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HiFi

REVIEW

September 1959

50c



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How to convert
to stereo

Old conductors
never fade

How to balance
your stereo



Rubinstein (see p. 46)

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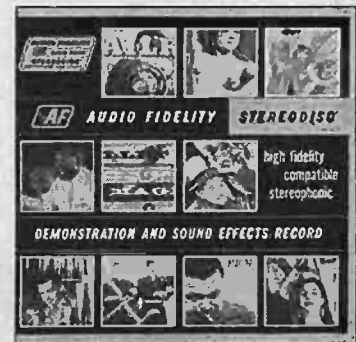
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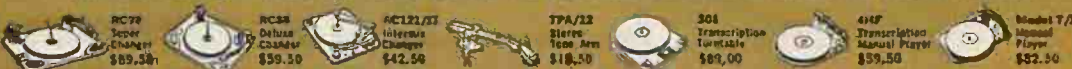
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HiFi

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HFR-9

6

HiFi Soundings



By DAVID HALL

THREE MEN ON A RESCUE MISSION

Al and Dick's, favored New York luncheon hangout of record industry executives, was the scene not so long ago of an interesting conversation between two A & R men and a writer. Between them, they represented more than 50 years of experience in recording, broadcasting, and music journalism. All were avid classical record collectors. All had kept up their libraries, even to the point of holding on to a nucleus of priceless 78 rpm discs by such artists as Lauritz Melchior, Artur Schnabel, Felix Weingartner, Maggie Teyte, Fritz Kreisler and Alfred Cortot. The luncheon hull-session went something like this—

“The new London recording of *Das Rheingold* really sounded like something on my outfit. Shades of the wonderful Wagner opera 78's back in the 1930's! Remember Melchior in his prime? Lotte Lehmann's Sieglinde? Friedrich Schorr as Hans Sachs in *Die Meistersinger*?”

“You know, come to think of it, there's not a single Melchior opera record to be had on an LP transfer any more—and this was the greatest Wagnerian tenor of them all.”

“Well, it's a curious thing about the record business. Even more than in book and magazine publishing, you have a situation of a strictly commercial operation producing documents of major cultural and artistic value. It's true that we don't have any recordings of Paganini's violin wizardry, Liszt's electrifying pianism, or of Gustav Mahler conducting *Tristan* or *Don Giovanni*; but think of what we do have from a few of the first, and lots of the second generation that followed.”

“Yes, there was Weingartner; he studied with Liszt, later became the top Beethoven conductor of his day and recorded all the Beethoven symphonies. For all the lousy sound, I still don't think there's been a Beethoven *Ninth* recorded that can touch the old Weingartner-Vienna Philharmonic you could once get on Columbia.”

“Well, speaking of throwing great recordings into the discard, take a look at the recent issues of the *Schwann Catalog*. Some of the best performances on LP are being cut out to make way for new, up-to-the-minute works on stereo. And they're not even in the same league musically speaking. I'm afraid this is just the beginning. Three years from now we'll be lucky to have any mono records available at all, no matter how good, or artistically important.”

“Yes, it looks that way. But what about the \$1.98 re-issues of historic recordings by Flagstad and others on RCA's Camden label, or Angel's premium-priced *Great Recordings of the Century* series?”

“Well, I wonder how long they'll keep that up, and how long the records will be kept available. You know what it means to tie up pressing facilities and distributor-inventory space for limited market stuff.”

“Don't you think the time has come now, when the record industry has no other choice, but to operate on a strictly dollars-and-cents commercial level? It's apparently not possible to run a profitable re-print business of great classics like Random House's *Modern Library* or Knopf's *Vintage* series in the book field.”

“Remember books look pretty much the same from one year to the next; you don't have to worry about the sound, as you do with a record. People today are so darned hi-fi conscious that there're people who won't buy a recording more than a year after its initial release. Look at your own sales figures and see what happens after a record has been out more than

(Continued on page 80)

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49. That's All Over, One More Ride, etc.



40. "Hallelujah", "Finlandia", etc.



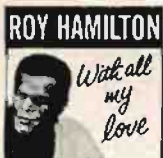
37. Lovely "musical portrait of nature"



10. Be My Love, Where or When, etc.



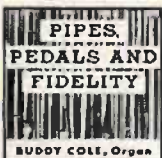
24. 16 classical and pop selections



9. Always, Please, Speak Low, 9 more



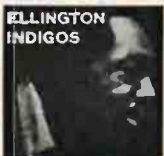
11. Berlioz' most popular work



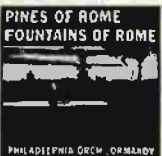
22. Organist Cole plays 11 hit tunes



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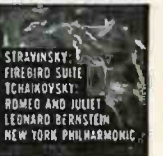
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Bearding the Polish Lion in his Den

By **GLENN QUILTY**

PADEREWSKI was the last great exponent of the Victorian-Edwardian school of bravura and flamboyance which entranced world audiences for over one hundred years. With his passing an historical era stopped dead, never to be revived. But while it lasted its influence was immense; frantic devotees and imitators tore passion to wide red swaths right on the concert stage; agents and managers encouraged temperamental actions and worse—and the public relished it.

