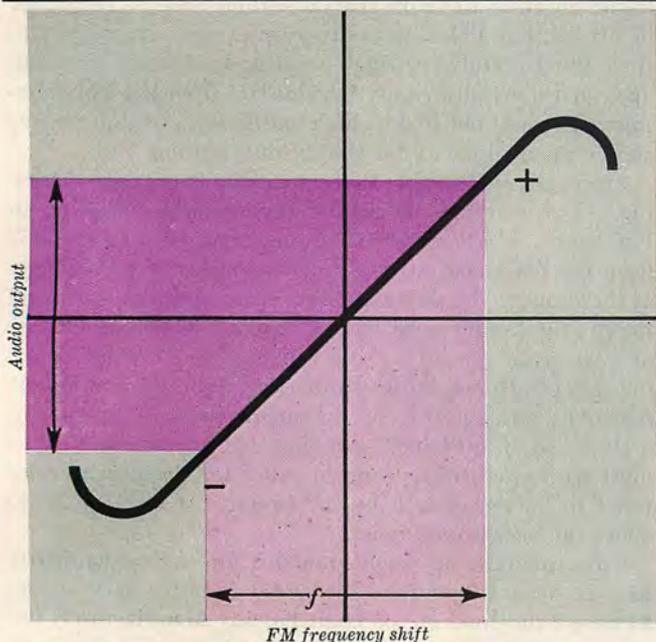
An FM tuner consists of several “sections,” each of which performs a different task. The first section (sometimes called the “front end”) picks out the frequency of the desired station and pulls in the signal from the antenna. It also provides initial amplification. One big problem arises here: any tube circuit introduces a certain irreducible amount of noise, generated by the motion of electrons in the tube. In the first section, or the front end, this is an especially critical matter because any internal noise is amplified along with the signal itself in later stages of the system. The front end, therefore, must provide maximum signal gain with minimum noise.

As each manufacturer sees a different way to accomplish this, current front-end designs are far from standardized.

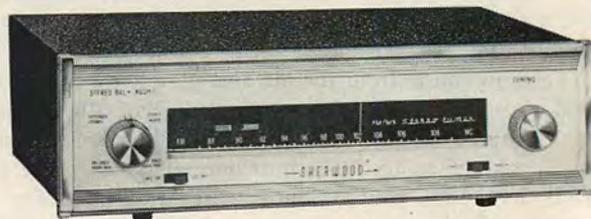
Many high-sensitivity tuners, including models made by Fisher, Sherwood, and Harman-Kardon, employ the “cascode” circuit, which links two high-gain stages in a noise-minimizing configuration. The latest development in front-end design is Harman-Kardon’s use of the Nuvistor, a new type of miniature tube, in the Citation III tuner. But even the Nuvistor fails to match in sheer glamour the front end, in some Fisher designs which employs gold elements to increase electrical conductivity and thereby boost efficiency. Another user of precious metals is the H. H. Scott company, which silver-plates the front ends of their tuners.

After the signal emerges from the front end, it is converted to a lower, more easily managed frequency called the intermediate frequency (IF). It then travels through several amplification stages, known as the “IF section.” The purpose of this section is to make the signal strong enough to go through the subsequent limiter and detector stages. As a general rule, the stronger the signal before limiting, the better is the final result in terms of clarity and quiet background. Other factors being equal, therefore, a greater number of amplifying stages in the IF section will result in better limiting (better signal-to-noise ratio) and lower distortion on weak or distant stations. Some manufacturers, notably Fisher, Sherwood, and Scott, employ as many as four to six IF stages in their better tuners, primarily for the benefit of the fringe-area listener. In locations close to the transmitter, a lesser number of IF stages suffices and materially lowers the cost of the tuner.

Upon leaving the IF section, the signal enters into the special circuits that are primarily responsible for the tonal merits of FM. These are the limiter and detector sections. In some tuners, two limiter stages are employed to remove static from the FM signal. Two limiters do a more effective clean-up job than one, letting the music emerge against a background of almost complete silence. A valuable circuit innovation in this area is the concept of “consecutive limiting” now incorporated in numerous designs, among them



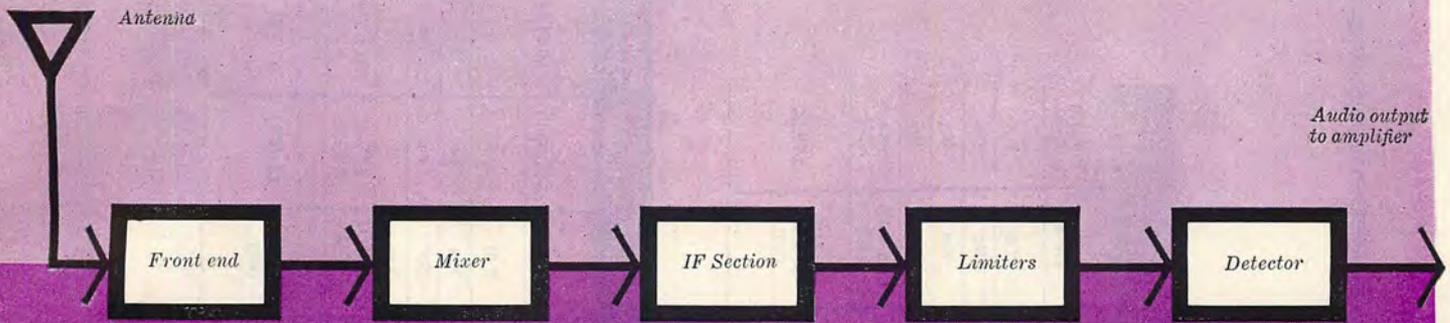
The action of the detector or discriminator can be represented by an S-shaped curve. As long as the incoming FM signal falls within the linear center portion of the “S,” the audio output will be undistorted. A wideband detector has a large linear portion and therefore accommodates wide frequency swings.



Sherwood’s S-3000-III has corrective inverse feedback to stabilize overmodulated sidebands.



Fisher’s FM-200 employs six IF stages for extreme sensitivity and features automatic AFC defeat for easy and accurate tuning.



The FM signal travels through the stages of a tuner in the sequence indicated above.

those of Fisher, Heath, Dynaco, and Sherwood. This circuit lets the IF stages lead a double life, functioning either as IF amplifiers or as limiters. When extra IF gain is needed for weak stations, they provide it. But if the incoming signal is strong enough, the IF stages automatically operate as additional limiters to provide a quieter background.

THE NUMBER of IF and limiter stages is generally a good indication of the capabilities of a tuner. Multiple IF stages assure that the signal arriving at the detector or discriminator is strong enough—even when a weak station is tuned in—to bring optimum results. Dual limiters, as we have pointed out, are particularly desirable because each can be adjusted to “clean up” different types of interference.

The detector, or discriminator, finally separates the audio content of the signal from the radio-frequency carrier. At the output of the detector circuit appears an audio signal voltage much the same as would normally be obtained from a phono cartridge or other audio source.

The trend in detector design today is toward greater detector bandwidth, a concept pioneered by H. H. Scott.

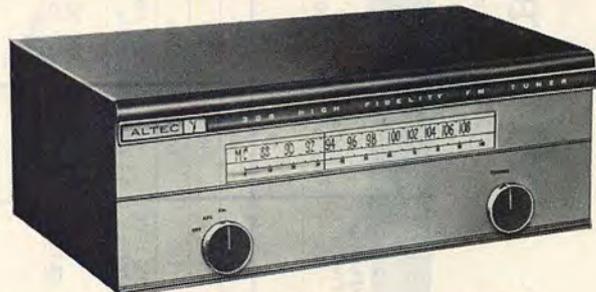
Lately, wideband detectors have been generally adopted by such redoubtable tuner manufacturers as Harman-Kardon, Fisher, Dynaco, Sherwood, Pilot, and McIntosh.

By extending the linearity of detector circuits over a wider frequency band, distortion is reduced even under extremely difficult operating conditions, such as high levels of modulation (loud music being transmitted). In effect, the wider detector bandwidth keeps the tuner from having “fuzzy spells” on loud musical passages or “difficult” stations.

Wideband circuitry also can solve some of the marginal problems of FM reception. For instance, the annoying inability of some of the older tuners to hold a station steadily in tune without “drifting” is being overcome in newer designs. The conventional manner of counteracting “drift” is by means of an Automatic Frequency Control (AFC). This circuit clamps a sort of hammerlock on incoming FM signals, keeping them tuned in. Since the AFC has a tendency to latch on to strong stations and to mask out the weaker ones, an “AFC-defeat” switch is usually provided to cut out the AFC when a weak or distant station is to be tuned in. On some tuners, the amount of AFC action can



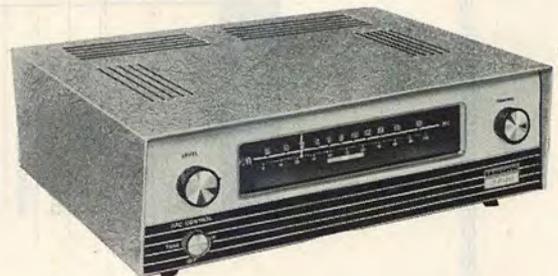
The EICO HFT-90 is a reliable performer easily assembled by the kit builder.



The Altec 308A represents a straightforward, uncomplicated design.



Harman-Kardon's Citation III employs two separate meters: one to indicate the signal strength, the other for center-channel tuning.



The Lafayette FM-650 offers quality circuitry at low cost.

FM TUNERS

(Data based on specifications furnished by manufacturers)

	ALTEC	CROSBY	DYNACO	EICO	ERIC	FISHER	FISHER	FISHER	GROMMES	HARMAN-KARDON	HARMAN-KARDON	HEATHKIT	KARG
Model:	308A	(Madison Fielding) 630	"Dyna-tuner"	HFT-90	2457	FM-50	FM-100	FM-200	101GT	"Lyric" F-250	Citation III	FM-4	Primata CT-3
Sensitivity: (in microvolts)*	2.5	1	4 ²	1.5	1.5	1.3	0.8	0.5	1	0.9	0.65	2.5	0.8
Visual Tuning Indicator:	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes
AFC:	Yes	Yes	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No
Available as Kit:	No	No	Yes	Yes	No	No	No	No	No	No	Yes	Yes	No
Dimensions: w x h x d (in inches)	14 x 5 x 9	13 ³ / ₁₆ x 4 ³ / ₁₆ x 6 ¹ / ₁₆	13 x 4 x 8	12 x 3 ³ / ₈ x 8 ¹ / ₄	12 x 3 ³ / ₄ x 7	15 ¹ / ₂ x 4 ¹ / ₁₆ x 8 ¹ / ₂	15 ¹ / ₂ x 4 ¹ / ₁₆ x 13	15 ¹ / ₂ x 4 ¹ / ₁₆ x 12 ³ / ₄	14 x 4 ¹ / ₂ x 9	15 x 4 ¹ / ₄ x 12 ³ / ₄	14 ⁷ / ₈ x 6 x 12 ³ / ₄	13 ¹ / ₄ x 4 ¹ / ₂ x 5 ¹ / ₂	15 ¹ / ₂ x 5 x 5 ¹ / ₂
Price:	\$120	\$84.95	\$119.95 \$79.95 (kit)	\$65.95 \$39.95 (kit)	\$84.95 (West Coast) \$89.95 (East Coast)	\$129.50	\$169.50	\$229.50	\$79.95	\$129.95	\$229.95 \$149.95 (kit)	\$62.95 \$39.95 (kit)	\$99.50

	KARG	KNIGHT	KNIGHT	KNIGHT	LAFAYETTE	LAFAYETTE	LEAK	PACO	REALISTIC	SARGENT-RAYMENT	SCOTT	SCOTT	SCOTT	SHERWOOD	STROMBERG-CARLSON
Model:	Tunematic XT-1A	KN-150	KN-141	83 YX 931	KT-650	LT-80	Through-Line II	ST35	FM-T-3	SR-1020	310-D	314	LT-10	S-3000-III	FM-443 A
Sensitivity: (in microvolts)*	2	1	4	4	3 ¹	1.5	1.5	2 ¹	2 ¹	1.8	2 ²	2.5 ²	2.5 ²	0.95	3
Visual Tuning Indicator:	No	Yes	Yes	No	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes
AFC:	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No ³	No ³	No ³	Yes	Yes
Available as Kit:	No	No	No	Yes	Yes	No	No	Yes	No	No	No	No	Yes	No	No
Dimensions: w x h x d (in inches)	15 ¹ / ₂ x 5 x 5 ¹ / ₂	15 ¹ / ₁₆ x 4 ⁵ / ₁₆ x 11 ¹ / ₁₆	9 ³ / ₄ x 2 ⁵ / ₈ x 7 ⁵ / ₈	13 ³ / ₄ x 4 ¹ / ₄ x 8	14 x 5 ¹ / ₂ x 11	11 ³ / ₈ x 4 ¹ / ₂ x 8	11 ¹ / ₂ x 4 ¹ / ₂ x 7 ³ / ₄	15 ³ / ₈ x 11 ³ / ₄ x 5 ⁵ / ₈	9 ⁵ / ₈ x 4 ⁵ / ₈ x 6 ⁵ / ₈	14 ⁷ / ₈ x 4 ⁷ / ₈ x 9 ³ / ₄	15 ¹ / ₄ x 4 ⁵ / ₈ x 12 ¹ / ₂	15 ¹ / ₄ x 4 ⁵ / ₈ x 12 ¹ / ₂	15 ¹ / ₂ x 5 ¹ / ₄ x 13 ¹ / ₄	14 x 4 x 10 ¹ / ₂	4 ⁵ / ₈ x 7 ¹ / ₄ x 12
Price:	\$169.50 (for 6 channels) \$199.50 (for 12 channels)	\$119.95	\$49.95	\$38.95 (kit)	\$54.50 (kit)	\$49.50	\$149	\$89.95 \$59.95 (kit) \$69.95 (semi-wired)	\$39.95	\$97.50	\$184.95	\$114.95	\$89.95 (kit)	\$110.50	\$79.95

* For 20 db of quieting (unless otherwise stated)
¹ For 30 db of quieting

² By IHFM standards

NOTE: Too late to classify: After the above chart had been set in type, the announcement reached us that Pilot is offering a new low-cost FM tuner, Model MARK II, measuring 9³/₄ x 3³/₄ x 6¹/₂ inches and selling for \$49.95.

What Type Tuner Should You Buy?

FM tuners come in several basic types: FM only, AM-FM, and AM-FM stereo. The choice depends on the programs available in your area as well as your listening habits.

In locations where many FM stations can be received, an FM-only tuner suffices. In some areas, however, not all the programs you may want to hear are aired via FM. To pick up network sports programs, for instance, you may still depend on AM. In such cases, an AM-FM tuner is the obvious solution. It is likely to cost more, but it lets you hear both bands. Though AM lacks the fidelity characteristic of FM, the results attainable with a good AM tuner working in conjunction with a high-fidelity system are vastly superior to ordinary standards of AM radio reception.

In some cities, stereo broadcasts are being offered by sending out one channel via an FM transmitter and the other via AM. Pending the adoption of some form of all-FM multiplex stereo, this is the current method of broadcasting in stereo. To receive such broadcasts, a stereo tuner is needed. Basically, this is an AM-FM tuner in which the AM and FM sections can be tuned separately and which has separate outputs to correspond to the left and right channels of a stereo system. For purposes of uncompromised high fidelity, however, FM is the only feasible mode of radio reception. For this reason, the present article concerns itself with FM tuners exclusively.

What About Kits?

Since labor accounts for a good part of the cost of a factory-finished FM tuner, the hi-fi fan who is reasonably handy with a soldering iron can save up to 40 percent of the cost of an FM tuner by assembling one from a kit.

Whether or not this saving is worth the effort depends largely on your personality. Consider your traits and habits. Can you do patient routine work, fitting and soldering piece by piece? Or are you the type that can't wait to have the job finished? These are the questions you might ask yourself before undertaking a kit-building job.

Much has been done in recent tuner kit design to simplify the job of assembly. All kits now come with excellent step-by-step instructions that keep you from going wrong as long as you keep your mind on your work.

One of the big problems in building tuner kits used to be the final alignment. Now, most kits come partially prealigned. Some tuner kit designs can be aligned by the builder without the use of test instruments simply by the indication of their own tuning meters. The Scott LT-10, the Dynaco "Dynatuner" and the Harman-Kardon Citation III are cases in point. While the novice would not be the best prospect for building an FM tuner kit, he would probably have little difficulty with the better-designed tuner kits now available.

be varied to obtain an optimum value for the strength from any given station.

The new wideband detectors make the drift problem much less severe because their bandwidth is great enough to accommodate most frequency shifts without budging into distortion. In fact, Scott and Dynaco place such reliance on the bandwidth of their detectors that they have dispensed with AFC altogether.

Another interesting circuit refinement recently introduced helps counteract the effects of overmodulation at the transmitter. Overmodulation of FM broadcasts occurs when rival FM stations are trying to "outshout" each other—each hoping to sound louder than the other—or when a station tries to increase its range without raising its power. Under these conditions, audio quality suffers because the tuner cannot keep up with the gyrations of the station's transmission. Of course, there are many quality-conscious FM broadcasters who do not indulge in such practices (which, incidentally, are in defiance of FCC rules); but overmodulation at the transmitter is common enough to create a problem for high-fidelity listeners in some locations.

To allow the listener to "fight back," Allied Radio has equipped their Knight KN-150 and KN-125B tuners with a feedback stabilization circuit known as Dynamic Sideband Regulation (DSR). This reduces excess frequency deviation of signals from overmodulated stations and thereby shears off resultant distortion. A similar feedback circuit that serves the same purpose is in the new Sherwood tuners.

THE price range of FM tuners spreads from about \$50 to \$230, leaving the prospective purchaser plenty of room to wonder just what he gets for his money. What accounts for the extra cost of the more expensive tuners is usually a multi-stage front end and additional IF stages. As we have seen, both these design factors pay off in increased sensitivity and selectivity. Hence, they are important for fringe areas or for anyone whose heart is set on receiving a certain station that is hard to get in his particular location.

Those living in good signal areas may get clear reception with less sensitive tuners. Their needs would be adequately served by less elaborate front ends and IF sections, with resultant cash savings and no sacrifice of audio quality.

Aside from the merits of the tuner's basic circuitry, certain features which make it easy and convenient to operate might enter into the choice. Among these, a visual tuning indicator is practically a necessity. This may either be a "magic-eye" tube or a meter. It tells when a station is tuned "on the nose." The indicator itself has no direct effect on sound quality. Yet, it assures accurate tuning, a vital factor in getting the best possible reception from a given station.

Some tuners also feature a so-called squelch circuit, poetically dubbed "interchannel hush" by Sherwood. It eliminates the loud, rushing noise heard while tuning from one station to another. Of course, the same end can be achieved by turning down the volume until the new station is clearly in tune. The advantage of the squelch circuit is that the suppression of background noise is automatic. A noise suppressor which also operates while the station is tuned in is a special feature of the Scott 310-D tuner.

Operating features, however, are still secondary in importance to the basic circuitry of the tuner. Good electronic design and careful manufacture should be your primary concerns in choosing an FM tuner.

Installation of the Month



PHOTO: JOE PETROVEC

Hi-Fi Hideaway

EVER since the days when the purchase of a hi-fi system meant filling a living room with cumbersome public-address equipment, doctors as a group have built reputations as persistent and perfectionist audiophiles, with an interest in component high fidelity far above and beyond the call of duty. Not long ago, in fact, a Canadian psychiatrist used the pages of a prominent medical journal to conjecture about the general appeal of high fidelity and its special lure for himself and his medical colleagues.

Doctor Jay Sklar, however, has no difficulty in pinpointing the reasons for his own interest in audio. With a busy practice which has steadily limited his time for concert-going, Doctor Sklar uses his stereo system as a direct substitute for "live" listening sessions at Carnegie Hall—a former haunt which is frustratingly close to his home in Bergenfield, New Jersey.

BUT the doctor also admits that stereo listening sessions currently represent the most complete escape he can find from his daily schedule, and feels that his interest in high fidelity would be strong even if he had never seen the inside of a concert hall. In line with its role as a total relief from the routine of house calls, office hours, and hospital visits, his current listening set-up has all the aspects of a hide-

away. Located in a basement-den, it represents a place where he can disappear—for a while, anyway.

The components in Doctor Sklar's stereo system came from Music Age, an audio specialist shop in nearby Paramus, and were selected from the cream of components and installed with the help of Tom Dempsey for critical listening. Most of the doctor's music comes from four-track stereo tapes, played on an Ampex 960 recorder which also allows the recording of stereo programming from New York's FM stations. For records, there is a Garrard 4HF player with a Fairchild SM-1 stereo cartridge. Stereo broadcasts are picked up by a Fisher 101-R AM-FM stereo tuner. The system's pre-amplifier is a British unit, the Leak "Point-One Stereo," which feeds into a pair of Leak TL-50 power amplifiers. The matching speaker enclosures house a pair of two-way speaker systems made by J. B. Lansing. All cabinetry and shelving was designed and built by the doctor's neighbor, Bernard Gomolinsky. When unable to escape to his downstairs hideaway, the doctor listens to FM via a KLH Model Eight receiver in his living room.

Our congratulations to Doctor Sklar on his fine-sounding system. Although justifiably happy with it, Doctor Sklar himself is still looking forward to the time when he can escape to his favorite musical habitat—Carnegie Hall.

Hi Fi / STEREO



TRANSISTOR HI-FI: When and Why

by Ken Gilmore



“TRANSISTOR” has been the magic word in electronics for almost thirteen years. Exciting new military and space equipment of every kind from helmet radios to satellites bristles with them. The latest rage in entertainment devices is the pocket-size portable transistor radio. The word exercises its charms even in the staid financial circles of Wall Street where stocks which merely include “transistor” in their corporate titles rise and rise. Newspaper and magazine articles for over a decade have told us how these bits of semiconductor crystal are revolutionizing our world. In short, practically everybody is excited about transistors.

Curiously enough, hi-fi manufacturers are one of the few groups that seem almost completely immune to the transistor's allure. Only one company—Transis-Tronics—has com-

mitted its production facilities entirely to transistorized high-fidelity equipment. Several of the older and larger firms—Fisher and Altec Lansing, for example—are producing small quantities of one or two types of transistor equipment. But, clearly, the day of the transistor in audio equipment has not yet arrived.

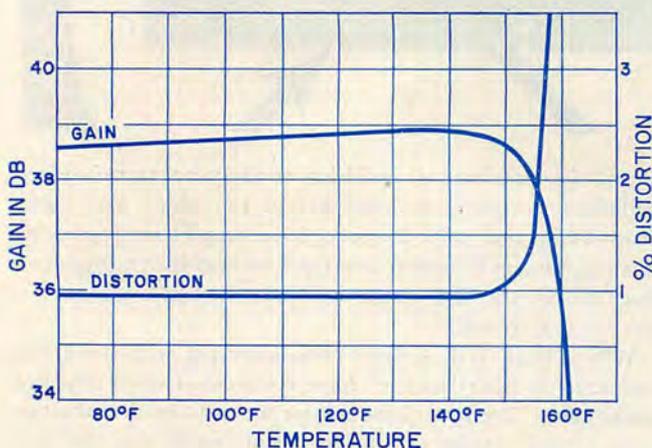
Why is this? Why haven't transistors met with the grand reception in hi-fi that they have received in other fields of electronics? The fact of the matter seems to be that the two most touted virtues of the transistor—small size and low power consumption—are of little importance in hi-fi. They may be nice, and if we could have them as an added bonus, no one would complain. But what most of us want is the finest sound available for the money; how the manufacturer produces it is his business. *(continued overleaf)*

So the question boils down to this: Do transistors offer any advantages that count—that is, in the realm of better sound? Will they carve out an important role for themselves in hi-fi's future, or will they go the way of stereoscopic movies?

