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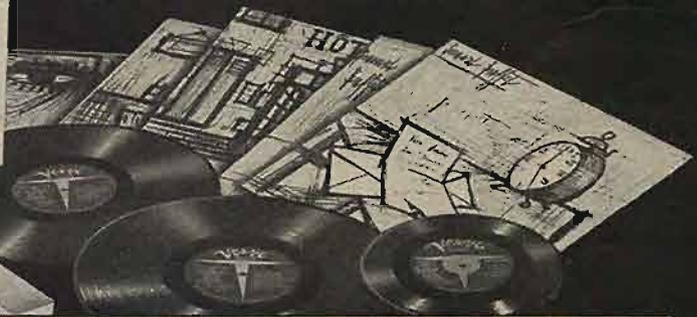
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HiFi Soundings



by DAVID HALL

A Monument for Sir Thomas

WHATEVER Sir Thomas Beecham may have been for the personality columnists of the world press or for the concert audiences to which he sometimes directed acerbic comment, he was for lovers of records the perfect recording conductor. During an era that saw the prime of such giants of the baton as Toscanini, Stokowski, Koussevitzky, Furtwängler, Mengelberg, and Bruno Walter, Sir Thomas surpassed them all when it came to documenting on records a personal kind of musicianship. Indeed, his only rival in this regard was Stokowski in his days with the Philadelphia Orchestra.

What was the special nature of Sir Thomas's musicianship? At its best, during the final fifteen years of the 78-rpm era, it added up to a miraculous synthesis of classic proportioning of phrase, animal vigor of rhythm, and exquisite poetry of sound. With these qualities, Beecham made the Mozart G Minor Symphony something manly, passionate, yet free of hysteria. The Schubert Fifth Symphony could emerge from under his baton as a delectable creation of marvelous lilt and plastic resiliency. A Haydn symphony was suffused with warmth as well as with high spirits. Berlioz and Sibelius were possessed of irresistible momentum and dramatic power. Beecham was likewise able to endow with new life and interest such a faded period piece as Liszt's *A Faust Symphony*, to say nothing of a whole roster of concert stand-bys—the Suppé overtures, Rossini's *William Tell* curtain-raiser, Chabrier's *España*, Grieg's *Peer Gynt Suite*.

Where the Beecham poetry flowered in its most ravishing form, however, was in the music of his fellow-Englishman, Frederick Delius, whose cause he single-handedly championed for half a century. In this connection, it is interesting to note that among the more than two hundred works by more than fifty composers that Beecham recorded during the electrical era, there is no other impressionist or post-impressionist music of consequence, unless one chooses to regard Debussy's *Afternoon of a Faun* as an example of the style.

In addition to composers already mentioned, the other bulwarks of the Beecham recorded repertoire, which had its beginnings in 1910, were Beethoven, Brahms, Wagner, Richard Strauss, Mendelssohn, Tchaikovsky, and of course, Handel—the last more often than not in Beecham's own fascinating transcriptions from half-forgotten operas. Of twentieth-century music, the Beecham discography is almost bare—no Stravinsky, no Bartók, only the memorable 1935 collaboration with Szigeti in Prokofiev's First Violin Concerto. As for English music, Elgar is the only composer of consequence represented by Beecham, except for his beloved Delius.

Sir Thomas especially loved to try his hand at bringing life to neglected scores by the so-called second-rank composers. Thus we have had inimitable Beecham readings of Balakirev's Symphony in C, Goldmark's "Rustic Wedding" Symphony, and the Lalo Symphony in G Minor. Of the seven complete operas and three oratorios recorded under the redoubtable Beecham baton, the 1938 Berlin performance of Mozart's *The Magic Flute* and the 1947 Handel (Continued on page 6)

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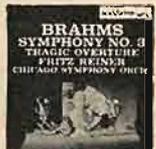
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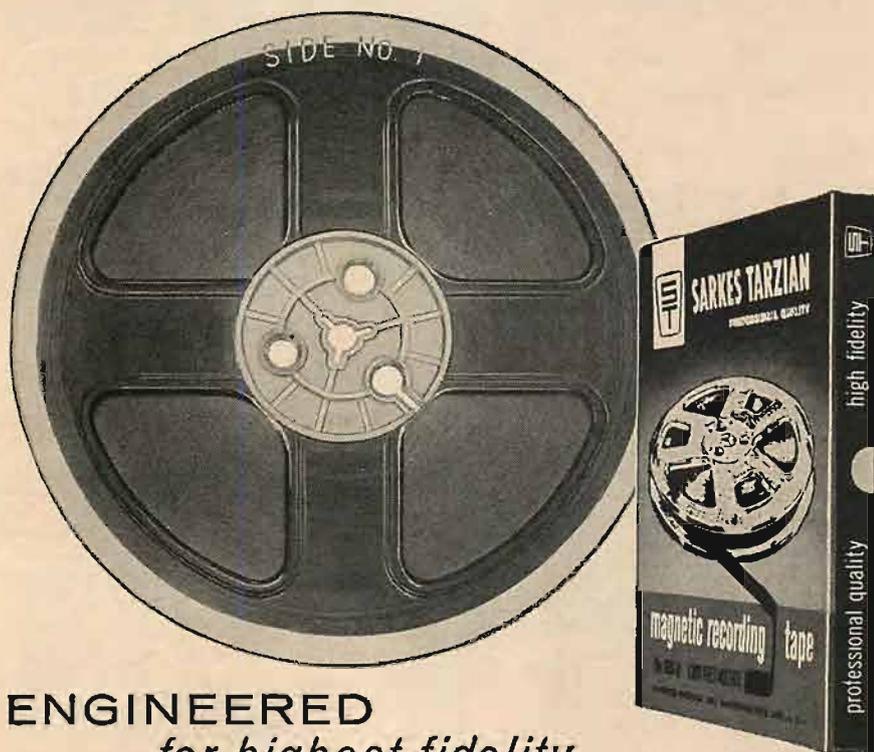
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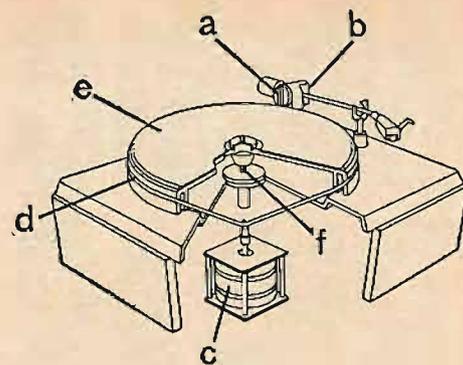
To speak of Sir Thomas Beecham's indefatigable work as a musical organizer and an administrator is beyond the scope of the present commentary, save to say that he probably did more than any other person to create a British public with genuine musical taste.

For discophiles, however, the most important product of Sir Thomas's organizing flair was the London Philharmonic, which during its greatest recording period—from 1935 to 1940—featured Léon Goossens as its first oboe and Reginald Kell as principal clarinet. In an epoch that boasted Stokowski's Philadelphia Orchestra, Koussevitzky's Boston Symphony, and Mengelberg's Amsterdam Concertgebouw, Beecham's London Philharmonic was perhaps the most beautifully polished and versatile instrument of them all. It is from the finest recordings done by Sir Thomas Beecham with this orchestra that we would hope to see created a true monument to his interpretive art as it was at its prime. We have heard some superlative reprocessing work done by Angel from 78-rpm masters as part of its *Great Recordings of the Century* series. Let us hope that there will be no delay in applying this treatment to the best of Beecham and the London Philharmonic in Mozart, Haydn, Beethoven, Bizet, Dvořák, Grieg, Delius, and of course, Handel-Beecham. Scarcely less remarkable are some of the Beecham performances with the Royal Philharmonic done just before the advent of LP. With a Delius centennial coming in 1962, we would also hope to hear for the first time on microgroove the Beecham performances of Delius' complete *Village Romeo and Juliet*, and the Violin Concerto, as well as a re-issue of *Song of the High Hills* and the American Negro-inspired Piano Concerto.

Unlike Arturo Toscanini, Sir Thomas Beecham had the good fortune to have had during his prime years of artistic and physical vitality the benefit of advanced recording techniques, which can stand up remarkably well to today's high-fidelity sound when properly processed to LP. With all respect to the many fine readily available recordings done during the past decade, let us hope that the recordings of his finest years will now be released as a fitting monument to a magnificent musical career.

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THE
spectrum NEWS AND COMMENT
BY THE EDITORS

THE new brooms that are currently sweeping in Washington seem to have reached under the long-undisturbed carpet of the Federal Communications Commission. This agency has never earned a reputation for either initiative or action. And when it *has* acted, it has often been charged with regulating radio and television more in the interests of the broadcasting industry than in the interests of the public.

Since the change of administration, however, there have been signs that the FCC is at last going to take action on some of the problems that it faces. For one thing, it has been announced that a recommendation will be made that Congress enact legislation to require makers of TV sets to include provisions for receiving stations that operate in the UHF (ultra-high-frequency) range. Because the UHF band can accommodate many additional channels, its wider utilization would make possible broader cultural and educational uses of television.

This instance of affirmative thinking on the part of the FCC renews hope for early action on the FM multiplex question. In fact, reliable sources in Washington have it that some form of stereo multiplex broadcasting will be authorized before summer—perhaps by the time you read these lines. By all reports, the strongest contenders in the multiplex race are still the Crosby and the Zenith systems. On the basis of what is now known, it would appear that each of the systems has its advantages and disadvantages. A final evaluation must be made by deciding which has the most significant advantages and the least important disadvantages. It seems, however, that both are capable of broadcasting stereo with good quality. Consequently, all of us, as music listeners, will benefit from the adoption of either system. Once a decision is made—and let us hope it will be soon—new frontiers will open for FM broadcasting and for stereophonic sound.

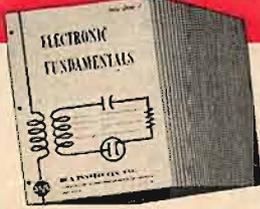
BEFORE the March 4 Metropolitan Opera broadcast of Puccini's *Turandot*, Leopold Stokowski, true to his reputation of being a stickler for technical details, called the engineers together for a conference and suggested sweeping changes in the microphone setup. The engineers listened respectfully and nodded agreement; then they quietly left everything as it was. In the darkened house, the conductor was presumably none the wiser. Any credit for the sonority of music as it was heard on the air must therefore go to Stokowski's prowess as a conductor rather than to his acumen as a sound engineer.

As a matter of fact, the only really disturbing thing about the broadcast performance was that at orchestral climaxes the volume was abruptly turned down by the engineer who was riding gain on the program. No one questions that a certain amount of volume compression is necessary during most broadcasts of live performances to keep transmitters from overloading or distorting; but such adjustments ought to be done with the utmost delicacy. In this presentation, every time the music built towards a soaring Puccinian climax, the level suddenly dropped by about six decibels. This clumsiness deprived the big moments of their natural impact and gave the whole performance a synthetic quality. We can only hope that by the time the Metropolitan's next broadcast season rolls around, more satisfactory engineering arrangements will have been made by the people in charge of production.

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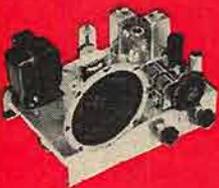
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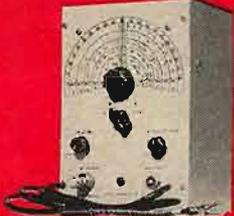
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Record Shop Revival

● In your article on "The Sad Demise of the Record Dealer" (February, 1961) you raise the question how the species can be revived.

Being a record dealer myself, let me assure you that your observations are a hundred per cent correct. Conditions have become so confused that customers think a dealer is dishonest if he asks list prices for records. And no wonder! It is embarrassing to charge the inflated price of \$6.98 for a stereo recording of a Broadway musical. But we have to sell at list because legitimate record dealers do not get the purchasing discounts offered to rack jobbers and other mass marketers. In effect, the legitimate dealer, instead of being encouraged by the industry, is deliberately handicapped.

The obvious solution to the record-retailing problems would be to set up realistic list prices that would be maintained at all outlets. My price suggestions would be \$3.98 for both mono and stereo classical LP's and \$2.98 for both mono and stereo popular LP's.

These lower prices would have the following effects:

1. Because the record companies would have to work within a tighter price structure, they would release a higher percentage of worth-while discs—discs with a reasonable chance of selling.

2. People would cease bargain shopping and, instead, would favor stores with adequate stock and musically informed, helpful sales personnel.

3. The rack jobbers would concentrate on bargain lines priced at \$1.49 and \$1.98 (Richmond, Harmony, Parliament, etc.).

A plan of this kind, if adopted by the record industry, would be an enormous help in getting the legitimate record dealer back on his feet.

Robert A. Jones
The Disc Shop
East Lansing
Michigan

Tape Recorder Comment

● "Tape Recorders '61," in your March issue, performs a needed service in giving the buyer much valuable information. However, our mail inquiries indicate that additional information on some points might be helpful.

For instance, it should be stressed that, in addition to a bias oscillator, properly equalized recording amplifiers are needed to convert a tape playback machine into a recorder.

Concerning the number of heads, it should be noted that two-head machines are not necessarily inferior to three-head

units in frequency response. Thanks to careful equalization in the associated electronic circuitry, Bell has achieved response to 15,000 cps at 3¾ ips with a combined playback/record head. Some three-head recorders cannot match this.

The discussion of pressure pads and tape lifters in your article leaves the impression that either one or the other is used in a given model. On Bell transport mechanisms, both pressure pads and tape lifters are used, each performing a different function.

David H. O'Brien
Bell Sound Division
Thompson Ramo Wooldridge Inc.
Columbus, Ohio

● May I add a commentary to Mr. De Motte's highly informative article on tape recorders in your March issue. The article states correctly that "the width of the (magnet) gap is critically important," but the text seems to imply that narrow gap width is a vital factor in achieving extended treble response in recording.

This is a misapprehension. For good treble response, a narrow gap is necessary only in playback. At a tape speed of 7.5 ips, the playback gap width should not exceed 250 microinches; at 3.75 ips, 120 microinches. Some playback heads have gaps as narrow as 90 microinches.

For recording on the other hand, the optimum gap width is about 500 microinches, though narrower gaps can be and are being used. If the gap of the recording head is too narrow, however, the electromagnetic field jumps across the head instead of flowing through the tape, with resultant losses.

The effectiveness of both recording and playback heads depends on the linearity of their edges as much as on gap width. In consequence, a playback gap of 120 microinches with smooth, straight edges may provide better treble response than a 90 microinch gap with less carefully machined contours.

Herman Burstein
Wantagh
New York

Fiddling Argument

● Discussing the Brahms Violin Concerto in his "Basic Repertoire" column, Martin Bookspan refers to it as a "virtuoso's delight." Then he does an about-face in choosing a performance that is anything but virtuosic, namely the rather painful effort by Sziget.

It is quite true that Sziget was, at one time, one of the world's greatest violin virtuosos, as his many incomparable recordings of the 78-rpm era still attest. But, unfortunately, executant skill sometimes declines with the years. Mr. Book-

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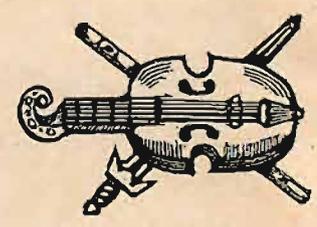
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span has pointed out in some detail the many technical failings of Szigeti's recent recording of the Brahms concerto, then completely ignored his own reservations in recommending the disc as among the best available. I assume his judgment was based on purely sentimental grounds.

In this context it is all the more surprising that Mr. Bookspan dismisses the Heifetz-Reiner recording as "bloodless



and emotionally detached" after himself admitting that "Heifetz phrases much of the music with an elegance and poise beyond that of any of his colleagues." I believe that rehearsing the Heifetz recording in a more receptive frame of mind would convince Mr. Bookspan that Heifetz' approach, while not stickily sentimental, shows complete emotional involvement with the score.

Stewart L. Cohen
Urbana, Illinois

As C. P. Curtis once remarked, "There are only two ways to be quite unprejudiced and impartial. One is to be completely ignorant. The other to be completely indifferent. Bias and prejudice are attitudes to be kept in hand, not attitudes to be avoided."

Conservation Program

• I want to express my appreciation of David Hall's editorial, "New Deal for Old Artists," in the March issue. It is indeed important for future generations to have access to great performances of the past. The best discs of bygone years should not be allowed to become so rare that you have to pay \$50 or \$60 for a single scratched copy, as I was obliged to do recently for a 1904 Caruso record.

Walter Toscanini
New York, N. Y.

Mixed Bloody Marys

• In John Thornton's review of the new tape of the *South Pacific* (January 1961) movie sound track he says it's a shame that Juanita Hall has no credits listed although she turned in such a wonderful performance.

It seems that Mr. Thornton got his Bloody Marys mixed. Juanita Hall, who played the part on Broadway and also appeared in the movie, did not use her own voice in the screen version. The dubbed-in voice of Muriel Smith was correctly credited on the tape.

Scott Ross
New York, N. Y.

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• **Amplifier Corporation** of America provides the serious tape fan with a bulk eraser that erases a whole reel of tape at a time. It also lowers the level of background noise 3 to 6 db below that of virgin tape.

The demagnetizer operates on alternating current of either 50 or 60 cycles, weighs 2½ lbs., and erases any reel from 5 to 15 inches diameter. It is available in two models, one for operation between 100 and 130 volts, the other for voltages from 200 to 260. Price: \$24.00. (Amplifier Corporation of America, 398 Broadway, New York 13, N. Y.)

• **Harman-Kardon** incorporates many operating conveniences in their Award Series FM tuner and stereo amplifier. Among these is the inclusion of a so-called ambiance control in the A500 amplifier, a center-channel volume control that may also serve to regulate the amount of signal fed to an external reverberation unit. Also provided is a front-panel output for stereo headsets. The A500 delivers 20 watts sine-wave output per channel at less than 0.5% harmonic distortion. A blend control provides continuously variable channel separation.

The F500 tuner has a sensitivity of 0.85 microvolts for 20 db of quieting (which corresponds to 3 microvolts usable sensitivity by the IHFM standard of -30 db total noise and distortion.) Discriminator bandwidth is one megacycle.

Controls include an AFC-defeat switch, an interchannel-muting-defeat switch, and an FM-FM multiplex selector. A large meter provides a clear indication of tuning.

The amplifier and tuner are styled to match and have identical dimensions of 15¼ x 5¼ x 12 inches. Price: \$159.95 (A500 amplifier), \$129.95 (F500 tuner). (Harman-Kardon, Inc., Plainview, N. Y.)

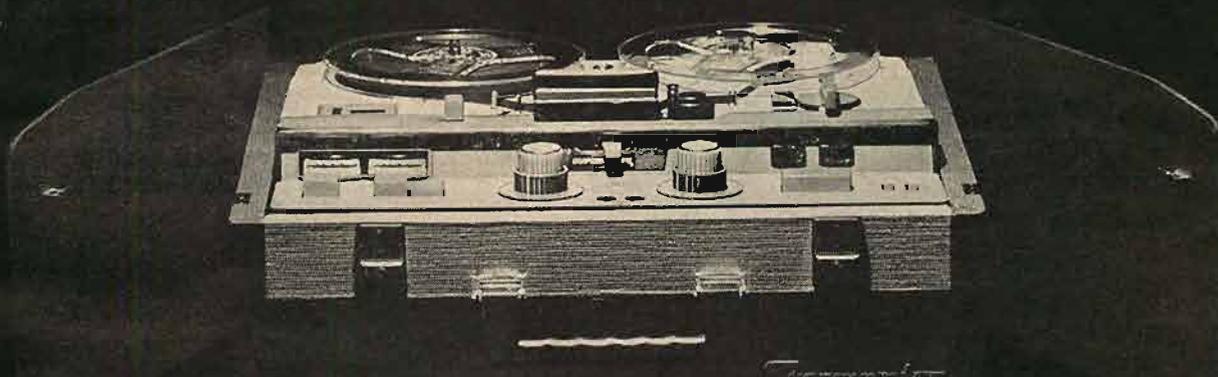
• **Knight's** new KN-775 stereo amplifier is rated 37.5 watts per channel (sine wave output) with a total music power output of 96 watts. Four EL34 tubes are employed in the output stages.

The KN-775 has a center-channel output from which a third speaker may be fed without the use of an additional amplifier. Dual phasing switches permit all three speakers to be phased for best bass reproduction. Another feature is a headphone jack on the front panel. Speakers are silenced automatically when headsets

HiFi/STEREO



CAPTURE THE STRENGTH AND DELICACY OF EVERY SOUND



NEW SONY Stereorecorder 300

4 TRACK & 2 TRACK STEREOPHONIC RECORDER

Here, through your fingertips, you take complete control of sound, blending it to magnificent perfection.

A great symphony to record? With this superb instrument you are a professional. Touch your stereo level controls — feel that sensitive response. Dual V.U. Meters show precision readings as you augment the strings, diminish the brass. The richness of that low resonance is captured with your bass boost. The strength and delicacy of every sound—now yours to command.

On Sale only at authorized dealers, known for integrity.

SONY SUPERSCOPE *The tapeway to Stereo*

Four and two track, stereo and monophonic, recording and playback, the SONY STERECORDER 300 — with its hysteresis-synchronous motor, built-in stereo pre-amps and power amps, and a dozen more professional features — is truly *the ultimate* in tape recorder engineering. \$399.50, complete with two dynamic microphones, two extended range stereo speakers all in one portable case. For custom mounting, \$349.50.

Other *new* Recorders from world-famous SONY:
262-SL \$199.50 — 4 and 2 track stereo playback. 4 track monophonic recorder. Sound-with-sound for language, voice and music students. Complete with F-7 dynamic microphone.

262-D \$89.50 — A complete 4 and 2 track stereo recording and playback tape transport.

101 \$99.50 — Bantam transistorized precision dual-track monophonic recorder. Complete with F-7 dynamic microphone.

For literature and name of nearest franchised dealer, write Superscope, Inc., Dept. 8, Sun Valley, California.

SHERWOOD



Introduces



New S-7000 Stereo FM/AM Receiver 50 watts \$299⁵⁰

only for those who want the ultimate . . .

. . . a triumph in combined components, the S-7000 brings together in one unit the incomparable features of Sherwood's FM and AM tuner circuitry along with two 25-watt amplifiers, two pre-amplifiers and stereo controls. The S-7000 needs only the addition of speakers to complete a basic stereo system. Overall size, just 16 x 4 x 14 inches deep.

. . . a dramatic new furniture concept—Sherwood **Correlaire Modules**—styled with a contemporary flair in hand-rubbed Walnut and Pecan woods. Sixteen interchangeable modules for truly flexible room arrangements, the perfect setting for your Sherwood components. Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago 18, Illinois.

FOR COMPLETE TECHNICAL DETAILS WRITE DEPT. 5R

are plugged in. The headphone circuit also employs a "safety-gate" that reduces headphone volume, regardless of amplifier volume control setting, to prevent possible overloads on the headphones.

Frequency response is 25 to 20,000 cps \pm 0.5 db at full output. Harmonic distortion is less than 0.5% and IM distortion less than 2% at full output.

No fuses are required because the unit is protected by a circuit-breaker. Dimensions: 15 $\frac{3}{4}$ x 4 $\frac{7}{8}$ x 15 $\frac{1}{8}$ inches. Price: \$169.50. (Allied Radio Corporation, 100 N. Western Avenue, Chicago, Ill.)

• **Lafayette** meets the rising demand for budget-priced FM tuners with a new kit, the KT-650, employing dual limiters operating in conjunction with a wide-band Foster-Seeley discriminator. Other circuit features include a low-noise front end and a plate-follower output stage that permits the tuner to be located up to 50 feet from the amplifier.

Sensitivity is rated at 2 microvolts for 30 db of quieting; distortion and noise are claimed to be better than 55 db below 1.5 volts at 100% modulation. Frequency response is within \pm 0.5 db from 15 to 35,000 cps.

Variable AFC and a visual bar-type tuning indicator are provided. Prealigned IF and discriminator coils and printed circuit boards ease the job of the kit builder. Dimensions: 14 x 5 $\frac{1}{8}$ x 11 inches. Price: \$54.50. (Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.)

• **Robins** comes to the aid of the hapless tape recording fan who watches in impotent horror as his precious reels jump off the hub and trundle themselves off to far corners.

The new Robins tape reel holders will hold the reels firmly on the rotating shafts under all conditions. Price: 85 cents per pair. (Robins Industries Corp., Flushing, New York.)

• **Sargent-Rayment** has come up with a simplified approach to the all-in-one stereo receiver. On the assumption that most people get their stereo mainly from records and tapes rather than AM/FM stereo simulcasts, they have dispensed

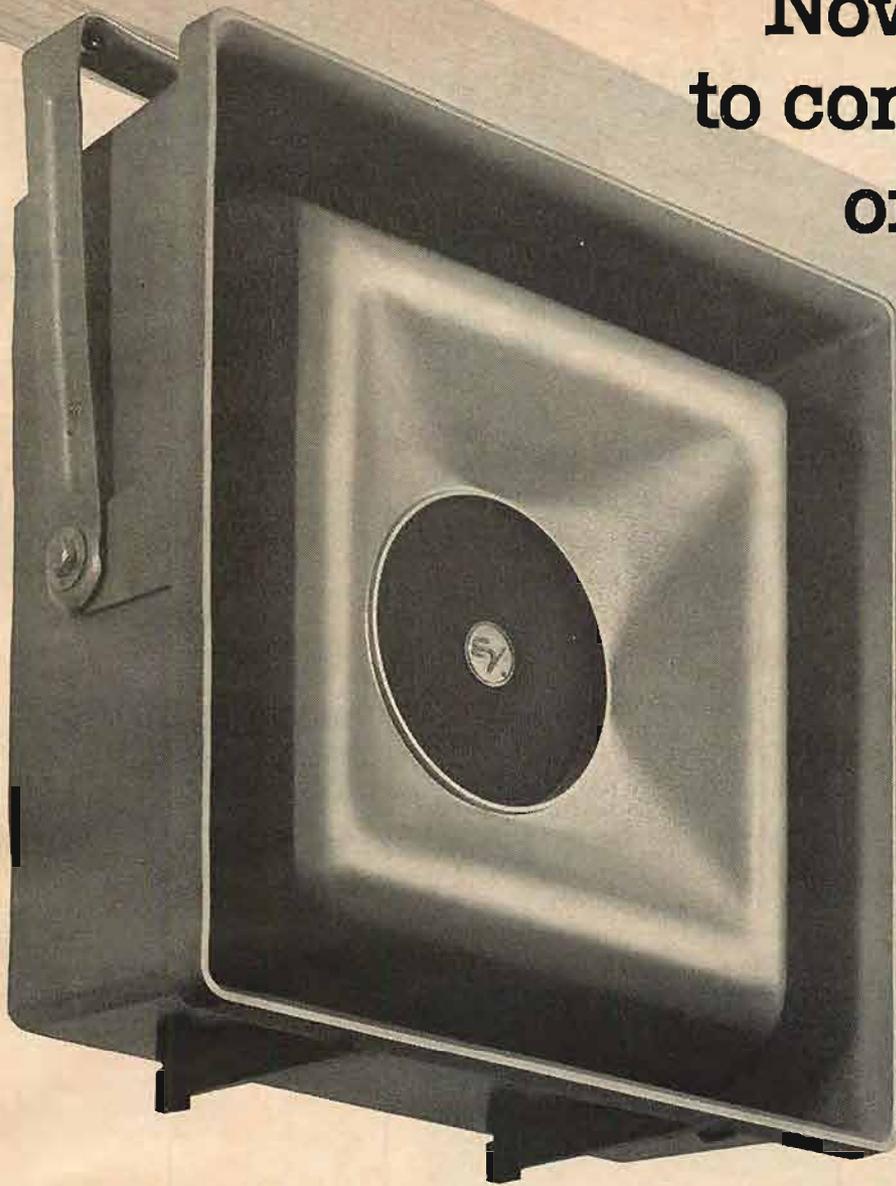


with the AM section in their new SR-1040 receiver, which consists of a stereo amplifier (10 watts per channel), full control facilities, and an FM-only tuner. Facilities for plugging in a multiplex adapter are provided.

The FM tuner section is rated at a sen-

HiFi/STEREO

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

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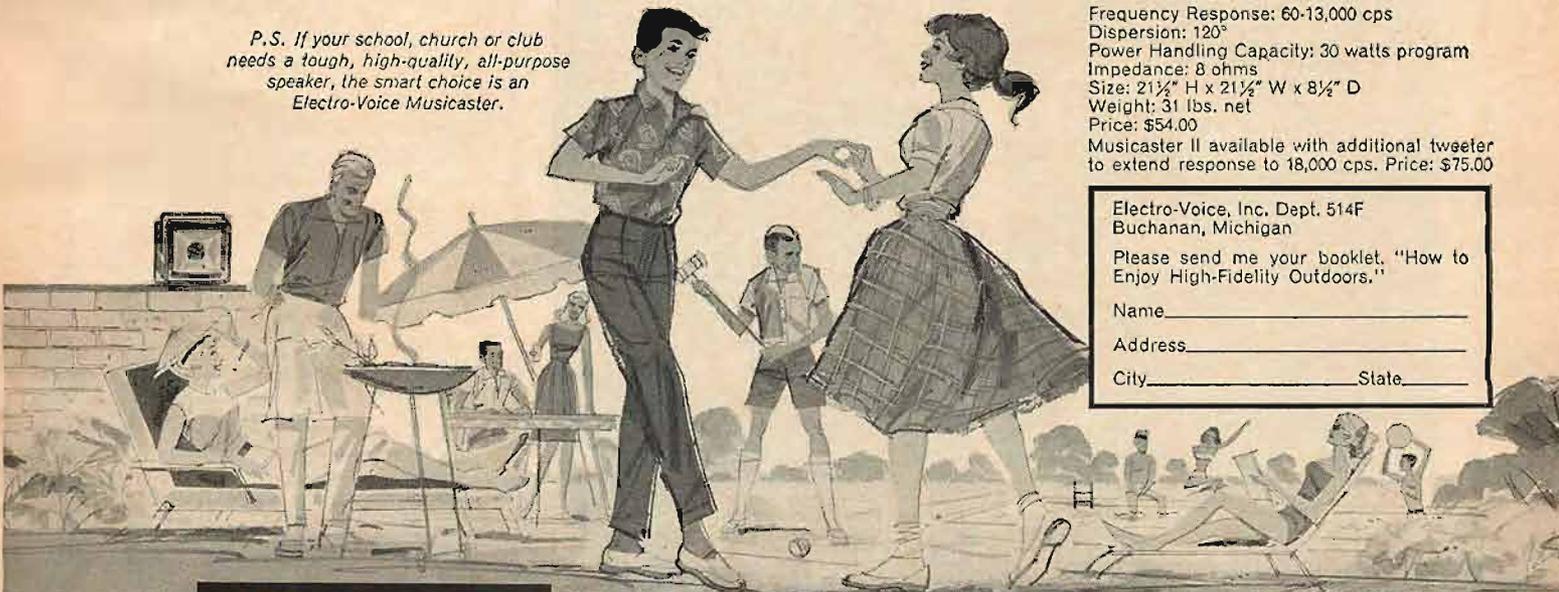
It's easy to connect for permanent use outside, or you can simply move your Musicaster into the recreation room for year-'round pleasure.

Designed for indoor-outdoor use, the E-V Musicaster obtains high-fidelity response from a heavy-duty weather-proofed speaker mounted in a rugged aluminum die-cast enclosure. This combination insures long-lasting satisfaction under all conditions.

Now is the time to come to the aid of your outdoor party . . . with an Electro-Voice Musicaster. It's easy to install . . . send for full information and the name of your nearest E-V sound specialist.

ELECTRO-VOICE High-Fidelity Speaker System . . . it's Weather-proofed!

P.S. If your school, church or club needs a tough, high-quality, all-purpose speaker, the smart choice is an Electro-Voice Musicaster.



SPECIFICATIONS:

Frequency Response: 60-13,000 cps
Dispersion: 120°
Power Handling Capacity: 30 watts program
Impedance: 8 ohms
Size: 21½" H x 21½" W x 8½" D
Weight: 31 lbs. net
Price: \$54.00
Musicaster II available with additional tweeter to extend response to 18,000 cps. Price: \$75.00

Electro-Voice, Inc. Dept. 514F
Buchanan, Michigan

Please send me your booklet, "How to Enjoy High-Fidelity Outdoors."

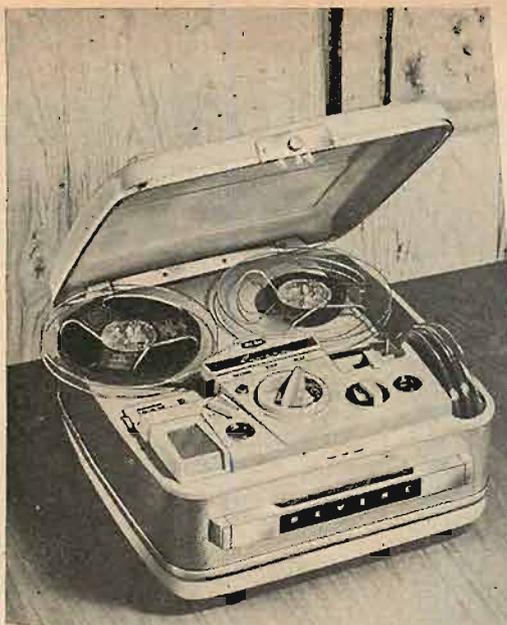
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ELECTRO-VOICE, INC., Consumer Products Division, Buchanan, Michigan



Listeners'
Choice



Revere STEREO RECORDING & PLAYBACK TAPE RECORDER

Newest 4-Track! Thinline! Lightweight!

HEAR IT! Revere is the soundest investment in tape recorders! Makes tapes of stereophonic music from stereo broadcasts and stereo records. Compatible with all 2 and 4-track pre-recorded tapes. Reproduces magnificent stereo sound by connecting directly to your radio, TV or hi-fi. Tapes monaurally and plays as long as 8 hours on a single reel. Use it as a public address system—8 full watts of power! Thinline, lightweight, only 25 lbs.: carry it anywhere. Ask your Revere dealer for a free demonstration of the Revere T-2200 Stereo Recorder or the T-2000 2-track monaural model—both moderately priced.

REVERE CAMERA COMPANY, CHICAGO 16, LOS ANGELES 7

sitivity of 1.8 microvolts for 20 db of quieting; tuner distortion is less than 0.5% at 100% modulation; and the IF bandwidth at the 6 db points is 190 kc.

The amplifier delivers its rated 10 watts (± 1 db) per channel with less than 1% harmonic and less than 2% intermodulation distortion.

Operating features include a blend control, a bar-type tuning indicator, defeat-able AFC, optional loudness compensation, ganged treble and bass controls, and fly-wheel tuning. Dimensions: 14 x 5 $\frac{1}{4}$ x 14 $\frac{7}{8}$ inches. Price: \$169.50. (Sargent-Rayment Co., 4926 East 12th Street, Oakland, California.)

• **Sherwood** enters the stereo receiver field with a unit combining an AM-FM tuner and an integrated stereo amplifier rated at 24 watts per channel (sine-wave power).

The tuner section of the new S-7000 has an FM sensitivity of 1.8 microvolts for



—30 db noise and distortion. The AM tuner allows a choice of 15-kc or 5-kc bandwidth. Separate bar-type tuning indicators are provided for AM and FM.

The amplifier frequency response is 20-40,000 cps ± 1 db. At full output, IM distortion is 1.5%, and harmonic distortion is 0.5%. Hum and noise are down 60 db on the phono channel. Output impedances are 4, 8, and 16 ohms for each channel.

Dimensions: 16 $\frac{1}{4}$ x 14 $\frac{1}{2}$ x 14 inches. Price: \$299.50 (less case). (Sherwood Electronic Laboratories, Inc., 4300 North California Ave., Chicago 18, Ill.)