Concertgoers and recording collectors today require an entirely new and different approach: that of controlled dramatization, authoritative but subtle declaration, dynamic elegance without overt power-consciousness. Such selective listeners would find the eruptive fireworks of the past laughable. There is an interest now in quality rather than quantity as modern auditors, sophisticated by exposure to electronic perfection and actively aware of newest psychological trends, enlarge their horizons with creative listening.

There were many grandiose and over-emphatic public performers before Paderewski but none after him. His great contemporaries such as Rachmaninoff and Godowsky had already begun to exhibit new trends in their style and delivery at a time when the flamboyant Polish genius was at his most purple. And other pianists and instrumentalists gradually adopted the new ways.

The greatness of Paderewski cannot be questioned; his immense sonorities and towering and majestic phrase-building were stunning; his delicacy and keyboard dexterity were masterful; his travelogue-sunset climaxes were embellished with every device known to the concert stage. But it was stylized and theatrical in the extreme. He tried to transcend the limitations of the piano and reach into the heavily orchestral to the point where crashing and pounding became a desideratum. His flailing gestures, actor-like attitudes of body and facial grimaces dated him as one continuing a traditional past rather than opening vistas on fresh horizons.

But he was much loved in spite of all

(Continued on page 10)

HIFI REVIEW

ROCKBAR
Corporation

Rockbar introduces a remarkable new 4-speed Collaro transcription stereo changer—The Constellation, Model TC-99. The TC-99 offers tested and proven professional turntable performance with the advantages of automatic operation — truly a *complete* record player for the connoisseur. Here are some of the features which make this the outstanding changer on the market today: **Performance specifications exceed NARTB standards for wow, flutter and rumble • Extra-heavy, die cast non-magnetic turntable weighs 6½ lbs. • Extra-heavy duty precision-balanced and shielded four pole motor • New two-piece stereo transcription type tone arm • Detachable five terminal plug-in head shell • Each model is laboratory checked and comes with its own lab specification sheet. Flutter is guaranteed not to exceed .04%. Wow is guaranteed not to exceed .15%. Rumble is guaranteed down -50 db (at 120 cps relative to 5 cm/sec at 1 KC).** The extra-heavy weight turntable is a truly unique feature in a changer. This extra weight is carefully distributed for flywheel effect and smooth, constant rotation. The non-magnetic turntable provides a reduction in magnetic hum pick-up of 10 db compared with the usual steel turntable. The heavy duty four pole motor is precision-balanced and screened with triple interleaved shields to provide an additional 25 db reduction in magnetic hum pick-up. The rotor of the four pole motor is specially manufactured and after grinding, is dynamically balanced to zero. While this is basically a turntable for transcription performance, a fully automatic intermix changer, similar to the mechanism employed in the famous COLLARO CONTINENTAL, MODEL TSC-840, is an integral part of the unit. **ADDITIONAL FEATURES:** New two-piece stereo transcription type tone arm with detachable five terminal plug-in head shell. This new arm is spring damped and dynamically counterbalanced to permit the last record to be played with the same low stylus pressure as the first. Between the top and bottom of a stack of records there is a difference of less than a gram in tracking pressure—compared with four to eight grams on conventional changers. Vertical and horizontal friction are reduced to the lowest possible level. These qualities—found complete only in Collaro transcription changers—insure better performance and longer life for your precious records and expensive styli. The TC-99 handles 7", 10" and 12" records—in *any order*. The changer is completely jam-proof and will change or play records at all four speeds. The manual switch converts the changer into a transcription type turntable providing transcription performance for the playing of a single long-play stereo or monophonic record. The two-piece arm can then be set down to play portions out of rotation or the entire record can be played singly and sequentially. The *double muting switch* provides absolute silence for both stereo channels during the change cycle and the R/C network helps to squelch "pop," "clicks" and other noises. The TC-99 comes complete with two audio cables ready to be plugged into your stereo system. It is pre-wired for easy installation; styled in a handsome two-tone ebony color scheme to fit any decor; tropicalized against adverse weather and humidity conditions. Long service life is assured by the automatic disengagement of the idler wheel preventing development of bumps and wow. Price of the TC-99 is \$59.50, exclusive of the base. All prices are slightly higher in the West. For free colorful catalog on the complete line of Collaro Stereo Changers write Rockbar Corporation, Dept. 100, Mamaroneck, N. Y.

The last word in a Transcription Stereo Changer...