Most designers and engineers who have worked with transistors over a period of time are enthusiastic about them. They feel that transistors are capable of producing sound clearly superior to anything that ever came out of a vacuum tube. Stewart Hegeman, the well-known designer of Harman-Kardon's Citation line, says, "Transistor amplifiers can produce fantastic sound. Because they make an output-transformerless unit practical, the bass is very clean and articulate. We can get low-frequency response with these amplifiers almost to d.c. with negligible phase shift. The trouble until now has been that it was hard to get good highs with transistors. The lows and midrange were beautiful, but the highs were poor. Recently, however, we've been getting improved transistors, and now that problem is licked. But there are still other problems to be worked out. Although these will certainly be solved, right at this moment, the natural habitat of the transistor seems to be the preamplifier. I've got a preamp that will amplify square waves at 110 kc. The rise time is less than a microsecond. Results like this lead me to believe that we will have better sound with transistors than we have ever had with vacuum tubes. Maybe you wouldn't think transistors would make a really big difference in sound reproduction; but when you listen, you find out they do."

Race Finney, designer of the RFL loudspeakers, describes transistor sound as being "more solid, more musical than anything you can get with tubes." Says Finney, "With a good transistor amplifier, you hear everything that's in the program source, assuming you have a good speaker. The main limitation to the fidelity of sound is the equipment and techniques used in the original recording."

Bob Furst, chief engineer at Harman-Kardon, looks at the matter from the manufacturer's point of view. He feels that eventually the transistor and the printed circuit will team up to produce better audio at reasonable prices. "Most military procurement agencies insist on printed circuitry now,"



Transistor performance wilts with the heat. Typical curves show the dramatic drop in gain and steep rise in distortion at temperatures above 140°F. It will be noted, however, that both characteristics are quite good at normal temperatures. (Courtesy Altec Lansing)

he says. "Hand wiring is becoming obsolete. And with improved, more stable printed-circuit board materials coming along, we will really begin to take advantage of the natural partnership of transistors and printed circuits. In the future, we will produce compact, competitively priced units of very high quality and reliability, using transistors and printed circuits."

WHY do transistor amplifiers sound better? Undoubtedly, a number of factors contribute. First of all, a transistor amplifier is less prone to hum and noise problems than is a tube-operated amplifier. Although the hum level of high-quality vacuum-tube amplifiers is below the audible level, small but measurable amounts of hum remain. Some engineers feel that this tiny signal, while not audible, causes some intermodulation distortion.

A major factor in keeping hum and noise levels low is the low impedance of most transistor circuits. With no high impedance across which noise voltages can develop, ordinary resistors can be used instead of the special low-noise variety presently used in all high-quality vacuum-tube circuits. Also because of the low-impedance characteristics of transistors, output-transformerless amplifiers—long a dream of hi-fi designers—have at last become possible. Thus, one of the factors most seriously limiting the performance of amplifiers—the output transformer—can be removed.

Of course, the most important single consideration in the hi-fi field is the quality of sound reproduction. But small size, low power consumption, and freedom from unwanted heat are not to be overlooked. One of the interesting extra advantages which will likely come about as a result of some of these qualities found in transistor amplifiers is described by Jim Noble, chief engineer at Altec Lansing.

"On and off through the years we have seen power amplifiers mounted in speaker enclosures. This has the nice advantage of getting the amplifier out of sight and eliminating some wiring, but it has the very distinct disadvantage of requiring extended power switching or another switch on the speaker cabinet to turn off the amplifier. The transistor power amplifier makes this approach completely practical, for it does not need to be turned off. I have been using a developmental amplifier at home for about 18 months. In this length of time, it has only been disconnected from the power line once, and that was to replace a component which had failed (not a transistor, incidentally). When this unit is idling, it draws about as much current as an electric clock. Because its noise level is very low and it produces no heat, it is impossible to tell that the unit is on. When the amplifier is driven, its efficiency is 50%: that is, at ten watts output, it draws twenty watts from the line. Because it has no output transformer, its low-frequency performance is limited only by the impedance of the power supply and the size of the coupling capacitors."

Another advantage of a transistor power amplifier is that its output power is a function of the impedance into which it is working. The lower the load impedance, the greater the power output. For example, suppose you had such an amplifier delivering ten watts to an 8-ohm speaker. If you were to connect a second 8-ohm speaker in parallel across the output terminals, the amplifier would be working into a 4-ohm load. It would consequently deliver twice as much power—that is, ten watts to *each* of the speakers connected across it. Of course, there are limits to this process. You can't go on doubling the number of speakers forever and

get more and more output. But within reasonable limits, the principle holds good.

CONSIDERING all the advantages, why aren't more transistorized units available? Clearly, the most important reason is cost. Finney estimates that the price tag of the stereo unit he would like to own would be \$1000 or more for a production model. With more development work and a further decrease in the cost of transistors, this figure could come down to \$500 within a few years. Perhaps with real mass production the cost might be lowered to \$300. But these are just rough guesses.

Hegeman says the best preamplifier he's been able to build so far uses a total of twenty-two transistors. Some of these cost as much as \$30 apiece. But even aside from cost, there are many problems yet to be solved. The quality of production-line transistors, for example, varies far more than the quality of tubes. Of two identical transistors, one may have twice the gain of the other. This leads to a lot of problems. Daniel von Recklinghausen of H. H. Scott, points out that a circuit designed for a particular transistor may not work with just any transistor of that type. This creates engineering headaches, for the circuit must have enough design margin to allow transistors to be replaced without upsetting the circuit.

Another drawback: transistors cannot take an overload the way tubes can. Says Finney, "When you belt a tube with a serious overload, it just sweats and strains a little, then cools back down and keeps on working." But a momentary overload can be death on transistors. This means that practical transistor amplifiers must have numerous safeguards in the form of current-limiting circuits so accidental overloads—which occur in any circuits—will not be damaging. Without these safeguards, the transistors could easily be blown out when installing the unit. With the power on, the surge caused by plugging cables into the various inputs could be enough to ruin expensive transistors.

Heat is another deadly enemy. Although a transistor operates beautifully as long as the temperature is low, when it begins to rise, so does distortion. At the same time, output power plunges (see diagram). For this reason, many engineers tend to frown on "hybrid" designs—units that use both transistors and tubes—because the tubes generate unwanted heat. But Bernard Cirlin, president of Transis-Tronics, the only company to go into transistorized equipment on a big scale, says that the heat problem is not serious under most circumstances. "With the transistors we are using now," says Cirlin, "we encounter no difficulty with heat. The transistorized amplifiers in our line are actually more reliable than the great majority of conventional tube-operated units."

Although transistor circuits may do away with the necessity for the output transformer, this doesn't mean they will save money. Anything saved by eliminating the transformer will be more than spent by the need for extra capacitors. To operate properly, transistor amplifiers need high-quality, well-regulated power supplies. Some models contain several banks of 4000-microfarad capacitors. This compares with banks of perhaps 40-microfarad capacitors in vacuum-tube amplifiers. Transistor units, because of low impedances, also require very large, costly interstage coupling capacitors.

OTHER miscellaneous difficulties: transistors require more circuit elements for stable operation than do tubes, again

Transis-Tronics, Inc., (TEC) of Santa Monica, California, is at present the primary manufacturer of commercially available transistorized hi-fi equipment. Their FM-10 transistorized FM tuner is shown below, stacked atop a S-25 stereo amplifier, which boasts a music power rating of 34 watts per channel. Since the transistor circuitry develops no heat, stacking the two components creates no ventilation problem.



Another all-transistor design is the TEC S-15 stereo amplifier. Its music power rating is 20 watts per channel.

increasing cost. In some applications, noise levels are hard to reduce. Circuit balance between two transistors is frequently critical. Then, too, tubes are presently capable of producing more power than transistors, although great progress has been made in this direction. Recent advances at several labs indicate that transistor amplifiers in the 50-watt range may now be practical—practical, that is, as far as engineering goes, not in price. But high power is perhaps not so important in transistor amplifiers. Hegeman says that a ten-watt transistor amplifier is probably the equivalent of a twenty-watt vacuum-tube unit. His reasoning goes like this: A twenty-watt vacuum-tube amplifier may produce twenty watts in the easy-to-get midrange, but at low frequencies, its power falls off sharply. A transistor amplifier, on the other hand, may produce full power down to ten or perhaps even five cycles. So its power output will be as great as that of the higher-powered tube unit where it counts—in the low range—and the response curve will be flatter to boot.

OF COURSE, one important factor that has tended to make manufacturers shy away from transistors is that in the early days, several poorly designed units were placed on the market. This soured many people on transistorized units—particularly the dealers who had to make good on them. Says Bernard Cirlin, “The early units were produced to deliver minimum performance at minimum cost. The designers were their own worst enemies, since the poor quality of their product only strengthened the arguments of the pro-vacuum-tube designers, and ultimately steered competent manufacturers away from the use of transistors.” Jim Noble of Altec Lansing adds, “Too many of the transistorized designs available even today are built in the image of their vacuum-tube forebears and do not capitalize on the unique properties and abilities of the transistor.” Cirlin adds, “In our experience, there are two kinds of engineers: tube men and transistor men. It’s not that one is better than the other; they just think in different ways. It’s hard to convince a tube man that transistors can or ever will be

able to do things tubes can’t. A transistor man, on the other hand, can’t understand what his opposite number finds so fascinating about tubes.” Hegeman agrees that transistors require a different approach. “This transistor is a different breed of cat,” he says. “You’ve got to live with it and work with it for quite a while before you really begin to see how to exploit its capabilities.”

Perhaps one other factor is having more influence than most think. This is the fact that nobody really *knows* what makes one amplifier sound better than another. Finney puts it this way, “I don’t put a lot of faith in harmonic and IM distortion figures, frequency response curves, and all the rest of the hi-fi measurements we hear so much about. I mean, of course, with good amplifiers. Naturally, an amplifier with high distortion will not sound good. But when you get to the high-quality units, why can you take several different amplifiers, all with excellent characteristics, and have some sound better than others? We don’t know. And we really don’t have any theories that hold too much water. When it comes to audio measurement, we not only don’t know how to measure these intangibles, but we don’t even know what to look for. But you can *hear* the difference. An amplifier either has it or it doesn’t. And well-designed transistor units we’ve built and tested definitely have it. They give the same solid sound we used to get from four parallel 2A3’s back in the old days, and which hasn’t been heard since. And the transistor sound is even better than the 2A3 sound.”

Now to discuss a more practical matter: Should you plan to buy a transistor amplifier? Clearly, no definite answer can be given. Today’s units have their advantages and their limitations. Certainly they will improve. But it doesn’t seem that the market will be crowded with superior units at moderate prices this year, next year, or perhaps even the year after that. Although some manufacturers are confidently predicting that transistors will usher in a new era of sound, they are noticeably cagey about predicting when. It could be that the day when a large selection of high-quality, well-engineered transistor amplifiers will be available at moderate cost is still five or ten years in the future. And when the choice does come, there’s little chance that the top-quality units will be cheap. Furthermore, because of various design considerations we need not go into here, they may not even be compact.

The reports of qualified judges who have heard the best now available, including the executives who will put their money behind their opinions, are optimistic. Says Jim Parks of Fisher, “When the problems have been worked out, all major manufacturers will be in the transistor amplifier business on a large scale.” Bob Furst of Harman-Kardon adds, “Transistorized equipment will unquestionably result in better quality.” Stewart Hegeman sums it up pretty well. “We have a tremendous amount left to learn about transistors,” he says, “but as far as good sound reproduction is concerned, they are the shining light of the future.”

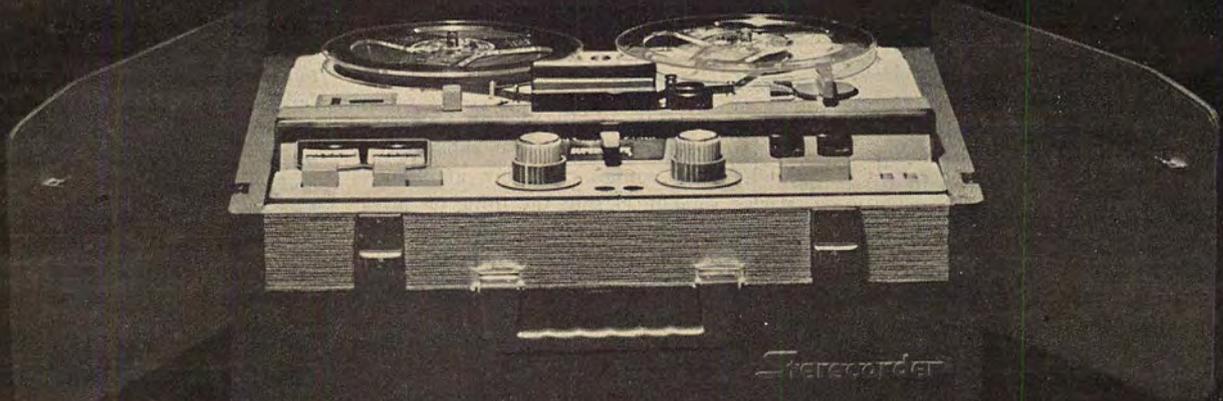
Ken Gilmore’s boyhood hobby of radio experimenting later led to professional activity as broadcast engineer, designer, and installer of studio equipment. Accustomed to dealing with the maze of circuitry in professional audio equipment, he is deeply interested in the possibilities inherent in transistorized design. Lately, Mr. Gilmore has abandoned the slide rule for the typewriter, and is currently active as a successful free-lance writer on a variety of scientific and technical subjects.



“By the way, Stanhope, it’s not the Eastman Kodak Orchestra.”



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JANUARY 1961

SOUND and the QUERY

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problems of stereo hi fi

by J. Gordon Holt

Feeble Bass

I am having trouble getting as much bass from my stereo set as I would like.

I'm using two 12-inch wide-range speakers, which should give me at least some low end, but the bass tone control on the preamp-control unit doesn't seem to make any audible difference at all.

Would it help if I were to add a woofer to my system?

Walter Hundt
Michigan City, Ind.

Your bass deficiency could be a matter of improper installation, and then again it could be due to an inherent deficiency in the set itself. More than likely, though, the former is the case.

First, try reversing the connections to one (but not both) of the loudspeakers. If reversing these connections increases the bass, the speakers were out of phase, and the connections should be left reversed. If the reversal decreases the bass even more, or makes no perceptible difference, restore the connections to the way they were originally.

Second, try moving the speakers to different locations in the room (while maintaining their proper stereo relationship). Their present location may be inhibiting their bass radiation.

If all else fails, the addition of a bass-extending woofer to any system will usually help its low-end response, but this is a job best left to a qualified technician.

Deteriorating Tape?

I had just bought my first four-track stereo tape when I read in "Sound and the Query" (October, 1960) that "acetate tapes . . . may dry and become brittle within a few months."

If this is the case, I'd better buy stereo records instead of stereo tapes. Or does this refer only to blank tape?

Mrs. M. G. DaRosa
King City, Calif.

The statement, in full, read: "When acetate tapes are stored in their original boxes, they will retain their flexibility for several years, but if (left) unprotected in a hot, dry climate, they may dry and become brittle within a few months."

Certainly, if you live out in the middle of a desert, and leave un-boxed acetate tapes lying around in the sun, they'll dry out very rapidly. But even a desert

dweller can preserve his acetate tapes for a long time simply by seeing that they're kept in their boxes when not in use. If he wants to keep them in new condition for a number of years, he can store them in metal cans of the type sold in photo stores for 8-mm movie film, but there's no need for the average person to go to all this trouble and expense because, in fact, a dried-out tape will still sound just as good as a brand-new one.

Extreme desiccation will make an acetate tape rather easy to break, but as long as it is handled with reasonable care (and is played on a machine that doesn't exert extreme tension on it), it will continue to play properly long after it has become too stiff to use for recording purposes.

Smoking Blats

Some time ago, while playing a stereo disc, my system emitted two shockingly loud "blat" sounds, and my amplifier started smoking. I shut the thing off immediately and then, after a few minutes, managed to gather the courage to try turning it on again. It worked fine, and has ever since then.

What might have caused those "explosions," and are they likely to occur again?

One other question: I recently purchased a new "Stereo Spectacular" recording, and find that it tracks very badly. The stylus even skips a groove at one spot. What could be the matter?

J. E. Thompson
San Francisco, Calif.

Your "blats" and smoke were due to a couple of momentary breakdowns of some component in your stereo amplifier—probably the rectifier, an output tube, or the input filter capacitor in the high-voltage B+ supply. These things are about as predictable as lightning, and (like lightning) they may strike twice.

It is very possible that your trouble cleared itself up (by burning off the short-circuit path in a tube or by "healing" the insulation break in the filter capacitor), so you might as well forget about it. A serviceman probably wouldn't be able to find the defective component unless it is actually acting up, so there's nothing you can do about it unless it starts blating again. If it does it again, get the amplifier to a factory-authorized repair agency.

As for the troublesome record, this is probably just a case of stereo discs getting

better than most stereo pickups. It is only fairly recently that it has been possible to cut stereo discs at as high volume as were the loudest mono discs, so some pickups that were previously capable of tracing stereo discs may not be able to cope with the latest releases. If your pickup isn't actually defective, then you might replace it with a more compliant one.

Disc Dubbing

I plan to buy a stereo tape recorder to use for copying all my mono and stereo discs, but I can't figure out how to do the copying. My packaged console stereo phonograph doesn't have outputs to feed a tape recorder, so could I get a satisfactory reproduction by just putting the recorder's microphones in front of the loudspeakers of my phonograph?

Peter A. Stark
Hibbing, Minn.

Recording by this technique will imbue your tapes with all the technical shortcomings of both the speakers and the microphones. As a result, your tapes will never sound any better than the rest of your equipment.

Considerably better results will be obtained by connecting your recorder's high-level inputs to the loudspeaker terminals in your phonograph, as this will place the quality limitation on the phono pickup and amplifiers, which are generally far better than the loudspeakers.

For best results with your present equipment, you should have a service technician install a tape output jack on your console.

The Displaced Dial

I have an FM tuner on which the stations don't line up properly with the dial's frequency calibrations.

I've had the unit checked by the manufacturer, and they tell me the trouble is due to the tuner's high sensitivity, plus the fact that I'm using a TV antenna instead of an FM antenna.

Is the manufacturer right, or are these just excuses?

Alan Rutchik

If an FM tuner's excess sensitivity, or its use with the wrong antenna, can cause the trouble you observe, then it's a new one on us.

If the tuning error appears to be constant all the way up the dial, you can easily correct it by shifting the dial pointer on its string by the necessary amount. (A rotary pointer can be corrected by adjusting its coupler connection to the tuning capacitor or tuning slug assembly.)

If the error is non-linear, making the dial fairly accurate at one extreme of rotation and very inaccurate at the other, the trouble may be due to improper design of the tuning components or improper calibration of the dial plate itself.

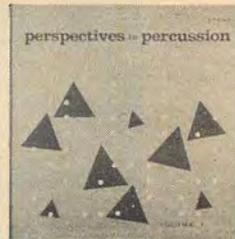
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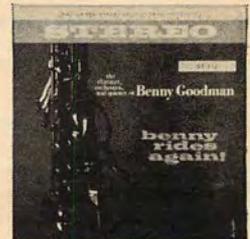
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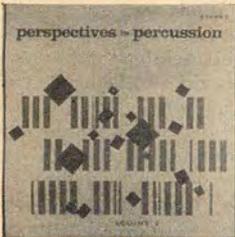
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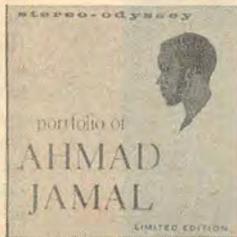


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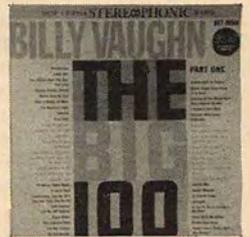
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THE ART OF RICHTER VS. THE ART OF RECORDING

▲ **BRAHMS: Piano Concerto No. 2 in B-flat, Op. 83.** Sviatoslav Richter with the Chicago Symphony Orchestra, Erich Leinsdorf cond. RCA Victor LSC 2466 \$5.98

Interest: **Mighty concerto, great artist**
 Performance: **Intensely lyrical**
 Recording: **Bright**
 Stereo Directionality: **True to life**
 Stereo Depth: **Excellent**

ON Friday evening, October 21, I was one of the three thousand listeners at the Philadelphia Academy of Music that were mesmerized into a state of emotional helplessness by Sviatoslav Richter and the Philadelphia Orchestra performing the Brahms B-flat Concerto. Until that evening, I had been baffled by what I had heard of Richter on the various recordings issued by DGG, Decca, Columbia, Artia-Parliament, and Monitor. Somehow, what emerged from my loudspeaker system just didn't square with the fabulous ear-witness reports of the artist's live performances in Russia, Bulgaria, Poland, and Finland.

More out of curiosity than expectation, my wife and I made the journey to Philadelphia at the invitation of the Orchestra management. When we emerged from the concert at 10:30 that evening, we were still in a state of stunned disbelief over what we had heard. Imagine, if you can, the mightiest piano concerto of the symphonic literature being played with the poetry and rapport that Cortot, Thibaud, and Casals brought to the Schubert B-flat Trio.

Every note of every phrase was in precisely the right dynamic, rhythmic, and metric relation to its neighbor. Every phrase was endowed with exquisitely proportioned tension which related to the individual movement and to the concerto as a whole. Throughout all four movements, this held true—in the majestic first, the volcanically impassioned second, the poignantly lyrical slow movement with its famous cello solo, and the gypsy abandon of the finale.

As the earlier recordings had indicated, Richter works within a surprisingly limited dynamic range. There is none of the heroic grandeur of Gilels or the demonic hellfire of Horowitz; nevertheless, Richter's pianism does not lack in virility. What the earlier recordings had failed to indicate, however, were the incredible refinements of dynamics and balance that Richter can achieve within the framework in which he chooses to work. Having once heard this performance, one could never again listen to the Brahms B-flat Concerto in quite the same way.

"But how does one record this man?" I thought to myself during the train ride back to New York. "You would need the ideal piano, the ideal hall, perfect miking, and limitless time. The Russians have the time but not the technical know-how as yet; we in the West have the know-how, but usually we don't take the time."

I knew, of course, that RCA had recorded Richter in the concerto five days before in Chicago. And when I recalled the dozen LP's I had supervised for Mercury with the Chicago Symphony in Or-



Arthur Siegel - RCA Victor

SVIATOSLAV RICHTER

Subtlety and sculptured dynamics

chestra Hall during the 1950's, as well as the battles we had fought to achieve good solo and chamber piano recording, I breathed a silent prayer for Dick Mohr and his colleagues on the RCA Victor engineering staff. Even if the master tape were to capture Richter's subtlety, would

it be properly transferred to disc? I had my answer ten days after the Philadelphia concert, when I played the just-arrived RCA Victor recording of the Brahms B-flat Concerto with Richter and the Chicago Symphony under Erich Leinsdorf.

LET IT be said at the outset that this recording comes the closest of any yet released to capturing Richter's peculiar magic. Even so, what emerges from it is not more than three-quarters of what I heard in Philadelphia—and this is making full allowance for the personal warmth of the man himself that emanated from the Academy of Music stage.

Richter's interpretation is the same broadly paced and intensely poetic one heard in Philadelphia and it is abetted by Mr. Leinsdorf's collaboration with the Chicago Symphony. If Mr. Leinsdorf misses something of the sensuous flair displayed by Ormandy in the gypsy tunes of the finale, he does bring telling rhythmic impact to the *Allegro appassionato* second movement, as well as a finely sustained emotional tension to the whole of the poignant *Andante*.