• **Viking's** new Model 76 Compact offers four-track stereo recording and playback in an attractively styled, moderate-priced unit. Designed to operate through an external sound system, the Model 76 records and plays either mono or stereo at 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. A single-motor drive mechanism is employed. Hum is 50 db below normal tape output, and wow and flutter are less than 0.2%. Frequency response is from 25 to 16,000 cps ± 3 db.

A single rotary control selects all four modes of operation: play, fast forward, rewind, and stop. Dual VU meters indicate the recording level.

The whole unit has been scaled for space-saving home installation, requiring only a 13-inch square opening for fitting into furniture or for wall mounting. Price: \$199.50 (Viking of Minneapolis, 2844 Monterey Parkway, Minneapolis 16, Minn.)

HiFi/STEREO



Model T202

"...very nearly
as fine a tweeter
as can be had
at any price."

says
Larry Zide in
The American
Record Guide



Model T203

UNIVERSITY'S SPHERICON

The fabulous new Super Tweeter that achieves a frequency response of 3000-40,000 cps (± 2 db to 22,000 cps)

Add the Sphericon to your present speaker system, and for the first time you'll hear the complete high frequency range . . . with clarity, transparency and sweetness you never thought possible. Its entirely new concept — with its special domed phenolic diaphragm, conoidal ring loading and spherical diffractor — results in virtually linear response, superior to even the most expensive of tweeters. Further, the Sphericon can be matched perfectly to any system — especially high compliance — without sacrificing bass efficiency. Dispersion is 120° in all directions. Model T202 is for internal mounting, 4 $\frac{3}{4}$ " dia., 4" d. The brand new T203 is in a handsome ebony case for external mounting, 6 $\frac{3}{4}$ " x 5 $\frac{1}{4}$ " x 2 $\frac{3}{4}$ " d. Complete with built-in network and adjustable control. Each \$24.95 net.

Hear it at your dealer's now. Ask him for our new catalog describing all University speakers and speaker systems. Or write Desk P-1, University Loudspeakers, Inc., White Plains, N. Y.


UNIVERSITY LOUDSPEAKERS, INC.
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THE CITATION SOUND

"... FOR THE SAKE OF MUSIC AND OUR DEMANDING LOVE OF IT."

"Over and above the details of design and performance, we felt that the Citation group bore eloquent witness to the one vital aspect of audio that for so many of us has elevated high fidelity from a casual hobby to a lifelong interest: the earnest attempt to reach an ideal—not for the sake of technical showmanship—but for the sake of music and our demanding love of it."

Herbert Reid, Hi Fi Stereo Review

A truly remarkable commentary about a truly remarkable group of products—the Citation Kits by Harman-Kardon.

Mr. Reid's eloquent tribute to Citation is one of many extraordinary reviews of these magnificent instruments. We are proud to present a brief collection of excerpts from Citation reviews written by outstanding audio critics.

"When we first heard the Citations our immediate reaction was that one listened through the amplifier system clear back to the original performance, and that the finer nuances of tone

shading stood out clearly and distinctly for the first time . . . The kit is a joy to construct."

C. G. McProud, Editor, Audio Magazine

"The unit which we checked after having built the kit, is the best of all power amplifiers that we have tested over the past years."

William Stocklin, Editor, Electronics World

"Its listening quality is superb, and not easily described in terms of laboratory measurements. Listening is the ultimate test and a required one for full appreciation of Citation . . . Anyone who will settle for nothing less than the finest will be well advised to look into the Citation II."

Hirsch-Houck Labs, High Fidelity Magazine

"At this writing, the most impressive of amplifier kits is without doubt the new Citation line of Harman-Kardon . . . their design, circuitry, acoustic results and even the manner of their packaging set a new high in amplifier construction and performance, kit or no."

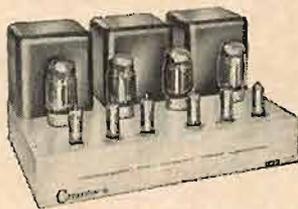
Norman Eisenberg, Saturday Review

PRESENTING THE NEW 1961 CITATION LINE



**The CITATION I,
Stereophonic Preamplifier Control Center**

The many professional features and philosophy of design expressed in Citation I permit the development of a preamplifier that provides absolute control over any program material without imparting any coloration of its own. The Citation I—\$159.95. Factory Wired—\$249.95.



**The CITATION II,
120 Watt Stereophonic Power Amplifier**

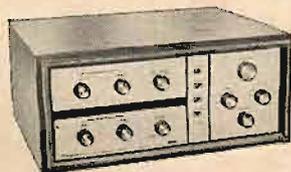
Will reproduce frequencies as low as 5 cycles virtually without phase shift, and frequencies as high as 100,000 cycles without any evidence of instability or ringing. Because of its reliability and specifications the Citation II has been accepted by professionals as a laboratory standard. The Citation II—\$159.95—Factory Wired \$229.95.



**The CITATION III,
Professional FM Tuner**

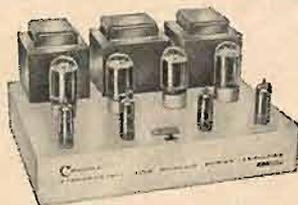
The world's most sensitive tuner. But more important—it offers sound quality never before achieved in an FM tuner. Now, for the first time Harman-Kardon has made it possible for the kit builder to construct a completely professional tuner without reliance upon external equipment.

The Citation III's front end employs the revolutionary Nuvistor tube which furnishes the lowest noise figure and highest sensitivity permitted by the state of the art. A two-stage audio section patterned after Citation II provides a frequency response three octaves above and below the range of normal hearing. The Citation III is styled in charcoal brown and gold to match all the other Citation instruments. The Citation III—\$149.95—Factory Wired—\$229.95.



**The CITATION IV,
Stereophonic Preamplifier Control Center**

A compact stereophonic preamplifier designed in the best Citation tradition. It offers performance and features rivaled only by Citation I. The control over program material provided by the new Citation IV enables the user to perfectly recreate every characteristic of the original performance. The Citation IV—\$119.95—Factory Wired—\$189.95.



**The CITATION V,
80 Watt Stereophonic Power Amplifier**

A compact version of the powerful Citation II. Designed with the same lavish hand, it is conservatively rated at 40 watts RMS per channel with 95 watt peaks at less than 0.5% distortion. The availability of rated power at the extreme ends of the frequency range enables the unit to effortlessly drive the most inefficient speakers. The Citation V—\$119.95. Factory Wired—\$179.95.

For complete information on the new Citation Kits, including reprints of independent laboratory test reports, write to: Dept. R-5, Citation Kit Division, Harman-Kardon, Inc., Plainview, New York.

All prices slightly higher in the West.

CITATION KITS by

harman kardon

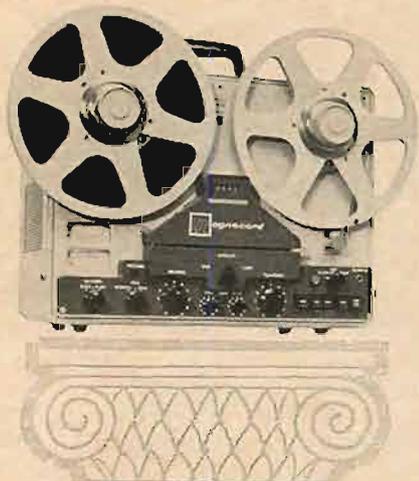
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THE NEW 3-3/4 or 7-1/2 IPS

Magnecord 748

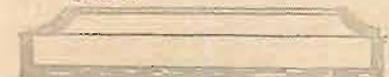
the choice of professionals

RECORDING PERFECTION
AND
BRILLIANT REPRODUCTION



TOPS!///the only word that adequately describes the new Magnecord 748 Series—the latest of an illustrious line of tape recorders. As the proud owner of a distinguished 748, you will indeed be king of the wonderful world of hi-fi or stereo.

Capture all the intricate tonal shadings of your favorite FM music and preserve your valuable records—stereo or mono—for all time with the fine appointments of the 748 . . . it's different . . . it's best. Make it all yours!



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BRIGGS by PETER WHITELAM



LAIRD OF WHARFEDALE

MANY summers ago, the people of Idle were awakened by a strange roar that chased up and down the hunched streets of that dusty little English town. One by one the woolweavers and their wives ran out of their houses to look up the gray, forbidding hill from which the noise came. The local constable was summoned, and after a frantic search he solved the mystery. "We might have known," said a town councillor, "there's only one fellow who could make a racket like that—yon radio chap Gilbert Briggs."

The racket in question came from a huge square-mouthed cast-iron horn, several yards long, which now lies in the deep grass behind the scattered group of stone huts on a pleasant hill that make up the Wharfedale Wireless Works. To G. A. Briggs, the head of Wharfedale, it is just another relic of an experiment in sound reproduction, the sort of experiment that has spread his fame far beyond his usually quiet valley to audio enthusiasts and music lovers all over the world.

Gilbert Briggs is a man of many facets. There is the Briggs who manufactures quality loudspeakers; there is the Briggs who writes audio handbooks and witty articles; and then there is the Briggs who plasters the famous concert halls of London and New York with posters announcing: "TONIGHT! ONE TIME ONLY! A SPECIAL DEMONSTRATION OF LIVE AND RECORDED MUSIC. PRESENTED BY G. A. BRIGGS."

Few in the audio field would fail to acknowledge the invaluable contributions Briggs has made. His specialty is loudspeakers. In fact, loudspeakers are his only specialty. "You cannot be a

jack-of-all-trades in this business," he says; "it is too exacting. Decide on the aspect of high fidelity that interests you and stick to that. It is not only good sense technically; it is good sense financially." Apart from Donald Chave, of Lowther, or P. G. H. Voigt, there is no one man who has done as much to advance British loudspeaker design.

On his home ground, Briggs appears as the tall North Country gentleman, the grey-haired Laird of Wharfedale, though an impish quality in his finely drawn, elfin face makes a provocative contrast to the courtliness of his manner. Clad in neat blue serge, with striped shirt and stiff white collar, he could be described as quaintly old-fashioned in dress. His voice has a softly emphatic quality as he speaks in the casual Yorkshire dialect.

But what he says is anything but old-fashioned, and his wit is lively and pungent. As his daughter Valerie says of him, "Father has never been one to wrap himself in a cocoon of wire and solder. I don't think he could live without continually refreshing himself with new people and new ideas. He always has respect for anyone, man or woman, so long as he has a sense of purpose and believes devoutly in what he is doing."

Throughout his varied life, Briggs has always responded to the stimulation of the people around him. This elasticity, no doubt, is what enabled him to change the whole course of his life in the early 1930's. "When I was younger," he says, "I was in the rag trade. You know, textiles. Started off at about a dollar a week. Well, it taught me two things—how to go about

Hi Fi / STEREO

NEW SPEAKERS FROM H. H. SCOTT



Distinguished panel of musicians from Boston's famous symphony orchestra evaluate speaker performance in home of Hermon Hasmer Scott, Lincoln, Mass. Left to right, kneeling: Leonard Moss (Violin), James Stagliano (Horn), Berj Zamkochian (Organ), Everett Firth (Tympani). Standing: Bernard Zighera (Piano), Hermon Scott, Roger Voisin (Trumpet).

Famous musicians first to hear remarkable new H. H. Scott speakers!

To assure perfection in his new speaker systems, Hermon Scott subjected them to home listening as well as technical tests. For the listening test he invited the most critical audience available . . . highly skilled professional musicians from Boston's famous symphony orchestra . . . to hear their *own* performances reproduced over the new H. H. Scott speakers. Here are their enthusiastic reactions:

"The closest I have heard to the true sound of the violin. I was not even aware I was listening to a recording." Leonard Moss, Violinist. *"The trumpet sound was uniform and consistent in every range, from the lowest to the highest note . . . a feat virtually unheard of in any other speaker."* Roger Voisin, First Trumpet; Recording Artist, Kapp Records. *"I have never heard any reproduction of organ which sounded so faithful to the original. I felt I was sitting in the center of Symphony Hall."* Berj Zamkochian, Organist. *"Every other speaker I ever heard sounded nasal and artificial. This was the first one that did not."* Bernard Zighera, First Harpist and Pianist. *"I was in the control room when this recording was made. Played through these new speakers, the reproduction was closer to the original performance than I've ever heard before."* James Stagliano, First Horn; Recording Artist, Boston and Kapp Records. *"The percussion came through with amazing clarity. The cymbals, the snare drum, the tympani and the bass drum all were equally true to the way they sound when I play."* Everett Firth, First Tympanist.

As with its tuners and amplifiers, H. H. Scott uses new techniques in both construction and testing that represent a significant advance in the state of the art. New construction methods assure excellence in performance . . . New testing techniques and quality controls substantially reduce variations in quality from speaker to speaker, common until now.

Every H. H. Scott speaker is individually tested to assure rigid adherence to specifications. Each speaker carries a 2 year guarantee. Hear the new S-2 and S-3 at your dealer soon. We are sure you will agree that these speakers are the finest musical reproducing systems ever made.



H. H. SCOTT MODEL S-2 WIDE RANGE SPEAKER SYSTEM:

This four-driver, acoustic compliance system consists of a low resonance, high excursion woofer, two dual-cone mid-range units, and a special wide dispersion spherical tweeter. Dimensions: 23 3/4" H x 14 1/4" W x 2 1/2" D. Available in mahogany (\$199.95), oil finish walnut (\$199.95), fruitwood (\$199.95) and unfinished (\$179.95).*



H. H. SCOTT MODEL S-3 WIDE RANGE SPEAKER SYSTEM:

A three-way acoustic compliance system of true book shelf size. Consists of a specially designed low resonance woofer, a mid-range unit and a wide-dispersion super-tweeter. Dimensions: 23 1/2" H x 11 1/4" W x 2 3/4" D. Available in mahogany (\$129.95), oil finish walnut (\$129.95), fruitwood (\$129.95) and unfinished (\$114.95).*

(*Slightly higher west of Rockies)

H. H. SCOTT

H. H. Scott Inc., 111 Powdermill Road, Dept 245-05, Maynard, Mass.

Please send me complete information on your new speakers and your new H. H. Scott Guide to Custom Stereo.

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 Address _____
 City _____ State _____
 Export: Telesco International Corp., 171 Madison Avenue, N.Y.C.



REK-O-KUT N-34H STEREO TABLE

COMBINES INTEGRITY OF DESIGN WITH CLASSIC BEAUTY OF APPEARANCE

Once in a decade, a manufacturing firm designs a machine which offers matchless specifications at a price which seems impossibly low. Word-of-mouth spreads the story to dealer and customer alike and suddenly, the new machine becomes the runaway best-seller in its class. This is now happening to the new REK-O-KUT N-34H Stereotable. Here are the reasons why—

THE N-34H IS SUPERBLY QUIET...

The marriage of the precision-built hysteresis synchronous motor and new revolutionary Rekothane Belt is an engineering break-through which results in the unprecedented low rumble level of -59 db.—beyond a doubt the best ever achieved in a two-speed machine.

THE N-34H MAKES RECORDS COME ALIVE...

The hysteresis synchronous motor provides locked-in accuracy of rotational speed at all times, regardless of power line fluctuation and load. Wow and flutter become insignificant at 0.15%. Stereo and mono records, old and new, sound like the original live performance!

N-34H QUALITY IS HERE TO STAY...

The N-34H is so carefully made it will measure up to the same high specifications, year in, year out. Examine the parts—the turntable shaft machined to aircraft tolerances, permanently lubricated motor bearings, the heavy steel deck-plate which can never warp, the deceptively soft Rekothane Belt which absorbs shock like a cushion and is especially compounded for a lifetime of use.

N-34H—does not include base and arm **\$79.95** net

S-320 Stereo Tonearm with Omni-Balance

Designed for 1-hole mounting on N-34H **\$32.95** net

Model BN Tapered Base in Oiled Walnut

Designed for N-34H **\$14.95** net

Acousti-Mounts Recommended for all

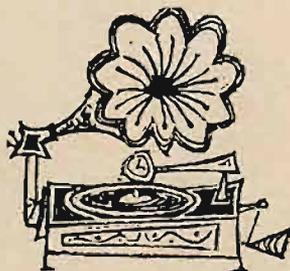
cabinet installations **\$3.50** net



REK-O-KUT STEREOTABLES

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business and how to buy a good suit. But it did not satisfy me. My hobby was listening to music. The sheer sound of it fascinated me. It always had, ever since I was a boy playing the piano and wondering if it would sound better with the legs off.



"As I grew older, I began to tinker with sound reproduction. I used to rummage around the radio shops for bits and pieces. Then, in 1932, I found a couple of inexpensive German speakers in a London junk shop. They were moving-coil types, then new, and quite good for their day, but they just weren't selling. One I kept as a museum piece; the other I took apart and put together about three dozen times and added a few notions of my own. When I was satisfied, I played it for a friend of mine who had a radio shop. After a few moments, he asked me how many I could let him have. That was how it started. Out I went to buy Sheffield magnets and chassis from Goodmans. In my cellar, with about four hundred dollars borrowed from a friend of mine, I was in business.

"Those were wild days, working on textiles during the day and speakers at night. My wife would help by making up the voice coils; after all, we were in business only to give her some pin money. She could solder coil wire to cone eyelets better than anyone. And I would carry the finished units from home to our little workshop in an old hatbox. We sold all we could make. At the end of that year, we entered two speakers in a test run by the Bradford Radio Society. We won first prize. Next year, in the Depression, my rag firm gave me an ultimatum: put more money into the firm and take it over, or resign. I went straight out and bought myself another two hatboxes, and it's been loudspeakers ever since."

The war diverted Briggs from the pursuit of musical fidelity. Orders from the Admiralty posed a somewhat different problem. "For once we tried to make our speakers sound as strident as possible," Briggs recalls. "Horrid ear-splitters to shatter the sleep of sailors at four in the morning. I don't think any British sailor will ever forgive me, and I am sure I have no customers among naval veterans."

After the war years, Wharfedale

speakers regained their musicality and benefited from a rapid succession of engineering developments—the aluminum voice coil, the sand-filled baffle, and plastic-foam suspension. All these are Briggs specials, which he pioneered, along with multi-speaker systems and cross-over networks.

Wharfedale speakers were primarily responsible for introducing listeners in this country to what might be termed "the English sound." In the late 1940's and early 1950's, many popular American speakers had a brilliance that seemed to put the listener right in the center of the orchestra. In contrast, the Wharfedale design, with its broadly dispersed highs, smoothly balanced mid-range, and mellow but not thumpy bass, seemed to place the listener in the first row of the balcony.

This more subdued sound is a kind of acoustic counterpart to the British tradition of verbal understatement. It is a manner, both in people and in loudspeakers, that engages affection rather slowly but is easy to live with in the long run. As one listener puts it, Wharfedale speakers sound "spectacularly unspectacular."

When the Wharfedale Wireless Works are running smoothly, Briggs seeks recreation in writing. The idea of writing came to him in 1947. He was



visiting a London store when he overheard a customer complain about the scarcity of good textbooks on audio, and he decided to supply the lack. For all the apparent ease of his style, Briggs at first used to agonize over every sentence. "Then I hit on the idea of writing page after page of padding, leaving it to simmer for a day or two, and then cutting it down by fifty per cent. A further pruning the following day left a fair extract of anything that was worth printing."

More than 150,000 copies of books by Briggs have been sold, a fact doubly satisfying to him since he is his own publisher. So far nine books and scores of articles by him have appeared. Some of the books are rather technical—*Amplifiers*, which he wrote some years ago, and *Sound Reproduction*, which was begun as a supplement to *Loudspeakers* but quickly outgrew its original concept. Others are primarily popular handbooks—*High Fidelity*, now out of print, and his new *Stereo Handbook*. In all of his writing, Briggs enlivens

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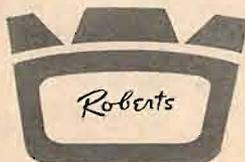
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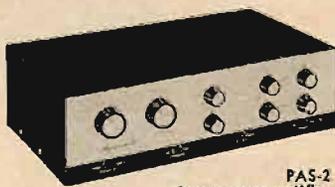
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hard facts by touches of Yorkshire whimsy. For example, in reply to an inquiry from a man who had hoped to improve a Briggs open-rear speaker baffle by putting a back on it, but had found that the sound lost its body when he did so, Briggs advised him to leave the back off. "As the body has disappeared," he wrote, "there would not be much point in screwing down the lid of the coffin."

One other book, a curious labor of love entitled *Pianos, Pianists and Sonics*, is the result of a lifelong pre-occupation. As an amateur pianist, Briggs has owned forty-odd pianos. He has never found a perfect one, but he still keeps one or two about the house. All his enthusiasm for the instrument, and for pianists he admires, is conveyed in the book.

As Briggs will tell you, the very word "Wharfedale" is a misnomer. "I founded the business for my wife at the time we were living in Ilkley, which is one of the beauty spots in the picturesque valley of the River Wharfe. She decided on the name. I remember once, at a demonstration in Toronto, a lady asked why we named the speakers Wharfedale when they were made in Bradford, which is in Airedale. I tried to tell her the story, but she said in a hurt tone: "I think at least you could call the *woofers* Airedale."

IN their present location, the Works overlook the hazy valley of Idle, with the dark moors of Yorkshire folding away in the distance. From this engaging rural setting, speakers designed and manufactured by Briggs have found their way to every region of the globe. To the palaces of Indian rajahs and to Tasmanian sheep ranches, Wharfedale speakers bring the sound of music.

The personal qualities of Gilbert Briggs have probably had almost as much to do with his success as has the excellence of his speakers. He still keeps to a small-town way of doing business, and American businessmen might be rather nonplussed by his preferred way of sealing a transaction: a firm handshake and nothing more.

Such forthright dealing, however, is balanced by more than a pinch of Yorkshire caution. It is this canny practicality that has kept the Briggs inventive genius from running away with itself. For all the innovations he has made in the art of loudspeaker design, Briggs is essentially a conservative in his business philosophy as well as his engineering. And it is his ability to make haste slowly that has assured for Wharfedale a consistent technical progress matched by its master's insistence on a high standard of unhurried craftsmanship.

HIFI/STEREO

Read what Audio Magazine has to say about the

FORTISSIMO XK 8000 SERIES

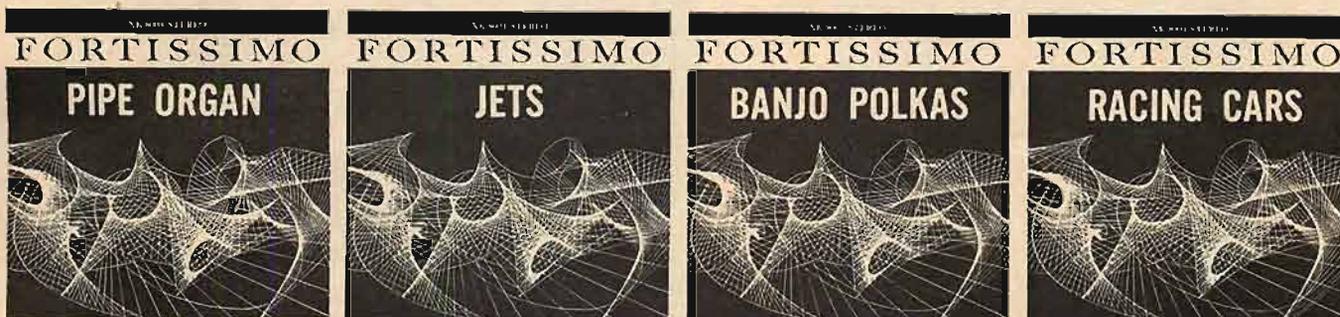
"This special series by Riverside is the best one yet."

"The Fortissimo series anticipates playback equipment considerably better than what we have today."

"All these steps produce a stereo disc unlike any I've heard before."

"Conventional surface noise is totally absent and response is phenomenal."

"Once the word gets around, these will be the test records in the months ahead."



Reprinted from Audio Magazine

CHESTER SANTON

Light LISTENing



This special series by Riverside is the best one yet. The first feature you'll notice in these stereo discs is the fact that they play from the inside out. But that's only a very small part of the story. The tone arm starts right next to the label with a short band containing a 400-cycle test tone for channel balancing. Once the locked groove at the end of this band is hurdled, the pickup then proceeds toward the outer edge of the record.

Cutting the master disc from the inside out has long been advocated as a solution to the problem now encountered in classical recordings wherever a symphonic work closes with a loud finale at the end of a lengthy side. Unfortunately, the four initial releases in this series do not contain classical material. We won't know how the theory works until some one puts out a stereo disc with an "1812 Overture" that starts next to the label. The Fortissimo series anticipates playback equipment considerably better than what we have today. Their master tapes are recorded at 60 inches per second with the heads oriented

horizontally. Of even greater significance to the record fan are the measures that have been taken to improve the transfer from tape to disc. These include a 92,000 cps tone superimposed over the regular signal while cutting the master disc. It seems that the conventional hot stylus technique cannot do as good a job in the harder material they are using for this series. The finished pressings contain a new and harder compound called Polymax. All these steps produce a stereo disc unlike any I've heard before.

Of the four translucent discs released so far, these two records offer the most convincing evidence of the changes this series could make within the industry. Conventional surface noise is totally absent and response is phenomenal. The pipe organ played by Paul Renard is the second Wurlitzer located in the Radio City Music Hall building. This smaller version of the main theatre organ is located in a studio atop the building that was originally intended for radio broadcasts. Miked at extremely close quarters, the sound of the studio organ has a gleam impossible to capture in the vast auditorium. The music is sure-fire stuff by George M. Cohan. The 27-year old Paul Renard doesn't have the polish and poise of the veteran theatre organists but he sails into these show stoppers with a complete quota of enthusiasm. This record won't be studied for the performance of the music. The attraction is the sound just as it is in the companion release of jet planes and a helicopter recorded at Eglin Air Force Base in Florida. In high and low fly-by, take-off and landing, these jets have the "live" quality formerly available only on 15 ips professional tapes. Once the word gets around, these will be the test records in the months ahead.

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FORTISSIMO

Produced by the Electronic Research And Development Division of Riverside Records • 235 W. 46th Street, New York 36, N. Y.

MAY 1961

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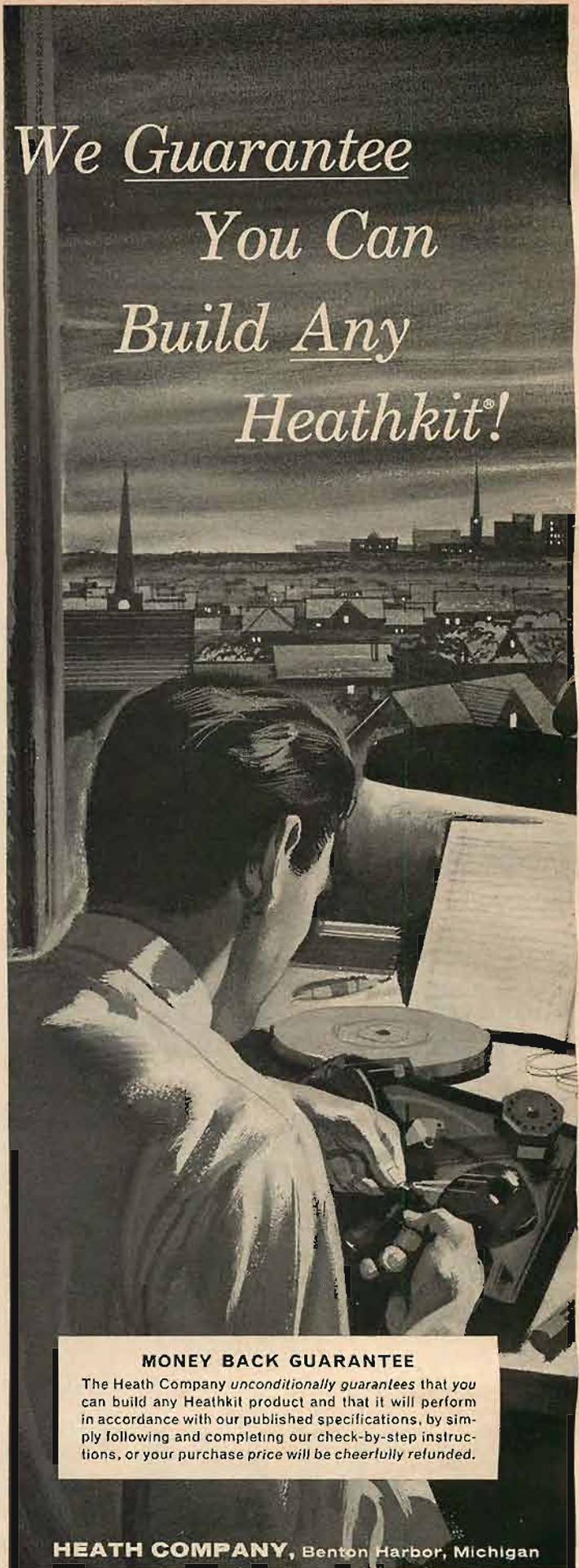
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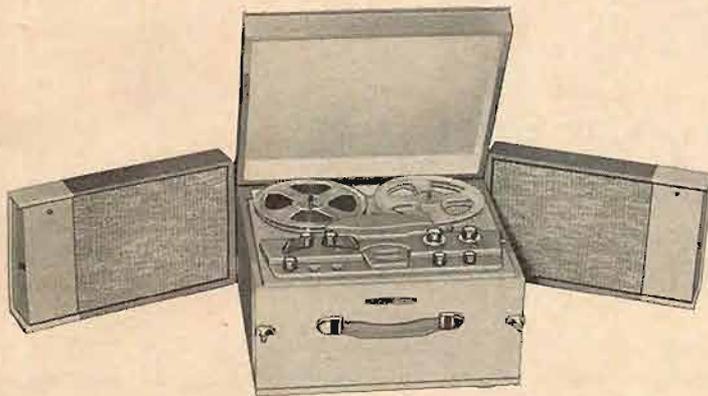
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PROKOFIEV'S FIFTH SYMPHONY

“It is a symphony about the spirit of man.” The words are those of Serge Prokofiev, spoken in March, 1945, to Robert Magidoff, then serving as the Moscow correspondent of an American radio network. Magidoff and Prokofiev were discussing the composer’s latest score, his Fifth Symphony, which had been played for the first time just a few weeks earlier in Moscow with Prokofiev himself conducting. In a dispatch to the *New York Times*, Magidoff wrote: “The Fifth Symphony, unlike Prokofiev’s first four, makes one recall Mahler’s words: ‘To write a symphony means to me to create a whole world.’ Although the Fifth is pure music and Prokofiev insists it is without program, he himself said, ‘It is a symphony about the spirit of man.’”

Fourteen years had elapsed between the composition of Prokofiev’s Fourth Symphony and his Fifth Symphony. The Fourth Symphony was one of ten works commissioned for the 1930-31 season of the Boston Symphony Orchestra to celebrate that organization’s fiftieth anniversary. Among the others were Stravinsky’s *Symphony of Psalms*, Hindemith’s *Concert Music for Strings and Brass*, Albert Roussel’s *Third Symphony*, and Howard Hanson’s *Romantic Symphony*.

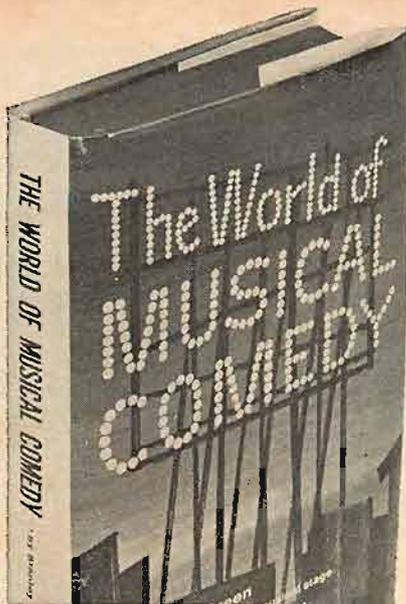
When Serge Koussevitzky gave the Fourth Symphony its premiere, in November, 1930, the reaction of the Boston press and public was rather icy. Seven years later, still smarting from that reception, Prokofiev tartly let it be known that his most recent work, an orchestral fairy tale called

Peter and the Wolf, would not offend the sensibilities nor tax the musical intelligence of even Boston audiences.

Prokofiev was right, to be sure, but the bitterness of his observation just as surely represented an overstatement of fact, for by 1937 the Boston Symphony audiences had been thoroughly exposed to the orchestral music of Prokofiev by his most consistent and devoted champion in the Western world, Serge Koussevitzky. It was only fitting, therefore, that in another decade the American premiere of the composer’s Fifth Symphony should have been entrusted to Koussevitzky.

I, for one, can never forget the occasion of that first American performance, on November 9, 1945. In those days, hard on the end of World War II, the phrase “a symphony about the spirit of man” had a special meaning for us. The world had just emerged from its darkest hour, and as we sat in Symphony Hall in Boston and listened to this latest symphony by Prokofiev, many of us felt that it reflected the torture of our times, much as Beethoven’s “Eroica” Symphony reflects the torture of his times.

In fact, it may be said, with a good deal of truth, that Prokofiev’s Fifth Symphony is his “Eroica.” Like Beethoven’s masterpiece of a century and a half earlier, also composed with the sounds of war ringing in its composer’s ears, this work is an eloquent response to the struggles and aspirations of the human spirit. In the first movement there is churning turmoil and drama; in the second, an intense irony and



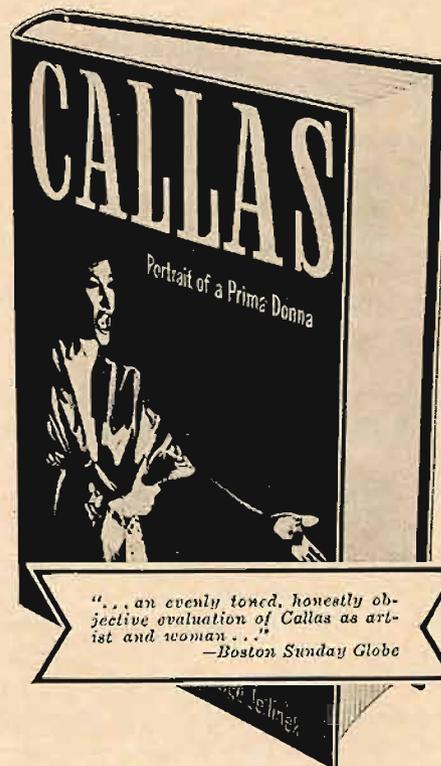
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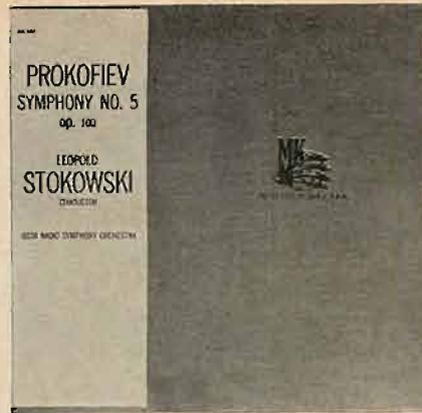
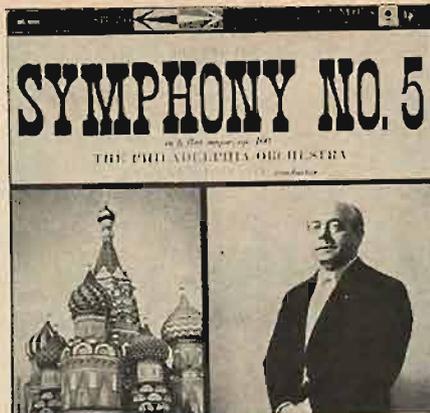
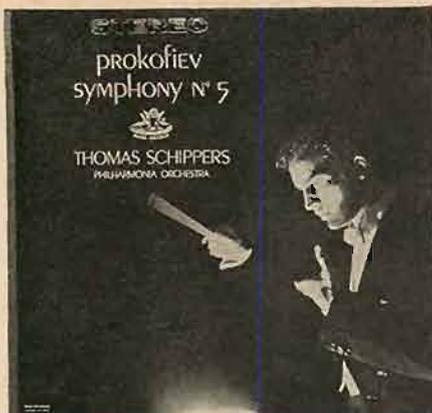
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Thomas Schippers' interpretation of Prokofiev's Fifth Symphony for Angel benefits from sound that is "exceptionally clean and natural," but Eugene Ormandy's recording "comes closest to being truly satisfying." On a Russian-made Artia mono disc, Leopold Stokowski "reveals a deep and compelling feeling for the music."

sardonic bite. The slow movement is music of tension and tragedy, while the finale has an air of veiled buoyancy, beneath which the ominous threat of brutal warfare seems always to be lurking.