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GRAY HSK-33 Turntable Kit.....\$49.50
(Shown with SAK-12 12" tone arm kit, \$23.95 and T8A base, \$17.95)

GRAY

High Fidelity Division

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(Continued from page 8)

this—perhaps because of it. He wrapped his audiences in a spiritual-sensual environment. His heroic appearance told truly of his heroic heart; he was benevolent and gracious to all, generous to those in need, relinquished his musical career for an extended period to become Premier of Poland.

Early in 1933 I started a series of interviews with celebrities in the world of music—Paderewski was first on the list. I hoped to collect my pieces into a book but never got around to it. Now, with the heightened perspective of later years, I can evaluate these many meetings in a way not possible before.

My interview with Paderewski was arranged to take place in his private railroad car on a siding in Boston's Back Bay just prior to one of his recitals. I had primed myself through many hours of listening to his recordings, playing his compositions for piano, studying his political career and attending his New York recitals for many years.

It was a rainy fall day as I approached the siding and I could see a good-sized crowd collected around it, many of them railroad workers in their oil-stained clothes. Music played, as only Paderewski could perform it, was pouring from the private car, which was heavily curtained, in great volume. There was a sound of urgency, heartbreak and heroism in it, and as I moved through the silent crowd I felt a subdued ecstatic atmosphere as though the auditors were at a religious service and much moved.

A valet admitted me to the car on presentation of credentials and I walked into a room carpeted in red with heavy red velvet and gold hangings at the windows; a few heavy chairs and tables along one side; music, in manuscript and printed form, was strewn loosely about. The entire left side of the car was occupied by an immense Steinway concert grand at which Paderewski sat playing. The vibrations from his violent keyboard attacks seemed to shake the car.

He stopped suddenly and turned to me with a smile—he resembled Mark Twain with his very long hair and deeply-lined face; his eyes were dark and piercing; his voice was aggressive yet kindly.

"So you have come to ask me ques-
(Continued on page 12)

HIFI REVIEW

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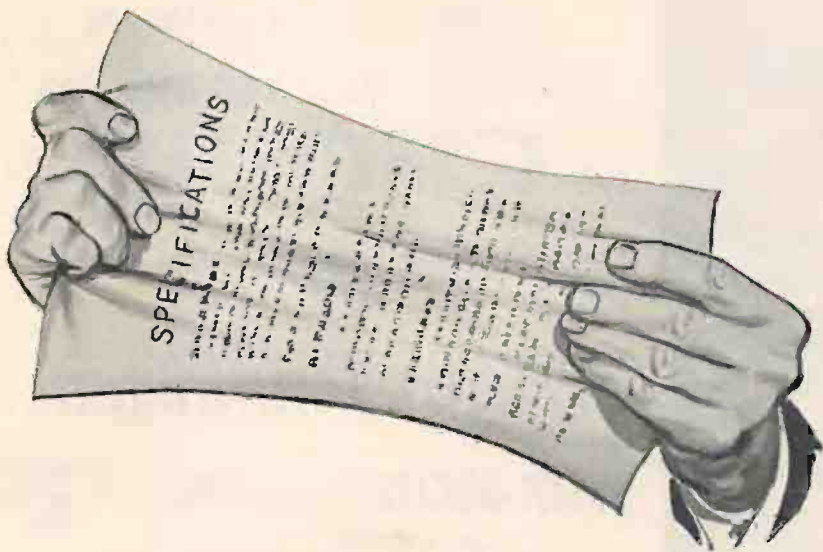
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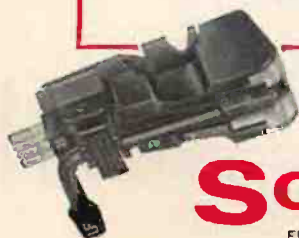
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(Continued from page 10)

tions? Well, I can give you fifteen minutes before continuing my rehearsal for tonight's performance—you will be there? I am playing some Chopin Etudes, the Wagner-Liszt Liebestod, Beethoven's *Moonlight* Sonata, and one of my own compositions."

"Yes, I have a few questions. That is a typical Paderewski program—I noticed that you often play these same numbers. Are they your favorites?"

"Not exactly. They are favorites of the public—it is what they want me to play. And those certain pieces do fit my hand best and allow me to display my particular abilities to full advantage."

"You frequently play your own compositions. Do you feel these selections will continue on in the hands of other concert pianists?"

"Well—I am really a pianist, composing is an offshoot from the main stem. No, my compositions will not go far beyond my career—they are a personal expression for here and now rather than long-time classics. I am fundamentally a performer and interpreter rather than a creator. I feel at my best in the performance of the classic masters."

"Is the excitement and extreme dynamism of your playing caused by a personal feeling of fury and frustration—or is it the way you have decided on as best in a professional way?"