The missing element on this record is the ravishing tonal warmth that characterizes Richter's playing in the concert hall. The disc presents him considerably larger than life. While everything below *mezzo forte* sounds completely accurate, the climactic passages transform Richter into a heroic player of Rubinsteinian dimensions. This simply is not the case with Richter in concert; for even in the most slam-bang *fortissimo* passages, his tone never becomes percussive or loses its essentially singing quality.

When I played this recording for the first time, I was inclined to ascribe this spurious percussive brilliance to faulty equalization of the middle frequencies, but repeated hearing led me to believe that a combination of two factors is at work to frustrate those who have tried to capture the art of Sviatoslav Richter on records. One factor revolves around the fact that a piano which is ideally voiced for a concert hall full of people will sound brighter when recorded in an empty hall (the piano used in Richter's concert performance of the Brahms concerto was the one also used in the RCA recording). The other is that while a concert listener is normally seated *below* the level of the piano's sounding board, the recording microphone is almost invariably hung *above* it, with a consequent change in aural perspective.

All things considered, however, RCA Victor deserves an A for effort and a rousing bravo for documenting a truly great interpretation of the most imposing piano concerto in the literature. The reservations set forth apply to the recording as judged against an unforgettable concert performance. On its own terms and within its own frame of reference, this disc is the finest Richter recording made to date—which is to say, it is one of the great piano recordings of the age.

David Hall

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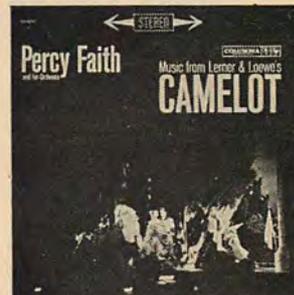
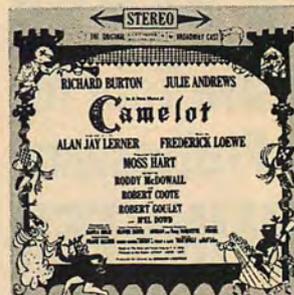
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ity, indeed. Both versions use Bach's original instrumentation, which is to be expected of conductors of the calibre of Scherchen and Horenstein. The latter's tempos, however, being livelier in every instance, are closer to the conventional ones. Scherchen, moreover, is given to big retards at the ends of movements, while Horenstein is more restrained. All things considered, Horenstein's readings are, to my ears, more satisfying. The Vox album, since it also contains the three concertos for violin, in fine readings, is certainly the greater bargain for non-stereophiles. The stereo version of Scherchen's performance arrived too late for review and will be covered in the next issue. *D. R.*

△ **BACH: Passion According to St. John.** Gisela Rathauscher (soprano), Elfriede Hofstaetter (contralto), Ferry Gruber (tenor), Rudolf Kreuzberger (tenor), Walter Berry (bass), Leo Heppe (baritone) with Akademie Kammerchor and Vienna Symphony Orchestra, Ferdinand Grossman cond. **Vox VBX 202 3 12" \$6.95**

Interest: **Towering masterpiece**
Performance: **Good, with reservations**
Recording: **Shallow**

Here is thoroughly competent music-making. The orchestra is of high quality, the soloists are capable, the chorus is well-trained, and the conductor is of high reputation. Not a note seems to be out of place. Yet I find myself unable to recommend this album, even as a bargain issue, without serious reservations.

First, let me clear the air by stating that I have myself conducted performances of this work—as in the case of this recording—complete, in German, and with the sometimes unusual instrumentation called for by Bach. It follows, therefore, that I might have some definite ideas in matters of interpretation. Let me hasten to add that I am not so rigid as to be incapable of accepting an interpretation that differs from mine. In fact, on a number of occasions, in reviewing several performances of the same work for this very publication, I have remarked upon the fact that within certain limits, widely divergent interpretations were equally acceptable. Thus, in order to be true to my own statements, I can say that Grossman's very fast tempo for the opening chorus represents a completely valid approach, even though it differs from my own conception. He has chosen to substitute excitement for depth. To what extent the lack of depth may have been unintentional, I cannot say, since a good deal of it may stem from the very shallow recording of the chorus. This, in fact, is one of the major weaknesses of the album, which originates from a performance done more than a half dozen years ago. Not only is the chorus as a whole distant and lacking in tonal weight; the basses and tenors in particular are covered by the other voices and by the orchestra. This is no fault of the singing, since on those occasions when the sopranos and altos are silent and the orchestration is lighter, such as at the words "*Zeig' uns durch deine Passion*" in the opening chorus, the men can be heard satisfactorily.

In certain sections, such as the chorus "*Wäre dieser nicht ein Ubeltäter,*" it seems to me that the interpretation lacks the

anger and intensity that the words call for. More often, though, Grossman is fully aware of the dramatic import of the words. Thus, the chorus "*Nicht diesen, sondern Barrabam!*" and the dramatic "*Kreuzige*" chorus are both sung with excellent spirit. One can hear the anger in the voices, yet the shallow recording reduces the emotional impact. Only with knowledge of the music can one tell that a good performance is going on, despite the poor recording.

Another problem of balance is involved in the very first bars of the opening chorus. Bach gives some wonderful dissonances to the two flutes and two oboes against the strings. In the recording, however, these wind parts are made so prominent that the dissonances become exaggerated to the point of being almost ugly.

Of the soloists, the honors must go to the tenor Ferry Gruber, who sings the demanding role of the Evangelist with good technical control and fine expressiveness, despite the fact that his voice is a light one. My sole complaint is that in the section describing the scourging he is merely lyrical, where the music seems to call for a dramatic approach. But in view of the tremendous length of the role, this is a minor complaint. All the other soloists, in fact, also sing with good taste and a high degree of expressiveness. It is to the credit of this album that none of the soloists brings a 19th-century "operatic" type of vocalism to the task. All the voices are light and clear, and are used intelligently. A word should be said for the expressive singing of the tenor arias by Rudolf Kreuzberger. The role of Pilate is sung least satisfactory to my ears because of the nasal, rather dry quality of Leo Heppe's voice. As mentioned earlier, the instrumental playing is of a high order.

The complete text is supplied in German, English and French. *D. R.*

▲ **BACH: Toccata and Fugue in D Minor; Toccata, Adagio and Fugue in C Major; Passacaglia and Fugue in C Minor; Fantasia and Fugue in G Minor.** Fernando Germani (organ). **Capitol SG 7225 \$5.98**

Interest: **Organ staples**
Performance: **Deft**
Recording: **Excellent**
Stereo Directionality: **Yes, surprisingly**
Stereo Depth: **Plenty**

Here are gathered on one disc at least three of the most popular of Bach's compositions for organ. The fourth one—the C Major Toccata, Adagio, and Fugue—while perhaps less known, certainly deserves to be popular, by virtue of its exquisite middle movement.

The organ is that of the Royal Festival Hall in London. While its sound, at least in the registrations employed by the organist, is not quite what we now consider to be that of a "baroque" organ, it nevertheless avoids the overblown quality of a 19th-century instrument. It tends to fall somewhere between the two, leaning more toward the sound of the baroque organ, but with a greater fullness of tone than we might expect from an early instrument. Thus, this record might serve as a link between the modern organ and the more intimate sound of the baroque organ.

Germani's performances are technically adroit. There is no attempt to "romanticize" the music. In fact, one might wish

that there were an occasional departure from the strict, almost metronomic interpretations.

For the first time in any stereo recording of an organ, I think I detected a certain amount of directionality! *D. R.*

△ **BACH, K. P. E.: Symphonies—D Major; B Minor; Trio in B Minor; Quartet in G Major.** Klaus Pohlers (flute), Günter Kehr (violin), Martin Galling (harpsichord), Reinhold Buhl (cello), Georg Schmid (viola). Mainzer Kammerorchester, Günther Kehr cond. **Vox DL 463-1 \$5.95**

Interest: **Welcome rarities**
Performance: **Excellent**
Recording: **Fine**

Here is a very welcome cross-section of the music by one of the important sons of the great Johann Sebastian Bach. Of special interest is the fact that the music embraces the earlier style of the father, as in the case of the Trio in B Minor, which is in contrapuntal idiom, and then, in the D Major symphony, moves into what was then the more "modern," homophonic style. And what a powerful piece of music it is! The B Minor symphony, in spite of its use of harpsichord (which links it to the older manner) contains some remarkable flashes of romanticism, and some sudden modulations which point to the growing trend in that direction during the middle 18th century. In both symphonies, incidentally, the three movements flow into each other without pause. And it is interesting to see the manner in which the composer manages the transition from the opening fast movement to the slower second movement.

The G Major quartet, published in 1788, the last year of the composer's life, gives a prominent part to the harpsichord. It contains delicate and sensitive writing, and its first two movements are tinged with melancholy, which is dispelled by the lively finale.

The performances are admirable in every respect, and a special word should be said for the clarity with which the individual instrumental parts emerge in the chamber works. *D. R.*

▲ **BEETHOVEN: Piano Concerto No. 2 in B-flat, Op. 19; Sonata No. 14 in C-sharp Minor, Op. 27, No. 2 ("Moonlight").** Wilhelm Backhaus with the Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt cond. **London CS 6188 \$5.98**

Interest: **Backhaus Beethoven**
Performance: **Assured**
Recording: **Excellent**
Stereo Directionality: **Reasonable**
Stereo Depth: **Good**

Backhaus plays this early concerto with authority, but with considerably less poetry than required to make it memorable. This is the least characteristic of the Beethoven piano concertos and it offers the performer very little unless he is a transcendent lyricist. The Backhaus manner is more direct than graceful and his reading is lucid and virile, qualities that are also present in Schmidt-Isserstedt's conducting.

The *Moonlight* Sonata is performed in much the same manner as the Concerto, with solidity in greater supply than fancy. London's recording is admirable. *W. D.*

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▲ **BEETHOVEN:** Piano Concerto No. 3 in C-Minor, Op. 37. Clara Haskil with the Lamoureux Orchestra, Igor Markevitch cond. Epic BC 1097 \$5.98

Interest: Beautiful concerto
Performance: Lyrical
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Good

This is a graceful performance, emphasizing the lyricism of the music rather than its drama. There is no lack of vitality in the playing. Mme. Haskil's nimbleness and refinement of tone belie her considerable years and Markevitch is an alert collaborator. This is a decidedly more successful performance than the one the pianist recorded with Henry Swoboda (Westminster 18379) some years ago and the new recording is far superior. *W. D.*

▲ △ **BEETHOVEN:** Piano Concerto No. 5 in E-flat Major, Op. 73 ("Emperor"); Sonata No. 25 in G Major, Op. 79. Andor Foldes with the Berlin Philharmonic Orchestra, Ferdinand Leitner cond. Deutsche Grammophon DGS 712011 \$6.98; Mono DGM 12011 \$5.98

Interest: A mountain peak
Performance: Probing
Recording: Rich
Stereo Directionality: Reasonable
Stereo Depth: Much

In this performance of the "Emperor," Foldes displays the authority that comes from long association with the work—in his instance, thirty years. He has thought and worked out every detail and his is an almost unflawed interpretation from that standpoint. It lacks just two ingredients—majesty and spontaneity.

The "Emperor" is a mighty concerto and it demands a large concept. It wants grandeur and it wants the ardor of discovery. This type of identification with the music is not within the Foldes grasp, although I am sure he has it in his mind. There is beautiful playing in his performance, particularly in the slow movement, and the orchestra bears itself nobly indeed.

The little Sonata is played gracefully, and in both compositions, the engineering is excellent. *W. D.*

▲ **BEETHOVEN:** String Quartets—No. 7 in F Major, Op. 59, No. 1; No. 8 in E Minor, Op. 59, No. 2; No. 9 in C Major, Op. 59, No. 3; No. 10 in E-flat, Op. 74; No. 11 in F Minor, Op. 95. Budapest Quartet. Columbia M4S 616 4 12" \$23.92

Interest: Masterpieces all
Performance: Profound and warm
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

I have always considered the Budapest's old 78-rpm album of the second "Rasoumouky" (Victor M 340) the greatest quartet performance ever recorded. If it were reissued now on a Camden or Angel COLH disc, it would make an ideal reference in addition to offering an unsurpassed musical experience.

The members of the Budapest Quartet are now a quarter of a century older, and while the passage of time has on the whole been kind, it has exacted some toll. They still have a remarkable insight into Beethoven's music, but the playing techniques

that once could materialize the profundities of these masterpieces do not always respond as impeccably as they did of yore. There are uncertainties of pitch and dynamic balances.

However, these are performances of stature. Even though flawed, they communicate the greatness and exaltation of the music, and Columbia's recording is clear and spacious. *W. D.*

▲ △ **BEETHOVEN:** Symphony No. 5 in C-Minor, Op. 67; Fidelio Overture. Berlin Radio Symphony Orchestra, Eugen Jochum cond. Deutsche Grammophon DGS 712028 \$5.98; Mono DGM 12028 \$4.98

Interest: Supreme
Performance: Routine
Recording: No dream
Stereo Directionality: On the beam
Stereo Depth: Intime

In common with the other recent Beethoven symphony recordings by Jochum for Deutsche Grammophon, I find the present release of the Fifth Symphony and *Fidelio* Overture competent but uninspired. But the time has long since passed when a merely routine competence would suffice for a recorded performance of the Fifth Symphony. No, this one is surpassed by a good many of its competitors on disc, among them the versions by such as Kleiber, Klemperer, Koussevitzky, Reiner, Szell and Walter.

The rather constricted sound quality of both the mono and the stereo editions is no great help, either. *M. B.*

▲ **BEETHOVEN:** Symphony No. 9 in D Minor, Op. 125. Suisse Romande Orchestra & Choruses, with Joan Sutherland (soprano), Norma Proctor (contralto), Anton Dermota (tenor), Arnold van Mill (bass), Ernest Ansermet cond. London CS 6143 \$5.98

Interest: Western art cornerstone
Performance: Sincere
Recording: Very good
Stereo Directionality: Fine
Stereo Depth: Good

The big news here is that for the first time since the advent of the stereo disc, Beethoven's Ninth Symphony has been contained in its entirety on a single 12-inch disc. And the performance is not at all rushed—it's on the slowish side, as a matter of fact—with no more than average inner groove distortion. Cheers to London's engineers for a job very well done.

As to Ansermet's performance of this cosmic score, it is earnest and forthright. Klemperer, in his stereo version for Angel, deals more successfully with the noble and exalted elements in the music, and Krips is more impassioned in his account for Everest. Ansermet is at his best, it seems to me, in the slow movement, where he succeeds better than either of his competitors in establishing a mood of serene tranquility. The first movement, as we have it here, doesn't have quite the dramatic punch I'd like, nor does the Scherzo burst at its seams with motor energy as it sometimes ought to. In the choral finale Ansermet gives us a direct and purposeful declaration of the music's faith and affirmation. If this description makes Ansermet seem a little antiseptic, it's because that is the quality which seems best to characterize the performance. Ansermet translates

Beethoven's "Ninth" for us without really becoming deeply involved in it himself.

For their part, the orchestra, chorus, and soloists do very nicely, with a really moving performance of the opening solo bass recitative by the young Dutchman, Arnold van Mill. If only the rest of the performance were at this level of intensity and passion, then we would really have something. However, its chief distinction remains its single-disc packaging. *M. B.*

▲ **BENNETT:** Armed Forces Suite. RCA Victor Symphony Orchestra and Symphonic Band, Robert Russell Bennett cond. RCA Victor LSC 2445 \$5.98

Interest: Fascinating tone history
Performance: Heroic, humorous
Recording: Tops
Stereo Directionality: Cannon to the left, rifles to the right
Stereo Depth: Big enough for seven wars

Calling on American historical tunes ranging from the Revolution to the last days of World War II, Robert Russell Bennett has contrived a lengthy score of cleverly worked out sequences, to make a recording of fascinating interest. Not intended to be "great music," but frankly representing a pageant of America in the songs that were woven into the country's critical times, *Armed Forces Suite* is not a patriotic montage to be scheduled for Sunday afternoon parade grounds, but a full-sized score replete with effects. Fortunately Bennett is sparing with the sounds of war, and after indulging heavily in the roar of cannon and the sharp whine of ricocheting bullets in the *Revolutionary Prelude*, he uses sound effects from there on with economy and even humor.

Armed Forces Suite is a crackerjack score, clever, witty, musical, and very well directed by the composer in this recording. *J. T.*

▲ **BERLIOZ:** Romeo and Juliet—Love Scene, Queen Mab Scherzo, Feast at the Capulets; Roman Carnival Overture. New York Philharmonic, Leonard Bernstein cond. Columbia MS 6170 \$5.98

▲ △ **BERLIOZ:** Romeo and Juliet—Love Scene; Damnation of Faust—Three Excerpts; **MENDELSSOHN:** Calm Sea and Prosperous Voyage—Overture. Amsterdam Concertgebouw Orchestra, Antal Dorati cond. Epic BC 1094 \$5.98; Mono LC 3723 \$4.98

Interest: Berlioz bonanza
Performance: Sensitive
Recording: Good
Stereo Directionality: Fine
Stereo Depth: Good

I remember well a concert Bernstein conducted with the Philadelphia Orchestra about ten years ago at which he led a resplendent performance of these three excerpts from Berlioz' *Romeo and Juliet*. Obviously, he has not lost his touch with this music in the intervening years. He gives us here a warm, personal account of the *Love Scene*, a fanciful *Queen Mab* Scherzo and an exuberant *Feast at the Capulets*. One could wish for a wispier, lighter "*Queen Mab*," but otherwise these are highly satisfying performances. The *Roman Carnival Overture* which rounds off the second side is given a blaze of instrumental excitement and color. Too bad that while they were at it, they didn't go

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ahead and record a complete *Romeo and Juliet* for stereo; for this, it appears, we shall have to wait until Munch and the Boston Symphony re-do the score in stereo for RCA Victor later this season.

As for the Dorati disc, it includes only the *Love Scene* from the *Romeo and Juliet* music, also well performed. Dorati's tempo is a little slower, more drawn-out than Bernstein's, but it doesn't drag and it seems to gain in cumulative impact. The selections from *The Damnation of Faust* are the familiar *Dance of the Sylphs*, *Minuet of the Will-O-the-Wisps* and *Rákoczy March*. And the whole thing is brought to a rousing climax by a high-powered performance and recording of the *Calm Sea and Prosperous Voyage Overture* of Mendelssohn which may be short on poetry but packs plenty of drama. *M. B.*

▲ △ **BLOCH: America—An Epic Rhapsody (1926)**. Symphony of the Air with the American Concert Choir, Leopold Stokowski cond. Vanguard VSD 2065 \$5.98; Mono VRS 1056 \$4.98

Interest: Dated period piece
Performance: Devoted
Recording: Good
Stereo Directionality: OK
Stereo Depth: Good

Ernest Bloch, the inspired master who gave us the cello-and-orchestra Hebrew Rhapsody, *Schelomo* and the intensely vital Concerto Grosso No. 1, misrepresented himself when he attempted to pay tribute to his adopted land with his *America Rhapsody*. Despite the huzzahs that greeted the first performance, attendant on its winning the *Musical America* prize in 1928, it has remained in relative neglect since then and should have been left so; for it is as dated as a D. W. Griffith movie and not nearly so original. What we get is a well-meaning European's ill-digested impression of national songs, plus some not very inspired original material that purports to trace the history of the United States from 1620 through the middle 1920's complete with Indian melodies on the one hand and mechanistic effects on the other.

Despite the loving care lavished by Stokowski and by the Vanguard recording staff, it does no honor to Bloch's memory to have recorded *America*. The West Projects, Inc., which sponsored this and other American music recordings for Vanguard, would have spent its funds more wisely and effectively on, for example, a first recording of Bloch's fine Viola Suite with orchestral accompaniment (all previous discs have been with piano), coupled with his solo voice-and-orchestra settings of Psalms 22, 114, and 137.

Meanwhile, we look forward eagerly to the next album in this American music project, featuring some previously unrecorded scores of Samuel Barber. *D. H.*

▲ **CASADESUS: Nonetto in E-flat, Op. 45; Sextuor in E Major, Op. 58**. Robert Casadesus (piano), winds and string quartet. Columbia MS 6121 \$5.98

Interest: Significant modern French fare
Performance: Authoritative and poetic
Recording: Brilliant
Stereo Directionality: Reasonable
Stereo Depth: Good

Interpretive artists get their rewards during their lifetime. Creative artists often

have to be content with the verdict of posterity, and if they are lucky, that may mean immortality. Rare is the artist who would not exchange present riches for immortality—if he could. So the great performers often turn to composition.

Despite a very active concert career, Robert Casadesus composes assiduously. These two chamber works are proof that he does not merely dabble in composition. They are in the mainstream of significant French chamber music.

The *Nonetto* was written in 1949, the *Sextuor* in 1958. They are attractive pieces, with the later one the more effective. The *Nonetto* has lyric charm; the *Sextuor* has verve and character. The performances, of course, are authoritative and they are well recorded as well. *W. D.*

▲ **CHOPIN: Piano Concerto No. 2 in F Minor, Op. 21; Fantasia in F Minor, Op. 49**. Witold Malczuzynski with the London Symphony Orchestra, Walter Susskind cond. Angel S 35729 \$5.98

Interest: Major Chopin
Performance: Personalized flair
Recording: Good
Stereo Directionality: Fair
Stereo Depth: Good

Malczuzynski is one of the most individualistic pianists around and there are times when his romantic mannerisms can be annoying. Not in these performances, fortunately. He plays these compositions with more freedom than is usually encountered today, but he does not go beyond the limits of good taste. The concerto



GEORGE SZELL
Dvořák is his dish

is played with breadth and lyricism and the great *Fantasia* is played with sweep and ardor. Walter Susskind lends able support in the concerto and this performance is altogether an improvement over Malczuzynski's previous recording with Paul Kletzki (Angel 35030). *W. D.*

CHOPIN: Piano Sonata in B Minor (see COLLECTIONS)

▲ **DVOŘÁK: Symphonies—No. 2 in D Minor, Op. 70; 4 in G Major, Op. 88; 5 in E Minor, Op. 95 ("From the New World")**. Cleveland Orchestra, George Szell cond. Epic BSC 109 3 12" \$17.94

Interest: Dvořák's "Big 3"
Performance: Superb
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Good

The performances of the Fourth and Fifth

Symphonies have previously been released as single discs (BC 1015 and BC 1026 respectively). They were both hailed enthusiastically in these columns at the time of their original release.

To the Second Symphony, Szell brings the same degree of empathy and identification. This is a performance that plumbs the very depths of the score, from the brooding intensity of the first movement to the vigorous assertion and Bohemian flavor of the finale. The third movement Scherzo, that irresistible Czech dance, fairly bubbles in Szell's treatment. I have long felt that this symphony is one of the great ones in the literature, and Szell convinces me that this is so.

His orchestra, as usual, plays magnificently and is very well recorded. If you already have the performances of the Fourth and *New World* Symphonies, wait for Epic's forthcoming release of the Second on a single disc; if you don't have Szell's Fourth and Fifth, then this three-record set will give you Dvořák's three great symphonies in really first-class interpretations. *M. B.*

▲ △ **DVOŘÁK: Symphony No. 5 in E Minor, ("From the New World")**. Detroit Symphony Orchestra, Paul Paray cond. Mercury SR 90262 \$5.98; Mono MG 50262 \$4.98

Interest: Symphonic landmark
Performance: High-powered
Recording: Fine
Stereo Directionality: Very good
Stereo Depth: Good

Mercury's engineers continue to turn out superior sound from Detroit's Cass High School Auditorium. This is one of the richest, fullest-sounding Detroit Symphony recordings ever made, and it has plenty of clarity and resonance, too.