IN Koussevitzky, its first spokesman in this country, the Fifth Symphony found an ideal interpreter. The "spirit of man" and its well-being was an abiding and lifelong concern of the conductor, and in conducting Prokofiev's Fifth Symphony he used to become possessed by the human implications of the music. The heartbreak of the score has never been more profoundly moving than it was under his baton. At the same time, the pages of affirmation have never rung out more proudly and triumphantly than they did when a red-faced and totally consumed Koussevitzky held his torch to the Boston Symphony Orchestra and set aflame in that superb body of players an intensity of dedication unequalled in my experience.

Shortly after conducting the American premiere of the symphony, Koussevitzky recorded it with the Boston Symphony Orchestra for RCA Victor. The recorded performance—originally released as a 78-rpm set and later transferred to the LP catalog as LM 1045—does not have quite the searing intensity I remember from some of the live performances by the same conductor and orchestra, yet no performance released since then has eclipsed it. Like nearly all the other Koussevitzky recordings—many of them matchless, as is this one—it is now no longer available. Clearly, RCA Victor must be made to feel duty-bound to restore it to currency, perhaps even in an electronic stereo reprocessing of the type recently applied to some of the Toscanini recordings.

OF THE recorded performances that are presently in the catalog, Eugene Ormandy's with the Philadelphia Orchestra (Columbia MS 6004, ML 5260) comes the closest to being truly satisfying. He is particularly successful with the two outer movements, where he is quite persuasive in setting forth the essential tragedy that underlies the music. In the scherzo he doesn't communicate quite the degree of sardonic irony that I find in it, nor is his slow movement quite bleak or desolate enough. But the power and the passion are there,

the orchestra plays superbly, and the engineers have recorded it most effectively.

Next in my own affections comes the performance recorded in the Soviet Union in 1959 by Leopold Stokowski and the USSR State Orchestra. This version, monophonic only, is available in this country as Artia MK 1551. The quality of the engineering is nowhere nearly as good as Columbia's for Ormandy, but Stokowski, too, reveals a deep and compelling feeling for the music, especially in his powerful readings of the slow movement and the finale.

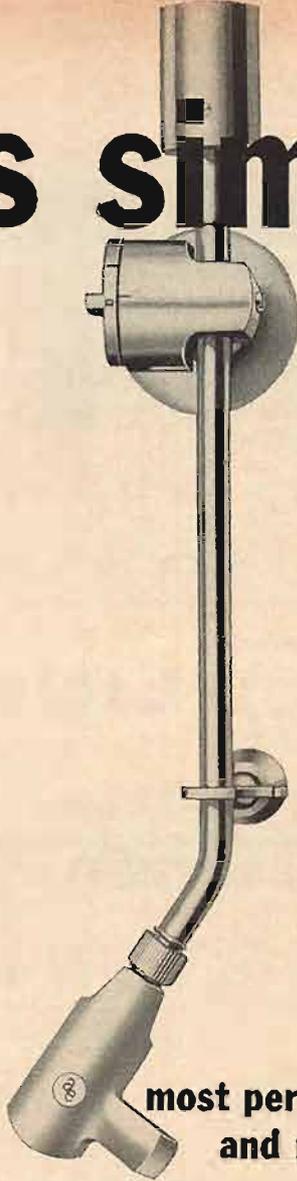
Thomas Schippers, conducting the Philharmonia Orchestra (Angel stereo and monophonic 35527), also obtains a performance of considerable impact. He builds an impressive climax in the first movement, and is brilliant in his realization of the nervous propulsiveness of the demonic scherzo. His slow movement very successfully communicates a full measure of introspective understanding. It is only in the finale that there is a slight letdown; there should be more power and thrust here, more of a feeling of inevitability. The Angel recorded sound is exceptionally clean and natural, especially in the monophonic edition, and the dynamic range is most impressive.

None of the other four available stereo recordings seems to me to be worth much consideration. Antal Dorati (Mercury SR 90258, MG 50258), gives a cold, bloodless, rushed performance. Jean Martinon (RCA Victor LSC 2272, LM 2272) seems to have a keen awareness of the imposing grandeur of the music, but his performance is poorly recorded, with little if any bass. Sir Malcolm Sargent (Everest 3034, 6034) gets the best recorded sound of all, with especially clear reproduction of the important piano part and a really crisp snare-drum sound in the scherzo, but the whole performance is pretty pallid. Finally, George Szell (Epic BC 1079, LC 3688), like Dorati, adopts such a brisk pace, especially in the first and third movements, that the music is projected with little of the throbbing emotional intensity it ought to have.

It is to the Ormandy recording, then, that I would direct the stereo listener for the most satisfactory realization currently available of the heroic and lyrical abandon of this masterpiece of our time.

M. B.

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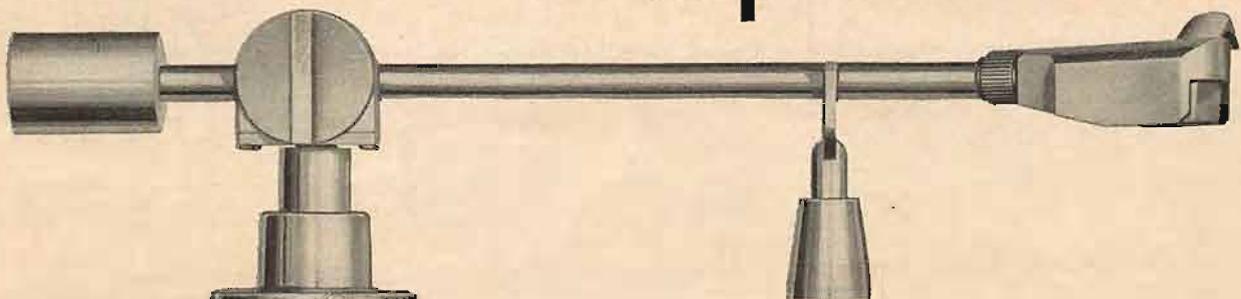
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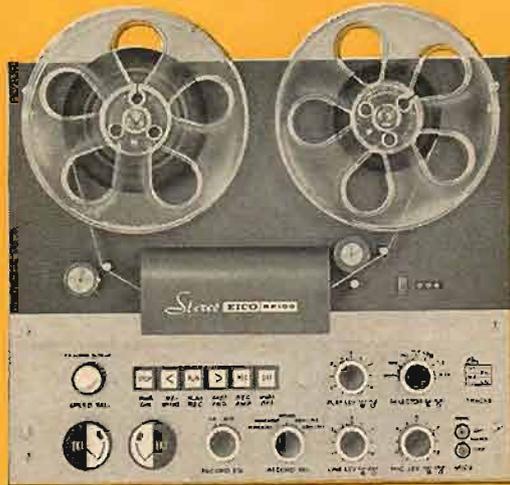
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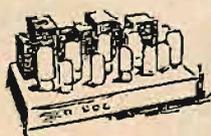
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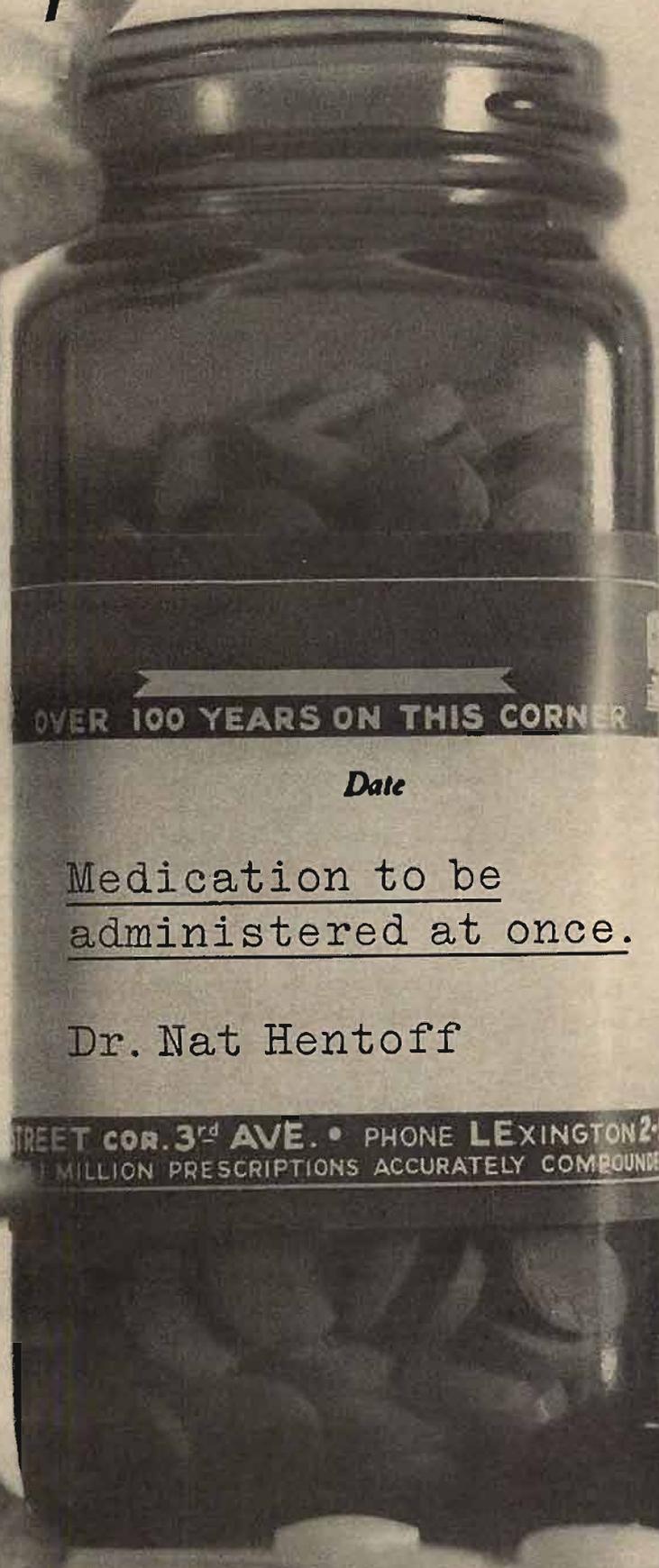
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R/ FOR THE BIG BANDS



HAVE THE BIG BANDS—once fertile breeding ground for new musical ideas—outlived their usefulness, or can they become again a challenging force in popular music?

For well over ten years, a recurring chant among sentimentalists in jazz has been: "Bring back the bands!" Each small sign of a possible renaissance of the big jazz band is wishfully interpreted as being the start of a new trend. And whenever an established jazzman takes to the road with a new orchestra, as Gerry Mulligan did last year, the exhortations are intensified.

In any realistic sense, though, the big bands have not come back. Gerry Mulligan's big band lay dormant for most of the past winter. One reason was Mulligan's (continued overleaf)

Compound liberal
dose of original
ideas with
up-to-date
orchestration,
dispense with
uncompromising
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DUKE ELLINGTON:
After forty years, still leading the most individual and imaginative of all the big bands.



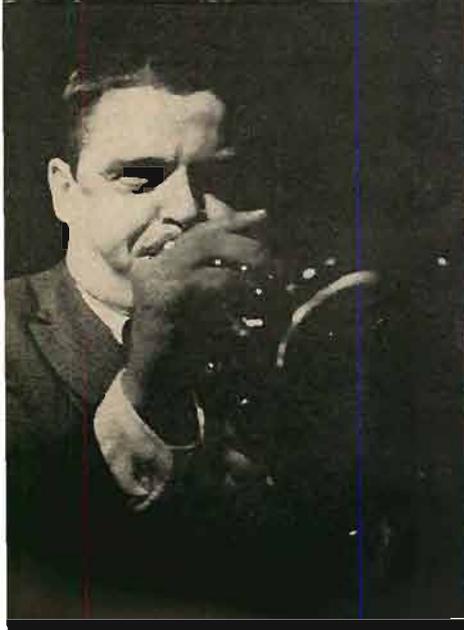
VERVE

GERRY MULLIGAN:
Only mildly successful in his first year of big band operation, he is regrouping for another try.



HERMAN LEONARD

STAN KENTON: *Once an innovator of jazz concert techniques, he now plays safe with conservative arrangements.*



BOB PARENT

MAYNARD FERGUSON:
Attempts to hide the clichés of his arrangements by playing at triple forte.

LEAD PHOTO: ALBERT GRUEN

need to strengthen his repertoire and re-examine his personnel—but if the band had been hot on the road, all this would have been done on a band bus. Mulligan's first year was disappointing. Grosses were uneven, and the band did not draw any very striking response from either the jazz public or the critics.

There remain, in fact, only a few full-time big jazz bands. The rapidly aging Count Basie machine is the most successful, and Duke Ellington's orchestra still works most of the year. Stan Kenton keeps trying, but his units are becoming less and less distinctive. In recent years, even the indefatigable Woody Herman has had to yield to the economic facts and spend more and more time heading small combos.

Of the newer leaders, Maynard Ferguson works very hard and steadily with a loudly mediocre band, and Quincy Jones' new organization, though laudable in intent, is rather bland in result. The orchestras of Gil Evans and Bill Russo, and other similar arrangers' bands, are organized more for work in recording studios than for regular functioning on the traveling scene.

TO BE SURE, the post-war inroads that television made on the popularity of ballrooms has weakened the economy of the jazz-oriented dance band. But at the root of the big band's fall from vogue is a shift in the nature of both jazz itself and the jazz audience. In the 1930's, audiences were interested in big bands because so much of musical interest was going on in them. Even though much of the big bands' work in those days was in filling dance and theatre dates, there was considerable jazz content in the music they played because most of the important jazz soloists—men like Lester Young, Johnny Hodges, and Bunny Berigan—were with them. Teen-agers knew the personnel of big bands as well as they knew the rosters of major league ball clubs.

The better orchestras of the 1930's and early 1940's were as advanced as the small combos of those years, so their players could still feel that they were in the jazz vanguard. With the coming of modern jazz in the middle and late 1940's, however, the major soloists tended to move into combos—not, primarily, because there were not enough big bands to work in, but because there was much more challenge and opportunity for self-expression in the smaller groups.

During the past decade, the focus of jazz has changed, for better or worse, until now it is music for listening only. More and more jazz musicians insist on a working setup that does not require them to fill such secondary functions as playing for dancing or stage shows. The small combos fit in with this trend. The big bands do not.

In general, big bands try to have both a commercial repertoire, suitable for dances, and a purer jazz repertoire for club and concert dates. But the jazz public has become less and less tolerant of this fence-straddling, and concentrates its attention on the combos, which, theoretically, restrict the musicians' creative talents much less than the bands do.

Gerry Mulligan recognized the hazards of diffusing the



METRONOME

Big bands were once centers of creativity, attracting the most capable jazz soloists—who played for dance audiences, and lived through it. Duke Ellington plays for a full house, in 1945, at the twilight of the big band era.

image and energies of an all-jazz band when he told an interviewer from *Down Beat* why he was not planning to book his 1960 band for dances: "... by taking the band out on dances now, I would dissipate the band's power... as a listening, a show band... at this point there would seem to be a good field for a real out-and-out jazz band, which is what I want. Most bands that have been put together lately have been trying to reach a happy medium, and this doesn't exist..."

Stan Kenton, in a conversation with Ralph Gleason, indicated his doubts that there is, in fact, much of a public left for dance bands as such. "I think that the dance band is a long gone thing," he said, "if we didn't belong to jazz, I doubt if we would be drawing anyone either."

Whether or not the future for dance bands is as gloomy as Kenton believes, Mulligan's main point is beyond dispute: There is no longer a happy medium for the big bands. A Duke Ellington can still work dance dates and big clubs in Las Vegas without diluting the personality of his band. But this is true only because Ellington is nonpareil.

There has never been another big band with the range and stability of Ellington's, and a new leader makes a basic mistake in trying to reach both the jazz-listening and the dancing publics. Quincy Jones is a case in point. His first three Mercury albums were intentionally diluted so as to appeal to the widest possible audience. As a result, a band that could have made a strong initial impression on the jazz public did not. His engagement at the Basin Street East in New York last winter was similarly miscalculated. Having to play for dancing and to accompany Johnnie Ray before it could open up late at night certainly did not help the band to make a distinctive impression.

But Jones's musicians needed work, and his booking agency, geared to traditional ways, found no alternatives to offer. Instead of promoting the Jones group as an all-jazz band with brilliant soloists, and booking concert dates at colleges and in major cities, the agency tried to sell it as an all-purpose band that could work stage shows, dances, and maybe even industrial exhibits.

Poor management, however, could not be blamed for the rather mild impression made by the Gerry Mulligan band.

It *did* have the right kind of bookings. Mulligan's error is an example of another common flaw in the big band comeback campaign. Although the scores he chose were sometimes persuasively sinewy they were never as impressive as might have been expected from Mulligan's mastery of the small combo. There was an old-timey feel and a general sameness of emotional level about much of the writing, and, in a two-hour concert, there was just not enough musical substance to hold the attention.

Mulligan's experience underlines the fact that the big bands as a type have been obtusely slow in absorbing the changes that have taken place in small-combo jazz during the past ten years. As Marshall Brown pointed out in a particularly trenchant article, "The Trouble With Big Band Jazz," in *Down Beat*, "... today's top arrangers and composers are not arranging or composing. They are merely manipulating clichés. The root... is back in the Count Basie band of the late 1930's. But these clichés played a very secondary role in that Basie band. When they appeared at all, they were usually in the subordinate parts... in the backgrounds to solos. Today's writers have taken the punctuation points... and made a career out of them. The effect of this type of writing has been to stabilize big-band jazz writing. And even the sidemen are involved... Frequently, if a sideman says he doesn't dig a score, it could be that it doesn't have any clichés in it or has fewer than he's accustomed to... There has never been a fifteen-to-twenty-year period in jazz when less growth took place... There are a dozen or so composers and arrangers today whose writing is much in demand by practically all the remaining big bands. One usually thinks of jazz playing and writing as being fields which have put a premium on individuality. But... we are living in the era of the interchangeable arranger."

There are, as Brown also noted, exceptions. But the main charge is true. For instance, I doubt if there has been a thoroughly new Woody Herman arrangement in the past ten years. Count Basie will not accept a score that deviates too challengingly from the groove in which he has become so comfortable. The Maynard Ferguson band appears to be trying to draw attention away from the clichés of its arrange-

Rx for the big bands:

Forget past clichés and produce modern music for modern listeners

ments by playing at an almost incessant triple forte.

Stan Kenton has long prided himself on the innovations he was bringing in. Most of them were pretentious and hollow, but Kenton's band did, on occasion, indicate several provocative directions in which big-band writing might develop. Now, however, most of Kenton's arrangements are all too safe.

Duke Ellington and his chief aide, Billy Strayhorn, continue to go their own way. It seems doubtful that many of Ellington's originals from the past ten years will turn out to be among his most durable, but his writing does remain much more resourceful than that of the interchangeable arrangers for other bands. It is a reflection on the general conservatism that Duke Ellington, after more than forty years, still heads the most individual and imaginative of all regular big jazz bands.

What must the other bands do to become truly viable, contributing parts of jazz? First of all, they must concentrate on producing music for listening that incorporates the advances in jazz writing and instrumental techniques of the past twenty years. And then each band must achieve a musical personality of its own.

There is no reason, for instance, why lithe, contrapuntal writing in the small-combo vein of Gerry Mulligan, John Lewis, and even more daring arranger-composers cannot be adapted to a big band. And the possibilities of the concerto grosso approach—a small combo set against the rest of a large band—have hardly been touched. Why need the big band be so dependent on clichés of rhythm? The jagged, resiliently unpredictable rhythmic language of Thelonious Monk, Sonny Rollins, and others can certainly be translated into big-band terms.

Monk's own album of big-band music ("Thelonious

Monk at Town Hall") was intriguing, but not nearly as successful as it might have been, because Monk's orchestrator, Hall Overton, mostly just inflated small-combo scores instead of finding ways to use Monk's techniques in terms of the fresh possibilities of a big band. George Russell's "panchromatic" improvisation has been limited, so far as big bands are concerned, to studio recordings directed by him, like "Jazz in the Space Age," and "New York, New York." In the latter, Russell says he tried "to force the soloist into polymodality. I gave him symbols which, when superimposed upon the music that's happening under it, create a pan-tonal sort of effect. So I speak to the soloist in terms of his familiar symbols, but, as I like to say—you have to fool the soloists into playing out."

And *that*—in a word—is what is needed in big-band jazz: Writers to challenge soloists with scores that will not let them fall back on familiar licks. Beyond that, there is need for writers who have a color sense more subtle than has been usual.

DUKE ELLINGTON is the pre-eminent master of color. He has long studied the many ways in which the timbres of instruments can be blended. Further, he has always been careful to note the individual sound of each member of his band, in each register and with each change of mute. Gil Evans, although his writing sometimes lacks drive and thematic iron, is another who is concerned with colors of a big jazz score. Yet even in Evans' work for big bands there is less radical exploration of color combinations than is now possible.

There has not been enough thinking about the selective use of a big concert jazz band. The whole band need not play all the time. Sections and parts of sections can be

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⑤ ④ **GIL EVANS:** *The Thornhill Sound*. HARMONY 7088; *Miles Ahead*. COLUMBIA CL-1041; *Porgy and Bess*. COLUMBIA CS-8085; CL-1274; *Sketches of Spain*. COLUMBIA CS-8271; CL-1480; *Great Jazz Standards*. WORLD PACIFIC S-1270; *New Bottle Old Wine*. WORLD PACIFIC S-1246; 1246.

④ **STAN KENTON:** *City of Glass: This Modern World*. CAPITOL W-736.

⑤ ④ **JOHNNY GRIFFIN:** *Big Soul Band*. RIVERSIDE 1179; 331.

④ **WOODY HERMAN:** *Bijou*. HARMONY 7013. *Summer Sequence*. HARMONY 7093.

⑤ ④ **QUINCY JONES:** *The Birth of a Band*. MERCURY SR-60126; MG-20444. *The Great Wide World of Quincy Jones*. MERCURY SR-60221; MG-20561; *I Dig Dancers*. MERCURY SR-60612; MG-20162.

⑤ ④ **THELONIOUS MONK:** *Thelonious Monk at Town Hall*. RIVERSIDE 1138; 12-300.

⑤ ④ **GERRY MULLIGAN:** *Gerry Mulligan's Concert Jazz Band*. VERVE 68388; 8388.

⑤ ④ **GEORGE RUSSELL:** *Jazz in the Space Age*. DECCA DL 79219; 9219. *New York, New York*. DECCA 79216; 9216.

moved in and out, and soloists can be used in widely different groupings, all within the same arrangement. In short, a band need not be a massive block; it can become a very flexible, personal instrument.

Such a group could widen its appeal by having small combos from within the band perform during the course of a session. There could also be especially commissioned pieces for guest soloists, including such older musicians as Cole-

ceive of a band that would only work parts of each year. Given the proper scores and an itinerary of three to four concerts a week, instead of the exhausting traditional one-nighter schedule, many major jazzmen would welcome a few weeks at a time on the road with a challenging band.

As it is now, a George Russell and a Gil Evans can assemble a crack band of New York musicians who make their basic livings in studio and recording work. The way things



COLUMBIA RECORDS

Modern big jazz bands have become popular, not on tour, but through recordings. The Miles Davis group, shown here recording "Miles Ahead" for Columbia, is a prime example.

man Hawkins and Roy Eldridge, who could thereby be returned to at least some of the prominence that they deserve. Many of these ideas were suggested by Gerry Mulligan in a conversation several years ago; maybe he will be able to put some of them into effect when he regroup.

If a real concert big jazz band with imaginative programming does come into existence, the basic initial booking ought to be in colleges, where there are audiences that really listen and that have enthusiasm. But the college concert circuit has still not been intelligently developed. Almost without exception, the anachronistic agents of today wait for a group to become popular before booking it. They never try to develop programs or anticipate audience taste—even, as with big bands, to meet existing demands.

In the next decade, a new breed of agent-managers is bound to grow up in jazz. They will be men who know the music as well as they know how to read road maps and shout into telephones, men who have the background to help the leader plan the nature of his band as well as its route. It will take a whole new generation of such managers to realize the potential of bands whose playing is as surely geared for listening audiences as is the playing of chamber-music groups and symphony orchestras.

Admittedly, even with a sizable college-based concert circuit, it would still be difficult to keep a big band solvent. The most practical approach would be for a leader to con-

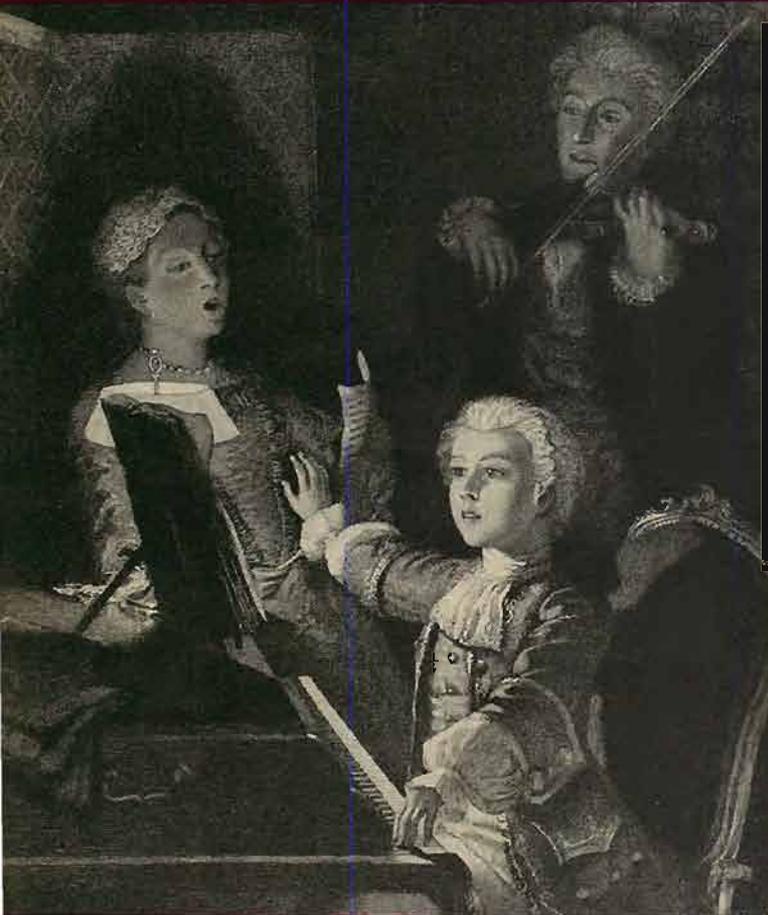
are now, these men will not tour continuously; but they would be willing to make relatively brief tours, and so give live audiences a chance to hear the quality of big-band work that they usually hear only in the results of infrequent recording sessions. A judiciously booked series of concerts, some on a subscription basis, would make such a venture financially possible—and jazz composers would be given a much greater stimulus to write ambitiously for large orchestras.

However the economics work out, the big jazz bands from now on will have to be concert bands. The all-purpose dance band of the swing era is dead. The bands that survive will be the most uncompromising—those that will commission ingenious scores, scores with the breath of life, scores that demand the maximum concentration from both players and listeners. They will be bands playing new works by serious jazz composers, with first-rate soloists within the band and a compelling array of guest artists. Then the big band will once again be a key source of organic innovations in jazz.

Nat Hentoff's writings in such diverse magazines as HiFi/STEREO REVIEW, The New Yorker, Reporter, and Esquire have contributed greatly to the growing popular acceptance of jazz as a serious art form. Hentoff also is co-editor of Jazz Review, a publication for seasoned jazz lovers. He has recently completed a new book, "The Jazz Life," to be published this year by Dial Press.

Music, more than any other of the arts, produces

CHILD PRODIGIES



BETTMANN ARCHIVE

at an almost alarming rate. Here is an analysis of the phenomenon, along with some advice to follow if you think you have a budding musical genius in your household

by RICHARD ANTHONY LEONARD

ONE NIGHT in 1952, while the Korean War was still dragging on, a general of the United States Air Force stationed in the shattered city of Seoul got the surprise of his life. He stepped into a recreation hall at the Air Force base to attend a show being put on for the airmen. To his astonishment, he heard someone playing a Beethoven piano sonata and giving a beautifully expressive, technically immaculate performance. When the general saw who the performer was, he was left gasping. At the piano sat an eleven-year-old Korean boy.

Tong Il Han was the prodigy's name. Since he was four years old he had been learning to play the piano. His teacher was his father. The Seoul airmen raised a fund for Tong Il Han's musical education in America, and in 1954 he was brought to this country. A pupil of Rosina Lhevinne, at the Juilliard School of Music, in New York, he is now, at nineteen, on the threshold of a concert career.

The story of Tong Il Han brings to mind a number of often-asked questions about musical child prodigies: Are these *Wunderkinder* really rare, after all? Or are they the rule rather than the exception? And is such precocious talent likely to last, or will it probably dissipate itself in maturity? One thing is certain: today we are awakened to the enormous value of unusual musical talent in children. We have learned how carefully such talent should be nurtured, and we shudder at the way highly gifted children have been treated in the past.

WHAT could happen in the eighteenth century is shown by the case of Mozart (pictured at the left in a highly romanticized nineteenth-century engraving). At the age of three he began to pick out chords on the clavier, and at five he started to compose. He wrote violin sonatas at seven, his first symphonies at eight, and at twelve had completed two short operas. Meanwhile, before he was eight, Mozart was a virtuoso on the clavier, the violin, and the organ. He could improvise on a theme for half an hour, he could play the most difficult music at sight, and he could write down from memory music that he had heard played but once.

Leopold Mozart, the father of this miraculous child, was a superb teacher, but he exploited his son shamelessly, dragging him around Europe and exhibiting him like a freak in a circus. The boy performed before numerous kings, queens, archdukes, and bishops. But his life was a nightmare of exhausting coach travel, of dirty inns where the food and

drink were foul, and of epidemics, especially smallpox, that threatened wherever they went.

Beethoven was almost caught in the same toils. In early childhood he was driven unmercifully by his drunken father, who hoped to make him another attraction like little Wolfgang Mozart. When he was eight years old he gave a public recital on the clavier, his father advertising his age as six. As a matter of record, Beethoven himself did not discover his true age until years later.

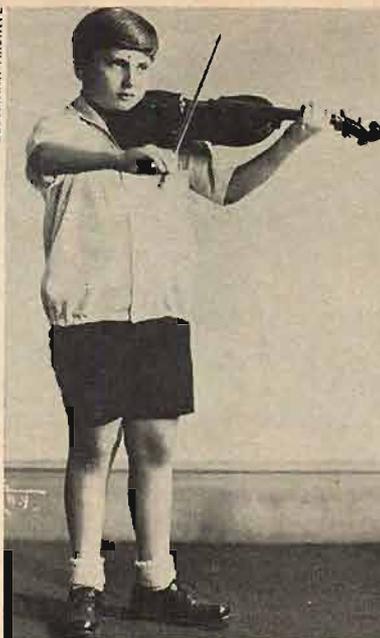
By the beginning of the nineteenth century the social order had already changed considerably, and the spread of commercial concerts for the general public meant that many musicians no longer had to depend upon court or church appointments for a livelihood. But, by the same token, gifted children often got into the hands of unscrupulous concert managers, who treated them as little better than freaks. The childhood experience of Johannes Brahms was not uncommon. Born into a poor family in the slums of Hamburg, he began to play the piano in public at the age of ten, and at fifteen was playing regularly in cheap waterfront dance halls that were also houses of prostitution. Only in recent years and in a few countries have precocious children been put under the protection of laws to safeguard their health and well-being.

Tong Il Han, discovered at the age of eleven, was sponsored by U. S. airmen in Korea. He is now a maturing virtuoso at Juilliard.



JAMES ABRESCH

BETTMANN ARCHIVE



Yehudi Menuhin, one of the many child prodigies who have developed into fine musicians, played Mendelssohn's Violin Concerto at the age of seven.

Chief among the popular misconceptions about prodigies is the notion that only a few of them make the grade as mature artists. The others are often thought of as mere automatons driven by dominating parents, and the expectation is that maturity will find them among the forgotten men in the back row of some second-violin section. The truth is quite different. Choose at random almost any big-name concert artist of today, and the chances are good that you will find a one-time child prodigy. A study of musical biography shows that the appearance of a true prodigy is nature's way of making known not just a quick-blooming talent, but one of enormous and long-lasting potency.

For example, among present-day violin virtuosos there is Mischa Elman—still active in his seventieth year—who first played in public at the age of five and began his professional career at twelve. At the age of seven Yehudi Menuhin played the Mendelssohn Violin Concerto before an audience of nine thousand people, and his fellow San Franciscan Ruggiero Ricci did the same when he was eight. Isaac Stern was a concert performer at the age of eleven. Joseph Szigeti began making public appearances at thirteen, and Fritz Kreisler made his first concert tour at thirteen. A sensational *Wunderkind* was Jascha Heifetz, who began studying the violin at the age of three, and at six was playing concertos in public.*

AMONG the pianists, Artur Schnabel began studying the piano at three, played in public at six, and at eleven played Mozart's A Major Piano Concerto in public. Rudolf Serkin was soloist with the Vienna Symphony Orchestra at the age of twelve. José Iturbi played the piano in a motion picture theatre in Valencia, Spain, when he was seven, and later played in cafés to finance his musical education. Guiomar

* Heifetz' American debut in 1917, when he was sixteen, produced one of music's most famous wisecracks. Leopold Godowsky, the noted pianist (who was also an acid wit), was one of the many celebrities present in Carnegie Hall on that historic afternoon. During the first intermission Mischa Elman turned to him and said, "My, it's warm in here!" "Yes," remarked Godowsky dryly, "but not for pianists."



ASSOCIATED PRESS

Joey Alfidi, newest of today's conducting prodigies, shows his mettle before Queen Mother Elizabeth of Belgium, leading the Antwerp Philharmonic in Beethoven's Eighth Symphony.

Novaes played in public at the age of seven, and Claudio Arrau made his debut at eleven. Many of the younger lions of the keyboard—Glenn Gould, Van Cliburn, Gary Graffman, Eugene Istomin, Eugene List, Leon Fleisher, and John Browning—rose from the ranks of prodigies. In the older generations, Josef Hofmann, Leopold Godowsky, Ferruccio Busoni, Moritz Rosenthal, Ossip Gabrilowitsch, Serge Rachmaninoff, and Teresa Carreño were youthful marvels, and so, of course, were Anton Rubinstein and Franz Liszt.

Among the cellists, the late Emmanuel Feuermann appeared with the Vienna State Symphony at the age of eleven, and Gregor Piatigorsky earned money for his needy family

by playing in movie houses when he was nine. Among the conductors, Eugene Ormandy studied the violin at four and played in public at seven. Bruno Walter, George Szell, and Fritz Busch were all child piano prodigies, while John Barbirolli was a cello virtuoso at the age of eleven.

Among the composers the ranks of the prodigies are densely crowded. Excepting Richard Wagner, who at first wanted to become a dramatist, most of the great ones had childhood records of precocious musical talent in one form or another. For example, Henry Purcell composed at the age of nine, Franz Schubert began at ten, and Robert Schumann at seven. Frédéric Chopin played a piano concerto in

A Few Words of Advice to Parents of Gifted Children

IF YOU ARE the parent of a young child who seems so gifted in music that you suspect he might have the makings of a prodigy, what should you do? How can you be sure that he is going to be properly taught and his talents fully developed—without his being exploited or his nervous system ruined?