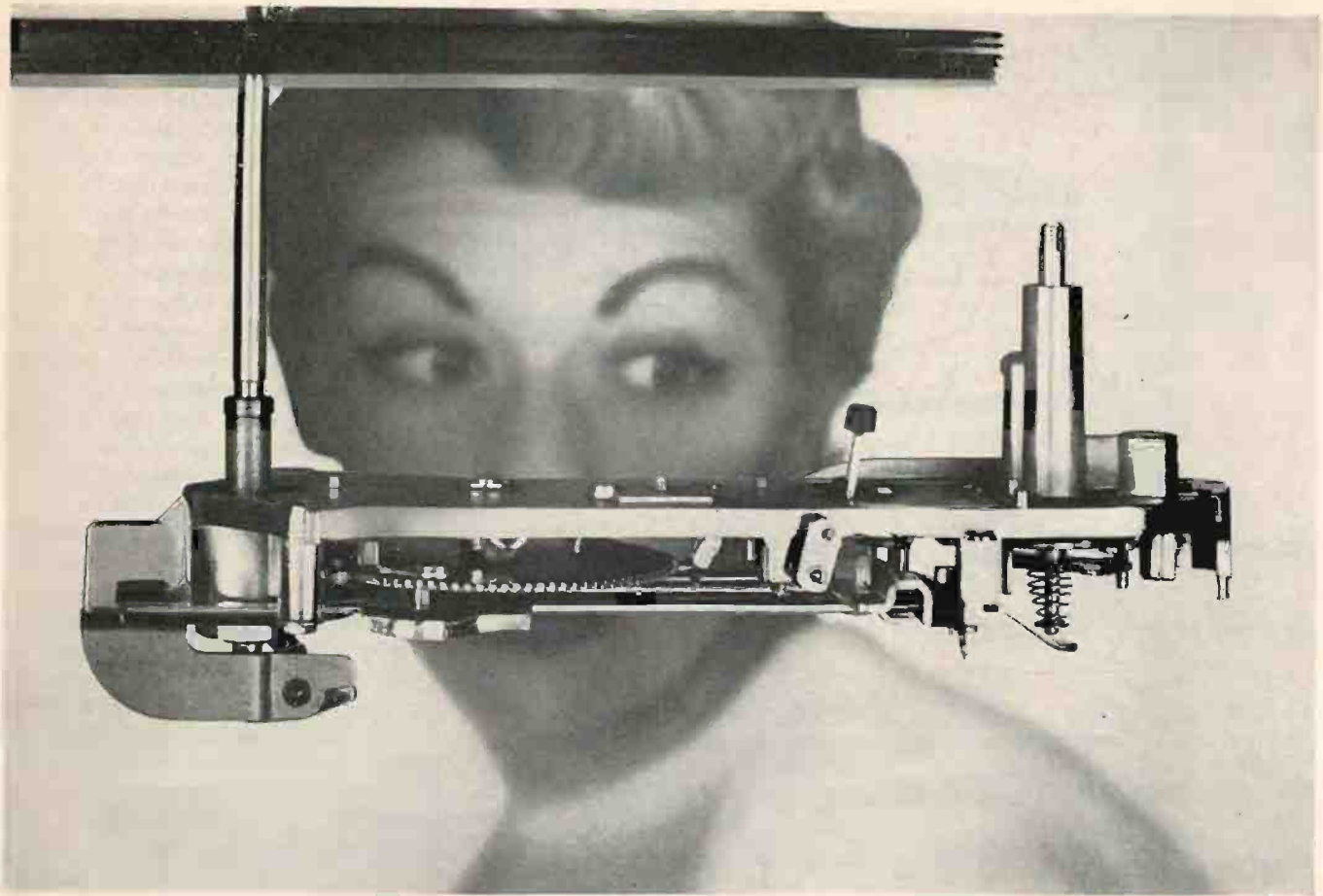
"I have been called flamboyant, even violent in my playing, by critics. They say I am attempting to transcend the keyboard—to treat it as an orchestra. I do test it to its maximum; I try to forget its limitations. With me, emotion is all, once the severe pianistic disciplines are secured. Music does not come easily to me—it comes hard. I am forced to do an enormous amount of rehearsal to attain perfection. I am probably the last major pianist to use the heavy dramatic style of the 19th century."

"I have a number of your recordings—would you care to say which are your favorites? And which will most likely carry your style on into the future?"

"When I am gone I think my two favorites will linger longest in public memory: *Moonlight* Sonata and *Liebestod*. These renditions have pleased me most under our present system and conditions of recording."

"Will they become collectors' items?"

(Continued on page 14)



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(Continued from page 12)

"Yes, they are as true as possible."

The great pianist's valet now entered with coffee and we discussed trends of the future. On a phonograph he placed his two favorite records and played snatches of them for me. Several times he repeated certain phrases on the piano to show how he had created certain effects and it was startling to see this musical giant reproduce exactly the sounds on the records.