Paray's performance is in the Toscanini tradition, that is, it is a high-voltage reading that fairly crackles with excitement. If this is how you like your *New World* symphony, Paray's is the modern recording to get. Others may prefer the more poetic account by Ludwig for Everest (3056). *M. B.*

FALLA: Nights in the Gardens of Spain (see GRIEG)

▲ **A. GABRIELI: Aria della Battaglia (1590); G. GABRIELI: Symphoniae Sacrae (1597)—Canzon Septimi Toni Nos. 1 & 2; Canzon Duodecimi Toni; Sonata pian' e forte; Canzon Quarti Toni; Sonata Octavi Toni**. Brass Ensemble of the Vienna State Opera Orchestra, Sayard Stone cond. Westminster WST 14081 \$5.98

Interest: Venetian pomp
Performance: Fair
Recording: Good
Stereo Directionality: Splendid
Stereo Depth: Good

As I indicated in the review of the mono version of this disc in the June HiFi/STEREO REVIEW, it is the striking instrumental fresco by Andrea Gabrieli that makes this record worthy of acquisition; for it is a stunning piece of music and gets its best performance here. Otherwise, Mr. Stone's conducting is pretty stodgy, and some of the playing sounds distinctly under-rehearsed.

(Continued on page 66)

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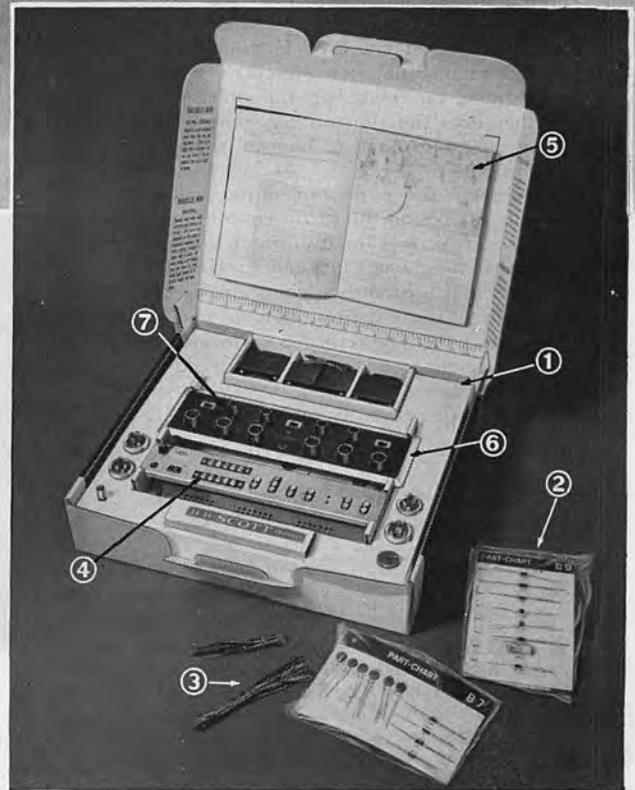
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Interest: Classic concertos
Performance: Lyrical
Recording: Good

These two very lyrical classic concertos are performed with communicative warmth. Gilels plays with spontaneity and charm and a singing tone. He finds no austerity in the music and it purls forth blithely and joyously. Barshai's collaboration is deft and spirited. The recording is capably engineered. *W.D.*

HAYDN: Piano Sonata No. 35 (see **PROKOFIEV**)

▲ △ **HONEGGER:** Piano Concertino; **JANÁČEK:** Piano Concertino; **STRAVINSKY:** Piano Concerto. Walter Klien with the Pro Musica Orchestra of Vienna, Heinrich Hollreiser cond. Vox STPL 510.840 \$5.98; Mono PL 10.840 \$4.98

Interest: Attractive moderns
Performance: Excellent
Recording: Bright
Stereo Directionality: Much
Stereo Depth: Fair

Stravinsky's Concerto for Piano and Wind Orchestra was written in 1924 and the two concertinos were written the following year. The Stravinsky and the Honegger are typical French-styled pieces of the period—sophisticated, incisive, lean, witty, dissonant, rhythmic. Although Janáček already was seventy years old at the time of composition, his concertino exhibits an interesting spiritual kinship with its discmates. It is for piano and an ensemble of seven instruments, and it has character and impact.

Klien plays with sharp dynamism and conviction and Hollreiser's collaboration is no less vital. These are effective, knowing performances of attractive modern music. Vox's recording is clear, brilliant and close up, with a great deal of separation in the stereo version. *W.D.*

△ **KODÁLY:** Te Deum; Psalmus Hungaricus. Budapest Chorus with Soloists and Budapest Concert Orchestra, Zoltán Kodály cond. Artia ALP 152 \$4.98

Interest: Grandiose Hungarianism
Performance: Impassioned
Recording: Radio broadcast?

There have been at least four previous LP recordings of Kodály's *Psalmus Hungaricus*, as against only one 1950 Westminster issue of his equally imposing *Te Deum*; so it was with anticipation that I lent an ear to this Artia recording, offering a performance of both works with the composer himself conducting his own countrymen.

From the standpoint of impassioned performance of chorus and orchestra, this disc has everything. The soloists, however, leave much to be desired in tonal quality, and the recording sounds to me as though taken off the air from a public performance. The main value of this record, then, is as a documentation of the composer's own interpretation. By the way, whatever happened to the recording announced by Angel some months ago of Kodály conducting his own *Missa Brevis*? *D.H.*

LISZT: Piano Concerto No. 1 (see **GRIEG**)

▲ **MAHLER:** Das Lied von der Erde; Adagietto from Symphony No. 5. Murray
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Dickie (tenor), Dietrich Fischer-Dieskau (baritone) with the Philharmonia Orchestra, Paul Kleitzki cond. Angel S 3607 B 2 12" \$11.96



▲ **MAHLER: Das Lied von der Erde; Songs of a Wayfarer.** Ernst Haefliger (tenor), Mildred Miller (mezzo-soprano) with the New York Philharmonic, Bruno Walter cond. Columbia M2S 617 2 12" \$11.96

Interest: Mahler's masterpiece
Performance: Kletzki more involved
Recording: Kletzki's better defined
Stereo Directionality: Both good
Stereo Depth: Both good

Even though Mahler himself specified that the solos in "Das Lied" can be sung by tenor and mezzo or baritone, I have always felt that the alternation between male and female voice was integral to the basic texture of the music to avoid a feeling of monotony.

I had never heard of a performance of the score which enlisted the services of a baritone in the even-numbered songs until Klemperer conducted it in this fashion (with Fischer-Dieskau as the baritone) at the Edinburgh Festival a few years ago. If I am not mistaken, Klemperer was also to have been in charge of this recording but was prevented from doing so by his accident with fire of last year (which also prevented him from conducting Angel's new *Don Giovanni*). The new Walter recording adheres to the traditional tenor-mezzo line-up.

Let it be said at the outset that Fischer-Dieskau is marvelous! His insightful appreciation of word meanings and their musical settings brings some unforgettable moments, especially in the heartbreaking final song, *Der Abschied*, where he creates an atmosphere of sublime submission. True, there are places—like the opening of the second song, *Der Einsame im Herbst*, for example—which seem to demand higher-pitched contralto voice rather than its octave-lower masculine equivalent. But Fischer-Dieskau imparts an aura of hushed wonder to the lines:

"Man meint, ein Künstler habe Staub von Jade

Über die feinen Blüten ausgestreut."

("It is as though an artist had strewn dust of jade

Over the delicate blossoms.")

And in his performance of the line, "Mein Herz ist Müde" ("My heart is weary"), what a feeling of icy desolation he conveys!

For his part, Dickie, the Scottish tenor who has been singing with the Vienna State Opera for many years now, uses his small, sweet voice most intelligently if without Fischer-Dieskau's absorption.

Kletzki's overall performance of the score is on the slow side—*Der Abschied* spills over from the third side to about half of side 4 (the break, fortunately, comes at the only logical place, right after the long orchestral interlude and before the words, "Er stieg vom Pferd"). But he gives us a most poetic and sensitive account of the music, and the separate strands of Mahler's texture stand out with amazing clarity; never have I heard the mandolin and celesta parts in *Der Abschied* so prominently exposed.

In Walter's new recording, his mezzo-

soprano, Mildred Miller of the Metropolitan Opera, offers nothing that approaches Fischer-Dieskau's perception, I am afraid. And she performs in an impersonal, detached manner with a "white" tone. In his two earlier recordings, Walter had the benefit of two remarkable mezzo singers, Kerstin Thorborg and Kathleen Ferrier. Miller is simply not in the same class.

Haefliger, who was the tenor in George Szell's remarkable performances of the score last season, here punches out the three songs allotted to him in a somewhat strained manner. But he does convey a feeling of identification with the music which is so clearly lacking in Miss Miller's performance.

For his part, Walter now seems to prefer slower tempi in the opening and closing songs than he did before. In this connection, a comparison between the new and the two earlier Walter recordings may be interesting. In the 1936 recording made in Vienna at an actual concert presentation, the opening and closing songs ran 8:30 and 26:52 respectively; in the 1952 remake with Patzak and Ferrier (London A 4212), the same movements run 8:24 and 27:48. In the new version, they are



DIETRICH FISCHER-DIESKAU
Sheds new light on Mahler

9:15 and 29:10. Walter, of course, gives a fine interpretation, but I must say that RCA Victor's recent version with Reiner (LSC/LM 6087) seems even more penetrating. And the new Kletzki is for me the most moving of all.

Kletzki's fourth side fill-up, the *Adagio* from the Fifth Symphony, is given a glowing, vibrant reading and a magnificent performance and recording. Walter devotes his fourth side to the *Songs Of A Wayfarer*. Here, strangely, Miss Miller seems much more at home and delivers a convincing account of the music. And Walter offers a most sensitive account of the orchestral part.

In sum, then, I prefer Angel's new "Lied" over Columbia's. And those who prefer the score in its more traditional setting with tenor and mezzo soloists would do well to compare the Reiner and Walter performances. The Reiner version is my personal favorite. M. B.

MENDELSSOHN: Calm Sea and Prosperous Voyage (see **BERLIOZ**)

▲ △ **MOUSSORGSKY-RAVEL: Pictures at an Exhibition; MOUSSORGSKY: A Night on Bald Mountain.** London Symphony Orchestra, Sir Malcolm Sargent cond. Ever-

est SDBR 3053 \$4.98; Mono LPBR 6053 \$4.98

Interest: Virtuoso stunners
Performance: Solid
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Fine

Everest's stunning recording lends these performances their chief distinction. The presence and liveness of sound contained within these grooves is extraordinary and the various choirs of the orchestra are balanced meticulously.

Sargent's reading of the score is straightforward even if a little unimaginative; for example, there is a good deal more whimsy in the *Ballet of the Unhatched Chicks* than we find here, more terror in the *Catacombs*, more imposing grandeur in *The Great Gate at Kiev*. All these qualities are to be found in greater and more provocative abundance in the recent London recording of the score which Ansermet conducted (CS 6177).

Sargent is more successful in conjuring up a demonic quality in the performance of *A Night on Bald Mountain*. This is delivered with more abandon and with a sense of cumulative tension and excitement. Here again, Everest's recording is excellent and the members of the orchestra deliver virtuoso performances. M. B.

MOZART: Piano Concerto No. 21 (see **HAYDN**)

△ **PONCE: Concierto del Sur; RODRIGO: Fantasia para un gentilhombre.** Andres Segovia (guitar) with the Symphony of the Air, Enrique Jorda cond. Decca LD 10027 \$4.98

Interest: Major guitar compositions
Performance: Authoritative
Recording: Excellent

These performances were included in the three-record album (DX 148) which Decca released last year in celebration of the 50th anniversary of Segovia's recital debut. Both works were composed specifically for the renowned guitarist and, of course, his interpretations are as authoritative as his playing is beautiful.

Manuel Ponce's *Concerto of the South* had its premiere in 1941, while Joaquin Rodrigo's *Fantasy for a Gentleman* dates only from 1954. However, the thematic material of the latter is derived from the music of Gaspar Sanz, a court composer of 17th-century Spain. The melodies are charming and Rodrigo has not over-dressed them. In both compositions, Enrique Jorda's collaboration is tasteful and sensitive, making this an extremely enjoyable disc. W. D.

▲ △ **PROKOFIEV: Piano Concerto No. 2 in G Major, Op. 16; HAYDN: Sonata No. 35 in E-flat.** Malcolm Frager with the Paris Conservatory Orchestra, René Leibowitz cond. RCA Victor LSC 2465 \$5.98; Mono LM 2465 \$4.98

Interest: Prizewinner disc debut
Performance: Tasteful
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

In addition to winning the 1959 Leventritt Award, 25-year-old Malcolm Frager won the Queen Elizabeth of Belgium International Music Contest the following year. He is the third American to win the

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Brussels competition, his predecessors being violinist Berl Senofsky and pianist Leon Fleisher.

Fragér's playing is neat and efficient. He has fleet fingers, a well-schooled technique and tasteful musicianship. The Haydn sonata is performed with simplicity and finesse. The formidable Prokofiev concerto is played with easy virtuosity, its knotty measures unraveled with skill and assurance. The French orchestra is not the Boston or the Philadelphia, but it does its chore creditably.

The rarely performed concerto is a major work and it hints at more excitement than this performance actually engenders. The recently deleted rendition by Nicole Henriot-Schweitzer and Charles Munch (RCA Victor LM 2197) was even less satisfying. However, an older, also deleted, recording by Jorge Bolet and the Cincinnati Symphony Orchestra under Thor Johnson (Remington 199-182) did project an exciting musical experience.

Bolet's playing possessed a temperament and spontaneity lacking in Frager's. He also phrased with more freedom and flexibility. Frager's playing tends to be anti-septic; it wants more personality, more *élan*. The young contest winner is a fine talent; perhaps more experience will enable him to more fully exploit his obvious potential.

W.D.

△ **RACHMANINOFF:** Piano Concerto No. 2 in C Minor, Op. 18. Sviatoslav Richter (piano), with the Leningrad Philharmonic Orchestra, Kurt Sanderling cond. Parliament PLP 134 \$1.98

Interest: **Inexpensive Richter**
Performance: **Lush**
Recording: **Fair**

Richter's performance here does not differ appreciably from his performance with the Warsaw Philharmonic under Stanislaw Wislocki for Deutsche Grammophon (DGS 712026). However, Parliament's recording is decidedly inferior to DGG's, and this disc does not include the Russian virtuoso's marvelous renditions of the six Rachmaninoff preludes that filled out the other record. Thus, from either a qualitative or a quantitative point of view, the low price of this disc does not constitute a genuine bargain.

W.D.

RACHMANINOFF (Rhapsody on a Theme of Paganini (see **GRIEG**))



▲ **RAVEL:** Piano Concerto in G Major; Piano Concerto in D Minor for the Left Hand. Samson François with the Paris Conservatory Orchestra, André Cluytons cond. Angel S 35874 \$5.98

Interest: **Ravel, bright and somber**
Performance: **Brilliant**
Recording: **Spacious**
Stereo Directionality: **Rightish**
Stereo Depth: **More than ample**

The main interest of this disc centers around the Ravel Left-Hand Concerto in its first stereo recording. The brilliant and controversial Samson François puts plenty of brittle glitter into the other work on this disc, the jazzy but tender G Major Piano Concerto; but his stereo rivals, Bernstein (Columbia), Henriot-Schweitzer (RCA Victor), and Michelangeli (Angel) come off with better-focused

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▲ △ **RICHARD STRAUSS: Ariadne auf Naxos** (Complete opera). Leonie Rysanek (soprano)—Prima Donna, later Ariadne; Jan Peerce (tenor)—Tenor and Bacchus; Roberta Peters (soprano)—Zerbinetta; Sena Jurinac (soprano)—The Composer; Walter Berry (baritone)—Music Master and Harlequin; Murray Dickie (tenor)—Dancing Master and Brighella; Kurt Equiluz (tenor)—Officer and Scaramuccio; Mimi Coertse (soprano)—Naiad; Hilde Rössel-Majdan (mezzo-soprano)—Dryad; Liselotte Maikl (soprano)—Echo; others. Vienna Philharmonic Orchestra, Erich Leinsdorf cond. **RCA Victor Soria Series LDS 6152 3 12" \$20.94; Mono LD 6152 \$17.94**

Interest: **Unique opera**
 Performance: **Dedicated**
 Recording: **Excellent**
 Stereo Directionality: **Effective**
 Stereo Depth: **Excellent**

RCA Victor's opera productions—mushrooming under Metropolitan Opera endorsement—seem to have taken a meaningful step in a new direction with this release. *Ariadne auf Naxos* may rank with the best operas of Richard Strauss, or any 20th-century composers for that matter, and it may be a musico-dramatic *tour-de-force* in a class by itself. One thing it is not: it is not by any common classification a "popular" opera. Furthermore, it is not, nor was it ever, associated with the Metropolitan. Whether it will be in the future remains to be seen. The Met's "selection," as prominently displayed on the set's attractive cover, is an auspicious sign. Even more encouraging is the evidence shown *within* the covers: the Met has the conductor and the cast needed to present *Ariadne* whenever it so chooses.

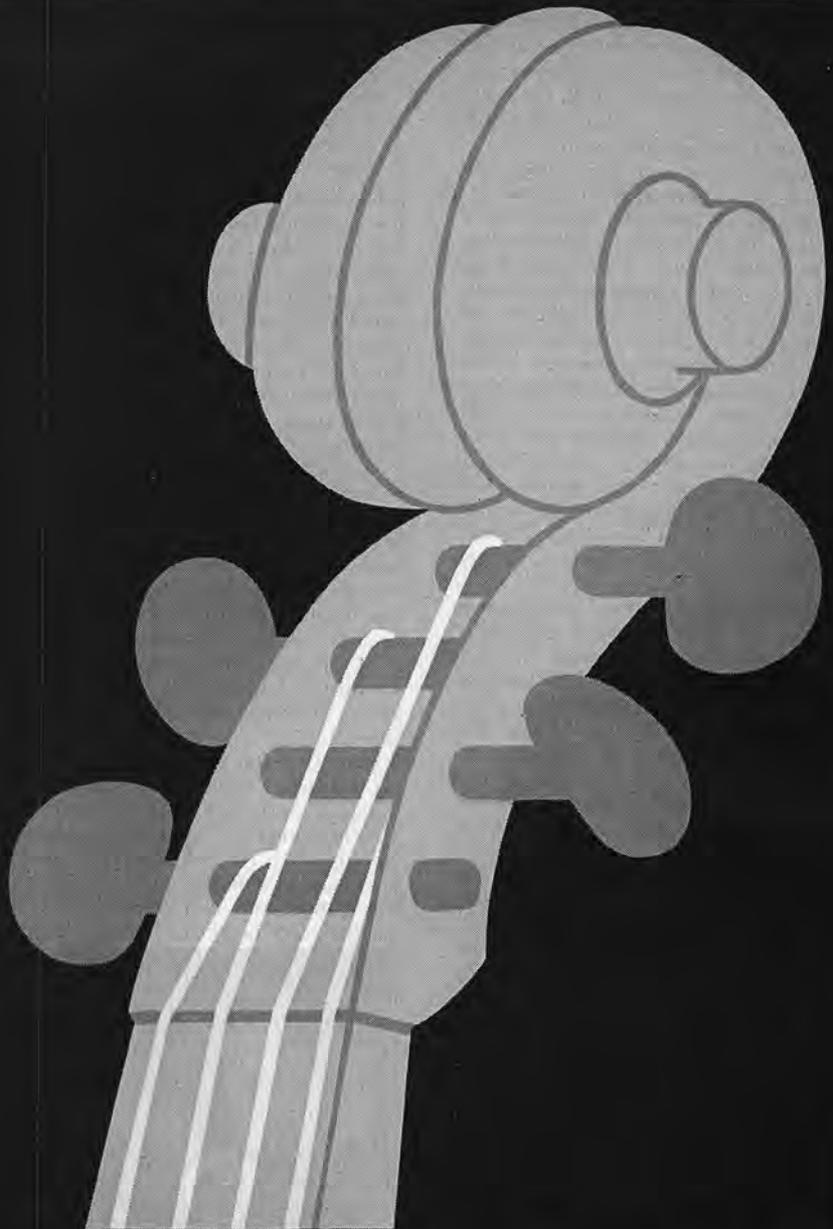
Wisely, however, RCA Victor chose Vienna for the locale of this recording during the summer of 1959. The Vienna Philharmonic yields the 37 virtuoso instrumentalists whose contribution is all-important, and Leonie Rysanek, Sena Jurinac and Walter Berry head a cast of seasoned Straussians who perform their roles with distinction.

Nothing less than top echelon would do, of course. *Ariadne auf Naxos* is an extremely challenging opera. Unconventional to the point of defiance, provocative in conception, purposefully, daredevilishly hazardous in execution, it takes performing virtuosity for granted. The background of *Ariadne's* creation, its initial failure in 1912, its subsequent revision by the composer and librettist Hofmannsthal, and the triumph of the new version in 1916 not only make fascinating reading (the story is told absorbingly by Joseph Wechsberg in an essay which is one of the many highlights in this elegant Soria album production), but also contribute to the fuller enjoyment of the opera.

Four years ago Angel issued the first complete recording of *Ariadne* which then established a seemingly unsurpassable standard. The inspired conducting of Herbert von Karajan and the unearthly singing of Elisabeth Schwarzkopf are still unchallenged by comparison with the new set's corresponding virtues; in other areas the RCA Victor cast is very much in contention.

Erich Leinsdorf favors a broader, more

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Performance: **Vigorous**
 Recording: **Bright**
 Stereo Directionality: **Appropriate**
 Stereo Depth: **OK**

Everyone knows that the purely orchestral side does not represent Verdi's more pho-nogenic profile. But it should not be over-looked, and Angel merits recognition for widening our acquaintance. I do not even recall another current recording of the *Alzira* Overture and the two ballet se-quences, which makes this disc even more desirable for Verdians.

I Vespri Siciliani was composed espe-cially for the Paris Opéra, hence the bal-let. When, two years later, the Opéra decided to stage *Il Trovatore*, Verdi oblig-ingly composed several movements of bal-let music for the Camp Scene of the third act. It made little sense dramatically, but the ballet-minded Parisians couldn't care less. For one who worked at rather than in the field of ballet, Verdi did not do badly here; the dances are vigorous, color-ful, and make effective use of the inter-woven motives of the popular Anvil Chorus. The ballet sequence from *I Vespri Siciliani* displays, by comparison, more mechanical proficiency and less inspira-tion. Both are performed with vitality and precision under Mackerras, a conduc-tor long associated with ballet music in general and early Verdi in particular (he compiled a ballet, *The Lady and the Fool*, from lesser-known Verdi music).

Alzira's Overture is just about the only thing Verdi himself approved in his early (1845) opera. It has some interesting ideas which, unfortunately, do not go very far in development. The earlier *Nabucco*, disjointed though it may be, is superior. Mackerras's reading of these overtures is not the last word in excitement and artic-ulation. But the total sequence is very at-tractive for those who care, and the re-corded sound has a brilliant, coarse-edged quality rather appropriate to Verdi's tur-bulent music. G.J.