One of the professionals most likely to know the answers to these knotty problems is Mark Schubart, Dean of the Juilliard School of Music, who has seen at first hand the progress of hundreds of musically gifted children. He estimates that at the present time in the Juilliard School there are at least twenty-five children of extraordinary talent (he avoids the word "prodigy"). Dean Schubart offers a five-point program for parents who suspect that the wonderful lightning has struck their child.

First, take the child to a music teacher of unquestioned integrity and good sense, or to a reputable school (like Curtis, Eastman, or Juilliard), and get an objective, professional evaluation of his talent.

Second, if he seems to have the prodigy type of talent, choose the very best teacher you can find. Put the child's music education completely in the teacher's charge. Don't interfere, even though you may be a musician yourself with positive ideas on the subject. A dominating parent is often bad for a child; an interfering one can be even worse.

Third, see that the child gets the best possible gen-

eral education along with his musical studies. To become an outstanding musician, he must have a broad cultural background. This will not impose any undue strain on the child because most prodigies are also smart in fields other than music. The ideal school for *Wunderkinder*, believes Dean Schubart, would be one in which both music and a general curriculum are taught under the same roof; but as yet no such school exists in this country.

Fourth, try to provide the child with a normally happy emotional life at home. This is extremely important. When a brilliantly gifted child fails in maturity, it does not necessarily mean that talent has deserted him. Rather, the cause may be extra-musical. A home environment of constant tension and anxiety, with emotional upsets caused by excessively dominating or demanding parents, can be ruinous to any child, and especially to one with the sensitive nervous system of the budding artist.

Fifth, be sure the child is never made to think that he is a freak.

As to the wisdom of public appearances, the chief question is: Is the child *musically* ready? If the answer is yes, then public appearances, even at an early age, are good training, provided they are not overdone or forced. By the time he reaches the age of eighteen a young player should be completely equipped to start building his public career.

public at eight. Hector Berlioz began to compose at twelve, and at fifteen he was already trying to get his works published. Giacomo Meyerbeer—which is to say, Jakob Liebmann Beer—played a Mozart piano concerto in public at the age of seven. Sir Arthur Sullivan got one of his anthems published at thirteen, and at sixteen Luigi Cherubini had already composed a whole flood of church music. Felix Mendelssohn began studying the piano at four, made his debut at nine, and began composing prolifically at ten. Among contemporary composers one of the most amazing prodigies was Serge Prokofiev. He improvised at the piano

obviously gifted youngsters like Joey Alfydi, the prodigy from Yonkers, N. Y. Back in 1956, when he was seven years old, Joey conducted Toscanini's old orchestra in a man-size program that included Haydn's "Surprise" Symphony and Beethoven's Fifth Symphony. *Time* magazine remarked that "the answer is the same for Joey as it has been for child prodigies from Mozart on: parental push." *Time* went on to point out that Joey's father, Frank Alfydi, an accordion teacher, had hired Carnegie Hall and the orchestra at a cost of \$10,000 in order to launch his son's career.

The latest reports about Joey indicate that his father's faith in his ability is completely justified. Today, at the age of eleven, he is conductor, virtuoso pianist, and composer. Last December, in Brussels, he conducted the Belgian National Orchestra in Beethoven's *Egmont Overture* and Eighth Symphony, and as piano soloist played Beethoven's Third Piano Concerto and his own Second Piano Concerto. An audience that included the Dowager Queen Elizabeth received him with rapturous acclaim. The entire program was recorded and will shortly be released by Jubilee Records.

At the age of four, Joey astounded Guido Cantelli when, at a New York Philharmonic rehearsal, he displayed perfect pitch by instantly naming notes and even chords played by men in the orchestra. Today he studies music for about six hours each day (he has learned to play at least a dozen instruments besides the piano), but every afternoon he reverts to normal boyhood. He is a muscular, thoroughly masculine youngster, with an avid interest in such things as Little League baseball, model airplanes, and scientific gadgets. Offers for Joey's appearance have poured in from all over the world, including one for \$6,000 a concert from Las Vegas. Joey's father has turned them all down. The boy will devote the next year to study only.

This 1887 advertisement heralded the ten-year-old Josef Hofmann's American debut.

at the age of five, composed short piano pieces at six, and at nine completed an opera (written for voices and piano) that was actually performed on his uncle's estate.

Lately a new species of prodigy has been hitting the headlines: the boy conductor. In this role, it must be stated frankly, the *Wunderkinder* have been meeting fairly stubborn resistance, not so much from the public, which always loves a new sensation, but from the professional musicians and the music critics. They often refuse to admit that a boy waving a baton before a big orchestra really does any significant leading, however adorable he may look in his Lord Fauntleroy suit. They point out that many symphony orchestras can—and often do—play the standard repertoire with no leader at all on the podium. The brilliant Italian conductor, the late Guido Cantelli, conducted his father's military band when he was only five years old, but he admitted later, "In reality the band conducted me."

This is why considerable skepticism has greeted even

AT LEAST two former boy conductors of recent years have already confounded the skeptics on growing to manhood. One is Lorin Maazel, the French-born prodigy who created a stir back in 1939, when, at the age of nine, he led some of this country's top orchestras. Today, in Europe, he is one of the rising conductors, a status that is the result not only of talent but of hard work. While he was a student at the University of Pittsburgh, he also held down a job as a violinist in the Pittsburgh Symphony. He has learned to play every instrument in the orchestra, and he memorizes all his scores. "He is not sensational," Isaac Stern has said of him. "He is a little better than that. He is good."

Another former prodigy on the rise is Pierino Gamba. Born in Rome in 1936, he was not quite ten years old when he conducted a concert that created a prolonged riot in his native city. Four thousand people in the concert hall and thousands of others in the streets outside milled around little Pierino for hours, wild with enthusiasm. Since then, he has conducted more than seven hundred concerts all over Europe, and has grown into a mature, hard-working, and intensely serious young artist.

In a class by itself, fortunately, is the incredible story of the prodigy pianist, Ruth Slenczynska. Born in Sacramento,



Ruth Slenczynska at the age of ten, as moviegoers saw her in *The Big Broadcast* of 1935

California, in 1925, Ruth began playing the piano at the age of three. At four-and-a-half she gave her first public recital, and at seven she played Bach's F Minor Concerto, in Paris, under Monteux. Her virtuosity astounded even such pianists as Josef Hofmann, Alfred Cortot, Egon Petri, and Serge Rachmaninoff. She also knew basic harmony, had perfect pitch, and could transpose to any key.

Ruth herself told the secret of her phenomenal talent in her book, *Forbidden Childhood*, published a few years ago. "What people thought was a miracle," she wrote, "was nothing but a matter of relentless daily practice imposed on his own child by a harsh taskmaster." Josef Slenczynski, Ruth's father, decided when Ruth was three years old that he could make her into a super-pianist. At six o'clock one morning he dragged her out of bed, sat her down at a piano, and started to teach her to play. For nine hours that day the instruction went on. The next morning, beginning at six, it was repeated; for years thereafter that was Ruth's daily life.

The father was a fanatical perfectionist. If the child made the slightest mistake he slapped her face; for a bad mistake he almost knocked her off the piano stool. Before she began playing in public he warned her that if she made a mistake people in the audience would pelt her with rotten eggs and vegetables. The next day at practice she struck a wrong note, and he promptly threw a tomato at her.

Day after day, year after year, the iron routine went on. Ruth had little play with other children, and nothing remotely resembling a normal childhood. Audiences in America and Europe showered the little girl with acclaim, never dreaming that she was in the hands of a sadist. One day, when she was six years old, Ruth's father clubbed her unmercifully with a stick.

RUTH herself explains why she was able to endure this ordeal so long. She adored playing the piano; with her it was a consuming passion, and her one fear was that her father might not let her go on playing.

Inevitably, she broke under the strain. When she was fifteen, she suffered a complete nervous collapse, and her concert life seemed ended. There followed a long convalescence, her marriage, her father's death, and finally the rebuilding of her life and career. Today she is once again on her way toward the top of the concert world.

A happy contrast to the troubled progress of Ruth Slenczynska has been the career of Lorin Hollander, who made a brilliant surprise debut in New York at the age of twelve and is now, at sixteen, firmly established as one of the best among the whole younger generation of pianists. The son of a violinist in the NBC Symphony, he was less than two years old when his parents first noticed him taking an interest in music, although it was not until he started to take piano lessons, when he was five, that they realized how gifted he really was.

The Hollanders sensibly refused to allow themselves to be swept away over enthusiasm or possessive pride. They saw to it that Lorin got the finest possible instruction, and they planned for his future; but they refused to let him be pushed too fast or exploited. At least partly as a result of their wisdom, their son has grown up to be an intelligent, healthy young man—and one who seems to be doing exactly what he wants to do. When he is asked what it's like to be a prodigy, he answers that it's great, except that he would rather not be labelled a "prodigy." He just doesn't like the word. He loves to play the piano, has never been nervous before an audience, and finds nothing important in his training or upbringing that he would change. He admits that it's tough to handle six hours of practicing a day in addition to homework, but he manages to take it all in stride.

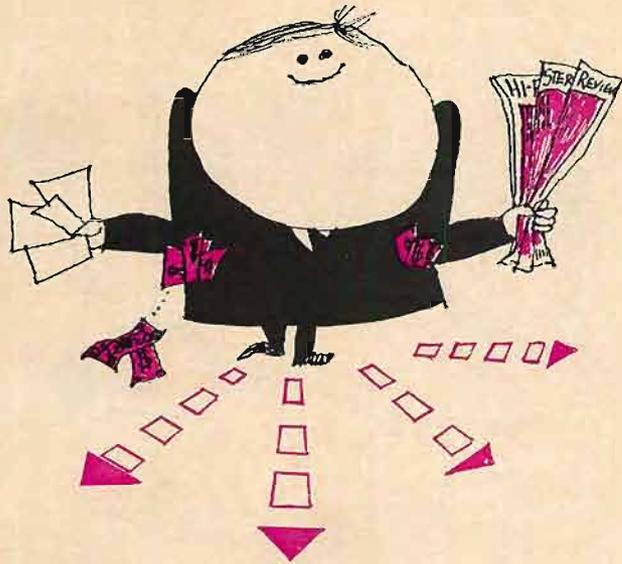
WHEN musicians themselves talk about child prodigies, the topic of conversation not infrequently touches on one of the most intriguing questions of all: who, in the roll-call of talent, might be called the super-prodigies, the greatest of the great? For first place there would be little question that most votes would go to Mozart. In the second spot you would very likely find Mendelssohn, who began to compose with incredible fertility at the age of ten, and created an enduring masterpiece, the overture to *A Midsummer Night's Dream*, when he was seventeen. The most astonishing prodigy of the more recent past would probably be Josef Hofmann. In 1887, at the age of eleven, his performance of Beethoven's First Piano Concerto left the New York critics awestruck. He played with marvelous technical accuracy, exquisite tonal color, and complete maturity of style. The critic W. J. Henderson said that he performed "not only like an artist, but like a master."

Here, as a matter of fact, is the clue that most professional musicians look for when they are judging child performers: not merely manual dexterity, which many youngsters have, but an innate musical sense, which prompts them to know intuitively many of the secrets of phrasing, the control of dynamics and rhythm, and above all how to make the instrument sing. Only the true prodigy has this "spiritual quality." It is a quality as mysterious as it is revealing.

Richard Anthony Leonard is a frequent contributor to HiFi/STEREO REVIEW, his last article, "The Glorious Days of the Player Piano," appearing in the March issue. A writer on musical subjects for many years, Mr. Leonard has recently finished revising and up-dating his book, The Stream of Music, for Doubleday.

How to Choose a Hi-Fi Dealer

by JOHN MILDER



THE ART OF DOLLAR DIPLOMACY ON THE HI-FI FRONT

WHETHER YOUR interest in high fidelity is casual or consuming, whether you demand "perfect" reproduction or simply want pleasant sound, possibly your most important choice is your selection of an audio dealer. The dealer's sales policies, attitudes, and knowledge of audio are intangible but vitally important matters that deserve at least as much attention as the equipment he sells.

A good audio dealer can sharpen your appreciation of the important differences between components and help you focus on the factors that really matter in terms of your particular needs. A bad dealer can dull the edge of your interest, cause additional confusion in your mind, and, in the end, lead you to saddle yourself with a badly matched array of components that do not make for enduring, let alone pleasant, listening.

In marked contrast to the superabundance of advice about components themselves, there has been a surprising dearth of informed discussion about dealers and their practices. There are no neat response curves for dealers; human beings simply cannot be analyzed on graph paper. But there *are* convenient ways to size up an audio dealer and determine whether he will provide the kind of service you want and need. And there are equally simple ways in which you can promote understanding, rather than confusion, between yourself and a competent dealer.

When the time comes to buy a new car, you walk into a showroom with at least some idea of the differences between a Falcon and a Cadillac. At least you know that one costs over three times as much as the other, and you probably know the reasons fairly well. And you have an idea of which car is more in line with your inclinations and your budget.

To the high-fidelity novice, the criteria for selecting equipment may seem less clear. But you should have some knowledge of high-fidelity yardsticks before you approach a dealer. Information is plentiful; a glance at the advertisements in this magazine will give you an idea of the differences in price between "Falcon" and "Cadillac" sound systems, and some inkling of their differences in performance. You can go on to learn as much as you want to know—through articles in magazines like this one, and through literature available from manufacturers—before you ever see a dealer.

THE AMOUNT of boning-up you feel is worth while is up to you, but you should at least go far enough to get an idea of the differences in price between minimal, serviceable, and luxurious systems. It is also a good idea to fix firmly in mind the relationship of program sources to the over-all cost of an audio system. A system that includes a record player, an FM tuner, and a tape recorder naturally costs more than a system that has only one of these. But the flexibility of audio components permits you to add program sources as you go, and you can decide whether to buy everything at once or to build a system in gradual steps as your interests and budget dictate. Gradual building is the painless way to acquire a system of higher quality than you would be able to afford if you had to pay for it in a lump sum. In any case, your first conversation with an audio dealer is likely to be more fruitful if you've settled in advance the questions of how much you are prepared to spend initially, and for what elements.

When you are ready to set out on your shopping foray, magazine and notes in hand, prices in mind—and checkbook in pocket—you will have several possible destinations. Your

choice is widest if you live in or near a big city, but even a town of modest size may have more than one audio dealer. If you live in a small town far from any large city, you will probably order equipment by mail, either from a special mail-order house or from a smaller dealer whose name has come to your attention. There may be a certain convenience in buying by mail, but it will be eminently worth your while to make at least one exploratory trip to the nearest town where there is an audio shop—particularly if you've never seen or heard any of the equipment that interests you.

Assuming for the moment, however, that your problem is not one of distance but decision, let us consider the various types of audio stores and their characteristic policies.

IF YOU WANT to shop with a minimum of effort and a maximum of comfort, and have no budget problems, the custom audio salon may be your destination. It is easy to recognize, thanks to its sumptuous trappings. There are usually draperies in muted colors, stylish armchairs for comfortable listening, and a hushed, unworldly atmosphere. The only thing that differentiates such a salon from an elegant living room is likely to be a switchboard that permits comparison of the sound from various components, which are themselves generally hidden from view. As one might suspect, the word "custom" implies the planning and installation of fairly elaborate systems, with heavy emphasis on décor. If you are willing to pay the necessary premium for this kind of attention, including the cost of installation and cabinetwork, you can safely let the salon handle all details. But if your budget is restricted, there are other types of dealers whose services may prove better suited to your pocketbook.

The well-stocked showrooms of many big-city audio dealers have one element in common with the custom salon: the

switching arrangement for comparison of equipment. But the atmosphere is far less rarefied. In fact, turmoil often prevails, and you will find yourself rubbing shoulders with aggressively vocal audiophiles who won't hesitate to break into your conversations with salesmen and dispense unsolic-



Despite the tumult and shouting, a big, well-trafficked store can be a good place to shop.

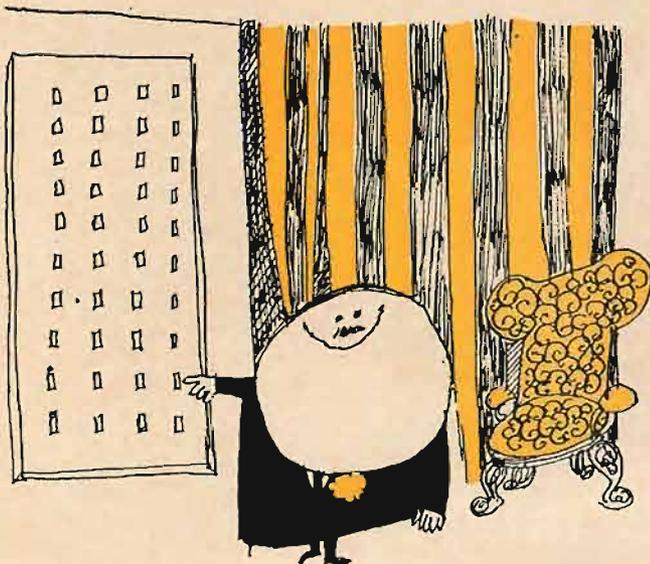
ited advice. Yet, in spite of such distractions, it is usually possible to establish communication with a knowledgeable salesman.

Here your audio homework can prove very useful, since the tremendous variety of equipment on display permits you to explore some fairly subtle differences among components. If the salesman feels reasonably sure that you intend to buy, he will usually expend considerable effort in helping you bring your needs into focus.

In return for such attention and for the convenience of being able to choose from a large, immediately available stock, you usually pay the standard "audiophile net" prices. Any labor involved in installation is, as a rule, charged for at a reasonable hourly rate, but if you have special cabinet requirements you will generally be referred to a cabinet-maker or a furniture store.

Another type of audio outlet, the big-city discount store, contrasts sharply with the establishments described so far. Here, too, the stock is large, and there are some listening facilities. But there the resemblance ends. The discount-store atmosphere is best described as frantic, and the salesmen have an unmistakable air of urgency. There is not much time for contemplation or critical listening, and you can be fairly sure that the salesman is less interested in your needs than in the demands of the store manager, who must turn over his stock quickly in order to make up for his relatively small margin of profit. Noticeably absent from this stock are several fair-traded brands of high-quality components, whose manufacturers insist on maintaining what they feel to be realistic selling prices for their equipment, and so will not give a franchise to discount dealers.

Despite these drawbacks, a visit to a discount store can be profitable, so long as you retain an unshakeable idea of

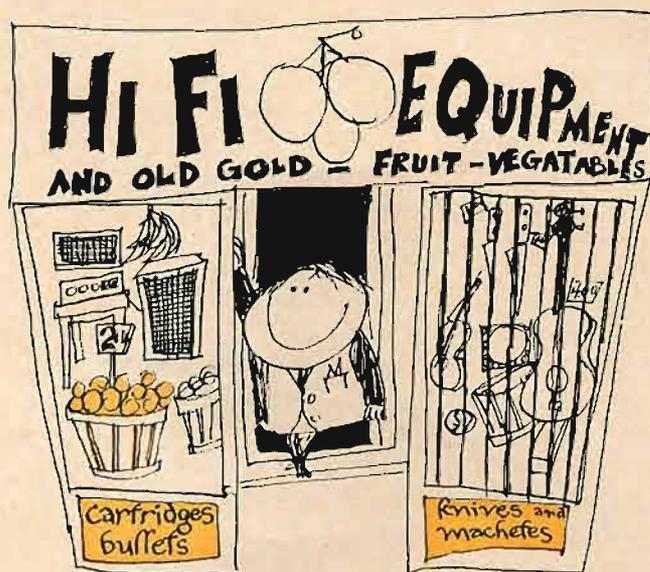


Except for a switchboard behind a curtain, the "audio salon" gives the appearance of being a comfortable living room.

what you want and don't want. But the savings in initial cost that may be gained must be weighed against the dealer's lack of service and repair facilities, which can result in a good deal of inconvenience if a component fails to work properly when you get it home.

In smaller towns or in the suburbs you may find the dealers harder to categorize than are the big-city types. The small-town dealer may be an audiophile who decided to make a business of his hobby, and he may be both knowledgeable and eager to help you find good equipment. On the other hand, he may be merely a household-appliance dealer who has taken on audio components in the hope of added profit. Then there are combination music and record stores, whose audio departments vary greatly in facilities and in the attitudes and competence of their personnel.

In case of doubt, the sensible thing to do is to determine the attitude of the store toward the equipment it sells. The first step is to find out whether most of the equipment displayed is up-to-date or outmoded. Next, explore the store's variety of different labels. Does the dealer have only one or two brands of equipment, or is he franchised (with banners to prove it) to sell several lines that represent a respectable cross-section of the audio industry? Does he maintain a repair department? (This does not mean a salesman who



The non-franchised audio dealer tends to specialize in everything.



Approach "package-deals" with caution. Beware of anonymous cartons.

knows how to change the needle in a portable phonograph or test a tube, but a qualified repairman with separate work space and the test instruments he needs). Finally, when you display whatever audio expertise you may have acquired, does the owner, or his salesman, know what you are talking about? Or does he look blank and answer evasively? These are judgments you will have to make on the spot, and they are important. If the dealer is a non-franchised type who specializes in anything that will sell, from tuners to tooth-paste, you will do best to make a graceful exit. And if none of the stores in your neighborhood is any better, you will be

wise to head for the big city or write to a reputable mail-order house.

If you have sized up a store and are satisfied that it can offer the equipment and service you want, the next step is to communicate your needs to the salesman. Too often the first encounter between an unprepared shopper and a salesman fails to establish any realistic starting point for discussion of ends, let alone ways and means.

On the other hand, if you go audio shopping with your own pet notions of what components you want to hear, pay attention to the salesman's reactions when you mention them. If he attempts to steer you away from your original choices, you should probe your own motives as well as his.

Did you arrive with real information about the component you asked for, or were you just mentioning a magic name that had stuck in your memory? In his turn, does the salesman offer a cogent reason for trying to change your mind, or is he employing audio double-talk to obscure the fact that he's not franchised to sell the unit you want? If both the concern and the knowledge of the salesman seem genuine, and if he doesn't appear to be pushing his otherwise unsalable stock at your expense, listen to what he has to say. He may point out particular liabilities in certain components—and there may be units in the repair department to prove his point.

Ask to make some direct listening comparisons among components—particularly speakers—but compare only two units at a time. When you've decided which of the two you like better, you can then proceed to compare it with a third, and so on. Listening to three or more units at once only breeds confusion and gives a smooth-talking salesman an opportunity to convince you that black is white.

If a salesman is obviously incompetent, or if he seems to be dispensing jargon instead of information, try somebody

else on the sales staff, or take your problem to the manager himself. If you get no satisfaction even from him, leave the store quietly.

Occasionally, a salesman who is himself an enthusiastic audiophile may suggest equipment that is out of your price range. If this happens, bring him up short and point out that he has passed the bounds of reality so far as your finances are concerned. You will be avoiding frustration for both of you.

If a salesman seems knowledgeable but harassed, particularly in a big-city store, reflect for a moment before you decide sulkily that he is not concerned with your problems. Any audio dealer or salesman has to do a great deal of missionary work on behalf of high-fidelity components in general, and a considerable amount of time is often devoted to a single sale. In point of fact, the average purchaser of audio equipment spends more time on it than he would on the purchase of a new car. Small wonder that audio salesmen occasionally develop frazzled nerves. This does not mean that you should settle for less than the necessary amount of attention to your needs; it merely means that a little patience will help assure that you get it.

There is no substitute for a truly helpful salesman, but if you cannot locate a satisfactory audio store in your vicinity, your best bet is to order your equipment by mail. Here, again, it is important to be aware of the difference between

ancing advantage is the availability of the house-brand components marketed by a few large mail-order firms. These are often very good values, with prices that reflect the lower overhead involved in mail-order distribution.

Like any thriving industry, audio has its share of dubious characters. Fortunately, they are in a dwindling minority and relatively easy to spot. In the mail-order trade they can be recognized by such stigmata as suspiciously large discounts, offers of special preselected packages consisting of obsolete or ill-matched units, ephemeral mailing addresses, and lack of manufacturers' franchises.

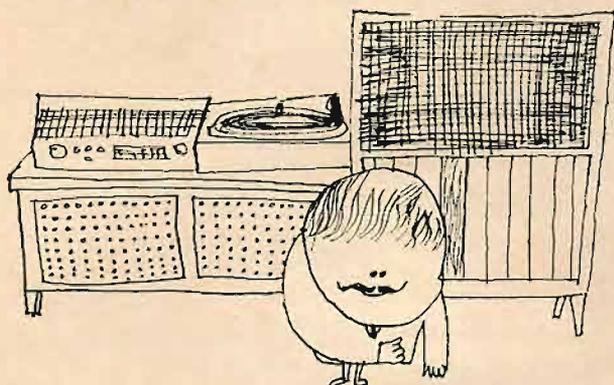
AS FAR AS pricing policy in general is concerned, the audio customer is fortunate indeed. Since the average hi-fi fan knows something about what is inside a piece of equipment, and hence has a fair notion of what it is worth, manufacturers have to provide equitable value. There are no wildly imaginative price-tags in the tradition of refrigerators, kitchen ranges, air conditioners, and other mass-market appliances. Also, it is impossible to imagine the ruggedly individualistic members of the hi-fi industry ever getting together to fix prices in their market.

Once you are convinced of a dealer's competence, your choice revolves about the relation of available service to price. If a dealer shows genuine concern for your needs and provides informative and unaggressive sales service and a sufficiently wide choice of equipment, it may be well worth while to pay him the full "audiophile net" price. Many stores will help you install the sound system in your home. Most important, a dealer usually gives a store warranty, which means that he himself will handle any service problems that arise after the sale is completed, instead of referring them to the manufacturer.

If, on the other hand, you decide to deal with a discount house, you are entirely on your own if the equipment you buy doesn't work. Almost invariably, the discount dealer is forced to adopt a hard-boiled cash-and-carry approach and cannot provide either lengthy sales consultation or follow-up maintenance and repair service.

The difference between these two basic forms of audio merchandising can be summed up by saying that one is a personal service while the other is not. If your knowledge of components is such that you can dispense with a salesman's guidance, and you are willing to take your chances with the limited period of a manufacturer's guarantee, you may find satisfaction in dealing with a discount house. But if your trip to the hi-fi shop is largely of an exploratory nature, the price of a good dealer, like that of an honest woman, is not only fair but above rubies.

ILLUSTRATIONS: ALAN COBEY



Service and personal attention are the small dealer's strongest points.

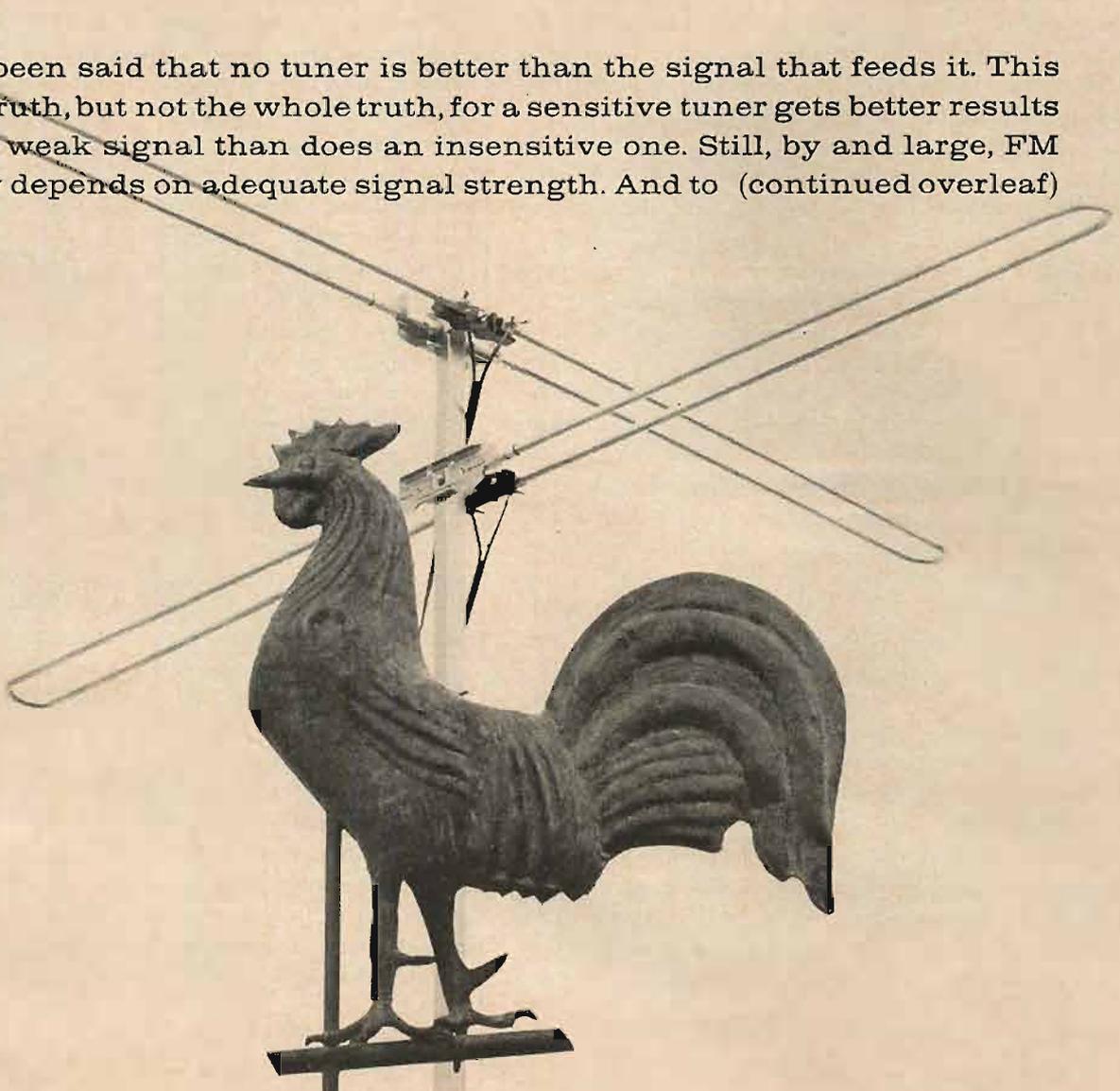
various kinds of mail-order operations. In general, you have the greatest assurance of satisfaction if you deal with a big parts dealer who does business on a national scale. Such dealers generally carry every component line, big and small, in their catalogs, and will guarantee to replace or repair without charge any defective equipment. They will, in most cases, also pay for reshipment.

If you deal with a respected mail-order house, the only real disadvantages are that you can't talk with the dealer and ask him for individual professional advice, and you can't actually hear equipment before you buy it. This means that your advance homework should be fairly thorough, even though the better mail-order houses will often exchange equipment that does not meet your expectations. One bal-

John Milder's work as a free-lance writer revolves largely around his deep interest in music and sound reproduction. His article "The Big Loudspeakers" (HIFI/STEREO REVIEW, April 1961) is currently stimulating much discussion. On his present topic he speaks with knowledge of both sides of the fence, having had ample experience both as audio customer and audio salesman.

THE FM ANTENNA: SENTINEL FOR BETTER LISTENING

It has been said that no tuner is better than the signal that feeds it. This is the truth, but not the whole truth, for a sensitive tuner gets better results from a weak signal than does an insensitive one. Still, by and large, FM quality depends on adequate signal strength. And to (continued overleaf)



PHILIP C. GERACI



Spruce up your antenna installation

obtain sufficient signal strength it is necessary to have an adequate antenna.

An antenna is adequate if (a) it brings in all the FM stations in its area, and (b) if it brings them in clear and free from background noise. In many cases a very simple, inexpensive antenna fulfills both requirements. In remote or otherwise difficult locations, however, more elaborate antennas are needed.

To determine what kind of antenna is best in your particular situation, it is helpful to understand how the FM signal travels from the transmitter to your house. FM waves travel in straight lines. Unlike AM radio waves, they do not follow the curved surface of the earth. This causes no problems if you live within twenty-five miles or so of a station. Even within forty miles of a station, a rooftop antenna will usually be in the line-of-sight of the transmitting tower.

The real problem begins fifty or sixty miles from the station. Like a ship sailing into the distance, your house disappears below the horizon, and the transmitter can no longer beam directly at you. A similar problem arises when your antenna is behind a mountain or hill, hidden from the transmitter in a so-called FM shadow.

To capture enough signal to operate your tuner properly, you must somehow raise your antenna high enough into the sky to catch the FM beam instead of allowing it to slip past overhead. Moreover, because the signal gets weaker, and hence more elusive, with increasing distance, at remote locations you must use a very sensitive antenna to capture enough of the signal to provide recognizable sound. Since "ultimate" antenna refinements can get quite involved, let us first consider some of the less complex situations.

Let us assume, to begin with, that you live in a big city

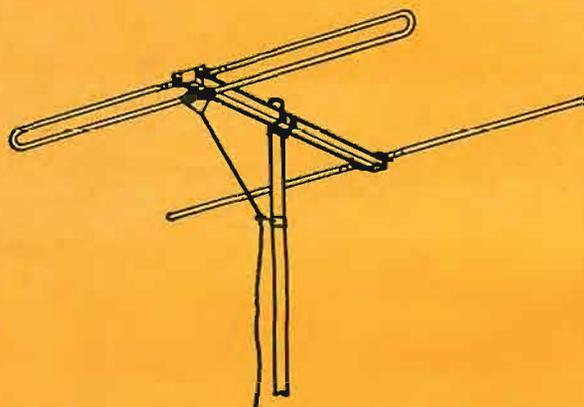
that has a number of FM stations. Even the simplest type of antenna, a folded dipole, will bring in stations within a radius of about twenty miles in reasonably flat country. Such an antenna is made from the flat twin-lead wire that is commonly used to connect TV antennas. Cut to the proper length for the FM band, it is shaped like a T. In operation, it is important to stretch out its two arms horizontally, because FM waves are horizontally polarized. A simple dipole of this kind is slightly directional; that is, it favors stations located at right angles to the crossbar of the T.

If you live quite close to a station, its signal will usually be strong enough to make directional effects of little importance. But there are special situations where directionality can be a drawback. Suppose you live in a suburb some fifteen miles from several FM stations that are scattered around you in several different directions. Here you would be better off with a nondirectional antenna. Since you are in the paths of moderately strong signals from all the stations, you should get good results with either of two nondirectional variants of the simple folded dipole. The first is the S-shaped antenna; the second, two dipoles mounted at right angles, and sometimes called a "turnstile." Either, with its mounting accessories, can be bought for about ten dollars.

A TYPICAL way of mounting these antennas is on a short mast attached to the roof or to the chimney. If you have an attic, you can simply lay the antenna across the rafters, bring the lead-in down through a wall, and connect it to the tuner. Mounting the antenna on the chimney may give you slightly greater signal strength, but often you don't need it. The attic placement simplifies installation and also protects the antenna from the weather.



"Turnstile" arrangement of two dipoles creates a nondirectional pattern.



A reflector element placed behind a dipole makes an antenna more sensitive in the frontal direction.

— for improved FM reception

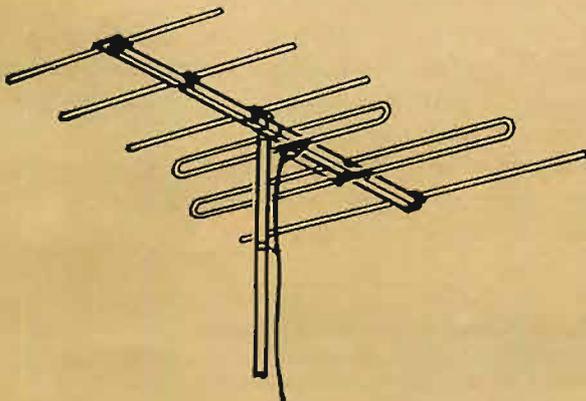
If you live in a city apartment you are likely to encounter another common difficulty. The steel skeletons of apartment buildings tend to soak up FM signals and so interfere with reception. The way to minimize this is to mount either an S or a turnstile antenna on the roof and run a twin-lead cable down the outside of your building and in through a window. Often it is enough to suck a simple dipole antenna out the window, clear of the framework of the building.