"Could I write there are, say, three basic elements to your style—I have noticed this at the concerts."

"You are perceptive—being a pianist yourself you would be aware of the basic structure. Yes, my work demonstrates three approaches: a welding of technique to accentuated emotionalism, a coupling of extensive and varied use of the pedals with luminous overtones caused by lingering rubato, a refusal to accent the imagined limitations of the instrument."

I could sense that my host was anxious to return to his rehearsal so I made motions of withdrawing.

"You are leaving—I will play you out."

Thanking Paderewski, I walked to the end of the car as he seated himself and started to play with great brilliance and assurance. His hands clenched themselves like sea eagles as he formed the shape of huge chords in mid-air before crashing down on them; roulades and cadenzas flowed like a torrent in a tempest, his whole being shook and swayed with the power he unleashed and the sides of the car seemed to bulge to accommodate the decibels of fury. Then suddenly there was a change to softest caressing, the melodic line wove itself about jewelled tendrils of some invisible rare ivy, bearing precious stones for berries. There was a shimmer to the sounds of unseen harps; an innocent pastoral whispered a night song. A poet was speaking in intimate tones against a background of ever-changing architectural forms. I let myself quietly out of the car. It was still raining and by now a huge crowd had formed to hear the master and to take a glimpse of him as he left for Symphony Hall. In all their faces was an affectionate reverence. You were enveloped in a thick silence. As I walked slowly away once more the thunderer was pouring forth his passionate message and the whole city and the world beyond seemed enveloped in it.

Glenn Quilty

HiFi REVIEW



A HALF-INCH OF WIRE CAN MAKE A TUNER MISS BY A MILE



Most top quality tuners have nearly identical circuit design. It's the way the design is carried out in fabrication that causes widely varying performance characteristics. A piece of wire that is only a half-inch too long or short can seriously affect a tuner's performance. That's why Altec builds its tuners to such painstakingly high standards of precision and accuracy. That's why Altec tuners are considered the world's finest for sensitivity, selectivity, stability and long life.



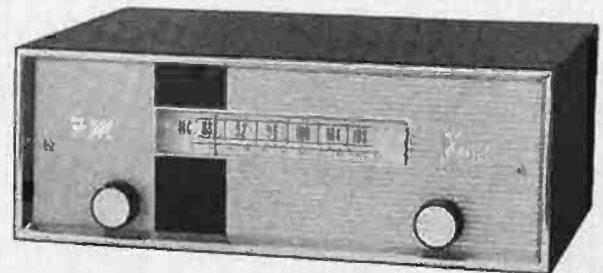
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*According to one of the nation's leading testing laboratories.



307A FM TUNER

This tuner features automatic frequency control: The exact station frequency is locked on *automatically* even if manual tuning is slightly off. Sensitivity of the 307A is so great that no antenna other than a short piece of wire is necessary, except in remote locations. Three IF stages allow weak stations to be heard next to strong ones without interference. The 307A also features between-station silencing, an output for a stereo multiplex adaptor, and FCC radiation certification. Price: (less cabinet), \$99.00.

Two cabinets are available for each tuner: Hand-rubbed hardwood in Walnut, Blonde, or Mahogany—\$19.95; and low-silhouette metal—\$9.00.

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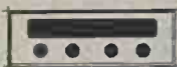


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LEONARD BERNSTEIN—*conveys a deep sense of personal involvement with the score.*

"I MAY be making a mistake, but it seems to me this symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar."

An impassioned outpouring by a love-smitten composer to his beloved, she who was the inspiration for his latest and "best" symphony? Well, not exactly. The words are Peter Ilyich Tchaikovsky's and they are contained in a letter written to his unseen benefactress, Mme. Nadejda von Meck, in November, 1877. The symphony he was writing about was his *Fourth*, just completed in Italy. And, as you might suspect, thereby hangs a tale.

The previous May, Tchaikovsky had become engaged to Antonina Ivanovna Miliukov, a chance-admirer whom he scarcely knew. In writing to Mme. von Meck and acquainting her with his intention to marry, he confided that he felt honor-bound to go through with his promise of marriage. "We cannot escape our fate," he wrote, "and there was something fatalistic about my meeting with this girl." The wedding took place on July 18; six days later Tchaikovsky fled from his house. On the twelfth of September he returned, and there was a two weeks' farce of "conjugal" life (September 12-24) which ended with the composer attempting to catch a fatal cold by standing waist-deep in the frigid waters of the Moscow River. When this failed, he again made a precipitate flight and never saw his wife again. Suffering from a nervous collapse, which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. During the entire period of turmoil between May and September Tchaikovsky was yet able to complete his sketches for the *Fourth Symphony* and to complete the orchestration of the first movement. At Lake Geneva, as soon

as he had regained some of his stability, he was able to take up his pen and work happily on the remaining movements, which contain some of his most lyric writing.