▲ **VIVALDI: Concerti Grossi, Op. 8. "Il Cimento dell'Armonia e dell'Invenzione".** Virtuosi di Roma, Renato Fasano cond. Angel 3611 C 3 12" \$17.94

Interest: **Certainly**
 Performance: **Exemplary**
 Recording: **Excellent**
 Stereo Directionality: **Good**
 Stereo Depth: **Considerable**

Recordings of Vivaldi are, of course, any-thing but a rarity nowadays. Recordings of "*The Four Seasons*," which comprise the first four of the twelve concertos in-cluded in this work, are so numerous by now that they might be said to have reached the "epidemic" stage. Without any detailed, space-consuming compar-isons, the present version must be listed among the best. The players display a fine sense of stylistic rapport—not only with the music, but with each other. Thus, in spite of the fact that (with an admirably democratic spirit) the solo violin roles are taken by five different members of the en-semble, the ear does not detect any dis-parity in the approach.

Equally gratifying are the two concertos featuring the oboe. Again, the gratifica-tion stems from both the music and the quality of the performances.

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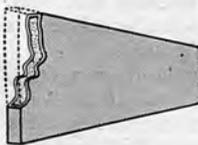
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terfly's" final act (though the engineers have given the bird calls too much prominence), and the Fauré Nocturne is such a delightful piece of music that one should overlook the fact that it is *not* operatic at all, but from a set of incidental music.

My only serious criticism relates to the haphazard sequence in which these selections are programmed. Sandwiching the boisterous Prokofiev *March* between the exquisite Fauré and the delicate Verdi excerpt is positively unsettling. Equally ill-advised is the idea of following the overwhelming *Wozzeck* interlude with the anticlimactic *Dream Pantomime*. G.J.

▲ **SERENATA ESPANOLA**—Cabezón (arr. Albert): El Canto del Caballero—Variations; Soler (arr. Albert): Sonata in D Minor; M. Albeniz (arr. Albert): Sonata in D Major; B. Serrano (arr. Albert): Sonata in A Minor; Chapi: Medley from La Revoltosa; Bretón: Zapateado; Granados: Goyescas—Intermezzo; Falla: The Three-Cornered Hat—Dance of the Miller's Wife; Rodrigo: Homenaje a la Temprancia. Popular Concert Orchestra of Madrid, Rafael Rodriguez Albert cond. United Artists UAS 6065 \$4.98

Interest: Plectral novelties
Performance: Good to brilliant
Recording: Good
Stereo Directionality: Good spread
Stereo Depth: Good

The cover of this United Artists album would lead the buyer to expect just another one of those “Spanish mood music” LPs; but a look at the contents brings one up short—here is a Side One that surveys Spanish keyboard music from the 16th-century master, Antonio de Cabezón, through 18th-century harpsichord composers like Antonio Soler and Mateo Albeniz to contemporaries of Mozart and Beethoven. Side Two offers more of what we would expect—highlights from popular Spanish classics of the past hundred years.

Reading further in the album liner notes, we discover that the “Popular Concert Orchestra of Madrid” is no pick-up symphony group, but an ensemble composed of bandurrias, lutes and guitars (cf. the mandolin orchestras in this country) *played entirely by blind musicians!* This, then, is no ordinary record.

Indeed, the whole of Side One is a delight, because plectral music conceived originally for the harpsichord sounds superb when it is performed by an entire plectral ensemble, especially when arranged in such tasteful fashion by Señor Albert. The selections on Side Two were written mostly for orchestra and fare less interestingly in plectral guise.

The performances are mostly very good, if occasionally a bit stiff (conductor's directions are conveyed to the players through earphones!). Recorded sound as heard in stereo is first-rate. A fascinating novelty—at least for the first side. D.H.

▲ △ **VIVALDI**: Sonata in A Major, Op. 2; **BIBER**: Sonata in C Minor; **HAYDN**: Sonata in G Major, Op. 70; **MOZART**: Sonata in G Major, K. 301. Louis Gabowitz (violin), Harriet Parker Salerno (piano). Bruno SBR 32001 \$4.98; Mono BR 14037 \$3.98

Interest: Of the highest
Performance: Sensitive and idiomatic

HiFi/STEREO

Recording: Outstanding
Stereo Directionality: Couldn't be better
Stereo Depth: Sufficient

The most unusual item on this disc is, of course, the Biber sonata which, according to the label, receives its world recording premiere here. It is indeed a valuable and rewarding addition to the repertoire, and we are indebted to both the artists and the record company for its introduction. The other works, while more familiar fare, are likewise in the best of taste.

As for the recording, I can state very simply that I have never heard a more faithful reproduction of either a violin or a piano. They are "there." Moreover, since the engineers have chosen to present the instruments without any room echo, both instruments seem to come from exactly the spots where your speakers are. In short, the instruments are in *your* living room, and not in some large hall.

The separation between the violin and the piano is complete in the stereo version, and the blend between the two instruments is perfect in the mono disc.

All the performances are completely sensitive and musicianly, with a fine sense of style in evidence at all times. One would like to hail this as "outstanding" violin playing, were it not for the occasionally edgy quality and the slight unevenness of the tone. Or, is it possible that no violinist could avoid these criticisms when exposed to such "close to" recording?

The ensemble between the two musicians leaves nothing to be desired. D. R.

▲ △ **FRENCH HORN MASTERPIECES—Vol. 2.** GLIÈRE: Nocturne; Intermezzo; GRETCHANINOV: Lullaby; CUI: Moment Musical; GLAZOUNOV: Rêverie; TCHAIKOVSKY: Autumn Song; SCRIBIN: Romance; Prelude; AKIMENKO: Melody; DUKAS: Villanelle; FAURÉ: Après un Rêve; POULENC: Elégie; VUILLERMOZ: Etude. James Stagliano (French horn) and Paul Ulanowsky (piano). Boston BST 1009 \$5.95; Mono B 212 \$4.98

Interest: For French horn enthusiasts
Performance: Excellent
Recording: Excellent
Stereo Directionality: Intrusive
Stereo Depth: Sufficient

Most of these short pieces by Russian and French composers were written for piano alone, or for voice, or for some instrument other than the French horn, and were transcribed for the latter. Only a few, notably the Dukas *Villanelle*, the Poulenc *Elégie*, the Scriabin *Romance* and the Glazounov *Rêverie*, were written directly for the instrument played so well by Stagliano. His tone is smooth and pleasing, his intonation sure, and his facility amazing. Ulanowsky is, of course, an able collaborator, and they achieve many impressively musical moments. I found the monophonic version easier to listen to; there was too much separation in the stereo. Both the stereo and the monophonic jackets list a piece by Kalinnikov, but it is not actually included on either record, and it is omitted on both labels. W. D.

▲ **CHOPIN:** Sonata in B Minor, Op. 58; **LISZT:** Sonetto del Petrarca No. 123; **RAFF:** La Fileuse; **MOSZKOWSKI:** Etincelles; **RACHMANINOFF:** Preludes—B Minor, Op. 32, No. 10; E-flat Major, Op. 23, No. 6; A
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Minor, Op. 32, No. 8; D Minor, Op. 23, No. 3. Claudette Sorel (piano). Monitor MC 2044 \$4.98

Interest: Recording debut
Performance: Lively
Recording: Very good

Claudette Sorel is a lively pianist. Her fingers are fleet and well controlled, and she is at her best in light, rapidly moving passages. Her performance of the Chopin Sonata is good, if not outstanding, with the Scherzo the most attractively played movement. The shorter pieces on the program are more sympathetic to her style. They are performed with charm, lyricism and brightness. The Raff and the Moszkowski are delightful encore pieces, even though the former has been recorded before, the anonymous program annotator to the contrary. *W. D.*

▲ **△ PIERRETTE ALARIE, LEOPOLD SIMONEAU—OPERA RECITAL.** CIMAROSA: Il Matrimonio Segreto—Cara, cara, non dubitar; DONIZETTI: Don Pasquale—Quel guardo il cavaliere; CILEA: L'Arlesiana—Lamento di Federico; VERDI: Rigoletto—Caro nome; PUCCINI: La Bohème—O soave fanciulla; GOUNOD: Faust—Il se fait tard adieu!; HALÉVY: Ja Juive—Rachel, quand du Seigneur; MASSENET: Manon—J'ai marqué l'heure du départ. Pierrette Alarie (soprano) and Leopold Simoneau (tenor) with Berlin Radio Symphony Orchestra, Lee Schaefer cond. Deutsche Grammophon SLPM 138056 \$6.98; Mono LPM 18593 \$5.98

Interest: Attractive arias and duets
Performance: Pleasing
Recording: Very good
Stereo Directionality: Good
Stereo Depth: Good

This recital is made up of arias and duets sung by a husband-and-wife team. Alarie and Simoneau are French-Canadians out of Montreal, and aside from the domestic, they enjoy an artistic compatibility. They appeared to good advantage in Epic's recording of *Carmen* (BSC 106) in which he sang Don Jose and she Micaela.

They are lyrical singers. He has an easily projected voice that is light and pleasing; she has a flexible voice that is equally at home in lyric or coloratura roles. Neither is a particularly dramatic singer, but they are fine musicians and their interpretations invariably ring true. In this program, their duets are most attractive; their voices and characterizations blend agreeably. The duet from *Faust* is perhaps the high point of the record.

The support given them by the orchestra and the recording engineers is highly commendable. The failure to provide texts or translations, or even outlines of the selections they sing, is reprehensible. This is an aspect of European record production I do not care to encourage. *W. D.*

▲ **LEONCAVALLO:** Pagliacci—Prologo; **VERDI:** La Traviata—Di Provenza il mar; Rigoletto—Pari siamo; Un Ballo in Maschera—Eri tu; Otello—Credo in un Dio crudel; **BIZET:** Les Pêcheurs de Perles—Il n'embo si calmò; **ROSSINI:** Il Barbiere di Siviglia—Largo al factotum; **GOUNOD:** Faust—Dio possente; **GIORDANO:** Andrea Chénier—Nemico della patria; **THOMAS:** Hamlet—Brindisi. Manuel Ausensi (baritone) with Symphony Orchestra, R. Lamote de Grignon cond. London OS 25117 \$5.98

Interest: Baritone hit parade
Performance: Powerful

Recording: Rich-sounding
Stereo Directionality: Pronounced, with some imbalances
Stereo Depth: Adequate

Unless London has aurally oversold us on Manuel Ausensi, this evidence places him into the forefront of today's outstanding operatic baritones. And what a small group that is!

Ausensi's voice is a powerful, vibrant and exciting instrument. He can control and modulate it reasonably well, and can occasionally scale it down to a respectable pianissimo, but he is decidedly more comfortable when he does not have to. Consequently, while the lyricism of "*Di Provenza*" is rather crude, almost everything on Side 2 (most particularly "*Largo al factotum*") is exceptional. The open, opulent tones and expansive phrasing, especially in the *Faust* and *Hamlet* arias, demonstrates the Titta Ruffo influence absorbed, no doubt, through recorded models.

Ausensi has all the voice and temperament he needs; and with a little more refinement and polish, with more subtlety in phrasing and diction, he will go places. He should, in fact, start going right away, and begin by finding himself a conductor and orchestra which will give him the accompaniment he deserves. *G. J.*

▲ **△ ORALIA DOMÍNGUEZ SINGS ARIAS.** DONIZETTI: La Favorita—O mio Fernando; ROSSINI: L'Italiana in Algeri—Pensa alla patria; Il Barbiere di Siviglia—Una voce poco fa; La Cenerentola—Nacqui all'affanno ed al pianto; VERDI: Don Carlos—O don fatale; Il Trovatore—Condotta ell'era in ceppi; CILEA: Adriana Lecouvreur—Acerba volutta; BIZET: Carmen—Habanera; Seguidilla; Air des cartes. Oralia Domínguez (mezzo-soprano) with RIAS Kammerchor, Berlin Radio Symphony Orchestra, Richard Kraus cond., and (Carmen) Chorus and Orchestra of the Bavarian Staatsoper, Janos Kulka cond. Deutsche Grammophon SLPEM 136025 \$6.98; Mono LPEM 19179 \$5.98

Interest: Favorite arias, new singer
Performance: Impressive
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Good

These arias have showcased the voices of mezzos and contraltos since the dawn of the phonograph. However, few singers have been favored with the sumptuous recording inscribed in the grooves of these discs. The Mexican mezzo's voice is displayed in every bit of its glory, and fortunately, it is a worthy instrument. It is clear and flexible, not heavy, not coarse or chesty. A reasonable amount of temperament comes through in the performances, which are lively or grave, as the situations demand. The coloratura is negotiated skillfully and with ease; the singer does not strain for effects or high notes. Messrs. Kraus and Kulka lead alert accompaniments, nicely balanced with the soloist. It is unfortunate that neither texts, nor translations of the arias, nor even outlines, are provided. Only a few paragraphs about the singer, in four languages, are printed on the record jackets. *W. D.*

▲ **GALA RUSSE:** Back from the March; Cossacks in Captivity; From the Forest; Across the Ural River; Kuban Regimental

Song; The Glory of the Cossacks; In 1893; Student Songs; Cherubim Hymn; The Legend of the Potchaev Monastery; Katiusha. Don Cossack Choir, Serge Jaroff cond. Decca DL 10026 \$4.98

▲ **△ A PROGRAM OF RUSSIAN SONG:** Evening Bells I; Allah Verdy; Motherland; The Red Sarafan; Lullaby; Christmas Night; Do You Love Me?; A Love Story; Dancing Song; Katiusha; Dreams of Youth; Longing; Between the River Banks; Evening Bells II. Jaroff Women's Chorus, Serge Jaroff cond. Decca DL 710049 \$5.98; Mono DL 10019 \$4.98

Interest: Very Russian
Performance: Women more musical
Recording: Women better treated
Stereo Directionality: Reasonable
Stereo Depth: Good

The women's chorus sings with style and vitality and the program is entirely appealing. The arrangements are tasteful and the performances are musical. The solo voices are not exceptional, but the ensemble is a homogeneous one, and its tone is pleasing.

Not nearly as attractive is the Don Cossack record. There is a surprising lack of vitality in the performances and the tone of the ensemble lacks body. Also, the characteristic whistling and yipping are more obtrusive here than I remember their being before, to the musical detriment of the performances. Decca's monophonic recording is not as dynamically faithful for the men as it is for the women. The stereo disc is a delight. *W. D.*

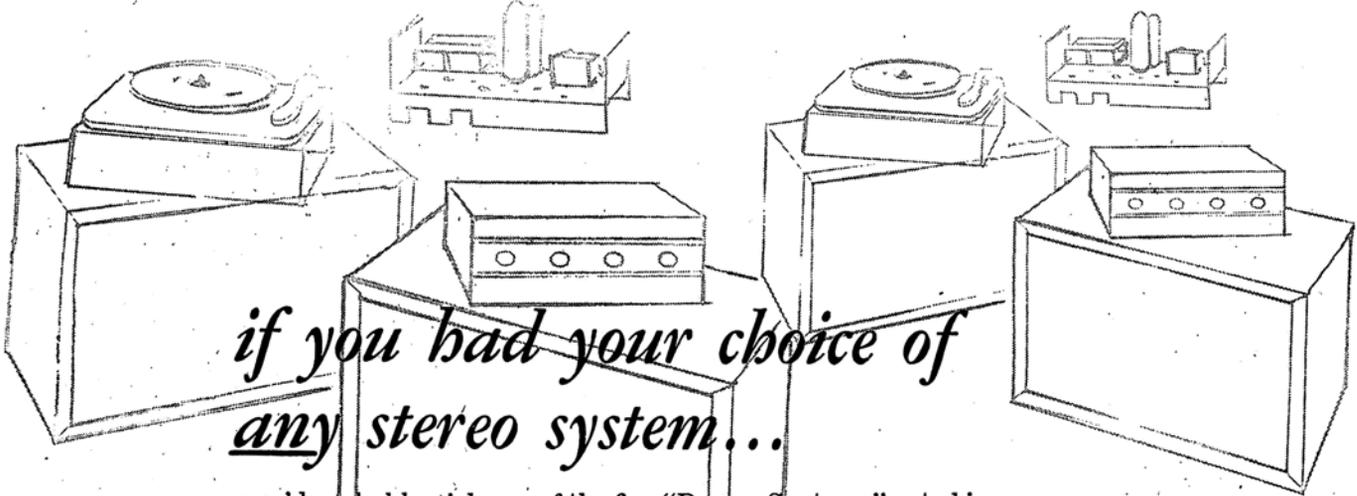
▲ **GERMAN CHORAL MUSIC.** ISAAC: Innsbruck; LEMLIN: Der Gutzgauch; ANON: Ich sag' ade; SCANDELLUS: Ein Hennlein weiss; HASSLER: Jungfrau, ein schön Gestalt; FINCK: Ach, herzigs Herz; SCHEIN: Ihr Brüder; LASSUS: Audite nova; MENDELSSOHN: Die Nachtigall, Op. 59, No. 4; SCHUMANN: Tamburinschlägerin, Op. 69, No. 2; BRAHMS: Waldesnacht, Op. 62, No. 3; Es geht ein Wehen, Op. 62, No. 6; SCHUBERT: Ständchen (D. 921); SCHOENBERG: Friede auf Erden, Op. 13; HINDEMITH: Lady's Lament; Of Household Rule; Tropper's Drinking Song (from 5 Songs on Old Texts). The Chorus of Radio Berlin, Helmut Koch cond. Monitor MC 2047 \$4.98

Interest: Historic and varied
Performance: Robust
Recording: Good

The chorus has always been important in German music making. This disc offers 17 short characteristic choral compositions by 14 composers from the 16th Century to the present, from Heinrich Isaac to Paul Hindemith. The pieces range from lively to sorrowful, from charming to sententious. The singing is alert and robust, the recording strong. Altogether a disc of uncommon interest, especially as it offers the disc premiere of Arnold Schoenberg's remarkable 1907 short choral work *Friede auf Erden* ("Peace on Earth"). *W. D.*

▲ **GIULIETTA SIMONATO OPERATIC RECITAL—SAINT-SAËNS:** Samson et Dalila—Printemps qui commence; THOMAS: Mignon—Connais-tu le pays?; MASSENET: Werther—Werther! qui m'aurait dit; BIZET: Carmen—Habanera; DONIZETTI: La Favorita—O mio Fernando; PONCHIELLI: La Gioconda—Stella del marinar; VERDI: Il Trovatore—Stride la vampa; Condotta ell'era in ceppi; La Forza del Destino: Al suon del tamburo; Rataplan. Giulietta Simonato (Continued on page 82)

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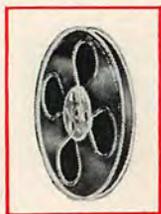
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Don Giovanni



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▲ △ **MOZART: Don Giovanni (complete opera).** Eberhard Wächter (baritone), Don Giovanni; Joan Sutherland (soprano), Donna Anna; Luigi Alva (tenor), Don Ottavio; Gottlob Frick (bass), Commendatore; Elisabeth Schwarzkopf (soprano), Donna Elvira; Giuseppe Taddei (baritone), Leporello; Piero Cappuccilli (baritone), Masetto; Graziella Sciutti (soprano), Zerlina. Philharmonia Orchestra & Chorus, Carlo Maria Giulini cond. Angel S 3605 \$24.94; Mono 3605 \$20.94

▲ △ **MOZART: Don Giovanni (complete opera).** Cesare Siepi (bass), Don Giovanni; Birgit Nilsson (soprano), Donna Anna; Cesare Valletti (tenor), Don Ottavio; Arnold van Mill (bass), Commendatore; Leontyne Price (soprano), Donna Elvira; Fernando Corena (bass), Leporello; Heinz Blankenburg (baritone), Masetto; Eugenia Ratti (soprano), Zerlina. Vienna Philharmonic Orchestra, Vienna State Opera Chorus, Erich Leinsdorf cond. RCA Victor LSC 6410 \$17.98; Mono LM 6410 \$14.98

Interest: The highest
Performance: Both great
Recording: Both tops
Stereo Directionality: RCA's more pronounced
Stereo Depth: Both good

IT IS COMFORTING to be reassured that our age is servicing Mozart exceedingly well. Here, issued simultaneously, are two complete recordings of *Don Giovanni* that eclipse all previous competition, including the famous Glyndebourne recording, which for twenty years reigned supreme, and the London release of four years ago. Angel and RCA Victor are both to be congratulated, for each of these new sets contain performances worthy of the music itself, which, of course, is some of the most sublime ever written. But there comes a time in the course of every record review when praise must yield to critique, and since a choice must be made, I might as well begin by declaring that mine is Angel.

Aside from scoring in the overall superiority of its singing principals, Angel presents, under Carlo Maria Giulini's direction, not only a meticulous, admirably prepared reading, but also drama of unabating excitement. It is indicative of this opera's magnificence that conductors underplaying or subjugating its tension and dynamism can still conjure up an out-

standing performance. Erich Leinsdorf presides over such a treatment on the RCA set, but, apart from exercising flawless control in the ensembles and importing snap and precision to the orchestral utterances, he does not match Giulini's measure of excitement.

RCA Victor has the long-admired characterization of Cesare Siepi in the central role, and it is the set's greatest attraction. His is a Don Giovanni of magnetism, grace, poise, and great coloristic variety. Angel's Eberhard Wächter has neither Siepi's experience nor his authority. What he has on his side is the tessitura (the Don is a baritone role, after all) which enables him to make certain vocal points with a glowing impact not within the range of even such a superlative *basso cantante* as Siepi. Wächter is an outstanding vocalist who is sure to become an exemplary Don in every respect. Right now, however, Siepi's imposing assurance, his authoritative ways with the recitatives, and his vocal virtuosity in such taxing pieces as "*Finch' han dal vino*," leave no doubt as to his superiority.

Some of his most effective moments occur in the Leporello scenes. Siepi and Corena complement each other adroitly, with a marvelous sense of timing developed through countless previous associations, and with a high-spirited give and take that is a tremendous asset to the performance. Corena is, of course, an outstanding Leporello in his own right, and a true *buffo* actor—which his Angel counterpart, Giuseppe Taddei, is not. Taddei, on the other hand, has the more luxuriant voice (he sings the role of Don Giovanni on *Cetra 1253*, and extremely well!) and his "*Madamina*," for sheer vocalism, is one of the best ever recorded. If the Siepi-Corena combine rates the nod over the Angel team, it is due to the spirit and conviction of their characterizations. From a purely vocal point of view, Wächter and Taddei are above criticism.

In the ladies' division, however, the tables are turned. Angel's trio is simply out of this world. Most magnetic and exciting among them is Elisabeth Schwarzkopf, whose Donna Elvira is a superb bit of vocal characterization, ardently and exquisitely sung and rich in inventive dramatic detail. Joan Sutherland is her close match. Donna Anna's part is less interest-

ing dramatically, but its even more taxing vocal demands are met with abundant power and tonal richness.

Compared to Schwarzkopf, even the secure and very neatly vocalized Elvira of Leontyne Price appears restricted in color and dramatic dimensions. Birgit Nilsson, on the other hand, is decidedly uncomfortable in the part of Donna Anna, for which she has neither the temperament nor the vocal agility. Her "*Or sai che l'onore*" is lifeless, and her rendition of the rapid runs and florid passages is approximate. The voice, *per se*, is a superb instrument, bright, powerful and always true to pitch. But she is *not* a Donna Anna in this rarefied company. Among the Zerlinas, RCA Victor's Eugenia Ratti radiates a coy sweetness to turn the head of any red-blooded libertine, but perfection is the only word that applies to Angel's Graziella Sciutti.

Both Ottavios are excellent. Alva has never been heard in such good voice before. Still, Valletti has a slight edge over him, due to an extra measure of elegance and a truly superlative "*Dalla sua pace*." Conversely, Angel has the better Masetto in Piero Cappuccilli, a routine Barnaba and Ashton elsewhere, but very strong in this less taxing assignment.

Both Commendatores are first-rate singers. While RCA Victor is content with preserving the customary opera house tonal perspective in the final scene (which means that the Commendatore is engulfed by the orchestra), Angel favors its Statue with a truly supernatural presence. The sonic effect is overwhelming (as indeed it should be) and Gottlob Frick delivers his lines with stentorian tones that ring with the terror of the last judgment.