So far, we have dealt only with locations in or near a city. But suppose you live in the more remote reaches of exurbia, some thirty to fifty miles from town. The chances are that you will need a more elaborate antenna to get good FM reception, but the investment in both time and effort will remain moderate. In fact, you may already have a very satisfactory FM antenna without realizing it.

If you have a television antenna on the roof, it very likely intercepts signals from FM as well as TV stations. Simply buy a two-set coupler, which will cost about two dollars. This device is designed to connect two TV sets to the same antenna, but it can also be used to connect a TV set and an FM receiver to the same antenna.

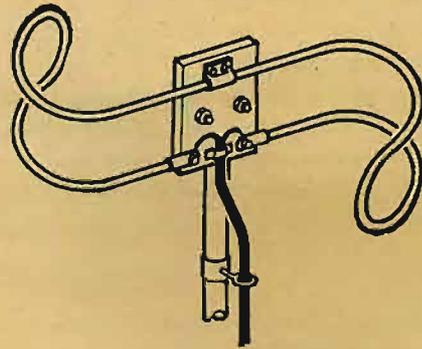
To test whether you can get good FM reception with your TV antenna, simply disconnect the antenna lead-in from your TV set and connect it temporarily to your FM tuner. Not all TV antennas give good results on FM. Check yours as suggested above, and if the FM reception is good, by all means get a coupler and use it.

Some FM problems in the outer suburbs require rather more special handling. One typical difficulty occurs when a local station interferes with reception of stations that are farther away. When you tune to a distant station, your tuner tends to be "captured" by a strong local station that oper-



A multi-element yagi uses reflectors and directors and is highly sensitive and directional.

An S-shaped dipole antenna is nondirectional



ANTENNA STRATEGY

If your FM reception is poor, follow the routine below. To save time and money, start with the simplest and cheapest measures. If they do not suffice, go on to the next step.

1. Make sure that your tuner is in first-class operating condition before you spend money trying to improve your antenna system. Misalignment can lower sensitivity or make aural hash out of a clean signal.
2. Check, clean, and tighten the wiring connections at both ends of the antenna transmission line. At the antenna end, check to see that corrosion has not made an electric path across the insulator. Protect the connections by coating them with a plastic spray (such as Krylon). Simply cleaning connections often produces dramatic improvement in reception. A small bit of corrosion at a critical point can cancel all the benefits of a basically good antenna.
3. Check the antenna itself. If it is located near a chimney, soot may have collected on the elements, impairing their efficiency. Scrape or sand away soot deposits.
4. Be sure that the lead-in wire follows the most direct route from antenna to receiver, and that stand-off insulators of the proper type are used. Twin-lead wire should be twisted one turn per foot to minimize interference. If the lead-in wire parallels metal conduit, drain pipes, or similar signal robbers, change its position so that it crosses metal objects at right angles and as far from them as possible.
5. If there are considerable amounts of metal along the lead-in path, use coaxial cable and the necessary transformers.
6. Consider replacing your antenna with a more sensitive type. If your neighbors get good reception, see what kind of antennas they have.
7. Mount the antenna higher if possible. Raising it just a few feet sometimes results in considerable improvement in reception. It is often less expensive to add height than to buy a more sensitive antenna.
8. If reception is still inadequate, install a signal booster at the antenna.
9. If reception is still poor, stack two yagi antennas on the same mast. (Be sure to follow the manufacturer's directions for installation.)

ates near the same frequency. You can solve this problem by investing six to ten dollars in a roof-mounted folded dipole antenna with a reflector element.

The reflector increases the sensitivity of the antenna in one direction and decreases it in the opposite direction. Thus, you can aim the antenna at the distant station and improve your reception of its signal while cutting down on your reception of the signal from the local station. The advantage given the more distant station by the directional characteristics of the antenna puts both stations on equal terms.

LISTENERS who live even deeper in the country have to cope with still greater difficulties. If you live seventy-five miles or more from the FM station you want to hear, you may have to go to some lengths to get really satisfactory reception. The big problem, as mentioned earlier, is caused by the curvature of the earth. You are below the horizon as far as the FM transmitter is concerned. Thus, the first thing you need to do is to get the antenna high enough to catch at least a little of the signal. Also, the antenna must be sensitive enough to make the most of the relatively weak signal. The most sensitive antennas are of the "yagi" design. This kind of antenna still relies on the basic folded dipole as the central receiving unit, but it is backed up by a reflector and a series of precisely spaced director elements arranged so as to reinforce the signal received by the dipole.

If you live on a slight hill, getting the antenna up into the air is not too severe a problem. Mount a six-element yagi on a ten-foot mast attached to the chimney, aim it precisely at the FM stations, and music should pour in rich and clear. The total cost should be about twenty dollars.

But perhaps your situation is not so simple. Perhaps the stations you want to receive are at distances of seventy to a hundred miles and are scattered in different directions. In this case, you will need an additional item: an antenna rotator. This device, which costs about thirty dollars, allows the antenna to be oriented toward the desired station. The rotator operates by remote control, so you can turn it right from your listening chair.

If your location is even more difficult—both far removed from the transmitter and blocked by hills—you may draw encouragement from the success of a determined listener living in a fairly deep valley in the Berkshire mountains, a hundred and twenty-five miles from the New York stations he wanted to hear. Fortunately, his home was an old-fashioned two-story farmhouse, with high ceilings and a roof ridge forty feet above the ground. He installed a thirty-foot rotator-equipped mast on top of the roof. (Had he lived in a one-story ranch house, his only solution would have been to erect a tower at least sixty feet high, which would have cost him upwards of \$100.) For his antenna he chose a ten-element yagi—about the most sensitive type available.

Since receiving conditions can change quite drastically within a few feet—because of the masking effect of hills and because of signal reflections caused by uneven terrain—he

made listening tests before picking the exact spot for his antenna. While a friend monitored his FM tuner, he moved the antenna around on the roof until he found the strongest signal position.

With this arrangement, he achieved only limited success. He had fine reception from one station whose transmitter was located high on a mountain. He got two additional stations more or less regularly, but their sound was often blurry and clouded by background noise. As it turned out, this noise did not come in through the antenna, but was produced, because of the need to amplify a very weak signal, in the first tube of his tuner. Two remedial measures were called for. First, he mounted an antenna-mounted signal booster (at a cost of thirty or forty dollars) on top of the mast, next to the antenna terminals. This amplified the signal before any line losses occurred and, in effect, made the signal from the antenna strong enough to withstand the trip down the line without too much loss. Then he replaced the twin-lead line with a coaxial cable to shield the lead-in from any interference.

With the antenna-mounted booster and the coaxial lead-in cable, reception from the blurred stations became quite clear. However, reception of the two weaker stations was still not perfect.

Short of raising the antenna still higher (a difficult and expensive proposition) he had only one recourse: to buy yet another ten-element yagi and a stacking kit, with hardware for spacing and aligning the two antennas properly, one above the other, and linking them together on the same mast. Stacking the two antennas provided the additional gain necessary to assure satisfactory reception of all the stations in range. In this extreme case, the listener spent in the neighborhood of \$125 on his receiving setup; but the results were worth it.

IF YOU THINK your home is in an impossible location for receiving FM, the success of our determined Berkshire listener may help to convince you that a proper antenna can sometimes overcome the barriers of nature. Granted that such an elaborate antenna is expensive, the investment must be measured against the lasting returns in musical pleasure.

In all the situations that have been described, from the simplest to the most complicated, the pertinent point to recognize is that an FM tuner can function properly only if the antenna delivers sufficient signal. Unless you live more than a hundred and twenty-five miles from the nearest transmitter, you, too, can hope to enjoy the many and varied pleasures of FM—if you choose the right antenna.

Philip C. Geraci has written about many aspects of electronic communication, both in his former capacity as staff member of Audiocraft and High Fidelity magazines, and in his present job as electronics editor of Airlift magazine. Our readers may remember his informative articles on "Stereo Recording at Home" and "Buying Guide to Stereo Recorders," both of which appeared in the March 1960 issue of HiFi STEREO REVIEW.

SOUND and the QUERY

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

by J. Gordon Holt

AC Balance

My power amplifier—a custom-built unit—has an “AC Balance” adjustment that puzzles me.

The adjustment varies the plate load in the phase inverter to equalize the drive supplied by the phase inverter to the output tubes, but I can't figure out how to go about adjusting this to its optimum setting. The person who built the amplifier for me has moved away, so he can't help. Can you?

Tomas J. Donabedian
Worcester, Mass.

If you have access to a VTVM and an audio signal generator, apply a 1,000-cycle tone to the amplifier input and adjust this to give 1 watt output from the amplifier to a resistive load. Use the VTVM to measure the AC voltage between ground and the cathode-load output from the phase inverter to its output tube. Then connect the VTVM to the other output tube's grid and adjust the AC balance control until both of these measurements give the same reading. Recheck the cathode output each time you adjust the balance control, because the control will have a slight effect on this.

To use a distortion analyzer for this adjustment, connect the analyzer as for a standard distortion test, set it for 1 watt amplifier output, and adjust the AC balance control for minimum distortion. (If the control setting seems noncritical, drive the amplifier to as high an output level as is needed to measure a significant change in distortion when the control is adjusted.)

Street Noises on FM

I am having a good deal of trouble with my FM tuner because of interference caused by passing automobiles.

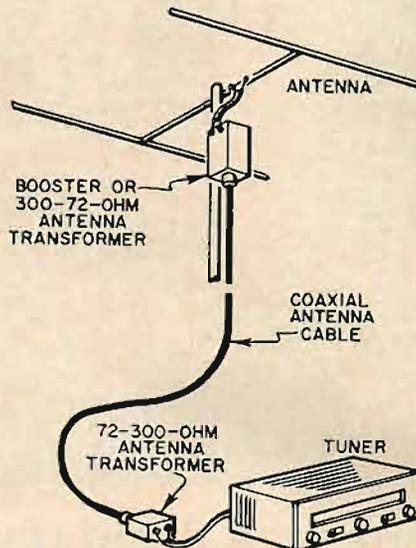
I live in an extreme fringe area, and find that this interference—a prolonged rasp like tearing cloth—is most pronounced when I'm receiving weak stations. Any suggestions as to how I might get rid of this noise?

George Doskow
Coventry, Conn.

Most automobile-ignition interference is picked up not at the antenna but in the lead-in wires running down from it. There are two ways of minimizing the

trouble, and since yours is a poor receiving location it might pay you to try both. First, replace your twin-lead antenna wire with coaxial (shielded) antenna cable. And second, install a broad-band signal booster of the type that mounts on the antenna mast. The mast-mounted booster will give the signal enough additional strength to keep it well above the level of the interference.

Bear in mind that coaxial antenna cable is for a 72-ohm line, whereas most anten-



nas and tuner inputs are for 300-ohm lines. Consequently, you will have to install matching transformers at both ends of the coaxial cable.

Local Color

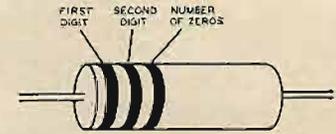
What is the RETMA color code, and what use is it?

Jacob Dwyer
Baltimore, Md.

There are several standard color codes listed by the Radio-Electronics-TV Manufacturer's Association, and all of them are to facilitate the identification of circuit components and wires without having to write on them or attach tags to them.

The best-known color code is the one used to designate the values of resistors and capacitors. The code is as follows:

Black	.....0
Brown	.....1
Red	.....2
Orange	.....3
Yellow	.....4
Green	.....5



Blue	.....6
Violet	.....7
Gray	.....8
White	.....9

Small resistors and capacitors that would be difficult to print numbers on, are identified by three colored dots or stripes. The first mark indicates the first digit of the component's value, the second is the second digit, and the third is the number of zeros to be tacked onto the first two digits. For example, a resistor marked with yellow, violet, and orange would be a 47,000-ohm resistor. Capacitors are marked in terms of μfd . or μmfd . (microfarad or micromicrofarad) values.

There are also standard color codes for circuit wires (green for grid circuits, for instance), transformer leads, and so on, but an explanation of these is a project which we must forego here for the sake of brevity.

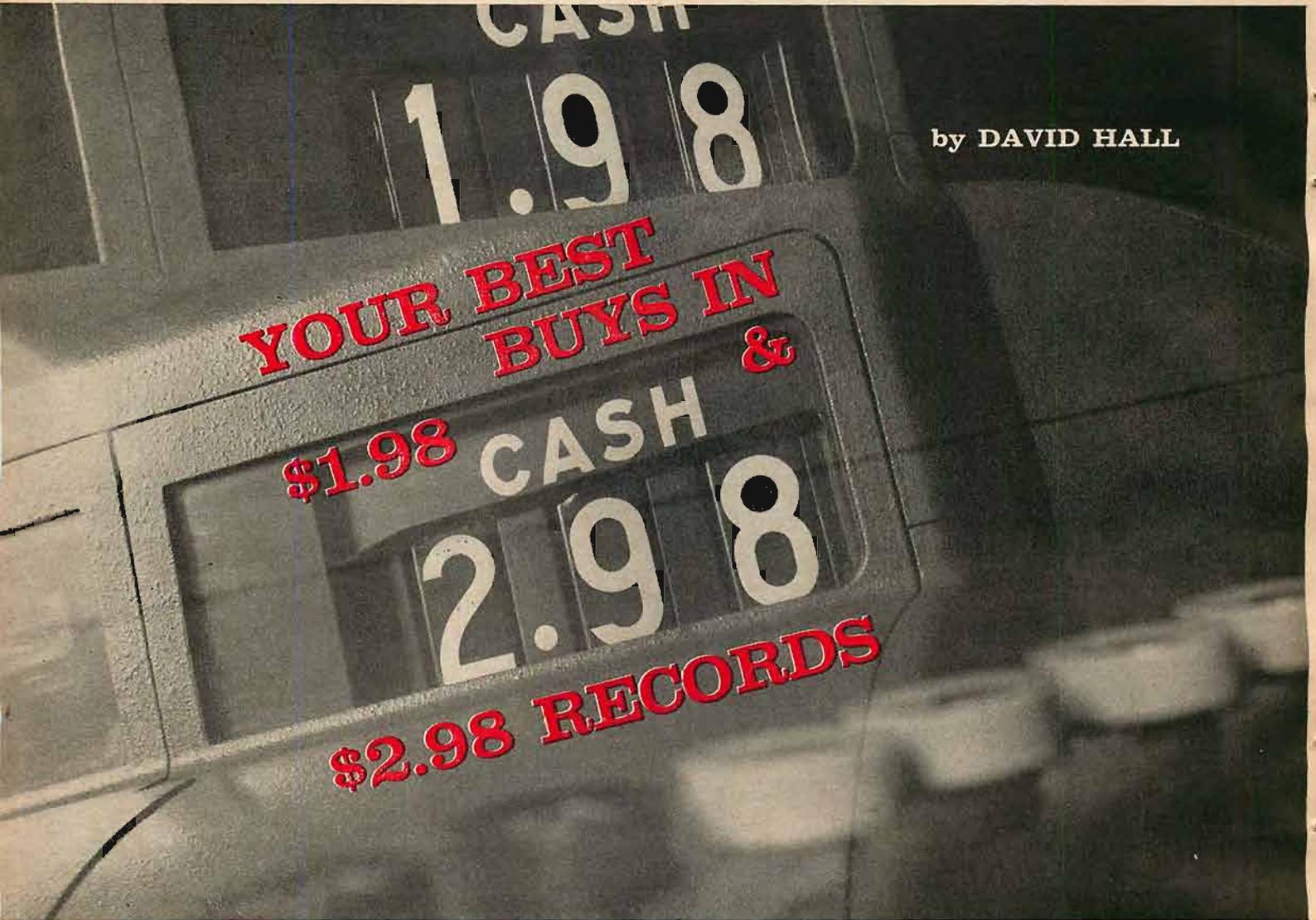
The Function of the Switch

Why do amplifier manufacturers recommend that the amplifier's function switch be set to the monophonic position when a monophonic disc is being played?

How does this affect the reproduction, and why wouldn't the sound be even better if the disc is played in stereo?

Marvin D. Crawford
Brownfield, Tex.

With the amplifier's function switch set for stereo operation, a stereo pickup will reproduce the grooves' vertical vibrations. On monophonic discs, however, all of the desired signal is represented by side-to-side motions of the groove. The only vertical modulations on them represent distortion and surface noise, so both of these disturbances are minimized when the pickup does not respond to vertical vibrations. The mono position of a stereo function switch parallels the pickup's two output channels, eliminating its vertical sensitivity and thus suppressing noise and distortion, and, perhaps most important of all, turntable rumble and mechanical feedback. In effect, the switch bypasses several sources of possible trouble by disabling the vertical channel when monophonic discs are played.



by DAVID HALL

IN A SEA OF DUBIOUS BARGAINS, HEALTHY DIVIDENDS AWAIT THE CAREFUL SHOPPER

THE housewife who shops at department-store bargain counters soon learns from experience the importance of close inspection and carefully selective buying, particularly when the merchandise does not carry the names of nationally known brands. But this kind of selective buying is not so easy when it comes to the recorded symphonic classics that are so temptingly advertised at \$2.98 in stereo and \$1.98 in mono. For one thing, most of these records are sealed in polyethylene covers and cannot be taken out and looked at—let alone listened to. And your chances of hearing these inexpensive LP's played over your local radio station are slim, since artists on regular-priced labels are inevitably favored.

In March, 1959, when we undertook a survey of the \$1.98 classical disc repertoire, London records had just introduced its Richmond label, and RCA Victor was beginning to add freshly recorded material to its Camden catalog. Since then,

there has been an increase in the number of inexpensive labels. Even more important, a sizable repertoire of low-price stereo discs has grown up.

There are now some forty record labels in the low-price bracket, and fifteen of them have significant representations of classical music. While fewer than half of these offer recordings that are likely to be of really durable interest, a listener who picks with care will find himself pleasantly surprised at the quality of the best performances and, in many instances, of the recorded sound.

Five of the more important low-price labels—Camden, Harmony, Perfect, Richmond, and Telefunken—are subsidiaries of three record-industry giants: RCA Victor, Columbia, and London.

The RCA Camden line was introduced into the classical record field in 1953, with a series of remarkably successful transfers to LP of 78-rpm material. Recordings by Arturo

Toscanini, Serge Koussevitsky, Leopold Stokowski, Emanuel Feuermann, Joseph Lhevinne, Serge Rachmaninoff, Moritz Rosenthal, Alexander Kipnis, and a host of other artists were offered at \$1.98, although the names of some of the orchestras were disguised for a time for contractual reasons.

Most of the splendid antiques resurrected by Camden in those days have since been deleted. Four LP's conducted by Toscanini, one or two by Stokowski, one by Koussevitsky—these are about all that remain of the early orchestral reissues. As the Camden catalog stands now, its classical repertoire is divided between best-seller reissues of such historic figures as Pinza, Rachmaninoff, McCormack, and Toscanini, and new stereo and mono recordings of standard symphonic repertoire, mostly by the Oslo Philharmonic Orchestra under its regular conductors, Odd Grüner-Hegge and Øivin Fjeldstad. These performances are never less than competent, and the recorded sound is generally good.

Harmony, one of Columbia's low-price lines, came by its present name when its Entré label, which first appeared in 1952, was discontinued. At first, the Entré policy was to reissue 78-rpm recordings by Artur Rodzinski, Dimitri Mitropoulos, John Barbirolli, and others, along with a few such venerable collector's items as the celebrated recording by William Mengelberg and the Amsterdam Concertgebouw Orchestra of Liszt's *Les Préludes*.

By the fall of 1953, however, Entré began to issue brand-new recordings (all now in the Harmony catalog), most notably a series in which Erich Leinsdorf conducted the Rochester Philharmonic Orchestra in works by Haydn, Mozart, Schubert, and Beethoven. Indeed, the Leinsdorf "Eroica" still ranks as one of the best.

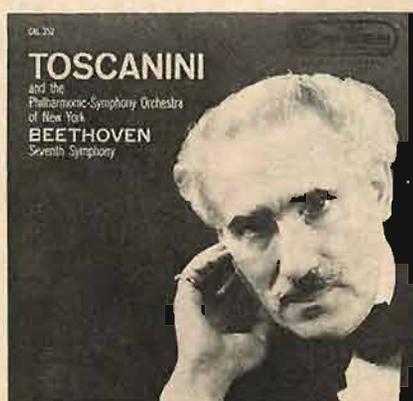
Beethoven, Tchaikovsky, Wagner, and Mozart, with dashes of Bizet, Chabrier, and Glinka.

So far, the stereo sound of both the Harmony and the Perfect offerings has been extremely variable. Solid bass is wanting in most of the Paris-made recordings, but it is better in those made in Hamburg and London. Were it not for lack of bass and overbrightness in the upper-middle frequencies, Le Conte's splendidly conducted collection of pieces by Chabrier (Perfect) and his Berlioz *Symphonie Fantastique* would qualify as best buys. On the other hand, there are some excellent stereo buys on Perfect—including a splendid collection of Strauss dances, with Hans Swarowsky conducting the Vienna State Opera Orchestra, and a very respectable recording of Vivaldi's *The Four Seasons* by the Frankfurt Chamber Orchestra.

It has been London, among all the record companies who have gone into the low-price market, that has made the most significant effort towards building a widely varied repertoire in first-class recorded performances. This has been done through the medium of two labels, Richmond, with emphasis strongly on reissues of some of the best London monophonic recordings (there are fewer than a dozen Richmond classical recordings in stereo), and Telefunken, once a regular-price label but now used chiefly as a vehicle for low-price stereo recordings. Space does not permit detailed enumeration of the many excellent recorded performances by Ernest Ansermet, Wilhelm Backhaus, Ruggiero Ricci, Eduard van Beinum, Erich Kleiber, and other artists in the Richmond mono catalog.

The Richmond stereo catalog is small, but some of the performances of Tchaikovsky, Grieg, Rossini, and Rachmaninoff under two gifted young conductors, Colin Davis

Three best buys—Bach's St. Matthew Passion with Kathleen Ferrier, Toscanini's version of Beethoven's "Seventh," and the complete Dvorak Slavonic Dances, with Talich conducting.



Through its Epic subsidiary, Columbia launched another low-price series a year or so ago on the Perfect label. Here the emphasis has been on building a stereo repertoire, and, along with the late Walter Goehr and Pierre-Michel Le Conte, such conductors as Sir Adrian Boult and Pierre Dervaux have come into the scheme of things. Recording locales have included London, Vienna, Hamburg, and Paris, while the repertoire has been largely of music by

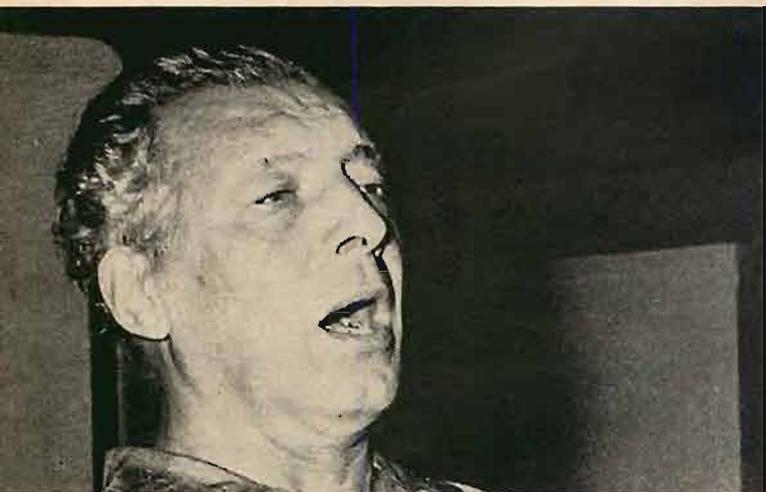
and Kenneth Alwyn, are brilliant. Also, Peter Katin plays glitteringly in piano works by Rachmaninoff, Grieg, and Tchaikovsky, and the recording of Schubert's "Unfinished" Symphony by Carl Schuricht and the Vienna Philharmonic is nothing less than superb.

The Telefunken stereo repertoire is considerably broader in scope than is Richmond's, though it is not recorded with quite as much finesse. The programming is solidly standard

—Beethoven, Haydn, Mozart, Dvořák, Schubert, and Johann Strauss. With such well-routined leaders as Joseph Keilberth and Franz André conducting, the performances are consistently honest and competent, if not subtle.

In general, Telefunken's stereo sound is not quite as clean and well defined as is Richmond's, but it is adequate for the most part, although some discs on both labels are excessively bright in sound. The Tchaikovsky Serenade for Strings, the Beethoven String Quartet, Op. 127, (Telefunken), and the Johann Strauss Vienna Philharmonic New Year Concert mono disc, conducted by the late Clemens Krauss, all have this failing.

If London's Richmond series can be said to offer the most consistent combination of varied repertoire, good performances, and good sound in mono, Vanguard's SRV series,



Ezio Pinza—in his vocal prime on Camden opera and song reissues.

though it consists of just eighteen records at this writing (thirteen of them also available in stereo), comes a very close second, although occasionally there is some coarse reproduction, as in the coupling of Handel's *Water Music* and *Royal Fireworks* suites, but, in general, Vanguard offers excellent value. Mario Rossi's lively reading of *Scheherazade*, Vladimir Golschmann's spirited conducting of Khachaturian and Kabelevsky, Anton Paulik's delectable Strauss-Lehár disc, and Felix Prohaska's vigorous Bach, Mozart, and Beethoven are all decidedly worth while.

Somerset/Stereo-Fidelity, whose recordings are sold mainly in chain stores, has made a huge commercial success out of its lushly recorded mood and light-classic series, done in Hamburg by the group it calls 101 Strings. About two years ago, the company made a serious venture into the classical field, with a series of standard works played by the London Philharmonic Orchestra with Sir Adrian Boult and Hugo Rignold conducting. The Boult performances of Tchaikovsky's Fifth Symphony, Sixth Symphony, and *Romeo and Juliet* and *Hamlet*, are rather too low-pressure and genteel, but the playing is first-rate and the sound luxuriant.

In general, the sound quality of the Stereo-Fidelity discs is rather problematic. Highly reverberent acoustics and a

Best of the Low-priced Records

CONCERT FAVORITES

Ⓜ **BRITTEN:** *Young Person's Guide to the Orchestra*. Amsterdam Concertgebouw Orchestra, Eduard van Beinum cond. **PROKOFIEV:** *Peter and the Wolf*, Op. 67. Frank Phillips (narrator); London Philharmonic Orchestra, Nicolai Malko cond. RICHMOND B 19040.

Ⓜ **COPLAND:** *Billy the Kid*. **GERSHWIN:** *An American in Paris*. RCA Victor Symphony Orchestra, Leonard Bernstein cond. CAMDEN CAL 439.

Ⓢ **DELIBES:** *Coppélia*; *Sylvia*. Belgian National Radio Orchestra, Franz André cond. TELEFUNKEN 18006.

Ⓢ **DUKAS:** *The Sorcerer's Apprentice*. **RAVEL:** *Bolero*. **FALLA:** *Nights in the Gardens of Spain*. Belgian National Radio Orchestra, Franz André cond. TELEFUNKEN 18008.

Ⓜ **DVOŘÁK:** *Slavonic Dances*. Czech Philharmonic Orch., Vaclav Talich cond. PARLIAMENT 121 two 12-inch discs.

Ⓢ Ⓜ **ENESCO:** *Rumanian Rhapsodies: Nos. 1 and 2*. **LISZT:** *Hungarian Rhapsodies Nos. 5 and 6*. Vienna State Opera Orchestra, Vladimir Golschmann and Anatol Fistoulari cond. VANGUARD SRV 119, SRV 119 SD.

Ⓢ Ⓜ **GRIEG:** *Piano Concerto in A Minor*, Op. 16. **LITOLFF:** *Scherzo from Concerto Symphonique*. Peter Katin (piano); London Philharmonic Orchestra, Colin Davis cond. RICHMOND B 19061, 29061.

Ⓢ Ⓜ **KHACHATURIAN:** *Gayne Suite*. **KABALEVSKY:** *The Comedians*. Vienna State Opera Orchestra, Vladimir Golschmann cond. VANGUARD SRV 113, SRV 113 SD.

Ⓢ Ⓜ **MOUSSORGSKY:** *Pictures at an Exhibition*; *A Night on Bald Mountain*. Vienna State Opera Orchestra, Vladimir Golschmann cond. VANGUARD SRV 117, SRV 117 SD.

Ⓢ Ⓜ **RACHMANINOFF:** *Piano Concerto No. 2, in C Minor*, Op. 18. Peter Katin (piano); New Symphony Orchestra, Colin Davis cond. RICHMOND 19059, 29059.

Ⓜ **RIMSKY-KORSAKOV:** *Capriccio Espagnol*, Op. 34; *Russian Easter Overture*, Op. 36. **TCHAIKOVSKY:** *1812 Overture*, Op. 49; *Capriccio Italian*, Op. 45. Vienna State Opera Orchestra, Mario Rossi cond. VANGUARD SRV 110.

Ⓜ **ROSSINI-RESPIGHI:** *La Boutique Fantasque*. London Symphony Orchestra, Ernest Ansermet cond. RICHMOND B 19012.

Ⓢ Ⓜ **JOHANN STRAUSS:** *Dances*. **LEHÁR:** *Waltzes*. Vienna State Opera Orchestra, Anton Paulik cond. VANGUARD SRV 111, SRV 111 SD.

Ⓢ Ⓜ **JOHANN AND JOSEPH STRAUSS:** *Waltzes and Polkas*. Vienna State Opera Orchestra, Hans Swarowsky cond. PERFECT 13016; 15016.

Ⓜ **STRAVINSKY:** *Petrouchka*. Suisse Romande Orchestra, Ernest Ansermet cond. RICHMOND B 19015.

Ⓜ **TCHAIKOVSKY:** *The Nutcracker*, Op. 71: *Suites 1 and 2*. Paris Conservatory Orchestra, Anatol Fistoulari cond. RICHMOND B 19065.

Ⓜ **TCHAIKOVSKY:** *The Sleeping Beauty*, Op. 66. Paris Conservatory Orchestra, Anatol Fistoulari cond. RICHMOND BA 42001 two 12-inch discs.

Ⓢ Ⓜ **LORIN HOLLANDER:** *Discovering the Piano*. Short pieces by Schubert, Granados, Rimsky-Korsakov, Chopin, Paderewski, Beethoven, Mendelssohn, Liszt, and others. Lorin Hollander (piano). CAMDEN CAL 460, \$ 460.

NOTE: MONO RECORDS ARE \$1.98; STEREO RECORDS ARE \$2.98

Best of the Low-priced Records

MAJOR REPERTOIRE

Ⓜ BACH: *Violin Concerto No. 2, in E Major; Suite No. 2, in B Minor; Brandenburg Concerto No. 2, in F Major*. Jan Tomasow (violin); Vienna State Opera Orchestra, Felix Prohaska cond. VANGUARD SRV 105.

Ⓜ BEETHOVEN: *Piano Concertos: No. 3, in C Minor; No. 4, in G Major; No. 5, in E-flat ("Emperor")*. Wilhelm Backhaus (piano); Vienna Philharmonic Orchestra, Karl Böhm and Clemens Krauss cond. RICHMOND B 19063, B 19017, B 19072.

Ⓜ BEETHOVEN: *Violin Concerto*. Ruggiero Ricci (violin); London Philharmonic Orchestra, Sir Adrian Boult cond. RICHMOND B 19034.

Ⓜ BEETHOVEN: *Symphony No. 3, in E-flat, Op. 55 ("Eroica")*. Rochester Philharmonic Orchestra, Erich Leinsdorf cond. HARMONY 7053.

Ⓜ Ⓢ BEETHOVEN: *Symphony No. 5, in C Minor, Op. 67*. Vienna State Opera Orchestra, Felix Prohaska cond. VANGUARD SRV 106, SRV 106 SD.

Ⓜ BERLIOZ: *Requiem, Op. 5*. Rochester Oratorio Society, Theodore Hollenbach cond. HARMONY 501 two 12-inch discs.

Ⓢ DVORÁK: *Cello Concerto, Op. 104*. Ludwig Hoelscher (cello); Hamburg State Philharmonic Orchestra, Joseph Keilberth cond. TELEFUNKEN TCS 18022.

Ⓢ HANDEL: *Messiah*. Soloists, chorus, and London Philharmonic Orchestra, Walter Susskind cond. SOMERSET 201, STEREO-FIDELITY 201 four 12-inch discs.

Ⓜ Ⓢ HAYDN: *Symphony No. 100, in G Major ("Military"); Symphony No. 101, in D Major ("Clock")*. Vienna State Opera Orchestra, Mogens Wöldike cond. VANGUARD SRV 109, SRV 109 SD.

Ⓜ MENDELSSOHN: *Violin Concerto in E Minor*. BRUCH: *Violin Concerto No. 1, in G Minor, Op. 26*. Ruggiero Ricci (violin); Philharmonic Orchestra, Eduard van Beinum cond.; New Symphony Orchestra, Royaltan Kisch cond. RICHMOND B 19021.

Ⓢ Ⓜ MOZART: *Symphony No. 41, in C Major (K. 551) ("Jupiter"); Overtures*. Vienna State Opera Orchestra, Felix Prohaska cond. VANGUARD SRV 118, SRV 118 SD.

Ⓢ Ⓜ SCHUBERT: *Symphony No. 8, in B Minor ("Unfinished")*. Vienna Philharmonic Orchestra, Carl Schuricht cond. RICHMOND B 19062, 29062.

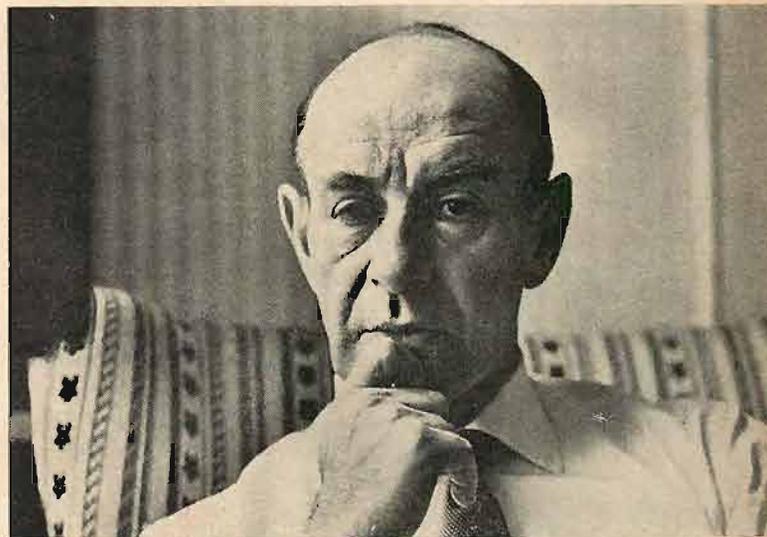
Ⓜ SCHUBERT: *Symphony No. 9, in C Major ("The Great")*. Amsterdam Concertgebouw Orchestra, Josef Krips cond. RICHMOND B 19078.

Ⓜ SIBELIUS: *Symphony No. 1 in E Minor, Op. 39*. London Symphony Orchestra, Anthony Collins cond. RICHMOND B 19069.

Ⓢ Ⓜ TCHAIKOVSKY: *Piano Concerto No. 1, in B-flat Minor, Op. 23*. Peter Katin (piano); New Symphony Orchestra, Eric Cundell cond. RICHMOND B 19060, 29060.

Ⓜ TCHAIKOVSKY: *Violin Concerto in D Major, Op. 35*. Ruggiero Ricci (violin); New Symphony Orchestra, Sir Malcolm Sargent cond. RICHMOND B 19011.

Ⓢ Ⓜ VIVALDI: *The Four Seasons*. Sascha Gavrilloff (violin); Frankfurt Chamber Orchestra, David Josefowitz cond. PERFECT 13015, 15015.