In discussing Beethoven's *Eroica Symphony* and *Emperor Piano Concerto* previously, we found that work upon these scores served for their creator as cathartic escape during periods of severe personal trauma. Certainly the fact that Tchaikovsky was able to concern himself with work upon the *Fourth Symphony* hastened Tchaikovsky's rehabilitation from the crisis of his marriage, and may well have saved him from a total and irrevocable collapse. Not many months later, in January, 1878, he was able to write to Mme. von Meck that the circumstances under which the *Symphony* came into being seemed like "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane-self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity."

The miracle is that the *Fourth Symphony* betrays none of the self-doubt with which Tchaikovsky tortured himself at the time of its creation. Depression, fears and emotional imbalance are not here; rather, this is music of supreme assurance and self-confidence, bold and heroic in its extroverted vitality. Tchaikovsky himself wrote a long and detailed "program" for the score, but little of it is important to an understanding of the music. What does emerge as pertinent is his characterization of the brass fanfare which opens the *Symphony*, plays an important part throughout the first move-

(Continued on page 21)



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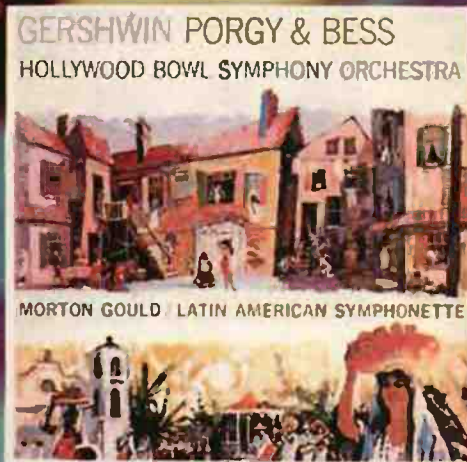
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ment and then recurs near the end of the Finale. Tchaikovsky says this symbolizes his "vain terrors" and "fear of the unknown," akin to the sword of Damocles hanging over his head. He continues: "Although there is no actual musical resemblance, the work is modelled after Beethoven's *Fifth*." Here it is, then, another Symphony in which the underlying motivating force is Man and his eternal struggle with his Destiny.

At its Moscow premiere, in February, 1878, the Symphony was received rather casually. It did not take long, however, for it to gain a secure hold on the affections of the mass public and it has remained a cornerstone of the international symphonic repertoire for more than three-quarters of a century. Nearly every important conductor of our era—with the exception of Toscanini—has recorded the Tchaikovsky "*Fourth*" at some time during the past three decades, and current issues of the longplaying record catalog list 16 available monophonic recordings and 6 stereo versions.

No conductor I've ever heard in this music has marshalled the combination of power and passion, drama and fertile insight which Koussevitzky used to bring to his concert hall performances of the score. Twice during his career he recorded the Symphony: in 1936, and again nearly a dozen years later. Strangely, neither recorded version is a true reflection of Koussevitzky's colossal conception of the piece, but enough of the magic is there for one familiar with the Koussevitzky reading to let the memory of glorious "live" performances in the past fill in for the inadequacies of the recorded presentations. Koussevitzky's recording (with the Boston Symphony Orchestra, of course) of the late 1940's is still carried in the current RCA Victor catalog as LM-1008; the earlier version used to be available as a Camden re-issue CAL 109.

Most worthy among the more modern monophonic editions of the score, in this opinion, are the recordings by Beecham (Capitol G 7139), Bernstein (Columbia ML 5332); Rodzinski (Westminster XWN 18541); and Ormandy (Columbia ML 5074). Beecham's version is not for those who like all the dramatic stops pulled out; he stresses the lyrical side of the music and lets the more dramatic sections pretty much take care of themselves. But his is certainly a valid, if a slightly understated view of the whole. Bernstein's is a really personal account of the score, tending to broad tempi with occasional exaggerated *rubato*. Sometimes, too, he will draw out an inner voice and give it undue prominence. But he conveys a deep sense of personal involvement with the score in a reading which is absorbing and often exciting.

Rodzinski and Ormandy both turn in straightforward, unproblematical performances. The music moves with a steady pulse, and neither conductor foolishly wastes himself. Ormandy's recording is now more than a decade old, but it still sounds respectable enough, though hardly as electrifying as it might be were the Columbia engineers and the Philadelphia Orchestra let loose on the score today.