Both sets exhibit clean and spacious sound, but they have achieved first-class results in different ways. RCA Victor has employed directional effects to better, and sometimes to spectacular, advantage. There is decidedly more stage illusion here, which extends to frequent suggestions of movements and effective crowd noises in the village scenes. Angel's production is less adventurous in this respect. On the other hand, it displays the warmer, mellower sound, and achieves better presence for the voices throughout.

All things considered, then, the Angel set is my preference. *George Jellinek*



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(Continued from page 78)

(mezzo-soprano) with Orchestra of L'Accademia di Santa Cecilia, Fernando Previtali and Francesco Molinari-Pradelli cond.; Orchestra of the Maggio Musicale Fiorentino and of the Théâtre de Genève, Alberto Erede and Gianandrea Gavazzeni cond. London OS 25123 \$5.98

Interest: Vocal tour de force
Performance: Virtuoso
Recording: Good
Stereo Directionality: Variable
Stereo Depth: Always good

The reigning mezzo of the international scene is presented here in a showcase designed to exhibit her uncommon vocal and dramatic qualities. The Italian excerpts (Side 2) are all taken from complete operas. Since even Simionato cannot disguise the empty vulgarity of *Rataplan*, it is not her fault that London has dampened the overall effect by saddling the program with that pointless episode. Simionato's work, on the other hand, is distinguished by beautiful tone quality, blazing temperament, and technical virtuosity. Her intonation falters slightly in the *Samson* and *Trovatore* excerpts, but these blemishes are quickly forgotten. Except for a strange metallic quality in *Stella del Marinar*, the recorded sound is excellent. G. J.

△ **BELLINI:** Norma—Casta Diva; **VERDI:** La Forza del Destino—Pace, mio Dio; **PUC-CINI:** Manon Lescaut—Sola, perduta, abbandonata; **BOITO:** Mefistofele—L'altra notte; **VILLA-LOBOS:** Aria from *Bachianas Brasileiras* No. 5; **FAURÉ:** *Après un Rêve*; **DEBUSSY:** *Beau Soir*; **BEETHOVEN:** *Fidelio*—*Abscheulicher*. Galina Vishnevskaya (soprano), with the Bolshoi Theater Orchestra, Boris Khaikin, Melik Pashayev conds. Artia ALP 157 \$4.98

Interest: Vocal showcase
Performance: Impressive
Recording: Good average

After the good impression she made during her American tour in early 1960, it is not surprising that Mme. Vishnevskaya, the leading soprano of the Bolshoi Theater, should score impressively in this demanding recital. To be sure, she attempts quite a bit, and perhaps a better planned program would have made an even stronger impact.

In the Verdi, Puccini, and Villa-Lobos excerpts, the artist's strong, vibrantly dramatic but flexible voice easily surmounts the technical hurdles and places before us interpretations that hold their own against any competition. Her full-toned pianissimi in "*Pace, mio Dio*" and in the "*Bachianas*" are particularly beautiful. (Vishnevskaya's husband, Mstislav Rostropovich, supplies the eloquent cello obbligato in the latter.)

"*Casta Diva*" is a good but decidedly not outstanding effort; the artist is not at ease, her sense of rhythm is erratic, and the sweeping Bellinian line is not given its due. Boito and Beethoven are sung in Russian, which detracts from the otherwise effective musical treatments. Fauré and Debussy suffer the same fate, with even more incongruous results. (*Après un Rêve* sound curiously Tchaikovskian.) But even in these strange settings and somewhat matter-of-fact renditions, Mme. Vishnevskaya's full and warm-hued tones are to be admired.

The orchestral backgrounds (string ensembles in the two songs) are adequate, the recorded sound quite good. G. J.

△ **FAMOUS SOLOISTS OF THE BOLSHOI THEATRE OPERA.** RUBINSTEIN: Nero-Epithalamium of Vindex—Pavel Lisitsian (baritone); RIMSKY-KORSAKOV: Snow-maiden—Duet of Tsar Berendey and Kupava—Galina Vishnevskaya (soprano) and Ivan Kozlovsky (tenor); Cavatina of Tsar Berendey—Sergei Lemeshev (tenor); RACHMANINOFF: Francesca da Rimini—Do Not Weep, My Paolo—Vera Firsova (soprano); SHAPORIN: The Decembrists—Song of Bestuzhev; Couplets of Bestuzhev; Finale—Ivan Petrov (baritone) with Chorus; TCHAIKOVSKY: Eugene Onegin-Arioso of Lenski; Aria of Lenski—Ivan Kozlovsky (tenor) and Antonia Klëshcheva (soprano); MUSSORGSKY: Khovanschina-Marfa's prophecy—Lydia Myasnikova (soprano); GLINKA: A Life for the Tsar—Aria of Sussanin—Mark Reizen (bass). Orchestra of the Bolshoi Theatre and State Radio Orchestra, A. Melik-Pashayev, E. Svetlano, V. Nebolsin, B. Khaiken conds. Monitor MC 2046 \$4.98

Interest: A peep behind the Iron Curtain
Performance: Excellent
Recording: Very good

There is beautiful singing on this disc. These Russian artists are completely at home in their native repertoire and they perform with assurance and style. There are no weak numbers in the program. The singers have good voices, even if they all do not offer the most profound emotional expressions. Each of the singers deserves high praise and I would not want to slight any one of them by particularizing. I wonder whether the Anton Rubinstein and the Rachmaninoff operas are actually performed by the Bolshoi company. I have my doubts, although the selections here almost make out a case for them. The accompaniments and recording are of very high excellence. W. D.

▲ **KIRSTEN FLAGSTAD** sings **SONGS FROM NORWAY**—GRIEG: Autumn Storm, Op. 18, No. 4; And I Want a Sweetheart for Myself, Op. 60, No. 5; I Give My Poem to the Spring, Op. 21, No. 3; To One—I, Op. 59, No. 3; To One—II, Op. 59, No. 4; EGGEN: Honor to the Eternal Spring in Life; ALNAES: February Morning at the Gulf; Now Springs in All the Crevasses; Longing for Spring; The Hundred Violins; H. LIE: The Key; A Bat's Letter.—With the London Symphony Orchestra, Øivin Fjeldstad cond. London OS 25103 \$5.98

Interest: Mostly for Norwegians
Performance: Flagstadian
Recording: Rich
Stereo Directionality: Tasteful
Stereo Depth: OK

Mme. Flagstad has done some superb disc recitals of Grieg songs—most notably the beautiful *Haugtussa* cycle on London 5290. She has done some songs of other Norwegians—Sinding on London 5290 and Dørumsgaard on Angel 35573; and just once she has devoted an LP to Scandinavian songs other than Norwegian, her magnificent Sibelius recital on London 5436 (stereo OS 25005) with Fjeldstad and the London Symphony.

On the present disc she offers five Grieg songs, four by Eyvind Alnaes (1872-1932), two by the short-lived Harald Lie (1902-1942) and one by the late Arne Eggen (1881-1955). All are sung in Norwegian;

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but where Mme. Flagstad's Sibelius recital was accompanied by full texts and translations, here we get only some surprisingly skimpy program notes and synopses by Norwegian Broadcasting Corporation Musical Department Head, Kristian Lange.

Be this as it may, as sheer listening this Norwegian disc is pleasurable enough. Grieg's *Autumn Storm* is splendidly colorful and he used its theme for his *Autumn Overture* composed a year later, in 1866 (Angel 35339). *Til En-I* gives us Grieg at his most poignant; while *I Want A Sweetheart For Myself* has about it a fine out-of-doors feeling. The orchestral accompaniments are not Greig's.

In the work of Eggen and Alnaes, we find the Grieg tradition still alive but enriched by both Wagnerian and French impressionist influences. *Now Springs In All The Crevasses* strikes me as the finest of the Alnaes group. With Harald Lie, we get away from also-Grieg and to a more intense inner-directed musical speech.

Flagstad's voice sounds somewhat less fresh than usual in some of the Grieg songs; but her interpretive artistry is very much in evidence throughout and she gets fine support from the orchestra directed by her countryman, Norwegian Radio Symphony conductor, Øivin Fjeldstad. D.H.



▲ A WORLD OF SONG—Jägerleben (Arr. Dørumsgaard); Mein Mädel hat einen Rosenmund (Arr. Brahms); Om Dagen Vid Mitt Arbete (Arr. Dørumsgaard); Une Pedriole (Arr. Vuillermoz—French Canadian); Bailero (Arr. Canteloube—French); Preletel Slaviček (Arr. Dørumsgaard—Czech); Savishna (Moussorgsky—Russian); Til Norge (Grieg—Norwegian); Kullan Ylistis (Arr. Dørumsgaard—Finnish); Azualaõ (Ovalle—Brazilian); Sái Arné (Guarnieri—Brazilian); The Nightingale (Arr. Brockway—American); I'm goin' away (Arr. Dørumsgaard—American); The stuttering lovers (Arr. Hughes—Irish); La Barcheta (Buratti—Italian); Douroudourou (Arr. Sfakianakis—Greek); Granadinas (Nin—Spanish). Gérard Souzay (baritone) with Dalton Baldwin (piano). Capitol SG 7224 \$5.98

Interest: Universal
Performance: Delightful
Recording: Ideal
Stereo Directionality: Appropriate
Stereo Depth: Appropriate

Fourteen countries are represented here in their characteristic songs. Similar recitals have been attempted before, but never have they been brought to the degree of perfection that Souzay exhibits here. A kaleidoscope vista of national spirits, styles and personalities is placed before us through this artist's inventive and uncannily perceptive re-creations.

Like an Alec Guinness of the concert stage, Souzay sings a German folk song in Brahms' cultivated style, and a Russian one with Chaliapinesque earthiness. He evokes song portraits of the hills of Auvergne and Kentucky, of Brazilian Negro rituals; the romance of Grieg's Norway and the brogue-filled humor of the Irish; the ardor of the Mediterranean and the flamenco color of Andalusia. As pure entertainment, which is this record's unassuming aim, the recital is irresistible. Beyond that, it is the kind of experience that rejuvenates one's hopes in the United Nations!

G.J.

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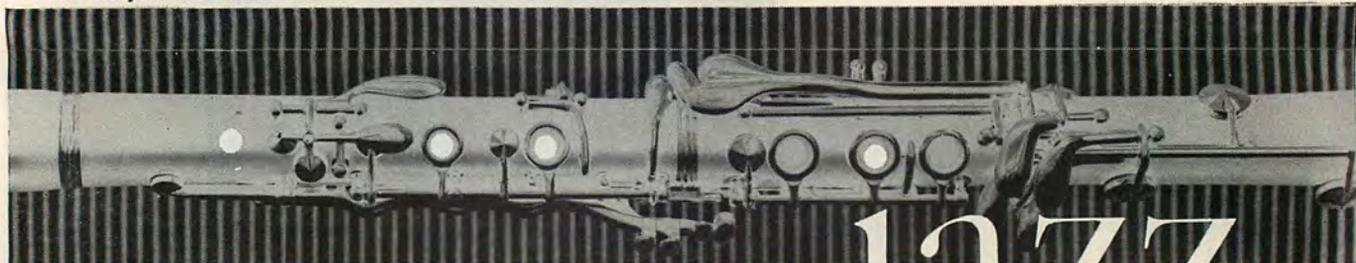
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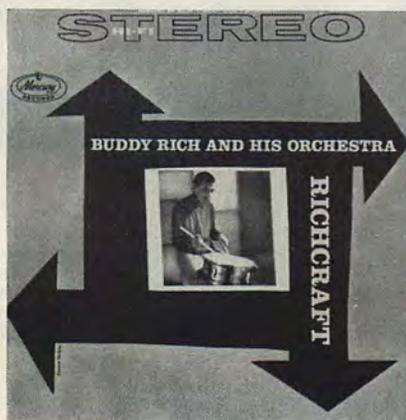


Jazz

Reviewed by RALPH J. GLEASON • NAT HENTOFF

BEST OF THE MONTH

▲ Mercury's star jazz drummer, Buddy Rich, has a brilliant new album aptly called *Richcraft*. . . . " . . . one of the best LP's of its kind in recent months—a fine, swinging thing that has a lot of good solos and some great arrangements . . . Harry "Sweets" Edison is the best soloist and Rich himself plays exceptionally well." (see p. 90)



Records reviewed in this section are both stereo and monophonic. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33 $\frac{1}{3}$ rpm and should be played with the RIAA amplifier setting or its equivalent. Monophonic recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monophonic phonographs and hi-fi systems.



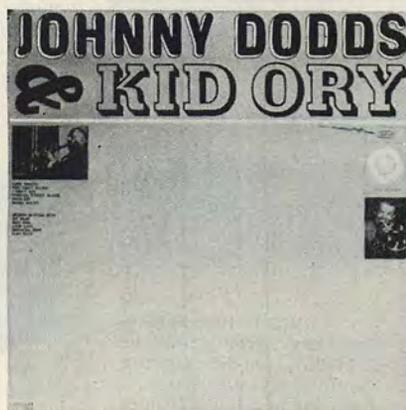
Borders precede recordings of special merit.

▲ **I LOVE HARRY ARNOLD AND ALL HIS JAZZ**—Harry Arnold and his band. Sermonette; Wrappin' It Up; Indian Summer; Annie Laurie & 8 others. Atlantic 33-120 \$5.98

Interest: Fine swinging band
Performance: Spirited
Recording: First-rate
Stereo Directionality: Thin
Stereo Depth: Shallow

Arnold is a Swedish bandleader who has worked hard at his trade and has perfected a playing style based on that of the swing era. However, he utilizes modern soloists and the result is a performance which not only swings all the time but has a fine, clean, almost clinical, sound. Several of his soloists, chiefly Bennie Bailey (trumpet) and Arne Domnerus (clarinet and alto), are first-rate. The selection of numbers is good and the whole thing comes off very well indeed. R.J.G.

△ Epic continues to reap a fruitful harvest from its jazz archives, this time with *Johnny Dodds and Kid Ory*. "This is slashingly 'hot' jazz with a great deal more 'soul' than many modern sessions that profess to be so authentically anchored to Negro blues roots." (see p. 86)



▲ Atlantic makes a major contribution with *The Golden Striker*, starring MJQ composer-pianist, John Lewis, with a brass-and-piano combo. ". . . a first-rate example of . . . original composition . . . by the higher echelon of gifted (and conservatory-trained) jazz musicians." (see p. 88)



▲ **'ONE FOOT IN THE GUTTER'—A TREASURY OF SOUL—THE DAVE BAILEY SEXTET.** Dave Bailey (drums), Clark Terry (trumpet), Curtis Fuller (trombone), Junior Cook (tenor saxophone), Horace Parlan (piano), Peck Morrison (bass). One Foot In The Gutter; Well You Needn't; Sandu. Epic BA 17008 \$4.98

Interest: Mellow "soul" jazz
Performance: Mostly predictable
Recording: Excellent
Stereo Directionality: Well-placed
Stereo Depth: First-rate

This is an album made up entirely of first takes, in accordance with the theory that second and third thoughts make jazz less spontaneously creative. Actually, of course, re-takes usually bring cohesion to

previously diffuse solos and ragged ensembles. In any case, although added takes would probably have helped, this is certainly a thoroughly unself-conscious recording session.

The first two numbers work out well, but the third, *Sandu*, takes nearly 21 minutes and none of the players has that much to say. Throughout the album, although Cook and Fuller swing easily, their solos are more predictable than one hopes for from jazzmen. Horace Parlan, however, is developing a fairly distinctive style. Trumpeter Clark Terry is considerably more individual than his younger associates. As a whole, the album is less insistently aggressive than most "soul" (true-blue-roots) sets. *N. H.*

△ **BUNNY BERIGAN AND HIS BOYS**—Bunny Berigan (trumpet) and various combos, including Jack Teagarden (trombone), Artie Shaw (clarinet), etc. Dixieland Shuffle; Let Yourself Go; But Definitely & 9 others. Epic LA 16006 \$3.98

Interest: Berigan's undated
Performance: Mostly for Bunny
Recording: Adequate for the time

This collection of Berigan reissues—previously released by Epic under the title, *Take It, Bunny!* (LN 3109)—features the late trumpet player with relatively small groups. Although the arrangements and rhythm sections often identify their period, Berigan's vibrant, virile horn is still one of the more enduringly thrilling sounds in recorded jazz. Berigan had all the attributes of a major jazz horn-man—a full, brilliant tone, wholly relaxed timing, originality, and excellent sense of structure in developing an improvised solo. Several of the other sidemen contribute enjoyable work, but it is Berigan who consistently thrusts through the years and reminds us what a rare combination of informality and sweeping lyricism his playing offered. *N. H.*

▲ **BILLY BUTTERFIELD BLOWS HIS HORN.** Billy Butterfield and his Orchestra. It's Easy To Remember; Narcissus; What's New; Just Friends & 8 others. Columbia CS 8314 \$4.98

Interest: Limited
Performance: Contrived
Recording: Fine
Stereo Directionality: Good
Stereo Depth: OK

Butterfield is one of the best trumpet players in the whole pops-jazz area, a fine musician and a consistent performer. However, someone convinced him that because Jonah Jones did it, Billy Butterfield should do it too. This was, in all honesty, a mistake. This LP of Jonah Jones-like performances just misses being pure corn. Even so, there's a couple of good tunes like *Moonlight In Vermont* that are bearable. But that's about it. *R. J. G.*

▲ **PORTRAIT OF THE ARTIST—BOB BROOKMEYER**—with Don Butterfield (tuba), Charlie Persip (drums), George Duvivier (bass). Darn That Dream; Mellow Drama; Out Of Nowhere; It Don't Mean A Thing; Blues Suite. Atlantic SD 1320 \$5.98

Interest: Good modern jazz

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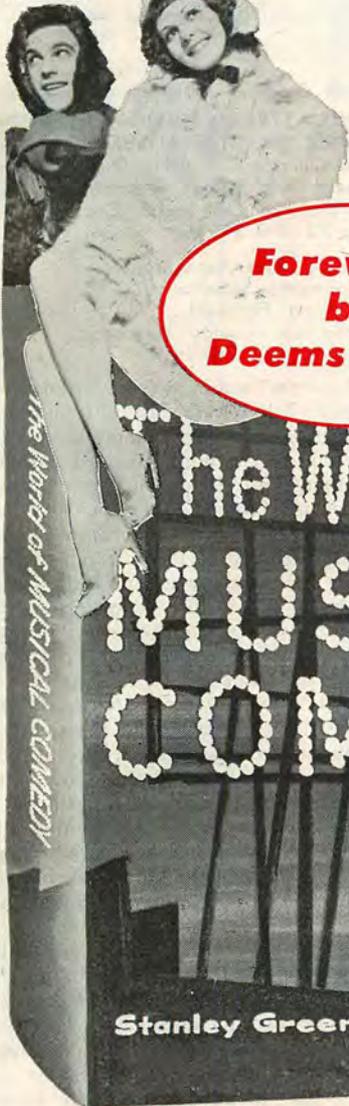
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About the author: **STANLEY GREEN**, a native New Yorker, has spent most of his career in or near the world of the Broadway theatre as a critical reviewer and writer of music appreciation. He is a contributor to major publications in the field of popular music and related subjects and is a contributing editor to HiFi/Stereo Review.

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His solo trumpet player, Freddie Hubbard, is his equal in speed of playing, but seems to have a more definite idea in mind for his solos. The band generates a terrific degree of excitement—rather like a large version of the Horace Silver or Jazz Messengers group. It swings powerfully, too, but somehow fails to reach this listener in that most important of areas, the emotional one. It may take more time for a group of this size to jell than this one has yet had. *R. J. G.*

△ **REALLY BIG—THE JIMMY HEATH ORCHESTRA.** Big "P"; Dat Dere; Nails; On Green Dolphin Street & 4 others. *Riverside RLP 333 \$4.98*

Interest: Modern big band jazz
Performance: Spotty
Recording: Good

Tenor man, Jimmy Heath, aided by brothers Al (drums) and Percy (bass), leads his well chosen studio band through a series of hard-core modern jazz numbers. It's a good band, it cooks along nicely and has a deep rooted, swinging feeling. But it does get rough from time to time, indicating more rehearsal was really needed. Heath is a very good tenor soloist—fluent, hard-swinging, and consistent. Five of the numbers are his own compositions, incidentally, and they are quite good. The personnel, by the way, includes both Julian and Nat Adderley. *R. J. G.*

△ **JAZZ AT JAZZ, LTD.**—Two sextets, including Dav Remington (trombone), Marty Marsala (trumpet), Doc Cenardo (drums). Savoy Blues; Panama; When The Saints Go Marching In & 6 others. *Atlantic 1338 \$4.98*

Interest: Moderate
Performance: Inconsistent
Recording: Fair

Jazz, Ltd. is a Chicago night club that has been committed to Dixieland since its founding in 1947. Both combos here have worked at the club at various times. The ensemble work is somewhat more excited—and exciting—than on many Dixieland sessions of recent years. Except for the undistinguished clarinet of Bill Reinhardt, co-owner of the club, the soloists are competent. Only Marty Marsala, however, plays with genuinely stimulating expressivity. Marsala falters technically on occasion, but he blows with such vitality that his presence on four of the tracks is the main reason I recommend your trying the album. *N.H.*

▲ **KENTON LIVE FROM THE LAS VEGAS TROPICANA.** Stan Kenton (piano) and his Orchestra. Tuxedo Junction; The End Of A Love Affair; Random Riff & 8 others. *Capitol ST 1460 \$4.98*

Interest: Relaxed Kenton
Performance: Crisp
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Superior

Recorded at the Tropicana in Las Vegas, this is a particularly informal set of performances by the Kenton band. For the most part, the arrangements are more sinewy and more conducive to swinging than has often been the case with Kenton. Particularly effective are a revitalized *Tuxedo Junction* and a softly colored *Sentimental Riff*. There are several good soloists (trumpeter Jack Sheldon, among



STAN KENTON
Swings with gusto at Las Vegas

them). Although the set contains little that's extraordinary, it adds up to a program of big band jazz played with gusto by a thoroughly professional crew. *N.H.*

▲ **THE GOLDEN STRIKER—MUSIC FOR BRASS AND PIANO BY JOHN LEWIS.** Fanfare I; Pulcinella; La Cantatrice; Odds Against Tomorrow & 6 others. Personnel includes: Gunther Schuller (French horn), John Lewis (piano), Connie Kay (drums). *Atlantic SD 1334 \$5.98*

Interest: Challenging
Performance: Brilliant
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

This is a first-rate example of the sort of original composition being worked on these days by the higher echelon of gifted (and conservatory-trained) jazz musicians, in which they link the improvisational approach with the orthodox composing technique. Lewis' work with the Modern Jazz Quartet was excellent training for this more formalized extension of his basic ideas. The music here is vigorous, tough-fibred on occasion, and almost silken on others. There is great vitality in it and it takes firm hold on one's attention. Several of the pieces are familiar from performances by the Modern Jazz Quartet. Lewis is a composer who has brought to his composition the same elements of drama, lyricism and economy that mark his improvisations.