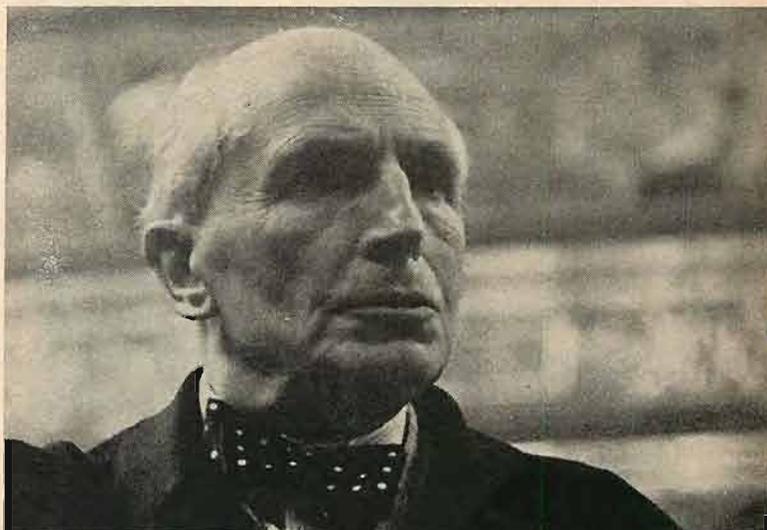
Erich Leinsdorf—his Beethoven "Eroica" for Harmony is outstanding at any price.

few obvious technical miscalculations combine to create a disconcertingly erratic orchestral perspective in some of the releases. In the Boult recording of Tchaikovsky's Sixth Symphony, for example, there is a clear case of reversed channels, and a good performance of the Offenbach-Rosenthal *Gaité Parisienne* is marred by an absence of center-fill effect.

A recent arrival on the budget-LP scene is Forum, a subsidiary of Roulette, whose chief stock in trade has been pops and jazz. Despite a general quality of sound that is not the last word in refinement, and despite some peculiar-sounding stereo, the Forum issues are not to be dismissed lightly. Of the Forum conductors, John Frandsen and Harry Newstone are musicians of solid accomplishment, and George Hurst, the relative newcomer among them, seems to have the makings of a striking podium personality.

At about the same time that the Forum line was introduced, Westminster began to issue a series of some twenty LP's on the Whitehall label, mostly by a group styled the

Carl Schuricht—a poetic and powerful stereo recording of Schubert's "Unfinished" for \$2.98.



Best of the Low-priced Records

HISTORIC PERFORMANCES

Ⓜ BACH: *St. Matthew Passion*. Elsa Suddaby (soprano), Kathleen Ferrier (contralto), Eric Greene (bass), Henry Cummings (bass), William Parsons (bass), Bruce Boyce (bass), Gordon Clinton (baritone); London Bach Choir and Jacques Orchestra. Reginald Jacques cond. RICHMOND BA 43001 three 12-inch discs.

Ⓜ BEETHOVEN: *Symphony No. 7, in A Major, Op. 92*. New York Philharmonic-Symphony, Arturo Toscanini cond. CAMDEN CAL 352.

Ⓜ BRAHMS: *Symphonies: Nos. 1, 2, 3, and 4*. London Symphony Orchestra, London Philharmonic Orchestra, Felix Weingartner cond. HARMONY 7246/49 four 12-inch discs.

Ⓜ BRAHMS: *Variations on a Theme by Haydn, Op. 56a*. MOZART: *Symphony No. 35, in D Major (K. 385) ("Haffner")*. ROSSINI: *The Barber of Seville: Overture*. MENDELSSOHN: *A Midsummer Night's Dream: Scherzo*. New York Philharmonic-Symphony, Arturo Toscanini cond. CAMDEN CAL 326.

Ⓜ DUKAS: *The Sorcerer's Apprentice*. ROSSINI: *Semiramide: Overture*. VERDI: *La Traviata: Prelude to Act I; Prelude to Act III*. WAGNER: *Siegfried Idyll*. New York Philharmonic Symphony, Arturo Toscanini cond. CAMDEN CAL 309.

Ⓜ DVOŘÁK: *Symphony No. 5, in E Minor, Op. 95 ("New World")*. Czech Philharmonic Orchestra Vaclav Talich cond. PARLIAMENT 101.

Ⓜ HAYDN: *Symphony No. 101, in D Major ("Clock")*. WAGNER: *Lohengrin: Prelude to Act I; Prelude to Act III. Götterdämmerung: Rhine Journey*. New York Philharmonic, Arturo Toscanini cond. CAMDEN CAL 375.

Ⓜ PROKOFIEV: *Peter and the Wolf, Op. 67*. STRAUSS: *Till Eulenspiegel's Merry Pranks, Op. 28*. Boston Symphony Orchestra, Serge Koussevitzky cond. CAMDEN CAL 101.

Ⓜ SAINT-SAËNS: *Carnival of the Animals*. TCHAIKOVSKY: *Nutcracker Suite, Op. 71a*. Philadelphia Orchestra, Leopold Stokowski cond. CAMDEN CAL 100.

Ⓜ SCHUMANN: *Carnaval, Op. 9*. CHOPIN: *Sonata No. 2, in B-flat Minor, Op. 35*. Serge Rachmaninoff (piano). CAMDEN CAL 396.

Ⓜ TCHAIKOVSKY: *Symphony No. 6, in B Minor, Op. 74 ("Pathétique")*. Czech Philharmonic Orchestra, Vaclav Talich cond. PARLIAMENT 113.

Ⓜ WAGNER: *Tristan and Isolde: Prelude and Liebestod. Parsifal: Prelude and Good Friday Music*. London Philharmonic Orchestra, Clemens Krauss cond. RICHMOND. B 19042.

Ⓜ KIRSTEN FLAGSTAD: *Opera Program*. Arias from *Oberon, Fidelio, Lohengrin, Tannhauser, and Die Walküre*. Kirsten Flagstad (soprano); Philadelphia Orchestra, Eugene Ormandy cond.; orchestra, Hans Lange cond. CAMDEN CAL 462.

Ⓜ AMELITA GALLI-CURCI: *Bellini and Donizetti Program*. Amelita Galli-Curci (soprano); Tito Schipa (tenor). CAMDEN CAL 410.

Ⓜ FRITZ KREISLER: *Violin Recital*. Fritz Kreisler (violin). CAMDEN CAL 518.

Ⓜ LOTTE LEHMANN: *Lieder Recital*. Lotte Lehmann (soprano). CAMDEN CAL 378.

Ⓜ JOHN McCORMACK: *Arias and Songs*. John McCormack (tenor). CAMDEN CAL 512.

Ⓜ EZIO PINZA: *Arias*. Excerpts from *Ernani, Le Caid, Robert the Devil, Don Carlo, The Magic Flute, La Juive, Verdi's Requiem, Norma, Faust, Il Trovatore, and The Marriage of Figaro*. Ezio Pinza (bass). CAMDEN CAL 401.

Ⓜ EZIO PINZA: *Classic Italian Songs*. Ezio Pinza (bass). CAMDEN CAL 539.



Vaclav Talich—
excels in Czechs
and Tchaikovsky

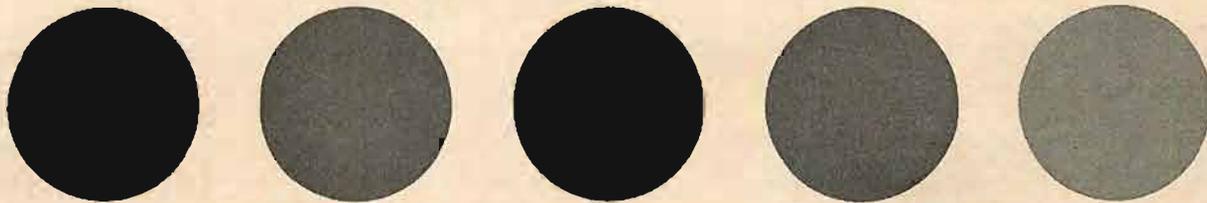
Vienna Festival Orchestra, under Victor Desarzens, Herbert Grossmann, Kurt Adler, and others. Unfortunately, most of the performances seem to amount to little more than taped

run-throughs. One exception is Tchaikovsky's Violin Concerto, in which Peter Rybar is an accurate soloist and Desarzens provides a conscientious accompaniment. The Whitehall stereo is adequate, but no more.

The most recent significant entry in the low-price disc field is Parliament, an offshoot of Artia, most of whose recorded material comes from Czechoslovakia, Russia, Hungary, and Roumania. The performances by the Czech Philharmonic under Vaclav Talich and Karel Ancerl are outstanding values.

These, then are the high points of the low-price disc repertoire. What general advice can be offered to the bargain-hunter. One rule of thumb: If in doubt, give first choice to recordings by artists and orchestras of established reputation. And if in doubt as to whether to buy a mono or a stereo low-price version, choose mono. To be sure, by no means all budget recordings are worth much more than the \$1.98 or \$2.98 they cost. But the best would do credit to anyone's record library.

BEST OF THE MONTH



CLASSICAL

SCHUBERT THE SYMPHONIST

The final word from Bruno Walter

BRUNO WALTER has recorded Schubert's "Unfinished" and "Great" C Major symphonies twice before—and in memorable readings. Now, returning to the scores once more, in the twilight of his career, he gives readings of them and the Eighth Symphony that are by turns gentle and lyrical, bold and dramatic. To a listener who has admired the earlier Walter recording of the "Great" C Major, made about fifteen years ago with the New York Philharmonic-Symphony, this new issue of the giant work is most welcome. As with Otto Klemperer's new and remarkable recording of Beethoven's "Eroica"

Symphony (see page 58), one of the most noteworthy things about Walter's reading is the increased breadth of his tempos. All told, the performance lasts 52 minutes and 10 seconds, as compared with the 46:46 timing of the earlier version. But—again as Klemperer does in his new "Eroica"—Walter imparts to Schubert's "symphony of heavenly length" a momentum that carries the music along unflaggingly. Without a doubt, this is a great performance, so spontaneous in feeling that one listens as though for the first time to this glorious work. The tauter, more intense reading by Szell (Epic BC 1009, LE 3431) must now take second place.



BETTMANN ARCHIVE

FRANZ SCHUBERT
*Magnificent music in
great performances*

Walter also obtains superlative performances of the Fifth Symphony and the Eighth Symphony. Here, too, his tendency toward slower tempos is manifest. The Fifth Symphony, that wonderfully naïve, gentle outpouring of sheer melody, receives a loving performance, while the darkly passionate "Unfinished" Symphony is given an appropriately more intense reading. Again the timings give a good clue to the character of the performance: Walter's second recording of the "Unfinished," made with the Philadelphia Orchestra almost fifteen years ago, runs 22 minutes and 23 seconds; this one plays two and a half minutes longer. The Fifth Symphony and the *continued on page 58*



Ninth Symphony are played by the hand-picked orchestra of West Coast musicians who have been Walter's companions in nearly all his recent recordings; the "Unfinished" was taped with the New York Philharmonic during the course of a brief guest engagement last season. Both orchestras give the conductor exactly what he asks for, and the recorded sound is both clear and rich. Here, in short, is a treasurable issue. *M. B.*

SCHUBERT: *Symphony No. 5, in B-flat; Symphony No. 8, in B Minor ("Unfinished"); Symphony No. 9 in C Major ("Great").* Columbia Symphony Orchestra, New York Philharmonic, Bruno Walter cond. COLUMBIA M2S 618 two 12-inch discs \$11.96

THE "EROICA" ACCORDING TO DR. KLEMPERER

A memorable reading in stereo **S**

INCE IT WAS first released, about five years ago, Otto Klemperer's earlier recording of Beethoven's "Eroica" Symphony (Angel 135328) has seemed to me the best available version of the work. That performance was not available in stereo, however, a fact that accounts for this new recording of the conductor's monumental account of the music. More than any other conductor on records, Klemperer communicates the nobility and elemental grandeur of this transcendent score, yet always relating its shape to the period in which it was written. For the "Eroica" is essentially a classical symphony, and its drama and passion are expressed within that formal frame. In my experience, no one has realized the score with anything like Klemperer's degree of dignity and exaltation, and it is these qualities that place his performance on a peak by itself.

In this new recording the tempos are broader than those in Klemperer's previous one; as a matter of fact, this is probably the longest performance of the "Eroica" ever recorded. It plays 53 minutes and 40 seconds (the 1956 Klemperer version plays 48:59), while the timing of the previous record-holder, by Wilhelm Furtwängler and the Vienna Philharmonic, is 51:04. Yet never is there any feeling of slackness or foot-dragging. On the contrary, there is about the whole performance a sense of inexorable forward motion and cumulative tension that gives it stimulating drive and excitement.

The Philharmonia Orchestra plays magnificently for Klemperer, and Angel's recorded sound is full and resonant. The only blemish on an otherwise magnificent release is the disconcertingly ill-chosen side break—right in the middle of the funeral march. To be sure, the conductor's tempos may have made it impossible to get the entire funeral march on side 1, but a better spot for the break might have been found. *M. B.*

BEETHOVEN: *Symphony No. 3, in E-flat, Op. 55 ("Eroica").* Philharmonia Orchestra, Otto Klemperer cond. ANGEL SFS 35853 \$5.98

GEMS FROM GILBERT AND SULLIVAN

Contrasting approaches from London and Angel

WITH SUMPTUOUS productions of *Iolanthe* and *The Pirates of Penzance*, London and Angel have taken giant steps towards completing their competitive projects: to put on discs stereo versions of all the Gilbert and Sullivan operas.

Both recordings are delightful. Gilbert's verses are delivered with affection and pearly clarity by both casts, and stereo does marvels for the recorded effect of Sullivan's orchestration. Although neither London nor Angel has gone as far as it might have in placing stereo facilities at the service of heightened dramatic illusion, the sound from both sets is warm, lively, and well-balanced within a not-too-wide dynamic spectrum.

As for the performances, Angel's *The Pirates of Penzance* seems to me the more appealing effort, for it has the distinct benefit of superior singing. In *Iolanthe*



W. S. Gilbert's marginal doodlings for Iolanthe.

the, the London cast of D'Oyly Carte Opera Company singers are assured masters of the style, but not one among them rises above mere vocal competence. By contrast, the Angel *Pirates* cast includes some of England's best opera singers. Leaving the ceremonious air of grand opera and oratorio far behind, they have a rollicking time, and their participation makes the Savoyard spoofing of operatic clichés even more amusing than usual. Elsie Morison, as Mabel, and Monica Sinclair, as Ruth, are just about perfect, and the amazing George Baker—who was Martyn Green's predecessor in the patter roles, a generation ago—is now, in his seventies, still the very model of a modern major-general.

Although both orchestras play with zest and brightness, Angel again holds the edge because of the extra measure of precision demanded by Sir Malcolm Sargent. However, there is one big point in favor of the London presentation: *Iolanthe* is given with the



Frederic faces a difficult predicament in "The Pirates" in a sketch for the original production by Faustin.

spoken dialogue, while Angel has included only the music of *The Pirates of Penzance*, and does not even supply a libretto. G. J.

GILBERT AND SULLIVAN: *Iolanthe*. John Reed (Baritone), the Lord Chancellor; Donald Adams (bass), Earl of Mountararat; Thomas Round (tenor), Lord Tolloler; Kenneth Sandford (bass), Private Willis; Alan Styler (baritone), Strepthon; Gillian Knight (contralto), Fairy Queen; Yvonne Newman (soprano), Phyllis; and others. Chorus of the D'Oyly Carte Opera Company and New Symphony Orchestra of London, Isidore Godfrey cond. LONDON OSA 1215 two 12-inch discs \$11.96

GILBERT AND SULLIVAN: *The Pirates of Penzance*. George Baker (baritone), Major-General Stanley; Owen Brannigan (bass), Sergeant of Police; James Milligan (bass), Pirate King; Richard Lewis (tenor), Frederic; Elsie Morison (soprano), Mabel; Monica Sinclair (contralto), Ruth; and others. Glyndebourne Festival Chorus and Pro Arte Orchestra, Sir Malcom Sargent cond. ANGEL S 3609 \$12.96

The listener is struck immediately by the authority and conclusiveness of Farmer's playing on this disc. His fluent phrasing and warmly vibrant tone express a lyricism that is all the more affecting because of the economy of its statement. Pianist Tommy Flanagan is a very sensitive second, and his spare, flowing choruses are of the same order as Farmer's. Tommy Williams and Albert Heath, both members of the Jazztet, give firmly resilient rhythm support. This is the Art Farmer album his admirers have been waiting for. P. J. IV.

ART FARMER: *Art*. Art Farmer (trumpet), Tommy Flanagan (piano), Tommy Williams (bass), Albert Heath (drums). *So Beats My Heart for You; Goodbye, Old Girl; Who Cares*; and five others. ARCO LP 678 \$4.98

◆ ◆ ◆ ◆ JAZZ ◆ ◆ ◆ ◆

ART FARMER SPEAKS FOR HIMSELF

Reflective, hauntingly beautiful music

STEPPING ASIDE from his role as trumpeter and co-leader, with Benny Golson, of the much-praised Jazztet, Art Farmer has produced here a reflective, hauntingly beautiful collection, which Nat Hentoff's jacket notes describe very justly as "the fullest and most complete evocation yet of Art Farmer as a soloist."

MULLIGAN MEETS HODGES

Proof that good jazz is timeless

THE LATEST OF A series of meetings arranged by impresario Norman Granz between Gerry Mulligan, one of the most tradition-minded of modern jazzmen, and a number of jazz's elder statesmen finds the young baritonist paired off with Johnny Hodges, for years the featured altoist with the Duke Ellington Orchestra. In the past, these cross-generation encounters have had gratifying results, and so does this session. Hodges' lithe, sinuous playing seems a perfect foil for Mulligan's leathery noodling; between them they have produced half a dozen low-keyed and heartfelt classics of gentle swing.

Hodges, nudged on by Mulligan's gruff, blowsy ebullience, turns in some memorable samples of the graceful, airy filigree work that is his forte. How conclusively this collection proves that good jazz is timeless!

P. J. W.

GERRY MULLIGAN AND JOHNNY HODGES: *Gerry Mulligan Meets Johnny Hodges*. Gerry Mulligan (baritone saxophone), Johnny Hodges (alto saxophone), Claude Williamson (piano), Buddy Clark (bass), Mel Lewis (drums). *Bunny: What's the Rush?; Back Seat*; and three others. VERVE MG VS 68367 \$5.98

MINGUS' NEWEST EXPLORATIONS

*Uncompromisingly
inventive
modern jazz*

THE UNCONVENTIONAL, strongly emotive music of Charlie Mingus, one of the most uncompromisingly inventive composers in jazz, has seldom been so forcibly presented as in this

CHARLES MINGUS

Brings disciplined passion to the modern jazz scene.



CADENCE RECORDS

impassioned and intense collection. For the past several years Mingus has emerged as a sort of Fauvist of modern jazz—the foremost exponent of a disciplined primitivism, a music of searing, violent emotional impact. This bent has led him and his followers into previously unexplored areas. Here, for example, so intense is the attempt to extend expressive potentials that at times the horns seem on the verge of breaking into human speech. Indeed, Mingus has experimented in fusing voice and music in ways new to jazz, as in the acid-sharp *Original Faubus Fables*, which is formally one of the most daring pieces in this set. Sudden accelerations of tempo, free-form interplay of lines and startling, unorthodox instrumental techniques are just a few of the elements that contribute to the emotion-charged urgency of the music. In these four extended numbers he is joined by alto saxophonist Eric Dolphy and trumpeter Ted Curson, two strong, fresh and impressive voices, and drummer Dannie Richmond. Mingus has much to say, and he says it with force, conviction and, occasionally, violence. He is an iconoclast, yet all his radicalism has a solid blues-rooted foundation.

P. J. W.

CHARLES MINGUS: *Presents Charles Mingus*. Charles Mingus (bass), Eric Dolphy (alto saxophone and bass clarinet), Ted Curson (trumpet), Dannie Richmond (drums). *Folk Forms No. 1; Original Faubus Fables*; and two others. CANDID 8005 \$4.95

ENTERTAINMENT

VICTOR HERBERT IN FRESH ARRANGEMENTS

H *Herbert, Hayman, and Fennell join forces*

HERE AT LAST, is a Victor Herbert orchestral miscellany that is a complete joy. All of the selections are well known (including the habañera from the opera *Natoma*, though few who hear it know where it comes from), but so skillfully are they treated that they take on new-minted freshness.

The arrangements, by Richard Hayman, remain well within the spirit of the original works, yet, without distorting tempos, they do take on individuality of their own. Nor does the expert stereo engineering knock the listener out with ping-pong effects. *The Streets of New York*, for example, after opening with the bustling beat of the city as it is today, then goes into a brief waltz motif that transports us to the city of the past as the brass takes up the familiar rollicking theme. Perhaps *March of the Toys* was a fairly obvious challenge, but Hayman has tossed in some delightful touches—the sound of the toys being wound up, the opening fanfare played by flutes rather than trumpets, and the full orchestra creating the illusion of the toys lining up for their march.

As it ought to, *Romany Life* has great sweep and abandon, and *The Irish Have A Great Day Tonight* employs both the rhythm of an Irish jig and the measures of a roistering march to achieve its effect. All the more tender expressions (*I'm Falling in Love with Someone*, *Sweethearts*, and *Kiss Me Again*) benefit from a purity that never lets them get too busy or pretentious. As an added fillip, the notes are a model of what liners should be but seldom are, and the cover caricature of Herbert by Auerbach Levy is a beaut.

S. G.

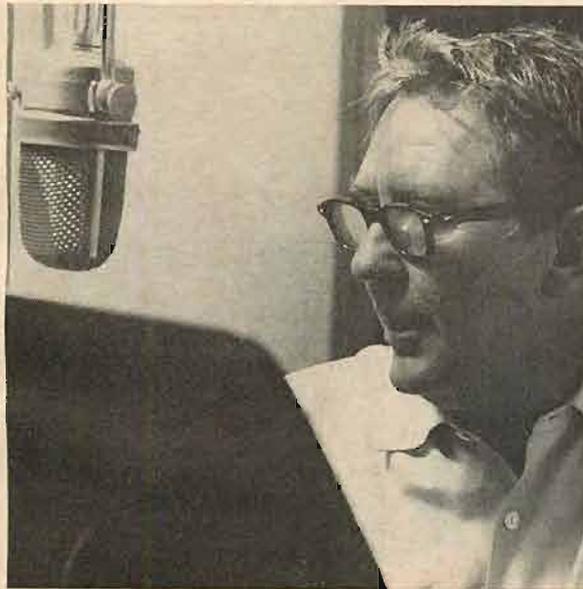
FREDERICK FENNEL: *Frederick Fennell Conducts Victor Herbert*. Orchestra. Frederick Fennell cond. *The Streets of New York; March of the Toys; Italian Street Song*; and nine others. MERCURY PPS 6007 \$5.98

GOLD RUSH DAYS

*Burgess Meredith
brings the Klondike
to life again*

THERE SEEMS to be

a new North Countree trend to contest the fashion for recording bongo-beaters, comedians, and zither arrangements of TV private-eye themes. At any rate, this Epic release is the second recording in a month to be devoted to the folklore of the men who once



BURGESS MEREDITH
Dramatizes the Klondike epic.

panned for nuggets in California and Alaska, and, unlike Stuart Hamblen's compilation of Robert W. Service poems and his own songs (Columbia CS 8388), it has a good deal of charm. Dickson Hall and Gary Romero have adapted authentic songs of gold-rush days to go along with two poems by the poet laureate of the Northwest. With this material and the musical collaboration of O. B. Masingill, they have produced a record that is first-class—unpretentious, dramatic,

and infused with a remarkable feeling for time and locale. Much of the credit belongs to Burgess Meredith. Listen especially to the wealth of meaning he gives *The Letters*, a song of anguished loneliness told through the exchange of letters between a miner and his wife back home. It is simple, never mawkish, and profoundly affecting.

This, in short, is the kind of album that makes superb use of the long-playing record and of stereo. In addition to its considerable musical and historical values, it has a purposefulness and a cohesion of form that lift it well above the customary haphazard collection of pop or folk tunes.

S. G.

BURGESS MEREDITH: *Songs and Stories of the Gold Rush*. Burgess Meredith (vocals); the Quartones; orchestra, O. B. Masingill cond. *Loaded Down with Gold; Carefree Miner; El Dorado*; and thirteen others. Epic BN 590 \$4.98

THE RAUNCH HANDS FROM CAMBRIDGE, MASS.

*A good time
is had by all*

YOU CAN HAVE the

Kingston Trio, the Brothers Four, and all the other groups of post-acne balladeers. Just give me the Raunch Hands, Harvard's gift to the increasingly crowded world of crew-cut folk singers. For they don't pretend to be authentic folk singers, their humor is never self-conscious, and they take neither their material nor themselves too seriously. They are simply six talented, irreverent young men having themselves a whale of a time.

Of course, they do some of the songs straight, but their strong point is parody and satire. For example, *A-Rovin'*, that robust sea chanty, is sung as it might be done by a prissy Gilbert-and-Sullivan chorus. In "The Folk Take-Over," they trace the history of *The Riddle Song* as it begins its career as a pure folk song, then gets the hillbilly treatment, then goes through a Calypso phase, and eventually becomes the latest rock-and-roll horror. Their final number is an unbelievable medley of two quite genuine hillbilly items—*Thank You Dear God for Victory in Korea* and *My Tears Have Washed "I Love You" From the Blackboard of My Heart*.

Nor are the Raunch Hands too modest to write their own topical folk songs. They go after psychoanalysis by attacking its founder in *Doctor Freud* ("He adopted as his credo 'Down Repression, Up Libido'"), and in *The Old H. U. A. C.* they spin a mocking paean to, of all things, the House Un-American Activities Committee.

S. G.

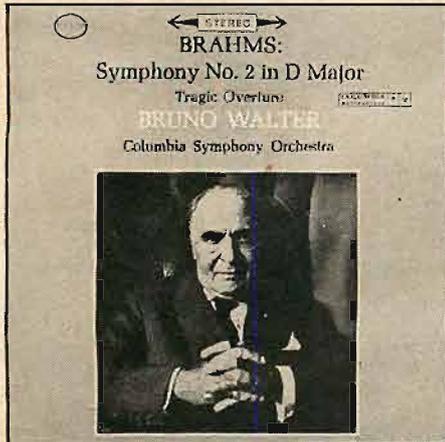
THE RAUNCH HANDS: *Against the World*. The Raunch Hands. *A Horse Named Bill; Tomorrow, My Good Man; Yes Yes Yes*; and eleven others. Epic BN 586 \$4.98

MUSIC for MAY



SERKIN PLAYS Reger

Rudolf Serkin crusades for Max Reger, a neglected but arresting Romantic, plays his rarely-heard Piano Concerto with powerful affection. Eugene Ormandy and The Philadelphia Orchestra are equally devoted collaborators... On a more intimate scale, Serkin joins pianist Leon Fleisher and a quartet of singers in Brahms' beguiling *Liebeslieder Waltzes*, recorded at Serkin's Marlboro, Vt. summer music school. REGER/MS 6235/ML 5635* BRAHMS/MS 6236/ML 5636*



BRUNO WALTER'S BRAHMS

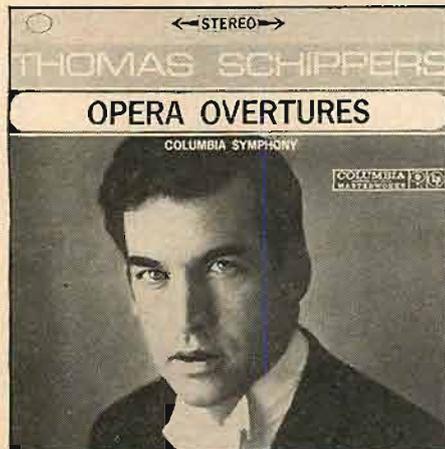
Bruno Walter, custodian of the true Brahms tradition, shepherds his orchestral music into the Age of Stereo, recordings charged with ever-youthful vitality as well as profound perception. Now available singly: *Symphonies No. 2, 3 and 4*, as well as the 4-volume complete works.

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ance, and he has obtained maximum variety by breaking up the vocal lines between the chorus and four soloists: Russell Oberlin (countertenor), Charles Bressler (tenor), Gordon Myers (baritone), and Brayton Lewis (bass).

The motet *Tu Solus* and the settings from Virgil's *Aeneid*, "Fama Malum" and "Dulces Exuviae," are equally well done, but for many the most fascinating music will be the four selections (two of them anonymous) played by medieval wind instruments. Utilizing a cornetto, treble and alto shawms (ancestors of the oboe), plus alto, tenor, and bass trombones, Mr. Greenberg has provided an exciting ensemble of marvelous tone colors. The splendid *Fanfare for Louis XII* should interest many listeners whose tastes in music do not ordinarily run in this direction. The stereo pressing lacks depth, and bass boost must be supplied. The sound of Westminster's *Pange Lingua* (XWN 18836) is more characteristic of church sonority, but the New York Pro Musica sounds more starkly ecclesiastical, both in style and in texture. I. K.

LOEFFLER: *Two Rhapsodies.* (see HINDEMITH)

LEES: *Prologue, Capriccio and Epilogue.* (see DIAMOND)

❖ ❖ ❖ ❖ ❖ ❖ ❖ ❖ ❖ ❖ ❖ ❖ ❖ ❖ ❖ ❖
 Ⓜ **MARTINU:** *Bouquet of Flowers.* Soloists, Czech Singers' Chorus, and children's chorus; Czech Philharmonic Orchestra, Karel Ancerl cond. SUPRAPHON LPV 445 \$5.98.

Interest: A real sleeper
 Performance: First-rate
 Recording: Excellent

Here is a real find. This cantata on Czech folk poetry was composed by Martinu in Paris in 1937, the year after Carl Orff composed his *Carmina Burana*. The two works have much in common musically. Like Orff, Martinu here employs a simple harmonic structure, and he is fond of a constantly reiterated rhythmic pattern. The result is a score of immediate and widespread appeal, with naïve and contagious charm.

The work is made up of a series of ballads sung in Moravian dialect, and here again one thinks of *Carmina Burana*, for, like Orff, Martinu makes extensive use of declamation in his settings.

The performance here is obviously sympathetic; Ancerl is a first-class musician, and the associated soloists and choruses throw themselves into the music with abandon. The recorded sound is excellent. M. B.

Ⓢ **MENDELSSOHN:** *Violin Concerto in E Minor, Op. 64.* **BRUCH:** *Violin Concerto No. 1, in G Minor, Op. 26.* Nathan Milstein (violin); Philharmonia Orchestra, Leon Barzin cond. CAPITOL SP 8518 \$5.98.

Interest: Romantic classics
 Performance: Consummate
 Recording: Clean but unresonant
 Stereo Quality: Nothing special

Milstein's ways with these concertos are as masterful as they were when he first recorded them for Capitol in the identical coupling (P 8243) six years ago. Technical MAY 1961



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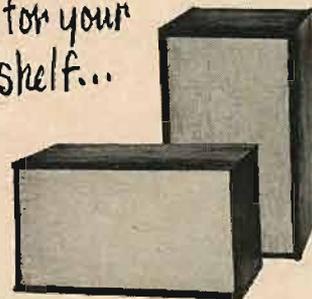
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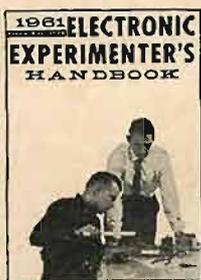
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problems are simply nonexistent. His elegant, supple, and beautifully controlled reading bears the earmarks of mature artistry at its height, further enhanced by a deep sense of personal communication.

Soloist and conductor are united here in a conception that underplays the showy, romantic element and stresses clarity, delicacy of phrasing, and ensemble spirit. This approach becomes the Mendelssohn concerto more than it does the Bruch, for in the latter one misses a certain degree of excitement inherent in its more rhapsodic pages. A little more incisiveness on Barzin's part might have helped.

Technically, the recording is a disappointment. Balances are good, and the solo violin is firmly centered, but the sound lacks warmth and resonance. In addition, the dynamic range is restricted, and the stereo quality is undistinguished. Milstein, Barzin, and the Philharmonia players deserve better.

G. J.

MOZART: Concert Arias. (see CIMA-ROSA)



© MOZART: *Concert Arias: Ah, lo previdi . . . Ah, l'invola agVocchi miei* (K. 272); *Ch'io mi scordi di te? . . . Non temer, amato bene* (K. 505). HAYDN: *Scena di Berenice. St. Cecilia Mass: Laudamus Te; Quoniam Tu Solus.* Jennifer Vyvyan (soprano); The Haydn Orchestra, Harry Newstone cond. LONDON OS 25231 \$5.98.

Interest: Seldom-heard masterpieces
Performance: Dramatic
Recording: Better in Haydn
Stereo Quality: Natural

Among Mozart's less familiar works are his many concert arias, two of which are heard on this recording. Both of these, as well as Haydn's moving *Scena di Berenice*, are really dramatic scenes that stand outside of an operatic setting. Mozart's lovely *Ch'io mi scordi di te?*, the least distraught of the three arias, is unusual in having a piano obbligato, which the composer is said to have played for Nancy Storace, the first Susanna in *Le Nozze di Figaro*.

Jennifer Vyvyan is an intelligent and persuasive interpreter of this music. She does not have the beauty of tone or warmth of Magda Laszlo, who recorded the same Mozart arias for Westminster (XWN 18545, a collector's item) a number of years ago, but, in spite of an edginess in her high register, one seldom hears this repertoire sung in a more dramatic fashion. Furthermore, the orchestral accompaniment is a model of stylistic elegance. The stereo recording is somewhat strident in the Mozart selections, and there is an annoying pressing fault at the beginning of each side. Texts and translations are included.

I. K.



© MOZART: *Twelve Duos* (K. 487). Christopher Leuba and Paul Binstock (horns). BEETHOVEN: *Sextet in E-flat for Horns and Strings, Op. 81b.* Christopher Leuba and Paul Binstock (horns); Lenox String Quartet. AUDIOPHILE AP 70 \$5.95.

Interest: Rare Beethoven, rarer Mozart
Performance: Sensational
Recording: Marvelous

Mozart's duos have been the subject of

much controversy as to what instruments Mozart might have intended, and these brief pieces have previously been published in arrangements of an assortment of combinations. Just what purpose they could have been composed for is an open question, but a manuscript of three of the duos, preserved in Vienna, mentions that they were jotted down on July 27, 1786, while bowling. The manuscript, incidentally, is written out in two completely separate parts rather than as a score, a remarkable example of Mozart's facile genius.

The music was, I am sure, not meant to be heard at one sitting, and the duos have wisely been banded separately. The performances by Christopher Leuba and Paul Binstock are little short of sensational in style, tone, and technique.

The sextet, Beethoven's only work for a combination of horns and strings, is equally well executed. It features not only beautifully mellow horns but sensitive, thoroughly ingratiating playing by the Lenox String Quartet. The rich, natural recorded sound is all one could wish for.

I. K.



© PROKOFIEV: *Symphony No. 5, in B-flat, Op. 100.* USSR State Radio Symphony Orchestra, Leopold Stokowski cond. ARTIA MK 1551 \$5.98.

Interest: Modern masterwork
Performance: Intensely dramatic
Recording: A trifle coarse

Close to a dozen recordings of Prokofiev's monumental Fifth Symphony have been made since the original 78-rpm releases by Rodzinski and the New York Philharmonic for Columbia and by Koussevitzky and the Boston Symphony for RCA Victor back in 1947. Only with this new recording from an unexpected source do we find a version that matches the two initial readings. The dramatic intensity and soaring power that Leopold Stokowski brings to this 1959 recording with the USSR State Symphony Orchestra places it in a class by itself.

You will, however, have to put up with some pretty coarse and occasionally ill-defined recorded sound to experience Stokowski's way with this music. But no matter: the music is strong enough to take it if your aural sensibilities are.

I have long considered the Ormandy-Philadelphia Orchestra recording for Columbia (mono and stereo) as the least disappointing of recent disc performances of this score; but I also know that it is the Stokowski that I shall be playing repeatedly.

D. H.



© RACHMANINOFF: *Symphonic Dances, Op. 45.* CASELLA: *Paganiniana.* Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6205 \$5.98.