Both the Bernstein and Rodzinski versions are available also on stereo (Columbia MS 6035 and Westminster WST-14006 respectively). The Columbia disc has a full, blooming sound, with scrupulous balance and a wide dynamic range. The Westminster stereo, however, is slightly haywire—we get serious imbalance among the orchestral choirs with the woodwinds often overpowering the strings. Also, a general lack of warmth to the sound gives the whole a rather anti-

septic feeling. A surprisingly good stereo version is the one by Heinrich Hollreiser and the Bamberg Symphony Orchestra for Vox (STPL 511,190). Here is excellent sound—full, well-balanced and spacious—and Hollreiser gives an idiomatic account of the score.

In sum, then, it is perhaps the Hollreiser—both mono and stereo—which can be most highly recommended as a fine account in the traditional style and with good recorded sound. If you're a sentimentalist, as I am, and you remember having your hair stand on end whenever Koussevitzky conducted this music in concert, then you'll surely want to own his recording of it. A word to the wise: Grab it where you find it, since it will probably be withdrawn soon. Otherwise, there is still the very individual but convincing Bernstein version.

—Martin Bookspan

Basic Repertoire Choice To Date

- | | |
|--|---|
| 1. Tchaikovsky's First Piano Concerto
Nov. '58, p. 48 | Cliburn; Kondrashin with Orch.
RCA Victor LM 2252 (mono)
Cliburn; Kondrashin with Orch.
RCA Victor LSC 2252 (stereo) |
| 2. Beethoven's Fifth Symphony
Dec. '58, p. 41 | Toscanini—NBC Symphony
RCA Victor LM 1757 (mono)
Kleiber—Amsterdam Concertgebouw. London LL 912 (mono)
Ansermet—Suisse Romande Orch. London CS 6037 (stereo) |
| 3. Beethoven's "Moonlight" Sonata
Jan. '59, p. 37 | Petri
Westminster XWN 18255 (mono) |
| 4. Dvořák's "New World" Symphony
Feb. '59, p. 54 | Toscanini—NBC Symphony
RCA Victor LM 1778 (mono)
Reiner—Chicago Symphony
RCA Victor LSC 2214 (stereo) |
| 5. Beethoven's "Eroica" Symphony
March '59, p. 49 | Klemperer—Philharmonia
Angel 35328 (mono)
Szell—Cleveland Orchestra
Epic BC 1001 (stereo) |
| 6. Bach's Chaconne for Solo Violin
April '59, p. 16 | Heifetz
RCA Victor LM 6106 (mono)
Segovia (guitar)
Decca DL 9751 (mono) |
| 7. Schubert's "Unfinished" Symphony
May, '59, p. 14 | Fricsay—
Berlin Radio Symphony
Decca DL-9975 (mono)
Szell—Cleveland Orchestra
Epic LC-3195 (mono) |
| 8. Beethoven's "Emperor" Concerto
June '59, p. 18 | Rubenstein—Symphony of the Air, Krips
RCA Victor LSC 2124 (stereo)
RCA Victor LM 2124 (mono)
Istomin—Philadelphia Orch., Ormandy
Columbia ML 6318 (mono) |
| 9. Mozart's G Minor Symphony (No. 40)
July '59, p. 10 | Klemperer—Philharmonia
Angel 35407 (stereo & mono)
Reiner—Chicago Symphony
RCA Victor LM-2114 (mono) |
| 10. Sibelius' Second Symphony
August '59, p. 10 | Ormandy—Philadelphia Orch.
Columbia MS 6024 (stereo)
Columbia ML 5207 (mono)
Collins—London Symphony Orch.
London LL 822 (mono) |



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BOOKSHELF

"BIZET and His World" by Mina Curtiss. Published by Alfred A. Knopf, Inc., 501 Madison Avenue, New York 22, N. Y. 494 pages, 24 plates. \$7.50.

The name on his birth certificate read Alexandre-César-Leopold Bizet, but he was baptized Georges, and this is the name he used throughout his life. Born October 25, 1838, he died June 3, 1875, still young, and just arrived at artistic maturity.

His last complete work was *Carmen* and it was his masterpiece. It seems, in retrospect, that his entire life was aimed at the writing of that opera. From childhood, he yearned to become a great opera composer; other music hardly existed for him.

He played piano brilliantly and could easily have become a famous virtuoso—with a famous virtuoso's income. Once, at a gathering, Franz Liszt played one of his knucky-breaking show-pieces and boasted that only he and von Bülow had enough technique to play it at the proper tempo with any degree of accuracy. Bizet then sat down and played the piece at sight, correctly and at tempo. Liszt was astounded and enthusiastically hailed the feat. But a virtuoso's career was not to the taste of young Bizet. Adamantly, he stated, "... nothing in the world would make me decide to play in public. I find the profession of performer odious."

He had a similar attitude toward symphonic music. To Saint-Saëns, who suggested the concert hall as a more congenial career than the opera house, he exclaimed, "I am not made for the symphony. I need the theater. Without it, I don't exist."

His life was a constant struggle to exist within the theater. Like Wagner, he made piano reductions of other composers' operatic scores and he accompanied rehearsals. Anything to be in the operatic swim.