I suspect this LP will stand up through the years. *R. J. G.*

△ **THE ACT OF JAZZ—THE EXPLANATION OF A JAZZ PERFORMANCE.** John Mehegan (piano and commentary), Dave Bailey (drums), Ernie Furtado (bass). I Got Rhythm. *Epic LA 16007 \$3.98*

Interest: Educational
Performance: Eclectic
Recording: Good

Mr. Mehegan, a pianist and teacher as well as a quondam critic of jazz, explains away much of the mystery about the manner of improvising in jazz and the material which the player uses. It is a clear, intelligent explanation and should be of considerable help to the uninitiated in jazz listening. However, the trouble with

this LP musically is that Mehegan himself plays jazz with much less authenticity than his explanations would lead one to expect. *R. J. G.*

▲ **THIRD STREAM MUSIC—THE MODERN JAZZ QUARTET & GUESTS.** Modern Jazz Quartet; The Jimmy Giuffre Three; The Beaux Arts Strings Quartet, etc. *Da Capo; Fine; Exposure; Sketch; Conversation. Atlantic SD 1345 \$4.98*

Interest: Adventurous fusion
Performance: Superior
Recording: First-rate
Stereo Directionality: Very good
Stereo Depth: Excellent

"Third stream" music, a term introduced by Gunther Schuller (a classical composer, jazz critic and jazz practitioner) is "music that is neither jazz nor classical, but that draws upon the techniques of both." Unlike previous failures at fusion, such as the Rolf Liebermann *Concerto for Jazz Band and Orchestra*, these attempts are made by composers who know the language from the inside. They generally avoid grafting classical forms artificially onto jazz. Instead, they either work out pieces, as John Lewis does, in which classical devices become transmuted into jazz by being flexibly adapted to the specific jazz content of each work; or, they utilize as Schuller does here, elements of both languages independently and then organically inter-relate them. It is a difficult challenge because a "third stream" only results if neither idiom swallows the other.

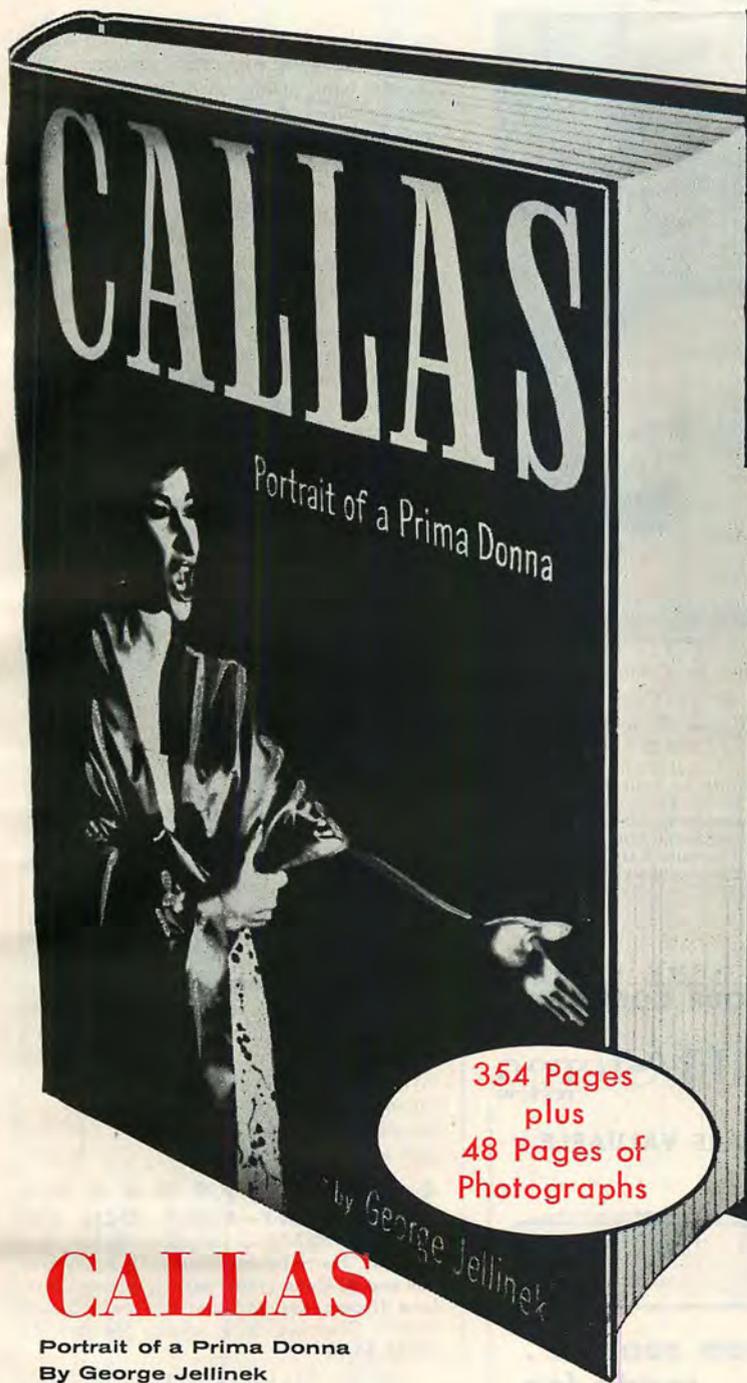
In the most substantial work in this collection, Gunther Schuller's *Conversation*, the combination of forces works out with absorbing logic. Performed by the Modern Jazz Quartet and the Beaux Arts Quartet, the piece includes Schuller's grasp of Webern-like fragmentation and his knowledge of jazz coloration.

The other compositions—two by John Lewis and one by Jimmy Giuffre—are less ambitious; but all are melodically appealing, unpretentious, and are texturally more stimulating and surprising than is usual in most modern jazz. Particularly fresh from the melodic standpoint and in the clarity of its color combinations is John Lewis' *Exposure*, originally written for a UN documentary film of the same title. Many pompous and grotesque mutations are bound to be presented as "third stream" candidates in the months to come, but there should also be much that is provocatively enjoyable for listeners and for the participating musicians from both camps. This set is certainly in the latter category. *N.H.*

▲ **GERRY MULLIGAN—THE CONCERT JAZZ BAND.** Bweebida Bobbida; You Took Advantage Of Me; Broadway & 5 others. *Verve MG VS 68388 \$5.98*

Interest: Resilient big band jazz
Performance: Warmly expressive
Recording: Very good
Stereo Directionality: Fine
Stereo Depth: Excellent

This is the big band Gerry Mulligan has had in the works since last spring and with which he began touring this past fall. As could be expected, the scores—both his and those of the other writers for



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By George Jellinek

About the Author...

George Jellinek, who has written for Saturday Review, Opera News, The Metropolitan Opera Program, and High Fidelity, and is a contributing editor to Hi Fi/Stereo Review, has brought to this work his vast knowledge of the world of opera and of music.

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the band—are lean, swinging, often witty, and avoid dense orchestral textures. Unlike the band of Maynard Ferguson, moreover, Mulligan's men play with a keen sense of dynamic shading. It is also more resilient but not nearly so powerful as Count Basie's artillery.

The major soloists are Mulligan and the brashly individualistic Bob Brookmeyer, the most broadly imaginative of modern jazz trombonists. The band does as well on ballads as it does on the more insistently rhythmic tunes. It can be nostalgically gentle and ironic as in Al Cohn's superb arrangement of *Sweet And Slow* and can be capable of generating cumulative tension, as in Duke Ellington's *I'm Gonna Go Fishin'* from the *Anatomy Of A Murder* score.

The main reservation I have is that this is essentially a conservative band, both in the playing and writing at a time when there is a considerable need for a jazz big band that will take chances. N.H.

▲ **DON RANDI TRIO—FEELIN' LIKE BLUES.** Summertime; Ja Da; Cheek To Cheek; Blues For Smith & 3 others. World Pacific 1297 \$5.98

Interest: Questionable
Performance: Eclectic
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

Every time a young pianist with obvious influences from an older player comes to the fore, he lists every one but *that* player among his favorites. Thus Don Randi, a youthful pianist who is obviously hung up on Ahmad Jamal and Red Garland, does not list either as influences in the interview that serves for liner notes. However, pleasant as the Jamal-Garland style is, there is no reason to listen to anyone else play it and that's what's wrong here. This is third-rate, eclectic jazz all the way. R. J. G.

▲ **RICH CRAFT—BUDDY RICH AND HIS ORCHESTRA**, including Buddy Rich (drums), Harry Edison (trumpet), Benny Golson and Al Cohn (tenor saxes), Jimmy Cleveland (trombone). Indiana; Richcraft; Sweets Tooth; Cherokee & 5 others. Mercury SR 60136 \$4.98

Interest: Fine big band LP
Performance: Spirited
Recording: First-rate
Stereo Directionality: Good
Stereo Depth: OK

This is a surprise. I had not expected to find such a fine LP big band from Buddy Rich. Drummers seldom make good leaders but Rich did on this date and the result is one of the best LP's of its kind in recent months—a fine, swinging thing that has a lot of good solos and some great arrangements by Ernie Wilkins. Harry "Sweets" Edison is the best soloist on the record. There's a wonderful bit behind his trumpet solo on *Sweet Tooth*, in which Wilkins has the trombones play a descending slur that is utterly delightful. Benny Golson and Al Cohn (tenors) are heard to advantage in several spots, and so is trombonist Jimmy Cleveland. Rich himself plays exceptionally well, although he takes only one prolonged solo. A fine album all the way. R. J. G.

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4-TRACK CLASSICS



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▲ **BIZET: CARMEN FOR ORCHESTRA** (arrangement in proper sequence by Morton Gould). Morton Gould conducting his Orchestra. RCA Victor FTC 2010 \$8.95

Interest: Universal
Performance: So-so
Recording: Uneven
Stereo Directionality: Evenly balanced
Stereo Depth: Too much

Back some years ago when everything was happily monophonic, André Kostelanetz began a series of recordings reducing popular operatic scores to so-called "full" orchestral accounts for Columbia records. *Carmen*, I believe, was the initial effort, followed by many others, all successful. Although the idea was not exactly original, the style was heavily imitated, with Kapp records taking the lead to produce a whole string of "Opera for Orchestra" albums. Now Morton Gould has taken up the method at RCA Victor, and the result is not exactly inspiring. While he does not elaborately over-arrange Bizet's original score, his conducting is lethargic, imparting little of the gypsy fire, soldierly frustration, or Toreador passion that makes this music so popular.

The sound on Sequence A from the Overture to the Toreador Song gradually deteriorated on my review copy and did not much improve on Sequence B. A disappointment on all counts. J. T.

▲ **RIMSKY-KORSAKOV: Scheherazade—Symphonic Suite, Op. 35.** Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor FTC 2017 \$8.95

Interest: Arabian Nights technicolor
Performance: A careful re-study
Recording: Brilliant
Stereo Directionality: Perfect
Stereo Depth: Impressive

There are three basic interpretative approaches that can be adopted toward Rimsky-Korsakov's musical Arabian Nights fantasy: the razzle-dazzle virtuosic, familiar to us in the Philadelphia Orchestra recordings of both Stokowski (pre-LP) and Ormandy; the objective-symphonic, best represented by Monteux; or the lyrical-improvisatory, beautifully carried off by Sir Thomas Beecham in his Angel recording (available in stereo and mono).

Reiner has evidently tried to combine the best elements of all three in this RCA recording; for he has clearly re-studied the

score from every point of view. The sonic result is magnificent as taped here; and Reiner elicits from his orchestra remarkable clarity of texture and full-bodied sonority. Yet much of the phrasing, until the terrifically exciting *Festival at Baghdad* and *Shipwreck*, lacks the inevitability of curve and tension that arises from Beecham's less studied and more spontaneous way with this score.

So far as the tape repertoire is concerned, Reiner's version is well ahead of its competition from Rossi (Vanguard) and Goossens (Everest) on counts of orchestral finesse and brilliance of recorded sound. The stereo as such is mighty impressive, too. D. H.

▲ **SCHUMANN: Piano Concerto in A Minor, Op. 54.** Van Cliburn with the Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor FTC 2042 \$8.95

Interest: Romantic masterwork
Performance: Puzzling
Recording: First-rate
Stereo Directionality: Good
Stereo Depth: Excellent

Schumann's piano concerto retains a place of lonely eminence in the romantic literature, not merely because of its wealth of expressive content and solid construction, but more particularly because it escapes



VAN CLIBURN AND FRITZ REINER
Reiner spurs on while Cliburn dreams

the pitfalls of being an exclusively pianistic display vehicle on the one hand, or on the other of being a symphony with piano accompaniment.

So far as its place in the recorded repertoire is concerned, the Schumann concerto retains another kind of unique distinction, in that almost no combination of piano soloist and conductor has fully captured the magical ardor and tenderness of its

utterance and at the same time had the benefit of first-rate recorded sound.

If I interpret correctly the opinions of my colleague, Warren DeMotte, as expressed previously in these pages, Eugene Istomin and Bruno Walter have come very close to the mark in their recent Columbia recording (MS 6159; mono ML 5494). Otherwise, one must turn to such legendary monophonic performances as that by the late Dinu Lipatti with Herbert von Karajan on Columbia ML 4525, or by Alfred Cortot and Sir Landon Ronald as recorded in the middle 1930's, but never re-issued on LP (we hope that Angel's "Great Recordings of the Century" will take care of this matter one day).

Young Van Cliburn, who showed such a flair for the Slavic romantic style in his previous RCA recordings of the Tchaikovsky B-flat Minor and Rachmaninoff Third concertos, would seem a natural for the Schumann, even though one might question Reiner as a conductor for this work, in view of his generally "objective" mode of interpretation.

Yet, in the performance as heard on RCA's excellent taping, it is Reiner who has the ardor, while Cliburn seems to be curiously lacking in conviction about the whole thing. Only in the splendidly virile finale does Van come alive and deliver a performance full of rhythmic tension and youthful vitality. The rest of the time he seems to be daydreaming, paying little heed to the opportunities for dynamic coloration in which this music abounds. Reiner, for his part, seems to be doing his best to spur matters on, and does a superb job with his fine orchestra.

Presumably, Columbia will issue its Istomin-Walter reading of the Schumann piano concerto on tape; so it might be well to wait for this. D. H.

4-TR. ENTERTAINMENT

▲ **SING ALONG WITH BASIE**—Joe Williams; Dave Lambert; Jon Hendricks; Annie Ross with the Count Basie Band. Shorty George; Lil' Darlin'; The King; Every Tub & 6 others. Roulette RTC 512 \$7.95

Interest: For jazz fans, young and old
Performance: Exciting
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

Here is a collection of really beautiful performances of some of the best Basie tunes of all time. Basic classics such as *Jumpin' At The Woodside*, *Let Me See*, *Swingin' The Blues*, *Rusty Dusty*, and *Shorty George* are among the tunes for which Jon Hendricks wrote the words.

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cerpts from DAMNATION OF
FAUST; MENDELSSOHN: CALM
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AGE OVERTURE—Antal Dorati,
Conductor. LC 3723 BC 1094*

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Frank Foster did the band arrangements. The Hendricks lyrics, incidentally, are a sociologist's delight, for they reflect not only the feeling and thoughts of the jazz soloist, but they also are essays in the polyglot speech of the jazz musician with its roots in Negro folklore, underworld slang, and hipster lingo. The performances will delight all who ever loved Count Basie's music at any period. The tape is much superior to the disc. R. J. G.

▲ **BOB AND RAY ON A PLATTER**—Presenting their annual Radio and TV "Salute to Shoddy Showmanship" award winners. Charles The Poet; Ladies Grab Your Seats; Non Sequitur I; Late Weather And Sports, etc. RCA Victor FTP 1014 \$7.95

Interest: Zany couple
Performance: Uninhibited
Recording: Wild
Stereo Directionality: Indeed!
Stereo Depth: Good

Bob and Ray, with customary lack of restraint, gleefully harpoon the sacred cows of radio and TV. They attack with sarcastic and devastating accuracy the standards of mass communications media. Not content to strip the facade from these temples, they pulverize the very portals with sledge hammer and rock crusher.

Funniest of all the sequences is *Two Face West*, in which a pair of cowboys, saddle-bound through so many TV shows, find themselves incapable of dismounting for a picnic lunch. J. T.



▲ **ANITA DARIAN**—Anita Darian (vocals) with Orchestra. Frank Hunter cond. Gomen-Nasai (Forgive Me); We Kiss In A Shadow; Goghbah Yehlahv (Softly, Softly); Poor Butterfly (from "The Big Show"); Anoush Karoon; On A Little Street In Singapore; Baubles, Bangles & Beads (from "Kismet") & 5 others. Kapp KT 41026 \$7.95

Interest: A bright new star is here!
Performance: Superlative, tremendous!
Recording: Very good
Stereo Directionality: Fine
Stereo Depth: Good sound

Anita Darian, displaying a voice of exceptional range, superb musical intelligence, and a sense of dramatics equally as good, is the most refreshing young singing personality this reviewer has heard in the last several years! Technically sure, she has an unusual ability to retain warmth of tone even in her top register. While she is amazingly good in her English language pieces, she is a show-stopper in her Armenian numbers. Her delivery of *Come On-A My House* (originally American-Armenian with words by Saroyan) is sheer delight.

Concentrating on melodic line, handling nuance with perfect grace, Darian exhibits enough talent in this one release to allow one to take the liberty of forecasting certain stardom for her.

Frank Hunter deserves high praise for his elegantly simple and tasteful arrangement. Here indeed is a tape like a bolt from the blue. J. T.



▲ **GIL EVANS ORCHESTRA**. Chant Of The Weed; Joy Spring; Theme: Django & 3 others. World Pacific WPTC 1011 \$7.95

Interest: Excellent modern jazz

Recording: First-rate
Performance: Expert
Stereo Directionality: OK
Stereo Depth: OK

This is possibly the best of the World Pacific stereo tapes. And that's largely because the music itself is first-rate. Evans is one of the most outstanding of modern arrangers and has a unique ability to endow all of his recordings with a lovely texture of colors and shifting patterns.

On this tape he has his orchestra (a collection of the best studio men) backing up a trumpet player, Johnny Coles, in a series of old jazz tunes interspersed with new ones. The program is unusual, and the performances are all excellent. It is obvious that the musicians felt at home, not only with the arrangements, but with the numbers themselves. Evans, with Ellington, has brought real depth to jazz arranging. R. J. G.

▲ **HEAVENLY SOUNDS IN HI-FI**. Ferrante and Teicher (duo-pianists). The Moon Was Yellow; Stella By Starlight; Stardust; Stars In My Eyes; The Moon Is Low & 7 others. ABC Paramount ATC 803 \$7.95

▲ **SOUNDPROOF**. Ferrante and Teicher (duo-pianists). Peg-Leg Merengue, Brazil, Poinciana, Mama Yo Quero, Orchids In The Moonlight & 7 others. Westminster WTC 146 \$7.95

Interest: Oddball piano electronics
Performance: Good, despite gimmicky
Recording: Way out
Stereo Directionality: See below
Stereo Depth: Satisfactory

Arthur Ferrante and Louis Teicher, who have been playing together ever since their student days at Juilliard, seem to have an unusual rapport and a definite talent for unhackneyed arrangement.

The trouble is, they are over-assisted by electronics that distort out of all proportion the sounds we commonly associate with those of the concert grand piano. Their flair for "new" sounds has been going on for some time; and, give or take a few extremes, it is interesting, but it finally tires the ear. It serves to encumber, not assist, these two young artists who seem to have a rare collective talent. Of the two tapes, the Westminster is more attractive. But, enough is enough; the gag is overdone. The highly directional stereo is no asset either. J. T.



▲ **EARL'S PEARLS: EARL "Fatha" HINES**. Tea For Two; On The Alamo; Love Me Or Leave Me; St. Louis Blues; Boogie & 8 others. MGM STC 3832 \$7.95

Interest: Great jazz piano
Performance: Sparkling
Recording: First-rate
Stereo Directionality: OK
Stereo Depth: OK

Hines, of course, is one of the most consistently majestic of all jazz pianists, and this session marks his most impressive effort in the recording studios in some years. Whenever Earl takes over on the keyboard, everything is all right. He has an absolutely individual sound and plays with an astonishing exuberance after all these years. He is something less than majestic as a vocalist, and the vocal tracks on this tape might well have been dispensed with. R. J. G.

HiFi/STEREO

▲ **LAMBERT, HENDRICKS, & ROSS.** Moanin'; Twisted; Bijou; Centerpiece & 6 others. **Columbia CQ 303 \$6.95**

Interest: **Good, broad jazz**
Performance: **With spirit**
Recording: **Spotty**
Stereo Directionality: **OK**
Stereo Depth: **OK**

This is the vocal group that sings lyrics to jazz instrumentals wherein all the parts have words written to them by Jon Hendricks. Annie Ross usually takes the trumpet parts, Hendricks the saxophones, and Lambert the trombones. It's a delightful group for jazz fans, and there are some of the best examples of its work in this package. *Charleston Alley* is an old standard for Charlie Barnet fans. *Moanin'* and *Sermonette* are from the New School of Amen Jazz, and in *Cloudburst* there's a real example of vocal virtuosity. The tape has better sound than the LP. It is unfortunate that the drummer is over-recorded and consistently interferes with the overall texture. *R.J.G.*

▲ **JAZZ SHOWCASE—INTRODUCING THE MASTERSOUNDS.** Monk Montgomery, electric bass; Buddy Montgomery, vibes; Richie Crabtree, piano; Benny Barth, drums. Wes' Tune; Spring Is Here; Water's Edge; Lover & 6 others. **World Pacific WPTC 1012 \$7.95**

Interest: **Pleasant jazz**
Performance: **Good**
Recording: **Less than tops**
Stereo Directionality: **OK**
Stereo Depth: **OK**

There are many pleasant moments on this tape, despite the hiss, because this group was (it broke up last year) one of the most pleasant jazz quarters around, and this was their first recorded effort. However, it was not really recorded very well. There's a lack of true balance, and now and then it gets muddy. But for what it is, it's not bad at all. I am particularly fond of *Un Poco Loco*, which has a fine Latin flavor, and *Water's Edge*, an original tune by pianist Richie Crabtree. *R.J.G.*

▲ **MORE JOHNNY'S GREATEST HITS—JOHNNY MATHIS.** Small World; Someone; Very Much In Love; We Are Everything To Me; Let It Rain & 7 others. **Columbia CQ 300 \$6.95**

Interest: **For Mathis fans**
Performance: **Typical Mathis**
Recording: **Good**
Stereo Directionality: **Mostly center**
Stereo Depth: **Artificial**

Johnny Mathis, who is beginning to add a bit too much *tremolo* on phrase endings, sings his way through an even dozen numbers suited to his voice and style. Most of the way, the arrangements remain simple, with emphasis on right channel rhythm, and the spotlight very much on the Mathis voice. At times, though, it sounds as if too much artificial reverberation were used. A small and capable chorus, wordless, adds to the mood which young Mr. Mathis knows how to create. Best number: *Let It Rain*. Splendid engineering, with the soloist evenly balanced on both channels to sing front-and-center. *J.T.*

JANUARY 1961

▲ **PERCUSSION!**—Dick Schory's New Percussion Ensemble. Caravan; Speak Low; South Rampart Street Parade; Walkin' My Baby Home; Fascinating Rhythm & 7 others. **RCA Victor FTP 1009 \$7.95**

▲ **PERSUASIVE PERCUSSION**—Terry Snyder and his Orchestra. I'm In The Mood For Love; Whatever Lola Wants; Misirlou; I Surrender Dear; Orchids In The Moonlight & 7 others. **Command 4T 800 \$7.95**

▲ **PROVOCATIVE PERCUSSION**—Enoch Light and the Light Brigade. You're The Top; Somebody Loves Me; Blues In The Night; Perhaps, Perhaps, Perhaps; Love For Sale & 7 others. **Command 4T 806 \$7.95**

Interest: **For sound buffs**
Performance: **Pro**
Recording: **Brilliant**
Stereo Directionality: **Mostly Ping-Pong**
Stereo Depth: **OK**

This trio of tapes, concerned basically with stereo-tailored percussion arrangement, represents some of the best of that category, but the style and intention of the albums differ widely. The RCA Victor release is a first-rate commercial recording of a talented group made in the acoustically sympathetic surroundings of Chicago's Orchestra Hall. The Schory flair for lush arrangement is everywhere in evidence, and the album represents topnotch stereo recording, with not too much emphasis on channel separation. However, the Command tapes have been deliberately contrived to place great emphasis on the directional characteristics of stereo.