Interest: Lush virtuoso fare
Performances: Voluptuous
Recording: Fine
Stereo Quality: Good

The *Symphonic Dances*, completed in late 1940, proved to be Rachmaninoff's last composition. Eugene Ormandy and the Philadelphia Orchestra, to whom Rach-

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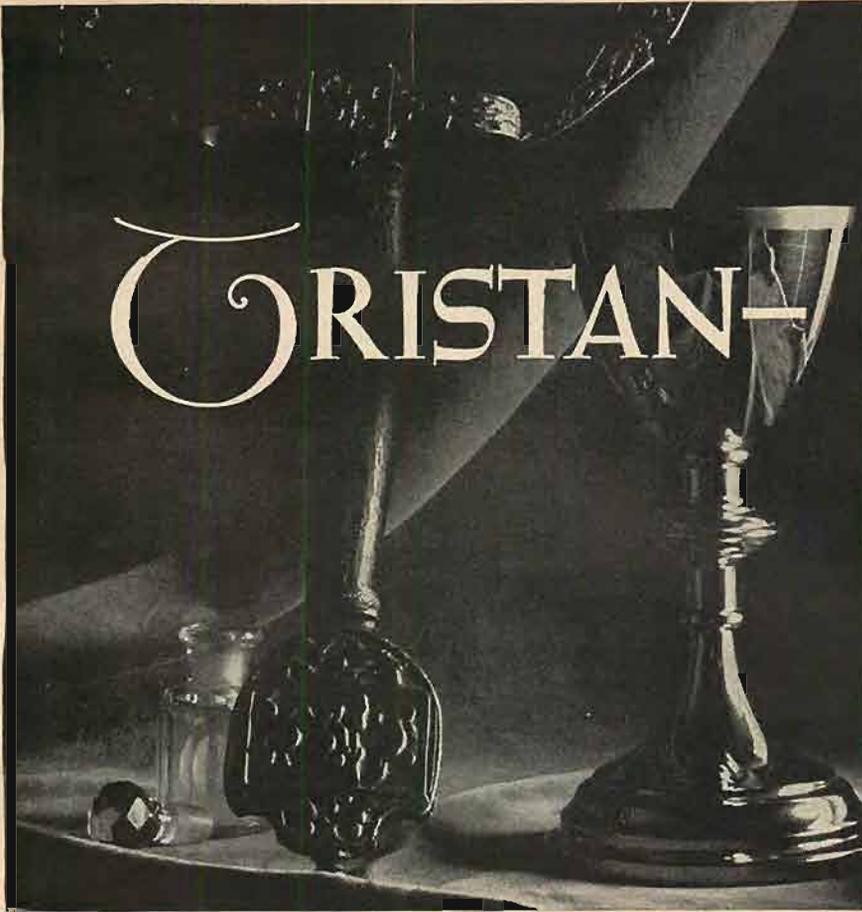
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TRISTAN—

THE SOLTI-CULSHAW INTERPRETATION

IN HIS revealing article about the making of this new recording of *Tristan und Isolde* ("Staging the First Stereo Tristan," *HIFI/STEREO REVIEW*, March, 1961), John Culshaw, manager of classical recordings for London Records, summed up his approach to the artistic and technical problems this way: "The hard fact about *Tristan* is that here the orchestra is not only first but fundamental. More than in any other opera, the line and power of the orchestral writing carry the drama forward." It is remarkable how faithfully the results reflect the steadfastness with which Mr. Culshaw and his staff adhered to this premise.

One could hardly ask for a more gorgeous reproduction of Wagnerian orchestral sound—clear in detail, admirably balanced for stereo, and meticulously faithful to the composer's dynamic markings. This, of course, implies admiration for Georg Solti's conducting as well. As might be expected from evidence already offered by the London *Das Rheingold*, Solti's *Tristan*, by its breadth of conception and rightness of interpretation, its lyricism and sustained intensity, confirms his place among the best of today's Wagnerians. And the many inspired engineering felicities of the recording—of which the brilliantly illusive reproduction of the hunting horns at the opening of Act II is only one stunning example—testify to London's mastery of the stereo medium.

However, there is one notion implicit in Mr. Culshaw's otherwise plausible thesis

with which I, for one, am in wholehearted disagreement: "The idea farthest from our minds was to reproduce on records a performance of the music drama as it is heard in the opera house." Even allowing for a dash of pardonable rhetorical exaggeration, this pronouncement seems to me to be laden with an excessive amount of presumption. Recorded stereo opera is certainly "an experience in its own right," but, in my view, if this experience is to be artistically valid, a recording ought to seek to approximate rather than violate, or simply ignore, the aural illusion inherent in opera as it is heard in the theatre. Essentially, the problem is how the singers should be related to the orchestral frame, and I can only say flatly that I think London's solution in this recording is discouragingly wrong.

The comparative ineffectiveness of Birgit Nilsson's *Isolde* is a good example of what I mean. In the theatre, her bright, brilliant, easily supported tones soar out over the orchestra. Here they are engulfed in luminous but nevertheless veiling waves of sound. Her mastery of the role is unquestioned, and even under such hampering conditions she comes through as an *Isolde* of dignity and strong human emotions, with a voice of imposing tonal range and considerable expressiveness.

It is just possible that some effort may have been made here to scale down this unique *Isolde* to the less imposing level of her *Tristan*. For surely Fritz Uhl is not of true *Tristan* stature, although it is remark-

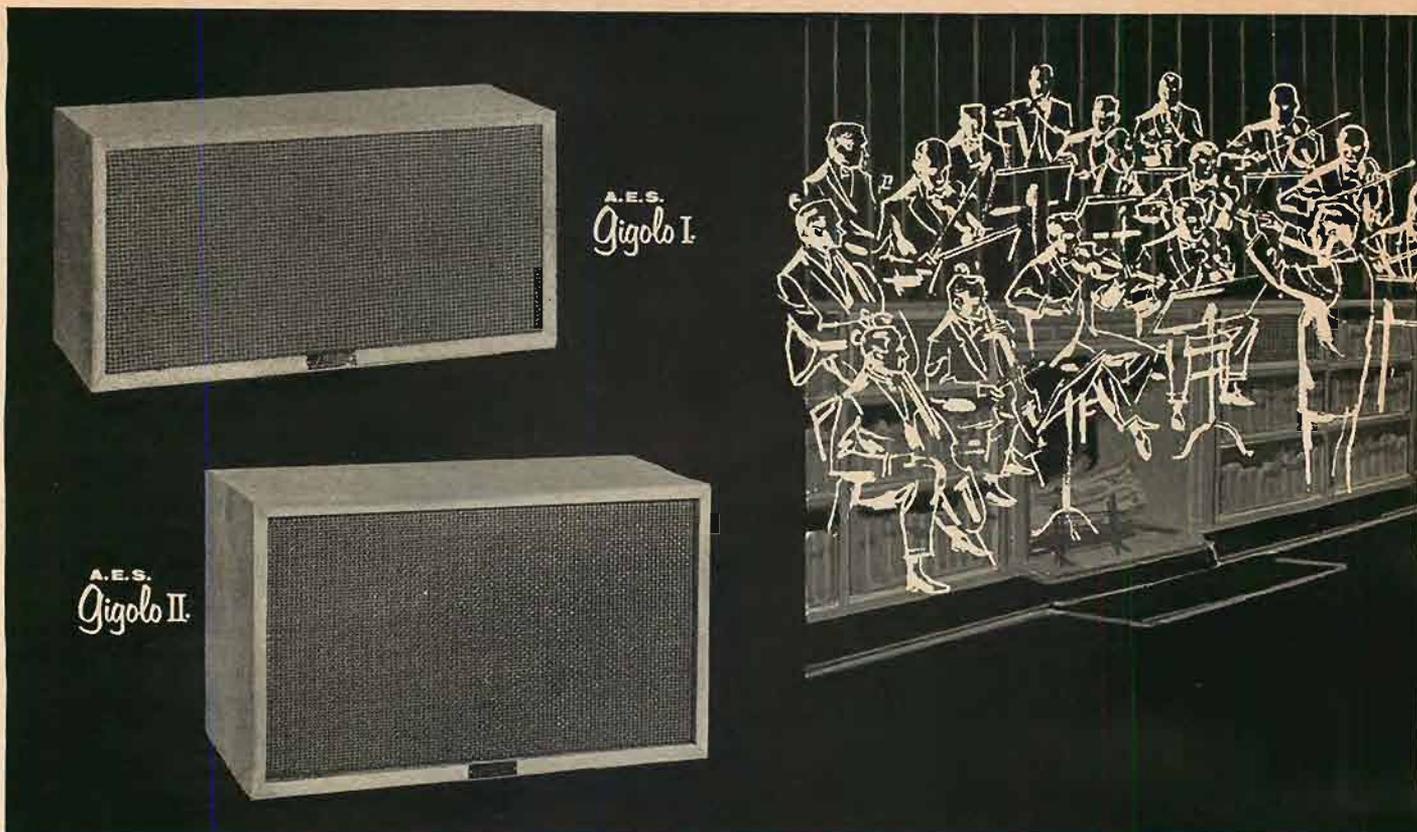
able how well he works with the slender equipment at his disposal. He has a rather romantic, Lohengrin-like voice, capable of making its points in the lyrical passages of the first-act finale or the narrative "*O König*" but lacking impact and conviction in the scenes where a heroic timbre and warrior-like vocal presence are required. His challenge to Melot in the final scene of Act II is ineffectual, and the ecstatic "*Isolde kommt! Isolde naht!*" in Act III lacks the needed intensity. When not over-weighted by the part, Uhl used his agreeable voice with sensitiveness and intelligence, but one does get the impression that he frequently finds the tonal swathing thoughtfully provided by London's engineers exceedingly welcome.

The other principal roles are satisfactorily handled, but not a great deal more than that. A weightier, more imposing King Marke than Arnold van Mill can easily be imagined, but there is dignity and mellow wisdom in his narrative, and, apart for a few strenuous top notes, he vocalizes it smoothly. Tom Krause sings Kurwenal's music in rough and dry vocal colors that are sometimes appropriate to the character, but the subtleties of the role often escape him. Regina Resnik, as Brangäne, suffers from an unsteady tone production, but dramatically she is highly competent. Unfortunately, in the *Liebesnacht* scene the engineers have placed her so far out of range and surrounded her with so much artificial echo that to anyone asking me how she sings her crucial warning the only honest answer I can give is "I don't know."

These, then, are the strengths and weaknesses of the set. What it offers is a superb orchestral treatment of *Tristan und Isolde*, with the singers recorded in a way that will neither detract from the orchestral grandeur nor expose certain vocal shortcomings to a disturbing degree. However, if you prefer to hear a superior cast of singers recorded in appropriate relationship to magnificent orchestral playing, you are likely to prefer the Angel performance, conducted by Wilhelm Furtwängler.

The Angel cast has a properly heroic *Tristan* in Ludwig Suthaus, a marvelous Brangäne in Blanche Thebom, a more imperious-sounding though occasionally wobbly King Marke in Josef Greindl, and a Kurwenal, in Dietrich Fischer-Dieskau, who can actually *sing* through passages other baritones only manage by barking. In varying degrees, all are superior to their London opposite numbers. And, with the greatest respect for Birgit Nilsson, the final measure of superiority is assured by the Angel *Isolde*—Kirsten Flagstad.

WAGNER: *Tristan und Isolde*. Fritz Uhl (tenor), *Tristan*; Birgit Nilsson (soprano), Brangäne; Tom Krause (baritone), Kurwenal; Waldemar Kmentt (tenor), Sailor; Peter Klein (tenor), Shepherd; Ernst Kozub (baritone), Melot; Theodore Kirschbichler (bass), Steersman. Vienna Philharmonic Orchestra and Singverein der Gesellschaft der Musikfreunde, Georg Solti cond. LONDON OSA 1502 \$29.90, A 4506 \$24.90, five 12-inch discs.



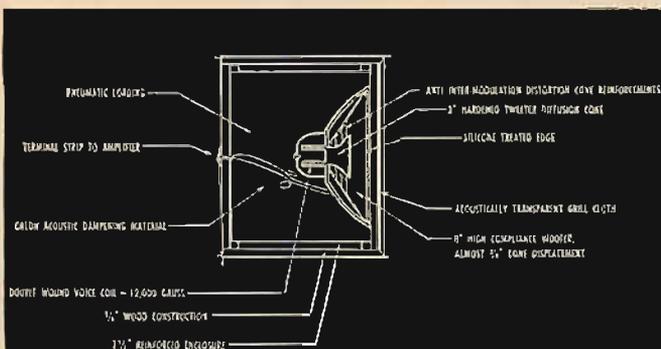
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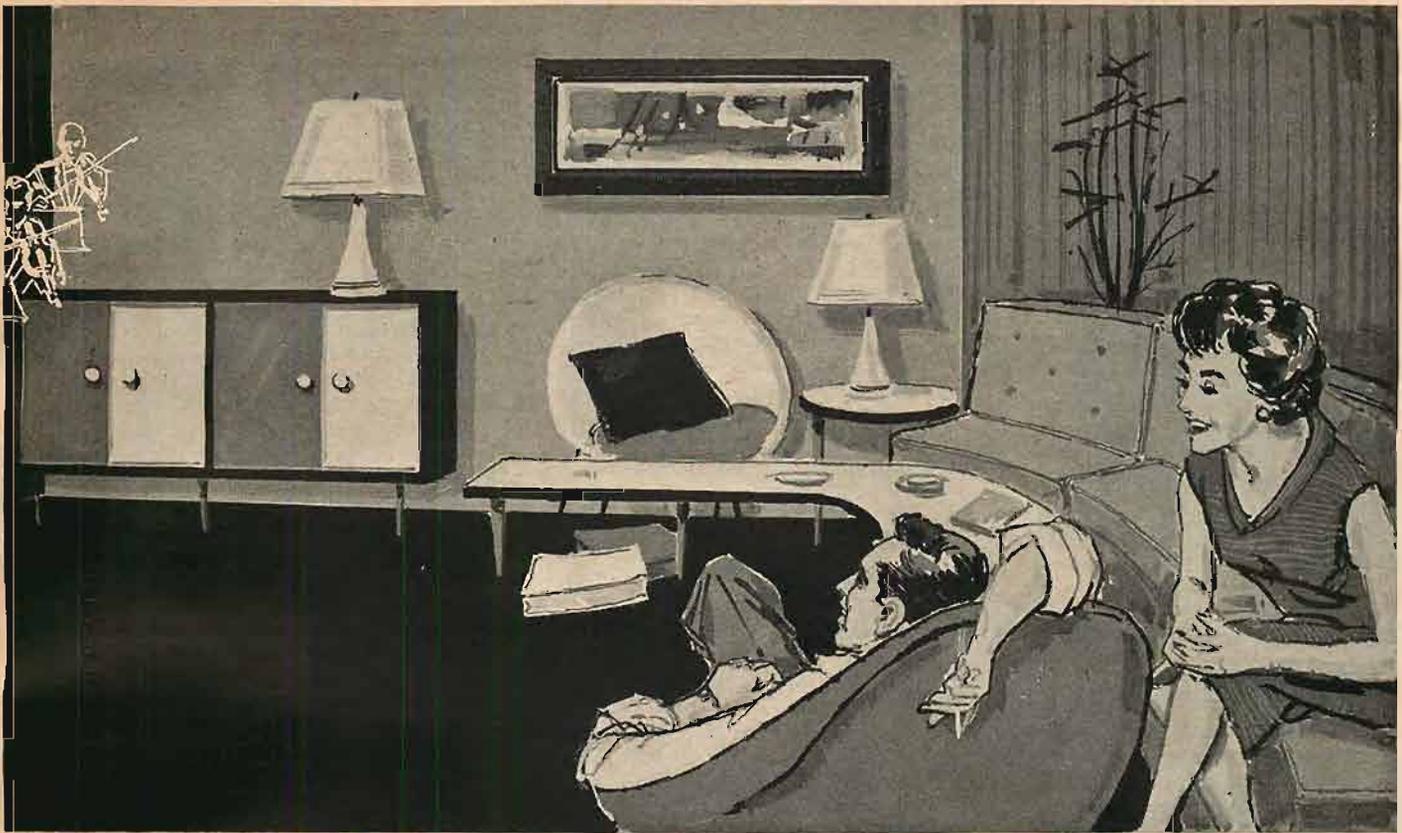
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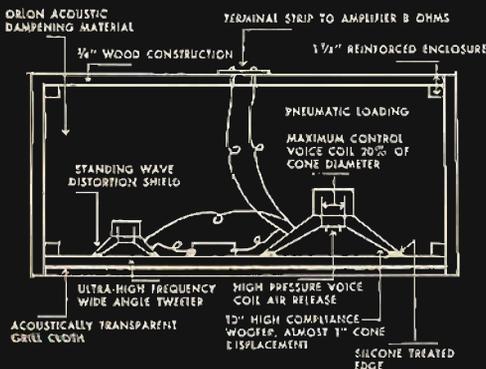
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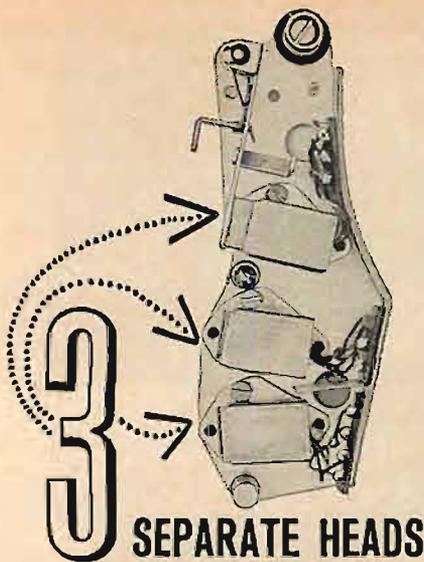
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Interest: Superior Baroque fare
Performance: Virtuoso
Recording: Excellent
Stereo Quality: Excellent

It is doubtful whether Vivaldi ever heard these four double violin concertos played in a manner quite as virtuosic as they are in this recording, and one must not forget that the composer, among the outstanding fiddlers of his day, was accustomed to a high degree of artistic skill. Alternating in the roles of first and second violins, Isaac Stern and David Oistrakh perform this vital music in a style so brilliant that one can overlook the fact that the tone of both soloists and orchestra is too heavy and the treatment overly romantic for the Baroque period. The stereo recording is rich and full.

I. K.



© **WAGNER: The Flying Dutchman.**
Dietrich Fischer-Dieskau (baritone), The Dutchman; Gottlob Frick (bass), Daland; Marianne Schech (soprano), Senta; Rudolf Schock (tenor), Erik; Sieglinde Wagner (contralto), Mary; Fritz Wunderlich (tenor), Steersman. Chorus and Orchestra of the German State Opera, Berlin, Franz Konwitschny cond. ANGEL S 3616 three 12-inch discs \$18.94.

Interest: Traditional Wagner
Performance: Best available
Recording: Good
Stereo Quality: Effective

Wagner's youthful *The Flying Dutchman*, like the gloomy Wanderer whose life it depicts, is fated to a wayward course. It is not a mature masterpiece like *Tristan and Isolde* or *Die Meistersinger*, nor does it bear the Wagnerian label so manifestly and uncompromisingly as to merit the admiration of those who preach opera according to the Bayreuth gospel. Its destiny, then, is to wander aimlessly on the seas of indifference in search of an inspiring performance that will bring about its redemption. Bayreuth has seen that miracle frequently during the past decades; the Metropolitan witnessed it last season, thanks to Leonie Rysanek, George London, and Thomas Schippers. Now, after several close attempts, the "wanderer" has come safely to port on recordings.

The most credit belongs to Fischer-Dieskau, whose awe-inspiring command of expressive subtleties places before us a masterful characterization of the haunted, suffering Vanderdecken. I don't know how this portrayal would fare in a theater, for Fischer-Dieskau does not command the power, weight, and dark colors of such born interpreters of this music as Friedrich Schorr, Hans Hotter, or George London. His is not a Wagnerian voice in the commonly understood sense of the term. (Were this the case, Fischer-Dieskau could not be the artist who sings Schubert, Mahler, Verdi, and Debussy equally well. Thus, the climactic outburst of "*Nirgends ein Grab, niemals der Tod!*" does not ring with terrifying impact to match Hotter's. But there are only a handful of such phrases scattered through the opera, and the compensations are countless.

Where can one hear, for instance, the

maestoso section of the same monologue ("*Dich frage ich, gepries'ner Engel Gottes!*") or the opening lines of the second-act duet phrased with such melancholy tenderness and sustained tonal beauty? The vocal line is shaped with the polish, care, and profound insight that have long distinguished this artist's matchless way with lieder.

The remainder of Angel's cast is strong, but on a somewhat less exalted plane. Gottlob Frick's boomy, solid tones project Daland's rough-hewn simplicity exceedingly well, but very little of the joviality that is also part of the man's makeup. It is good to have in Rudolf Schock a tenor who can combine firmness of tone with a true sense of lyricism. Erik is obviously a plot functionary rather than a convincing character, but Schock goes a long way towards disguising this fact.

In smaller roles, Sieglinde Wagner and Fritz Wunderlich are excellent. The set's only disappointment is Marianne Schech, whose edgy Senta, while not really objectionable, is revealed in the palest possible color alongside Fischer-Dieskau's lofty achievement. One must turn to Birgit Nilsson (Angel 35540 and 35585) for an account of the way Senta's music ought to be sung.

Konwitschny carries the music with a sweeping, relentless momentum and builds his climaxes effectively, securing excellent performances from his orchestra and chorus. The engineering is, in the main, well-balanced, and the orchestral and choral passages are reproduced with fullness, power, and clarity. But when the voices are prominent one is seldom aware of Wagner's enveloping orchestration, and the strings have a tendency to go wiry on occasion.

In sum, an excellent performance, clearly superior to previous versions.

G. J.

© **MUSIC FOR A GOLDEN FLUTE.**

Griffes: *Poem for Flute and Orchestra* (1918). Foote: *A Night Piece for Flute and Strings* (1918). Honegger: *Concerto da camera for Flute, English Horn, and Strings* (1948). Hanson: *Serenade for Flute, Harp, and Strings* (1946). Maurice Sharp (flute); Cleveland Sinfonietta, Louis Lane cond. Epic BC 1116 \$5.98.

Interest: For flute buffs
Performance: A bit strait-laced
Recording: A bit cozy
Stereo Quality: Adequate

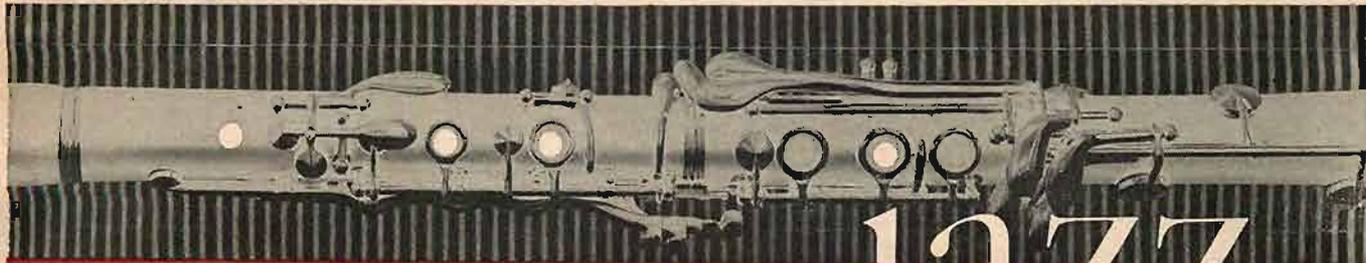
The luminously impressionist *Poem* by Charles Griffes is particularly welcome in stereo guise, and it is good to have the Fauréan *Night Piece* by Bostonian Arthur Foote (1853-1937) available once more, as well as the pleasantly pungent Honegger *Concerto da camera*. Hanson's lushly pastoral *Serenade* makes a fine wind-up for this intelligently conceived program.

The rub comes with both performance, which verges on the prissy and strait-laced, and the recording, which could stand considerably more air around it than it has.

Maurice Sharp's solo work is the acme of accuracy and precision, but sounds wholly monochromatic when compared to the work of William Kincaid with the Philadelphia Orchestra (Columbia ML 4629) or even Joseph Mariano with Howard Hanson and the Eastman-Rochester Symphony (Mercury MG 50076).

D. H.

HiFi/STEREO



Jazz

Reviewed by NAT HENTOFF • PETER J. WELDING



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Ⓜ=monophonic recording

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Ⓢ **COUNT BASIE:** *Kansas City Suite*. Count Basie (piano) and his band, *Vine Street Rumble; Meelin' Time; Blue Five Five;* and seven others. ROULETTE BIRDLAND SERIES SR 52056 \$4.98.

Interest: Among best recent Basie
Performance: Powerful
Recording: Good
Stereo Quality: Well-balanced

Benny Carter, once one of the most skillful of big-band arrangers, has spent most of his time in recent years doing relatively commercial work in Hollywood, although he has occasionally taken on playing and writing assignments. This suite, commissioned by Count Basie, is an attempt to reflect the night life and carefree, riff-built music of Kansas City thirty years ago.

There are two memorable tracks: the wryly wistful *Katy Do* and the loping *Meelin' Time*, with its odd combination of a quasi-Western theme and the blues. The rest consists of efficient but familiar themes, which suggest that Carter might well have taken more time in the writing. As for the playing, the band seems more relaxed and less mechanical than in several other recent albums, and there are good, though too short, solos. The liner notes fail to give personnel or solo credits.

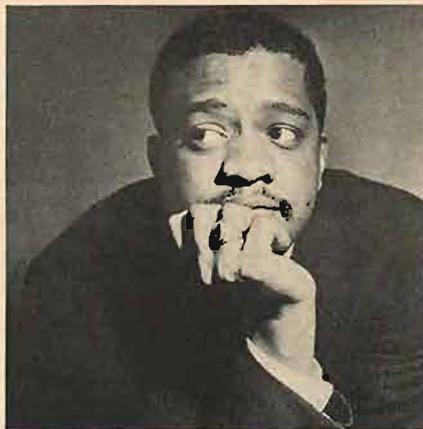
N. H.



Ⓢ **DONALD BYRD:** *Byrd in Flight*. Donald Byrd (trumpet), Hank Mobley (tenor saxophone), Jackie McLean (alto saxophone), Duke Pearson (piano), Doug Watkins, Reginald Workman (bass), Lex Humphries (drums). *Ghana; Gate City; Lex;* and three others. BLUE NOTE 4048 \$4.98.

Interest: First-rate modern jazz
Performance: Enthusiastic
Recording: Clear, sharp

From his first recordings, young trumpeter Donald Byrd has played with full, round tone, thorough technical facility, and high-caliber inventiveness. And over the past five years he has continued to grow as a soloist. On this disc he plays with assurance, taste, and a rush of fertile ideas.



DONALD BYRD

Technical facility, great inventiveness

Two saxophonists join Byrd in these fervent, rousing numbers: the veteran modernist Hank Mobley on three tracks, and Parker-influenced altoist Jackie McLean on two others. The collaboration with Mobley produces the more satisfactory results, for Mobley's broad, sweeping, middle-of-the-road style is much more compatible with Byrd's essentially lyrical style than is McLean's shrill, bristling manner. *Gate City*, Duke Pearson's attractive soul-poem, is easily the standout piece.

P. J. W.

Ⓢ **JOHN COLTRANE:** *Coltrane Jazz*. John Coltrane (tenor saxophone), Wynton Kelly (piano), Paul Chambers (bass), Jimmy Cobb (drums), McCoy Tyner (piano), Steve Davis (bass), Elvin Jones (drums). *Village Blues; Like Sonny; Some Other Blues;* and five others. ATLANTIC SD 1354 \$5.98.

Interest: Major jazz tenorman
Performance: Forceful and personal
Recording: Good
Stereo Quality: Competent

As in the previous "Giant Steps" collection (Atlantic SD 1311, mono 1311), this John Coltrane album should present few problems for the jazz listener. In these two sets, Coltrane is not so profligate with notes nor so absorbed in complex harmonic explorations as he has been before. His own themes are clear and arresting, and his solos are intense and cohesive.

Coltrane's tone is urgent and contains more of the "cry" at the roots of jazz than the work of most of his contemporaries. Among other expressive performances,

there is a brooding blues, an exceptionally tender ballad (*I'll Wait and Pray*), and a fiercely yearning original, *Fifth House*. The notes, incidentally, refer to a soprano saxophone on one track. It's not there.

N. H.

Ⓢ **BUDDY DEFRANCO:** *Live Date!* Buddy DeFranco (clarinet), Bob Hardaway (saxophone), Herbie Mann (flute), Victor Feldman (vibes), Pete Jolly (piano and accordion), Barney Kessel (guitar), Scott LeFaro (drums). *Lady, Be Good; My Funny Valentine; Satin Doll;* and five others. VERVE MG VS 68383 \$5.98.

Interest: Sensitive chamber jazz
Performance: Ingratiating
Recording: Very good
Stereo Quality: Excellent

The crisply exuberant work of this group is reminiscent of the playing of several of Benny Goodman's superb chamber groups of the 1940's. DeFranco's unit plays here with much the same freshness and firm musicianship, though in a thoroughly modern groove. The numbers are relaxed, unabashedly happy, and completely enjoyable. The arrangements are uncluttered, with the chief interest being the impressive solo work by the participants, all of whom get plenty of opportunity to stretch out. Although this is a studio group, it achieves a delicacy of interaction that many a veteran outfit might well envy. The ballad performances are especially breathtaking.

P. J. W.

Ⓢ **HERB ELLIS:** *Thank You, Charlie Christian*. Herb Ellis (guitar), Frank Strazzeri (piano), Harry Babasin (cello), Chuck Berghofer (bass), Kenny Hume (drums). *Pickley Wickly; Cook One; Kar-in;* and seven others. VERVE MG VS 68381 \$5.98.

Interest: Pleasant modern swing
Performance: Effortless
Recording: Very good
Stereo Quality: Fine

Like most modern guitarists, Herb Ellis is heavily indebted to the late Charlie Christian, one of the founding fathers of modern jazz guitar style. This disc contains some earthy, blues-rooted small-combo work that makes few demands on the listener, yet swings mightily in its own quiet way. Effective use is made of Harry Babasin's cello as a second voice in the ensembles, but Ellis' sinewy guitar lines are the main show. There's nothing very high-powered here—just a straightforward album of easy modern swing.

P. J. W.

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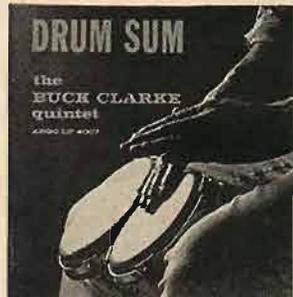
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Quincy Jones' trumpeter heads up an all-star group that skims & soars through the music of the young composer-arranger. **ARGO LP 668**

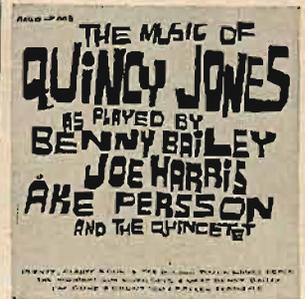
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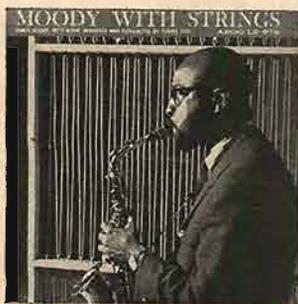
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solely for recording purposes. The selections treated here might stand as a cross-section of contemporary jazz developments, ranging from gospel-cum-soul jazz to the suave manner of John Lewis. There is considerable stylistic disparity among their models, but the trio's renditions are completely faithful to the spirit of each of the compositions. When funk is required, they are suitably earthy; when grace and lyricism are called for, they positively soar. This is a collection to play time and again.

P. J. W.



Ⓜ **MAX ROACH: *We Insist! Freedom Now Suite.*** Max Roach (drums), Abbey Lincoln (vocal), Coleman Hawkins and Walter Benton (tenor saxophones), Booker Little (trumpet), Julian Priester (trombone), James Schenck (bass), Michael Olatunji (conga drums), Raymond Mantillo and Tomas du Vall (percussion). *Driva' Man; Freedom Day; Triptych;* and two others. CANDID 8002 \$4.95.

Interest: Provocative Afro-jazz
 Performance: Earnest
 Recording: Excellent

Drummer Max Roach's *Freedom Now Suite* is, aside from a certain pretentiousness in the Oscar Brown, Jr., lyrics, a passionate and arresting poem of protest and appeal. Begun in 1959 and intended for performance in 1963, on the centennial of the Emancipation Proclamation, the suite is not yet completed. In the excerpts presented here, Roach's themes are bold and clear. His percussion work throughout is little short of fantastic, and Abbey Lincoln turns in vocal performances of searing intensity. Veteran tenorist Coleman Hawkins' acidly insinuating tenor sax highlights the slavery sequence, *Driva' Man*. His is the major solo work on the disc; the other numbers are primarily orchestral, with the fiercely insistent polyrhythms of Olatunji's drums pulsing beneath.

P. J. W.

Ⓞ **SON OF DRUM SUITE.** Don Lamond, Mel Lewis, Charlie Persip, Louis Hayes, Jimmy Cobb, Gus Johnson (drums); full band, Al Cohn cond. RCA Victor LSP 2312 \$4.98.

Interest: An inflated gimmick
 Performance: Skillful
 Recording: Excellent
 Stereo Quality: First-rate

One of the biggest commercial successes in Victor's spotty jazz history of recent years was "The Drum Suite" (LPM 1279). In this sequel, five drummers are featured with a big band (Louis Hayes and Gus Johnson alternate). The first album struck me as being a stunt, and the sequel seems even worse. It's all done cleverly, but neither the themes nor their developments are imaginative. To its credit, the album is certainly more stimulating than most of the current spate of percussion releases. But, in jazz terms, a performance with five drummers requires a more radically new design than this long series of conventional exercises.

N. H.

Ⓞ **OTIS SPANN: *Otis Spann Is the Blues.*** Otis Spann (vocal and piano) and Robert Lockwood, Jr. (vocals and guitar).

The Hard Way; Take a Little Walk with Me; Otis in the Dark; Little Boy Blue; and six others. CANDID 8001 \$4.95.

Interest: Blues is a story
 Performance: Two first-rate storytellers
 Recording: Very good

The recent emphasis on soul music has resulted in a revival of interest in the authentic down-home blues. One of the finer exponents of these vital Negro blues is thirty-year-old Otis Spann, for several years the pianist of the blues band of Muddy Waters. This is Spann's first vocal collection, and it shows him to be a lusty and convincing blues shouter as well as a propulsive and inventive boogie-woogie pianist. Sharing the disc is Robert Lockwood, Jr., stepson of the legendary Robert Johnson, and himself an exciting, emotive performer. This is the raw stuff, with no punches pulled.

P. J. W.



Ⓞ **CECIL TAYLOR: *The World of Cecil Taylor.*** Cecil Taylor (piano), Buell Neidlinger (bass), Dennis Charles (drums), Archie Shepp (tenor saxophone). *Air; This Nearly Was Mine; Port of Call;* and two others. CANDID 8006 \$4.95.

Interest: Challenging modern jazz
 Performance: Powerfully alive
 Recording: Very good

The avant-garde pianist Cecil Taylor is one of a clutch of younger jazz artists who are finding a fuller improvisational freedom in atonality. Without the restrictions of a constantly recurring harmonic sequence, Taylor and colleagues can spin out long-lined excursions in which the over-all musical shape and direction take precedence over the actual notes.

This music is quite naturally difficult to understand at first hearing, but listeners who can suspend their usual criteria and accept Taylor's rationale will discover in it integrity, vitality, and total emotional involvement.

P. J. W.

Ⓞ **RICHARD WILLIAMS: *New Horn in Town.*** Richard Williams (trumpet), Leo Wright (alto saxophone and flute), Richard Wyands (piano), Reginald Workman (bass), Bobby Thomas (drums). *I Can Dream, Can't I?; I Remember Clifford; Ferris Wheel;* and four others. CANDID 8003 \$4.95.

Interest: Attractive modern jazz
 Performance: Skillful but uninspired
 Recording: Very good

Richard Williams is a young trumpeter who has showed considerable promise in earlier recordings, but this album, his first as a leader, is mostly just another example of competent, unexceptional blowing by a group of New York modernists. The arrangements, though some of them are quite attractive, merely serve as springboards for extended soloing by Williams, Wright, and Wyands. Williams himself plays with considerable warmth and taste; his greatest weakness is a lack of real melodic inventiveness, and he often relies too heavily on the singing, soaring quality of his trumpet to suggest a lyricism not implicit in his improvisations.

P. J. W.

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© **PONCHIELLI: *La Gioconda***. Anita Cerquetti (soprano), *La Gioconda*; Franca Sacchi (contralto), *La Cieca*; Mario del Monaco (tenor), Enzo; Cesare Siepi (bass), Alvise; Giulietta Simionato (mezzo-soprano), Laura; Ettore Bastianini (baritone), Barnaba; and others. Florentine May Festival Chorus and Orchestra, Gianandrea Gavazzeni cond. LONDON LOR 90004 two reels \$21.95.

Interest: Blood-and-thunder stuff
Performance: Spirited
Recording: Rather close-up
Stereo Quality: Adequate

Amilcare Ponchielli's blood-curdling piece (1876) on Inquisition-ridden seventeenth-century Venice has neither the impassioned genius of middle-period Verdi nor the refinement of mature Puccini, but, given a fine cast, it can still pack a mighty wallop.

This 1957 London recording, earliest of the three stereo versions currently available on discs—scores a near miss in this well-processed tape. For me, it is Ettore Bastianini's superbly sinister, intensely musical impersonation of Barnaba that gives the performance its moments of greatest worth, though Giulietta Simionato's Laura is also a shining light. Young Anita Cerquetti is surely a dramatic soprano to be reckoned with, but here she is not quite the peer of either Callas (Angel) or Milanov (RCA Victor) in the title role. Franca Sacchi, as *La Cieca*, is something of a liability, with her wobbly voice and uncertain intonation. As Enzo, Mario del Monaco is manly and heroic enough, but his voice sounds distinctly worn around the edges.

The contribution of Gianandrea Gavazzeni and the chorus is generally effective in its full-bodied vigor, though greater spaciousness would have enhanced the sound considerably. There is not much stereo movement in this production, but the directional elements are nicely handled, especially in the latter half of Act I.

D. H.



© **PUCCHINI: *Madama Butterfly***. Renata Tebaldi (soprano), Butterfly; Carlo Bergonzi (tenor), Pinkerton; Fiorenza Cossotto (mezzo-soprano), Suzuki; Enzo Sordello (baritone), Sharpless; Angelo Mercuriali (tenor), Goro; and others. St. Cecilia Academy Chorus and Orchestra (Rome), Tullio Serafin cond. LONDON LOR 90010 two reels \$21.95.

Interest: Poignant Puccini
Performance: With loving care
Recording: First-rate
Stereo Quality: Excellent

What with the new Capitol De los Angeles-Bjoerling discs and the excellent RCA Moffo-Valletti album, *Madama Butterfly* has not lacked for stereo recordings of high excellence—each different, each valid.

Tebaldi admirers and those who place greatest store by Puccini's lyrical gift will find abiding pleasure in this, her second *Madama Butterfly*, taped in 1958 (her first dates from 1952). Everything about the recording has been done with tender loving care, from the smallest roles to the work of principals, Tebaldi, Bergonzi, and especially Enzo Sordello, who is a singu-

larly compassionate Sharpless. If Tebaldi is not wholly convincing as the fifteen-year-old Butterfly of Act I, her singing in Act II is beautiful to the ear and deeply moving to the heart. The veteran conductor Tullio Serafin has obviously gone to great pains to make the performance the truly memorable one that it is, and London has given it an excellent stereo production.

The tape has been well processed, with no perceptible cross-talk and minimal background hiss. This is a thoroughly good set in every respect, and one not to be missed by any opera lover. D. H.



© **J. STRAUSS: *Die Fledermaus***. Hilde Gueden (soprano), Rosalinde; Erika Köth (soprano), Adele; Regina Resnik (mezzo-soprano), Prince Orlofsky; Giuseppe Zampieri (tenor), Alfred; Waldemar Kmentz (tenor), Eisenstein; Walter Berry (bass), Falke; Eberhard Wächter (baritone), Frank; Erich Kunz (bass), Frosch; Peter Klein (tenor), Dr. Blind. Guest Artists: Renata Tebaldi (soprano), Fernando Corena (bass), Birgit Nilsson (soprano), Mario del Monaco (tenor), Teresa Berganza (soprano), Joan Sutherland (soprano), Jussi Bjoerling (tenor), Leontyne Price (soprano), Giulietta Simionato (mezzo-soprano), Ettore Bastianini (baritone), and Ljuba Welitsch (soprano), Vienna Philharmonic Orchestra and Vienna State Opera Chorus, Herbert von Karajan cond. LONDON LOR 90030 two reels \$21.95.

Interest: Viennese champagne
Performance: Slick
Recording: Good
Stereo Quality: Big production

If you prefer *Die Fledermaus* straight, hang on to the fine old 1950 London album with Clemens Krauss conducting and with Hilde Gueden and Wilma Lipp in the principal female roles. The recent Angel stereo disc set, conducted by Otto Ackermann, is not half bad either.

If you acquire this tape, however, you'll be getting *Die Fledermaus* with lots of trimmings, after the fashion of those opera houses that stage New Year's Eve galas with all their leading artists doing a turn as guests at Prince Orlofsky's party in Act II. If you can take your Strauss interlarded with some forty minutes of American and continental pop favorites sung by Renata Tebaldi, the late Jussi Bjoerling, et al, then this set is for you.

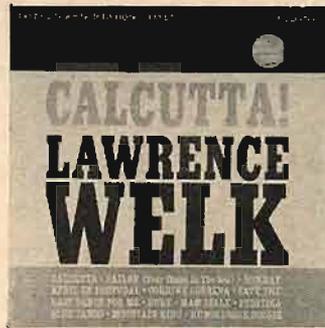
Of course you can go "fast forward" through the party high-jinks and get on with Strauss; the music is done with great spirit by Karajan and his colleagues. Indeed, there is more pleasingly relaxed fluidity than usual in his phrasing throughout the whole of this recording. His singers do well for him too—or all save Erika Köth, in the crucial and virtuosic role of Adele. Her characterization is suitably brittle, but her singing is afflicted by a fast vibrato that becomes disconcerting when heard over any period of time. Hilde Gueden is a lovely Rosalinde, and the men are all splendid. The stage business in Act III involving Erich Kunz as Frosch, the slightly tippy jailer, is amusing farce and highly effective in its stereo treatment.

All things considered, this set could be summed up as a "commercial" *Die Fleder-*

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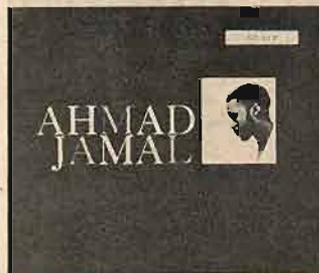
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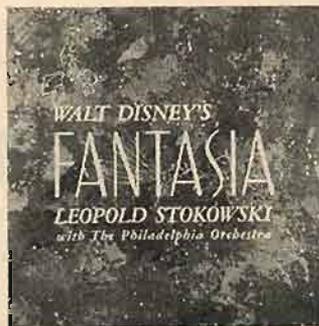
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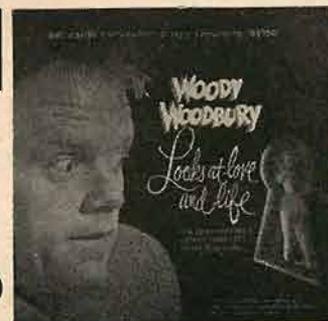
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maus, were it not for the fact that the Strauss music is mostly so very well sung, played, and recorded. If you want a stereo tape with all the New Year trimmings, this one is certainly it—and should be for a long time to come. There is only one major complaint: the photo-reduction of the libretto is literally illegible, even with a magnifying glass. D. H.

© TCHAIKOVSKY: *Piano Concerto No. 1, in B-flat Minor, Op. 23.* Van Cliburn with orchestra, Kiril Kondrashin cond. RCA Victor FTC 2043 \$8.95.

Interest: Celebrated interpretation
 Performance: Fresh, remarkable
 Recording: Powerful
 Stereo Quality: Good

One would have expected this famous performance to be one of the first RCA Victor four-track tape releases. Here it is at last, with sound essentially as good as that on the well-regarded two-track tape of some months ago (ECS 187), though with slightly lower volume, slightly less spaciousness, and slight print-through. The piano is well centered, beautifully clean in sound, and definitely but not unendurably favored over the orchestra.

Cliburn has a fresh approach to this music, one free from excesses of power and wayward passion, and he and Kondrashin set a new standard for realizing its delicacy and grace. Listeners more used to the Toscanini-Horowitz tension (Victor LCT 1012, or LM 2319, a different performance) may at first wonder if something is missing. But as this performance unfolds, they may discover that the music contains its own excitement and that the last thing it needs is to be overdriven. E. S. B.



© VERDI: *La Forza del Destino.* Renata Tebaldi (soprano), Leonora; Mario del Monaco (tenor), Don Alvaro; Ettore Bastianini (baritone), Don Carlo; Giulietta Simionato (mezzo-soprano), Preziosilla; Cesare Siepi (bass), Padre Guardiano; Fernando Corena (bass), Fra Melitone; and others. St. Cecilia Academy Chorus and Orchestra, Rome, Francesco Molinari-Pradelli cond. LONDON LOV 90009 two reels \$25.95.

Interest: Flawed masterpiece
 Performance: First-rate
 Recording: Impressive
 Stereo Quality: Spacious

This London performance, recorded in 1955, stands up magnificently in stereo tape format. Save for a few insecure phrases by Simionato in the virtuosic songs for the gypsy girl and a couple of rough choral-orchestral attacks, there is not a weak spot in this, one of the best Verdi opera performances to be heard anywhere. Even Mario del Monaco, who is in fine voice, sings musically, reaching a stunning climax in the terrifying duet in the final act.

Molinari-Pradelli keeps things moving, yet allows ample room for full-blown Verdian lyricism. The performance, unlike that in the more recent RCA Victor stereo disc set, is fortunately without cuts. The placement of principals and chorus is good, and the recorded sound is wonderfully full and spacious. This is one of the finest operatic tapes in the catalog. D. H.

HiFi/STEREO

Reviewed by **STANLEY GREEN** • **NAT HENTOFF** • **PETER J. WELDING**

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POPS



Ⓢ **TONY BENNETT: *A String of Harold Arlen.*** Tony Bennett (vocals); orchestra, Glenn Osser cond. *When the Sun Comes Out; Let's Fall in Love; Fun to Be Fooled;* and nine others. COLUMBIA CS 8359 \$4.98.

Interest: Arlen assortment
Performance: Bennett's best
Recording: Could use bass
Stereo Quality: Satisfactory

This recital finds Tony Bennett in superior form, perhaps because the even more superior quality of Harold Arlen's songs furnishes the inspiration. At any rate, his interpretative gifts and obvious respect for the material should help the listener to overlook his rather weak vocal equipment. In addition to the more familiar songs, the disc offers such comparatively rare specimens as *House of Flowers*, *When the Sun Comes Out*, and a particularly appealing



TONY BENNETT

Top-notch in Arlen favorites

notion called *What Good Does It Do?* (recorded for the first time with its evocative verse, and taken at a far slower tempo than in the original-cast release.) The lyricists represented in the collection are Ted Koehler, E. Y. Harburg, Truman Capote, Johnny Mercer, Leo Robin, Ira Gershwin, and Arlen himself. They are masters all. S. G.

MAY 1961

Ⓢ **AL CAIOLA: *New Shows in Town—1961.*** Orchestra; Al Caiola, arranger. *Make Someone Happy; Camelot; Artificial Flowers;* and nine others. MEDALLION MS 7515 \$5.98.

Interest: Quite high
Performance: Bright arrangements
Recording: Excellent
Stereo Quality: Obvious directionality

The dozen selections arranged by Al Caiola represent seven different Broadway musicals, and almost all of them are turned into brightly swinging affairs that give all the instruments a chance to shine. Among the shows, only the late *Conquering Hero* slipped into town without an original-cast recording; it is represented by the perky "Hail the Conquering Hero" and by "Rough Times," whose inspiration apparently came to its composer while he was lolling about in Rodgers and Hart's *Mountain Greenery*. S. G.

Ⓢ **BING CROSBY: *Bing—A Musical Autobiography (1944-1947).*** Bing Crosby (vocals) with the Andrews Sisters, Judy Garland, Les Paul and trio, Bob Hope, the Jesters, and Al Jolson. *Swingin' on a Star; It's Been a Long Long Time; Begin the Beguine;* and nine others. DECCA DL 9077 \$4.98.

Interest: Sure
Performance: Assured
Recording: All right

If you are especially keen on the Bing Crosby of 1944 to 1947, you may now purchase a sampling of his vocal output for those years alone, without being obligated to purchase memorials to the Bing Crosby of previous or following years that are contained in the five-record set DXR 151. The songs selected for this record offer a reasonably broad cross-section of Crosby's work with the performers listed above. The sequences are bridged by his ever so casual commentaries. S. G.

Ⓜ **KIMIO ETO: *Koto and Flute.*** Kimio Eto (koto) and Bud Shank (flute). *Joyo Kaze; Chi Doi; Lullaby;* and four others. WORLD-PACIFIC WP 1299 \$4.98.

Interest: For the adventurous
Performance: Expert
Recording: Fine

The koto is an ancient thirteen-string plucked instrument of Japan, with a deep, resonant, harplike tone. Kimio Eto, presumably a master of the instrument, has joined with jazz flutist Bud Shank in a continually interesting program of Japanese music. Michio Miyagi's *Haruno Umi Suite*, which occupies one whole side, is

the most ambitious and best-realized selection in the group. S. G.

FREDERICK FENNEL: *Frederick Fennell conducts Victor Herbert.* (see p. 60)

Ⓢ **STUART HAMBLEN: *The Spell of the Yukon.*** Stuart Hamblen (vocals); orchestra and chorus. *Shake the Hand of a Man; The Lure of Little Voices; Big Wicked Bill;* and seven others. COLUMBIA CS 8388 \$4.98.

Interest: He-man sagas
Performance: Borders on parody
Recording: Satisfactory
Stereo Quality: Effective

Chewing enough Yukon scenery to give anyone less stalwart a severe case of indigestion, Stuart Hamblen offers a program almost equally divided between the poems of Robert Service and his own musical inspirations. His interpretations of his own stuff come across better than the rest, and at times he even manages to evoke something of the Alaskan frontier. But unfortunately for this effort, he mouths like a stock-company Hamlet when he gets to declaiming poetry. S. G.

Ⓢ **JOE HARNELL: *Naked City.*** Paul Phillips and his Band, Joe Harnell cond. *Harlem Nocturne; Fever; I Cover the Waterfront;* and nine others. MEDALLION MS 7517 \$5.98.

Interest: Musical metropolis
Performance: Tastefully stereophonic
Recording: Very good
Stereo Quality: High

Joe Harnell is a man of imagination and ideas. He has to be, for this is yet another one of those collections devoted to an aural portrayal of various aspects of a large city. Who else would use the generally soupy *Tenderly* theme to set forth the discordant, ominous sounds of a bustling metropolis, or *In the Still of the Night* to paint some of its livelier nocturnal activities? The arrangements are so tasteful, however, that such off-beat ideas never seem like mere attention-grabbing stunts. S. G.

Ⓢ **HANGNAILS HENNESSEY AND WINGY BRUBECK: *Rides, Rapes and Rescues.*** Hangnails Hennessey and Wingy Brubeck (pianos); Arthur Fiddler and the Boston Poops, Lindley Armstrong (narrator). LIBERTY LST 7185 \$4.98.

Interest: Should be greater
Performance: Too obvious
Recording: Very good
Stereo Quality: High

A program devoted to music of the silent screen should have made an entertaining

record, but the accent here is far too much on burlesquing the kind of music that once accompanied Charlie Chaplin, Valentino, and Theda Bara. And it's not really very funny. For your information, the full name of Lindley Armstrong, the narrator and producer of the album, is Lindley Armstrong "Spike" Jones. S. G.

Ⓢ **JACK JONES:** *Shall We Dance?* Jack Jones (vocals); Billy May Orchestra. *The Spin I'm In; It Takes Two to Tango; Carioca;* and nine others. KAPP KL 1228 \$3.98.

Interest: Pleasant repertoire
Performance: Pleasant singer
Recording: Satisfactory

Jack Jones, the very personable young

vocalist in this album, is the son of that once famed donkey-serenader, Allan Jones. The twenty-three-year-old singer's voice does not have the sheen and resonance of his father's, but it is lyrical and true, and he has the intelligence to project the meaning of the words he sings. Most of his songs in this collection deal with dancing, a subject he treats longingly (*Change Partners*), suggestively (*It Takes Two to Tango*), and even acrobatically (*Dancing on the Ceiling*). S. G.

Ⓢ **MICHEL LOUVAIN:** *Tour de Chant.* Michel Louvain (vocals); Roger Gravel Orchestra. *Escalé à Frisco; Prière; Je Sais;* and nine others. CORAL CRL 757362 \$4.98.

Interest: Chansons de charme

Performance: Chanteur de charme
Recording: Très bon
Stereo Quality: Pas nécessaire

According to the jacket notes, Michel Louvain is the leading French Canadian singer, and I am in no position to challenge the statement. Although his voice is not as distinctive as those of Trenet or Montand, the singer is a thoroughly accomplished interpreter of romantic ballads whose origins are French, French-Canadian, and French-adapted. In the last category is Sammy Fain's *A Certain Smile*, in which Louvain out-Mathises Mathis, and Al Hoffman's *Viens Plus Près*, better known as *Mamma, Teach Me to Dance*. The songs are described on the jacket but there are no translations of the lyrics. S. G.

Ⓢ **PETE MARTIN:** *Face to Face.* Pete Martin calls on Mary Martin, Perry Como, Sammy Davis, Jr., Ethel Merman, Danny Thomas, Maurice Chevalier, Bing Crosby, Edith Adams, Bob Hope, Danny Kaye, and Groucho Marx. DECCA DXD 166 two 12-inch discs \$9.96.

Interest: For show-biz buffs
Performance: ???
Recording: Fair to good

Interviews with show business personalities, long a radio and television feature, have now invaded the turntable. Pete Martin, the self-effacing "I" of the "I Call on . . ." series in *The Saturday Evening Post*, has rounded up excerpts from eleven taped interviews and offers them as behind-the-scenes glimpses of well-known performers. Of course, "glimpses" are all we get, but they are almost all interesting, and some are even revealing. Mary Martin's recollections of her audition for her first Broadway part is an amusing picture of youthful determination, and there are some honest views expressed by Bob Hope, Bing Crosby, Perry Como, and Sammy Davis, Jr.

The second record in the set is given over to a dozen songs recorded by the interviewees on the first record. S. G.

BURGESS MEREDITH: *Songs and Stories of the Gold Rush.* (see p. 61)

THE RAUNCH HANDS: *Against the World.* (see p. 61)

Ⓢ **ANN RICHARDS AND STAN KENTON:** *Two Much!* Ann Richards (vocals); Stan Kenton (piano) and his orchestra. *The Morning After; No Moon at All; All or Nothing at All,* and seven others. CAPITOL ST 1495 \$4.98.

Interest: Limited
Performance: Undistinguished
Recording: Superb
Stereo Quality: Excellent

Ann Richards, who is Mrs. Stan Kenton, is heard with her husband's band in a program arranged by Gene Roland, Bill Holman, Johnny Richards, Wayne Dunstan, and Kenton himself. Miss Richards delivers her songs with vigor, but her style is eclectic and her voice undistinctive. When she occasionally indulges in scat singing, the effect is more calculated than hotly spontaneous. The band is crisply efficient, but its playing is occasionally too loud for the singer. N. H.

Ⓢ **PEGGY STUART:** *Out of the Dark.* HiFi/STEREO



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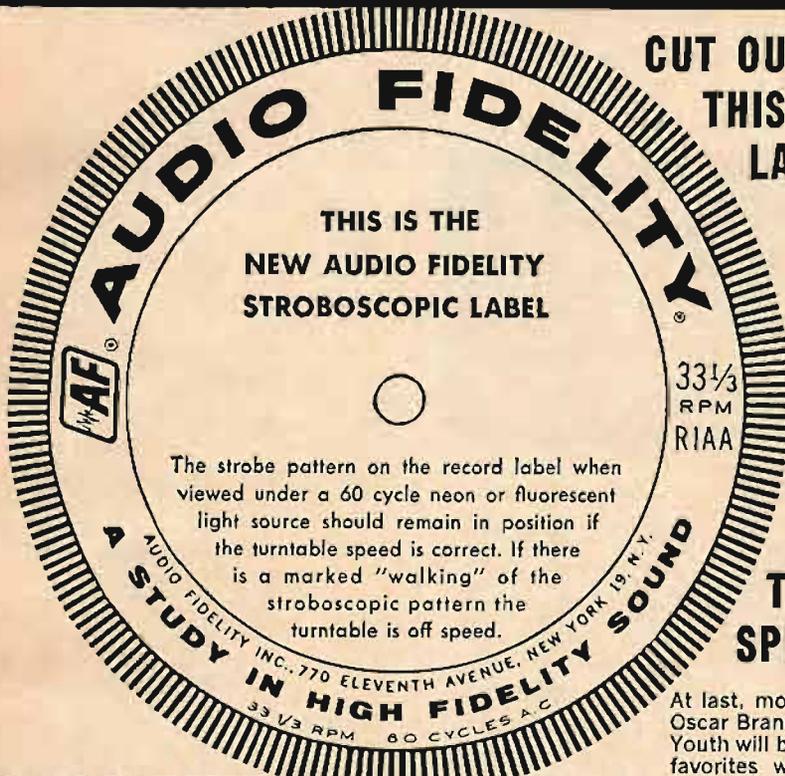
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REVIEW

Peggy Stuart (piano); orchestra, Frank Hunter cond. *Stella by Starlight*; *Laura*; *Where or When*; *St. Louis Blues*; and eight others. TOP RANK RM 344 \$3.98.

Interest: Attractive collection
Performance: Lush stuff
Recording: Needs bass

Peggy Stuart is a highly accomplished pianist of the Manhattan-and-martini school, and is also the composer of at least three genuinely attractive melodies—*Smoky Eyes*, *I Need that Girl Around*, and *Melody Out of the Night*—that are included in this recital. For the rest, the program consists of standard romantic items, played imaginatively but not flamboyantly. *Yesterdays* is given a "Moonlight Sonata" setting, while *Laura* is presented with Ravel's *Bolero* beat throbbing in the background. But it is when she gets to *I'm Always Chasing Rainbows* that Miss Stuart's subliminal self really gets the upper hand. After the strings have played the familiar melody in the introduction, the young lady promptly breaks right into the middle section of Chopin's *Fantasia Impromptu*. Not badly played, either. S. G.

Ⓜ **CATERINA VALENTE**: *Caterina à la Carte*. Caterina Valente (vocals); orchestras, Kurt Edelhagen, Paul Durand, and Armand Migiani cond. *Bouquet de Rêves*; *Moi, j'aime l'aimer*; and ten others. DECCA DL 4050 \$3.98.

Interest: Plenty
Performance: A pleasure
Recording: Good

Say a word for consistency. For surely Caterina Valente has demonstrated in all her many recordings that she is incapable of anything but a top-grade performance. Her well-controlled, slightly husky voice, which seems to be at home in any language, is heard here expressing a variety of emotions in French. Included are *Gomplainte de Mackie*, translated from the eternal saga of Mack the Knife; the rhythmic *Où es-tu ma joie*; and a charming little song-story, *Une Femme dans Paris*. No translations are printed. S. G.

THEATER

Ⓜ **SHIRLEY TEMPLE**: *Complete Shirley Temple Song Book*. Sound-track recordings. Shirley Temple (vocals), with Bill Robinson, Alice Faye, Jack Haley, Bert Lahr, Joan Davis, Jack Oakie, Charlotte Greenwood, and others. 20th Fox TCF 103-2 two 12-inch discs \$7.96.

Interest: Nostalgia stuff
Performance: Cute kid
Recording: Acceptable

The first disc in this two-disc set was reviewed in the March, 1959, issue. Now, with twenty-three additional numbers jammed onto the second disc, 20th Fox can claim, with some justification, that the forty-two selections constitute a complete album of Shirley Temple songs.

All of the numbers are from Miss Temple's seventeen films made between 1934 and 1940. The better-known items (*On the Good Ship Lollipop*, *Animal Crackers in My Soup*, *Goodnight, My Love*, and so on) are on the first record; the second fills in the gaps quite neatly,

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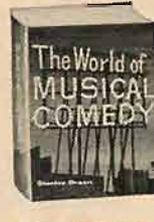
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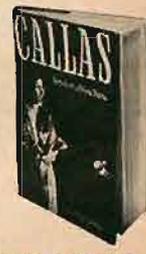
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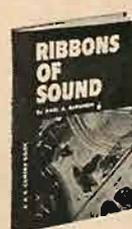
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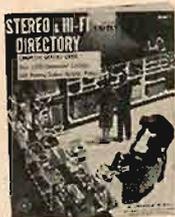
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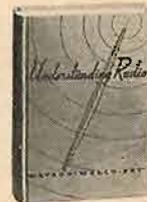
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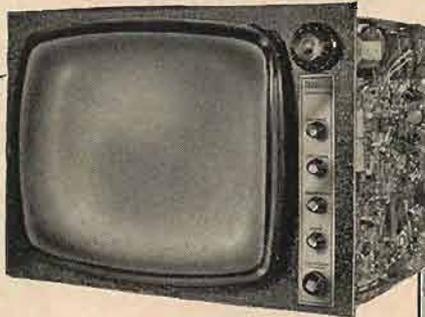
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of the Spanish gypsy—the tenderness, the melancholy, the poetry. As something of a contrast—though no less appealing—to the general theme are two medleys, *Madrid 1800* and *Regional Potpourri*, which also emerge as very personal expressions of the remarkable Sr. Montoya. S. G.

Ⓢ Ⓜ CARLOS MONTOYA AND SABICAS: *The Giants of Flamenco*. Carlos Montoya (guitar) and Sabicas (guitar). *Por Los Rincones*; *Temas en Farruca*; *Arabian Fantasy*; *Ecos de Sierra Nevada*; and six others. ABC-PARAMOUNT ABC 357 3.98.

Interest: Stirring Flamenco guitar
Performance: Passionate
Recording: Muffled in spots

This is not, as the title might seem to suggest, an album of duets. It is, rather, a program of effective solo performances by two of the foremost exponents of the exciting and emotion-charged guitar music of the Spanish gypsies. Montoya emerges as the virtuoso of the two artists; Sabicas' playing is simpler and more directly communicative. Montoya's tone is far crisper and more vivid; Sabicas' seems strangely muffled beside it, perhaps because of poor recording of several of his numbers. Most of the selections are attractive, with the *zambras* (showing the Moorish influences) especially interesting. P. J. W.

Ⓢ Ⓜ ODETTA: *At Carnegie Hall*. Odetta (vocals and guitar), Bill Lee (bass), *Gallows Pole*; *Hold On*; and thirteen others. VANGUARD VSD 2072 \$5.95, VSR 9076 \$4.98.

Interest: Self-conscious folk song
Performance: Too rigid
Recording: Very good
Stereo Quality: Good

I cannot share the general enthusiasm for Odetta. This Carnegie Hall concert fortifies my resistance. Odetta has a strong voice but little capacity to shade or to communicate spontaneity. Unlike Joan Baez, Odetta rarely gets inside the song. She stands apart, self-consciously shaping the piece into her own stiff style. When she does project power, as in the unaccompanied spiritual, *God's A-Gonna Cut You Down*, her performance still lacks the overwhelming fervor the piece should have. On the last four tracks, Odetta is accompanied blandly by the Choir of the Church of the Master. There are a few effective moments in the program, but by and large, Odetta is insufficiently sensitive and flexible. N. H.

Ⓢ Ⓜ MARTHA SCHLAMME: *At Town Hall*. *The Wraggle Taggle Gypsies*; *Everybody Loves Saturday Night*; and sixteen others. VANGUARD VSD 2063 \$5.95, VRS 9070 \$4.98.

Interest: Her most expendable
Performance: Uneven
Recording: Competent
Stereo Quality: OK

Ⓢ Ⓜ MARTHA SCHLAMME: *Israeli Folk Songs*. *Milk and Honey*; *Sheaf in the Field*; and seventeen others. VANGUARD VSD 2070 \$5.95, VRS 9072 \$4.98.

Interest: Expressive recital
 Performance: Assured
 Recording: Very good
 Stereo Quality: Excellent

Martha Schlamme is multi-lingual but not always at ease in all the cultures she invades. In her February 14, 1960, Town Hall recital, she is most convincing in Jewish, Israeli, and Russian songs. In English folk tunes, she overdramatizes. Her *Jenny The Pirate* from *The Three-penny Opera* lacks the smouldering rage of Lotte Lenya's definitive interpretation. Miss Schlamme is particularly ill-advised to try Negro spirituals, for which she has neither the requisite rhythmic pulsation nor the appropriate timbres.

The worst and most surprising failure in the Town Hall album is *Woman Go Home*, an Austrian portrait of a cold, faithless wife. Miss Schlamme can learn from studying South African Miriam Makeba's performance of the song in her first Victor album. Inexplicable to me is the inclusion of a pointless story about a taxi driver and of the irritatingly cute *Mommy, I Want a Drink of Water*.

In the Israeli collection, however, Miss Schlamme is much more satisfying. She understands the spirit of the music and sings with exhortatory passion and dramatic zest.

N. H.

Ⓢ **SVESHNIKOV CHORUS:** *From a Far, Far Country. Evening Bell; If I Come, If I Go; The Blacksmith Shop;* and eleven others. ARTIA ALP 160 \$4.98.

Interest: Superior choral program
 Performance: Supple

Recording: Adequate

The Sveshnikov Chorus, in existence since 1942, is a superbly trained Soviet group, with particularly stirring bass voices. The material on this disc is largely of folk origin and includes odes to the Volga, examples of Slavic melancholia, the uniquely restful *The Winds Were Blowing*, and the rambunctious *Hurrah For Us, The Factory Kids*. There is also a tender Balakirev *Evening Song* and a lovely *Quiet Melody* by Rachmaninoff, on which the chorus hums a vocalise. The jacket notes contain full texts and translations.

N. H.

Ⓢ **JOSH WHITE:** *Spirituals and Blues.* Josh White (vocals and guitar), Bill Lee (bass), Walter Perkins (drums), Josh White, Jr. (vocals). *Southern Exposure; Red Sun; Silicosis Blues; Black Snake;* and six others. ELEKTRA EKL 193 \$4.98.

Interest: Attractive folksongs
 Performance: Much too mannered
 Recording: Good

It's a long way from the backroads of the rural South to café society in New York, yet this was the route taken by folk-singer Josh White, who in his youth was a pupil of such celebrated blues minstrels as Joel Taggart and Lemon Jefferson. However, twenty years of concert appearances and posh night-club engagements have taken their toll, and White's singing, for all its polished charm, no longer has its old persuasive vigor. What he offers in this album is all very pleasant, but hardly more than that.

P. J. W.

Ralph J. Gleason says this about new Don Shirley L. P.

Interest: Broad
 Performance: Flawless
 Recording: Superb

Water Boy; Where's My Bess; The Man I Love; Blue Skies, and eight others.



This is an unusual sort of album, as most of Don Shirley's are. It is not jazz, nor is it classical or pops. It is a sort of "good" music—if there is such a thing—that is melodic and well played and full of delightful little points of interest. Shirley has a beautiful touch, a fine sense of interpretation, and tremendous technique. The recording is excellent.

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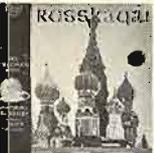
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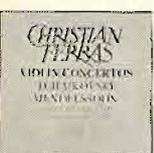
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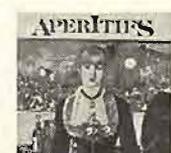
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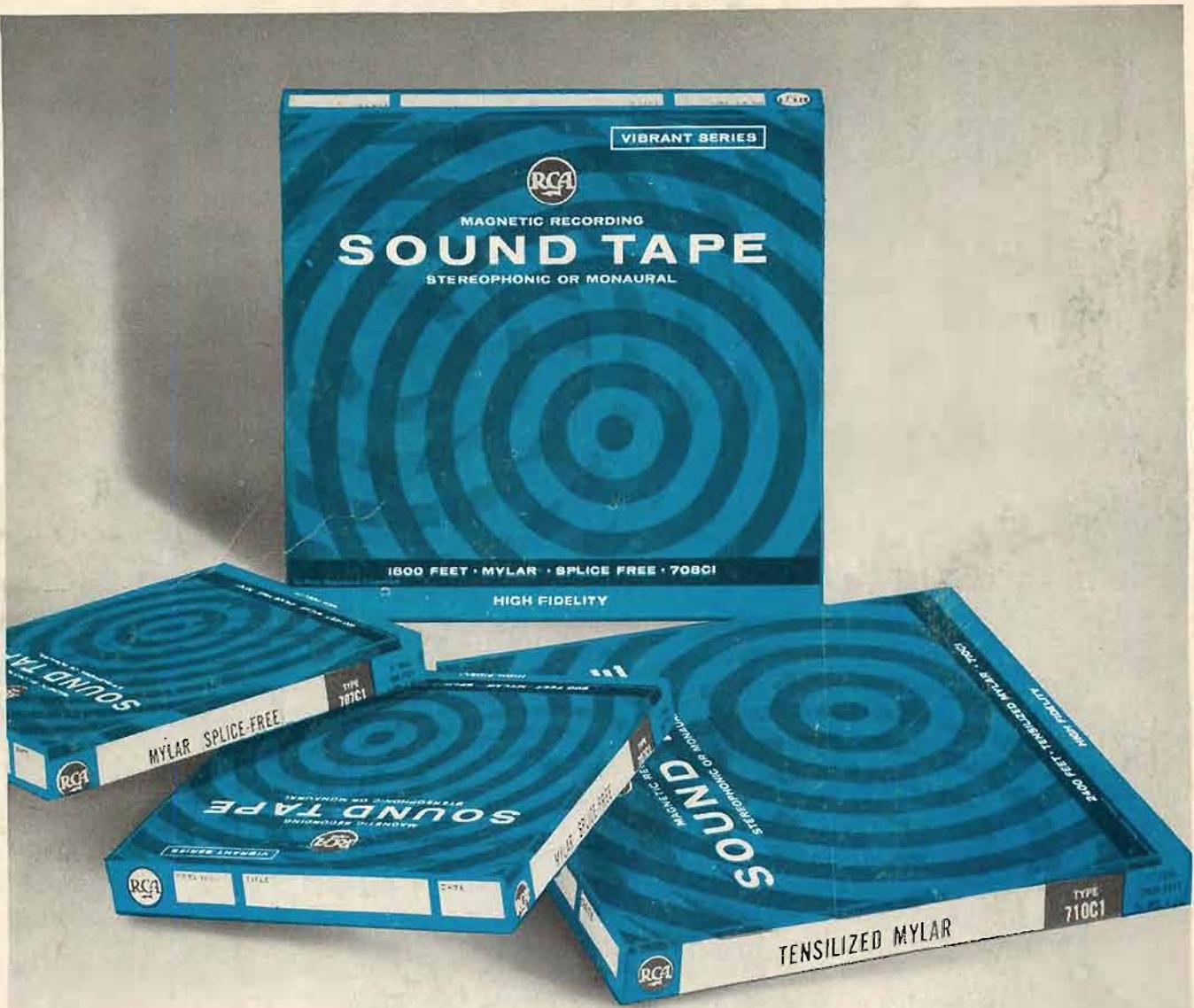
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