In the Terry Snyder issue, the channels are frequently switched, and identical groups of instruments flash from one speaker to the other. For those who have unmatched speakers, this sort of electronic byplay promises many difficulties.

It is apparent that a great many hours of hard work and planning have gone into the Command albums, and despite the fact that so much electronic gimmickry has guided the production effort, the musicianship is on such a high level that the tapes will readily survive on their entertainment value, long after the channel-switching device ceases to attract attention. The idea is certainly not new, but it has seldom been so cleverly employed. Valuable information on instrumental arrangement for each channel is provided on a well-written liner enclosed with each album. *J.T.*

▲ **RHYTHMS OF THE SOUTH.** Edmundo Ros and his Orchestra. Spanish Gypsy Dance; Blue Danube; Barcarolle; La Maxixe; Capullito de Aleli; Siboney; Isle Of Capri; Colonel Bogey; Elizabeth; Caminito; Marta; Cachita. **London LPM 70013 \$6.95**

Interest: **Interesting variety**
Performance: **Tops**
Recording: **Splendid**
Stereo Directionality: **Fine balance**
Stereo Depth: **Good sound**

Ros has again demonstrated he is one of the cleverest arrangers and conductors in the field of South American dance music. In the album of a dozen selections he mixes Cha-Cha-Cha with Mambo, Samba and Tango, Bolero and Guaracha. He takes the great *Blue Danube* melody,

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STEREO REEL MISCELLANY

MORE NEW ITEMS RATED AT A GLANCE

Title	Interest	Performance	Recording	Stereo Quality	Score
LEIBERT TAKES BROADWAY —Dick Leibert (Wurlitzer Organ) _____ Around The World, Blue Moon, La Ronde, Perfidia & 8 others. Westminster WTC 133 \$7.95	✓✓	✓✓✓	✓✓✓✓	✓✓✓✓	13
SONGS OF THE FABULOUS 50'S —Roger Williams _____ Blue Tango, Mona Lisa, Autumn Leaves, La Vie en rose & 25 others. Kapp KT 45008 \$11.95	✓✓✓	✓✓	✓✓✓✓	✓✓✓✓	13
PARIS IS MY BEAT —Earl Grant (vocals and organ with rhythm) _____ Under Paris Skies, April In Paris, C'est si bon & 9 others. Decca ST 7-8935 \$7.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
THE SOUL OF SPAIN —101 Strings _____ Malagueña, La Violetera, España Rhapsody, España Cani & others. Bel Canto ST 63 \$6.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
PIANO SONG BOOK MOVIE THEMES —Liberace & Orch. (dir. G. Robinson) _____ Fascination, Around The World, This Earth Is Mine, Bewitched & 9 others. Coral ST 7-57292 \$7.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
BERLIN BY LOMBARDO —Guy Lombardo & His Royal Canadians _____ Russian Lullaby, White Christmas, Easter Parade & others. Capitol ST 1019 \$8.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
GREETINGS FROM ITALY —Gianni Monese Orchestra _____ La Danza, Ciribiribin, Nanni, Santa Lucia & others. Vox XTC 712 \$7.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
IRA IRONSTRINGS —Best Damn Dance Band In The Land _____ Blacksmith's Blues, Down By The Station, Christopher Columbus & 9 others. Warner Bros. WST 1380 \$7.95	✓✓	✓✓✓	✓✓✓	✓✓✓	11
THE BIG HITS FROM BROADWAY —Cyril Stapleton Orchestra _____ Shall We Dance?, Bewitched, C'est magnifique, June Is Bustin' Out & 6 others. Richmond RPE 45013 \$4.95	✓✓✓	✓✓	✓✓✓	✓✓✓	11
RAGTIME PIANO GAL —Jo Ann Castle _____ Spaghetti Rag, Tiger Rag, 12th Street Rag, Maple Leaf Rag & 8 others. Bel Canto ST 104 \$7.95	✓✓	✓✓✓	✓✓	✓✓✓	10
LOVE LETTERS IN THE SAND —Frank Chacksfield Orchestra _____ April Love, So Rare, The Breeze And I, Please & 8 others. London LPM 70030 \$6.95	✓✓✓	✓✓	✓✓	✓✓✓	10
HALF TIME —University Brass Band (Russ Garcia cond.) _____ 19 College Marching Songs. Bel Canto 7115 \$7.95	✓✓✓	✓✓	✓✓	✓✓✓	10
FOR ME AND MY GAL —Lenny Herman Quintet _____ Swanee, Blue Skies, Always, Ain't She Sweet & 8 others. Livingston 4T 18 \$7.95	✓✓	✓✓	✓✓✓	✓✓✓	10
EXCITING SOUNDS FROM ROMANTIC PLACES —Leo Diamond Harmonica Orch. _____ La Vie en rose, Arrivederci Roma, Lili Marlene, Sleepy Lagoon & 8 others. ABC Paramount ATC 810 \$7.95	✓✓	✓✓	✓✓	✓✓✓	9
MISTER GUITAR —Chet Atkins _____ Rainbow, Slinkey, Jessie, Siesta & 8 others. RCA Victor FTP 1002 \$7.95	✓✓	✓✓✓	✓✓	✓✓	9
DUTCH BAND ORGAN _____ Wonderful Copenhagen, Pretty Baby, Tennessee Waltz, Que sera sera & 8 others. HiFtape 4T 902 \$7.95	✓✓	????	✓✓✓	✓✓✓	8
SCHEHERAJAZZ For Symphony Orchestra & Jazz Band (Skip Martin cond.) _____ Bel Canto ST 85 \$6.95	✓	✓✓	✓✓	✓✓✓	8

Interest:	Outstanding ✓✓✓✓	Moderate ✓✓✓	Fair ✓✓	Dull ✓
Performance:	Superb ✓✓✓✓	Good ✓✓✓	Adequate ✓✓	Disappointing ✓
Recording:	Excellent ✓✓✓✓	Good ✓✓✓	Fair ✓✓	Poor ✓
Stereo Quality:	Outstanding ✓✓✓✓	Effective ✓✓✓	Uneven ✓✓	Poor ✓

casts it in a mold which he calls "Valse Creole" and first thing you know, you are anklng around the living room like a Viennese Gaucho. Strauss has been syn-copated before, but never as expertly nor as fetchingly as this, I'm sure. Offenbach's Barcarolle from *Tales of Hoffmann* gets the same magic treatment, and comes out of Ros' fine band as a Baiao. Ros skips all around the South American continent with his selections, and each one makes him sound like a specialist! The playing is as smooth as any I've ever heard in this category, and the engineering is great with one exception: on all of Ros' recordings there is a tendency to allow the brasses to become shrill when everything is going full tilt. Even if you cannot dance, this tape is marvelous listening fare. J. T.

▲ **A SINGER — ANNIE ROSS; A SWINGER—ZOOT SIMS.** You're Nearer; Lucky Day & 8 others. World Pacific, WPTC 1014 \$7.95

Interest: Medium
Performance: Warm
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

Annie Ross is the British-born singer who has been so successful as a member of the Lambert-Hendricks-Ross vocal group. This is, I believe, her first solo appearance on tape, and she is presented with backing by a group of jazzmen including Zoot Sims on tenor sax. I bow to no man in my admiration of Miss Ross, but I do not think that she is at her best in this context. If she is ever able to bring over from her trio performances the spark that has made her so attractive, she will be one of the very best jazz singers. You can sense from time to time on this tape that she has the jazz feelings in a way utterly foreign to most singers. Yet, she does not project here with the conviction that she displays in her work with the justly popular vocal trio in which she plays such an important role. Perhaps her next tape will show her to better advantage. R.J.G.

4 TR. THEATER

▲ **THE DESERT SONG.** Mario Lanza & others, with Chorus and Orchestra, Constantine Callinicos cond. RCA Victor FTC 2014 \$8.95

Interest: Old-fashioned Romberg
Performance: Grade-B
Recording: Adequate
Stereo Directionality: Standard usage
Stereo Depth: Good sound

Of the vintage Romberg scores, *The Desert Song* seems the most old fashioned, with only one tune which still survives as a concert solo ("One Alone"), although the "Riff Song" and "Desert Song" crop up every now and then. The late Mario Lanza *et al* do very little to revive the music, which was once so very popular, and the entire production moves along in hackneyed stereotyped fashion. The last recording made before Lanza's untimely death does not compare favorably with his previous albums, although he sings his role "straight" with little or no operatic overtones in his technique.

There is no vitality in Callinicos' conducting, and the Riff riding song sounds as though they were done with the en-

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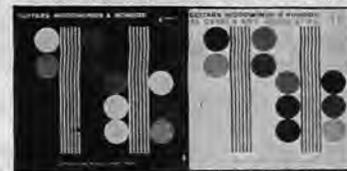
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tire nomadic group sprawled atop electric golf carts. The sound is perfectly adequate, the performance is not. J.T.



▲ **FINIAN'S RAINBOW.** N.Y.C. Center 1960 cast. RCA Victor FTO 5003 \$8.95

Interest: **Tuneful musical**
Performance: **Proficient**
Recording: **Excellent**
Stereo Directionality: **Good**
Stereo Depth: **Just right**

The New York City Center Light Opera production of *Finian's Rainbow* with members of the original 1960 cast, beautifully recorded by RCA Victor, offers an improved performance over the Columbia album made in the late Forties.

Although the cast is strong throughout, there is no doubt that Jeannie Carson carries the show all the way. In splendid voice, her performance alone makes the album highly attractive. Next comes Carol Brice who displays the rich color of her commanding voice in a compelling delivery of "Necessity." Other members of the cast give plenty of polished support, but the superior artistry of Carson and Brice is everywhere evident.

RCA Victor is to be congratulated for preserving such an outstanding performance, but shame on them for not including with the album any of the necessary background information. J. T.



▲ **MY FAIR LADY.** London Cast starring Rex Harrison, Julie Andrews, Stanley Holloway. Columbia OQ 310 \$9.95

Interest: **Greatest modern musical**
Performance: **Faultless**
Recording: **Same**
Stereo Directionality: **Perfect**
Stereo Depth: **Just right**

Goddard Lieberson, not content to produce an all-time best seller for Columbia in the original Broadway recording (OL 5090) of *My Fair Lady* in 1955, here does the same for stereo in a second recording of an historic musical, made this time with the same original cast in London in February of 1959. The Lerner-Loewe adaptation of Shaw's *Pygmalion*, possibly the greatest musical of modern times, emerges on this four-track tape as another triumph for all concerned. A quick comparison with the recording of the New York production reveals small, subtle differences. There is a hint of more reserve in the big scenes with Stanley Holloway, who is not quite so uninhibited and brash in his "With A Little Bit O' Luck." Julie Andrews' portrayal of Liza is better than on the older disc, while Harrison's Professor Higgins is still beyond criticism.

The wonder of it all is that the trio of Harrison-Andrews-Holloway, after such an extended Broadway run, could give to this second recording such a refreshingly buoyant performance. Never is there a hint of carelessness or of boredom.

Here is a tape apart, a great documentation of a masterpiece of its kind, and a recording that goes to the top of its class without competition. J. T.



▲ **THE SOUND OF MUSIC.** Original Broadway Cast. Columbia OQ 311 \$7.95

Interest: **Great, of course**
Performance: **Tops!**
Recording: **One of Columbia's best**
Stereo Directionality: **Frequently one-sided**

Stereo Depth: **Good**

Columbia's great *Sound Of Music* recording, previously released on mono and stereo disc, emerges on this 4-track stereo tape as one of the finest show albums this label has ever produced. Columbia has gone a long way to overcome most of the common deficiencies of 4-track tape. Volume level is high, as heavy as on most 2-track tape, but print-through is held to a minimum, and tape hiss is non-existent. The artists are miked fairly closely, to make for razor-sharp articulation, while the orchestra is held back to spotlight the vocal line (perhaps too much so) and there appears the bonus of added measures in finale.

The superb performances of Mary Martin, Theodore Bikel, and other members of the cast has been amply described before and needs no further amplification.

One suggestion: When will some enterprising company invent an index system for tape so that the listener can make a swift and accurate selection of any individual scene or number, thus giving the tape fan the advantages of the easy selectivity that he has with the disc? J. T.

▲ **SOUTH PACIFIC.** Original soundtrack recording starring Giorgio Tozzi, Mitzi Gaynor, Muriel Smith, & others with Orchestra under Alfred Newman. RCA Victor FTO 5001 \$8.95

Interest: **Great**
Performance: **A disappointment**
Recording: **Good**
Stereo Directionality: **Static**
Stereo Depth: **Good**

The motion picture production of Rodgers and Hammerstein's great musical, *South Pacific*, benefiting by all of the advantages of modern audio techniques, brings to the RCA Victor soundtrack release the added attraction of stereo. But add all of these things together and then compare the performance to the ancient Columbia release (OL 4180) of the original Broadway production, and this glossy dressed-up issue, for all its technical superiorities, cannot match the older one. Hollywood offers a rather heavily romanticized *South Pacific*, served up with good, but not outstanding, engineering. Nellie Forbush is not the bundle of pixyish bouncing energy that Mary Martin made of the character, and although Giorgio Tozzi sings the role of Emile de Becque with assurance, he remains in the shadow of Ezio Pinza, who climaxed his career with an unforgettable characterization. But it is not so much that the Hollywood production suffers by vocal comparison. It is the buoyant spirit, the good-natured lusty vitality, and the touching tender-hearted sentiment that the original Broadway cast gave to the music that is almost entirely missing here.

There is one large exception—Juanita Hall, who sings the role of Bloody Mary, and who turns in easily the best performance. Yet, she is given no credit—not on the liner, nor on the reel label. J. T.

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be fazed by this minor problem; they merely put him in front of a microphone and had him recite the song lyrics with an orchestra playing the melodies in the background. It turns out to be just as embarrassing as you might suspect. Mr. Bogarde tries hard to get across with a conversational sincerity—he even lights a cigarette at the beginning of *Where Or When*—but he merely sounds like a veryactory actor breathing hard. S. G.



▲ **JACQUES BREL—AMERICAN DEBUT** with Francois Rauber and his Orchestra. *La Dame Patronesse; Je ne sais pas; Quand on n'a que l'amour & 9 others.* Columbia WS 324 \$5.98

Interest: Certainement
Performance: Très dramatique
Recording: Excellente
Stereo Directionality: Pourquoi?
Stereo Depth: Admirable

This American debut of Belgian singer-composer Jacques Brel is certainly a welcome one. Currently a great favorite in Paris, the young man reveals an intensely dramatic voice not too dissimilar from that of Yves Montand. The added attraction here, however, is that M. Brel writes his own songs and they are quite a lively and engaging lot. Perhaps the most arresting example of his art is *La valse a mille temps* which, at the end, almost succeeds in living up to the title. As usual in the WS series, Columbia provides complete translations on the jacket. S. G.

▲ **WILD IS LOVE—NAT KING COLE** with Nelson Riddle's Orchestra. *Pick-Up; In Love Again; Stay With It; He Who Hesitates & 10 others.* Capitol SWAK 1392 \$4.98

Interest: Limited
Performance: First-rate
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

For sheer sound, Capitol continues to produce some of the very best albums available. Nat Cole, too, continues to maintain a very high standard of performance, as does Nelson Riddle, whose arrangements are responsible for the musical background here. This LP is a special package of all new material, some good and some rather trite, strung together with a narration by Nat Cole on the subject of love. The narration palls after a few playings, but the music itself might well last. But since you cannot separate the two, the narration tends to dampen one's enthusiasm for repeated playing. R. J. G.

▲ **JONATHAN AND DARLENE EDWARDS IN PARIS.** *Valentine; April In Paris; Paris In The Spring & 9 others.* Columbia CS 8313 \$4.98

Interest: May slacken
Performance: Purposely horrible
Recording: Satisfactory
Stereo Directionality: Singer in center, piano toward left
Stereo Depth: None required

A couple of years back, Columbia's *The Piano Artistry of Jonathan Edwards* caused a mild sensation by poking some not so gentle fun at cocktail pianists and night club torch singers. Jonathan and wife Darlene, according to rumor, were

in-reality Paul Weston and Jo Stafford, and that sly duo is now back again with a similar program. Hearing an off-key chanteuse and a sloppy piano player may not provide continuous merriment for two sides of a 12" record, but there are enough touches—such as the awkward use of the *Marseillaise* as the introduction to *La Vie en Rose*—to give you an occasional chuckle. S. G.



▲ **BURL IVES SINGS IRVING BERLIN** with Orchestras, O. B. Masingill and Torrie Zito cond. *Let's Have Another Cup o' Coffee; That International Rag; At The Devil's Ball; Always & 9 others.* United Artists UAL 3117 \$3.98

Interest: Always
Performance: A charmer
Recording: Fine

The combination of Burl and Berlin will doubtlessly strike some as being odd. However, as there has always been a deceptive simplicity about the singing of the former and the writing of the latter, it is not difficult to discover their mutual attraction. The results are completely delightful. All of the songs were composed between 1911 (*Alexander's Ragtime Band*) and 1932 (*Let's Have Another Cup o' Coffee*), and included among them are such memorable though rarely performed pieces as *That International Rag* and *At The Devil's Ball*. Both *I Love A Piano* and *I Want To Go Back To Michigan* (which possess melodic similarities) are given the full treatment, complete with two verses apiece. Ives is particularly good at such ballads as *Say It Isn't So* and *What'll I Do?*, chiefly, I suspect, because he can make their sentiments sound sincere without becoming mawkish. S. G.

▲ **DEAN MARTIN SAYS THIS TIME I'M SWINGIN'** with Orchestra, Nelson Riddle cond. *True Love; Imagination; Until The Real Thing Comes Along & 9 others.* Capitol ST 1442 \$4.98

Interest: For would-be "Clansmen"
Performance: A shower singer
Recording: Clean
Stereo Directionality: He's centered
Stereo Depth: Sufficient

The only thing Dean Martin could possibly have been swinging at this recording session was a niblick. For in spite of the album title, this is nothing more than a typical "Dino" recital characterized by the constant impression that the singer would much prefer to be out on the fairway or bending over a bottle than cutting an album. Martin's entire career, of course, has been built on an attitude of such overpowering insouciance that there is a certain fascination in hearing him admit that he has "nuthinado" in *True Love*, or ask "Cantcha see whatcha mean to me?" or confide, in *I've Grown Accustomed To Her Face*, that she's "lack breathin' out an' breathin' in." Nelson Riddle's arrangements are "sympathetic." S. G.



▲ **SWING ALONG WITH AL MARTINO** with Orchestra, Stanley Applebaum cond. *All Of Me; I've Got You Under My Skin; Without A Word Of Warning & 9*

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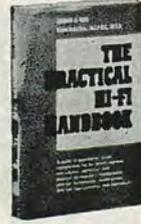
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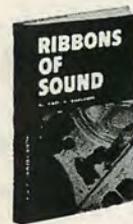
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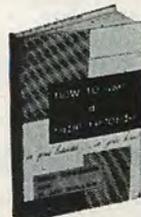
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afterward for their intimate duet, *Our Language Of Love*. I haven't heard the mono version, but it might possibly be more satisfactory. S. G.

◆◆◆◆◆
 ▲ **JOHN GIELGUD—ONE MAN IN HIS TIME.** Readings from Shakespeare. Columbia OL 5550 \$4.98

Interest: **Eternal**
 Performance: **A master**
 Recording: **Fine**

The "one man in his time" who plays many parts would seem to apply specifically to John Gielgud. For here he follows up his *Ages of Man* readings (Columbia OL 5390) with another collection of sonnets and speeches that again reveal his uncanny mastery at recreating vast and varied emotions, characters, and situations. As was true of the previous recital, these excerpts do not appear to have been chosen according to any strict "seven ages of man" formula, but cover many different aspects of love, war, and death. They prove that to achieve genuine dramatic distinction, nothing more is really needed than for master to meet master. S. G.

FOLK

◆◆◆◆◆
 ▲ **DOWN SOUTH SUMMIT MEETIN'—TOGETHER FOR THE FIRST TIME.** Brownie McGhee, Lightnin' Hopkins, Big Joe Williams, Sonny Terry. Ain't Nothin' Like Whiskey; Wimmin' From Coast To Coast & 4 others. World Pacific 1296 \$5.98

Interest: **One of 1960's best**
 Performance: **Spontaneous**
 Recording: **Superb**
 Stereo Directionality: **Excellent**
 Stereo Depth: **Realistic**

Before leaving World Pacific for a European recording position, Ed Michel produced for that label its best folk set and one of the most enduringly enjoyable blues albums of the year. Recorded in Los Angeles in July, 1960, the musical colloquy included Lightnin' Hopkins (Texas), Big Joe Williams (Mississippi and later St. Louis), Sonny Terry (Georgia), and Brownie McGhee (Tennessee). The latter two have been based in New York for several years.

Most of the tracks consist of casual interplay between the four on such basic blues subjects as love, whiskey, and prison. There's even a tribute to motherhood from Hopkins. It is Hopkins who is the most wryly individual of the four, but Joe Williams' choked passion (he is not the Basic vocalist) is also effective. Sonny Terry is heatedly aggressive on both harmonica commentaries and vocals. Brownie McGhee has become rather slick, but there are several slyly humorous exchanges between him and Lightnin'.

These are not "deep blues" in the *cante hondo* sense. Even when the lyrics speak of hurt and anger, the feeling is that of four long-time travelers engaged in a genial back-room story telling contest. It is the pervasive warmth and naturalness of the four-way conversation that makes the album so immediately appealing. Dick Bock of World Pacific deserves commendation for supervising a superlative engineering job. N. H.

JANUARY 1961



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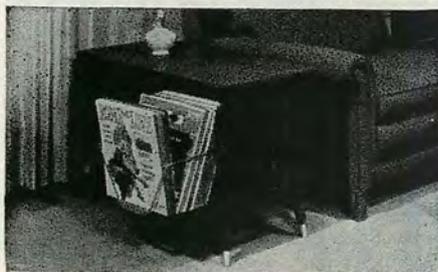
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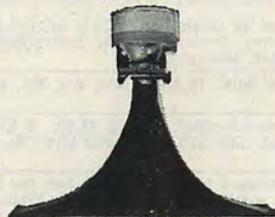
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- THE HOP
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- MOON OVER MIAMI
- MY DARLING
- MY DEVOTION
- NAUGHTY SWEETIE BLUES
- OH SO GOOD
- ON A LITTLE STREET IN SINGAPORE
- ONE O'CLOCK JUMP
- PERFIDIA
- RAINBOW RHAPSODY
- RHAPSODY IN BLUE
- RUG CUTTER'S SWING
- SAY SI SI
- SLEEPY TOWN TRAIN
- SLIP HORN JIVE
- STOMPING AT THE SAVOY
- STRING OF PEARLS
- SUN VALLEY JUMP
- SWEET ELOISE
- THERE'LL BE SOME CHANGES MADE
- TWENTY-FOUR ROBBERS UNDER A BASKET OF BLUE
- WEEKEND OF A PRIVATE SECRETARY
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- WISHING WILL MAKE IT SO
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IMPORTANT—PLEASE NOTE: The Glenn Miller package and all other albums marked with a star () are regular L.P. (monaural) only. These collector's items are not available in stereo. You may, of course, select them and still join either the Stereo or Regular L.P. Division. Regular L.P. discs sound better than ever on stereo phonographs. However, stereo records can be played only on stereophonic equipment.

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