He knew all of the successful, and unsuccessful, composers and performers who enlivened the musical world of Paris during the hectic days of the Second Empire and the beginning of the Second Republic. Through the pages of this biography by Mina Curtiss—the first exhaustive one of Bizet—troupe Berlioz, Gounod, Auber, Halévy, Saint-Saëns, Meyerbeer, Delibes, Liszt, Offenbach, Rossini, Rubinstein, Massenet, d'Indy and a host of others. What times they were, those good old days! How colorful! How wonderfully corrupt!

There were the soirées at the home of Rossini, rich, retired and fat, to which the artistic in-group came and lauded itself. On a wall of the great man's study hung a series of musical instruments—all surrounding a stomach pump, "the best of all instruments" in the words of their gourmand-owner.

(Continued on page 24)

HiFi REVIEW

Early American Model,
in fruitwood,
30" wide, 24 3/4" high, 13 1/2" deep.
\$279.95 user net.



Furniture courtesy of Lopipero Inc.



Containing two complete multi-speaker systems in one compact enclosure, the 'Trimensonal' TMS-2 projects frequencies of both channels to the rear and side walls of the room. Thus, one large wall area becomes channel A; another channel B... exactly as if you had a series of widely distributed speakers for each channel.

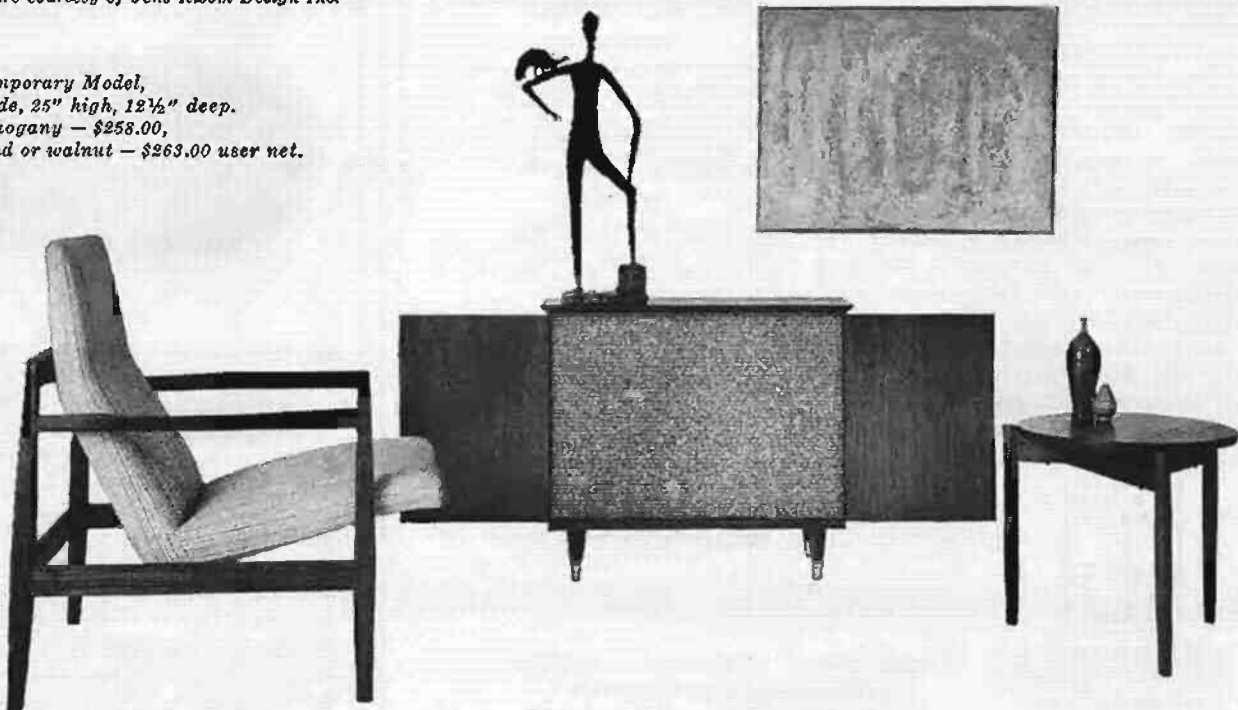
TMS-2... most sensational advance in stereo reproduction

When you listen to the TMS-2, you will experience stereophonic reproduction that no conventional system can ever achieve. Its entirely new principle of operation permits every listener throughout the room to enjoy fully balanced sound with such extraordinary breadth and three-dimensional depth that it seems to originate beyond the confines of the room itself. Full controls and adjustable doors allow the 'Trimensonal' TMS-2 to be placed *anywhere* — along wall or corner — without affecting its performance capabilities. The full TMS-2 story is a fascinating one. Write for it today.



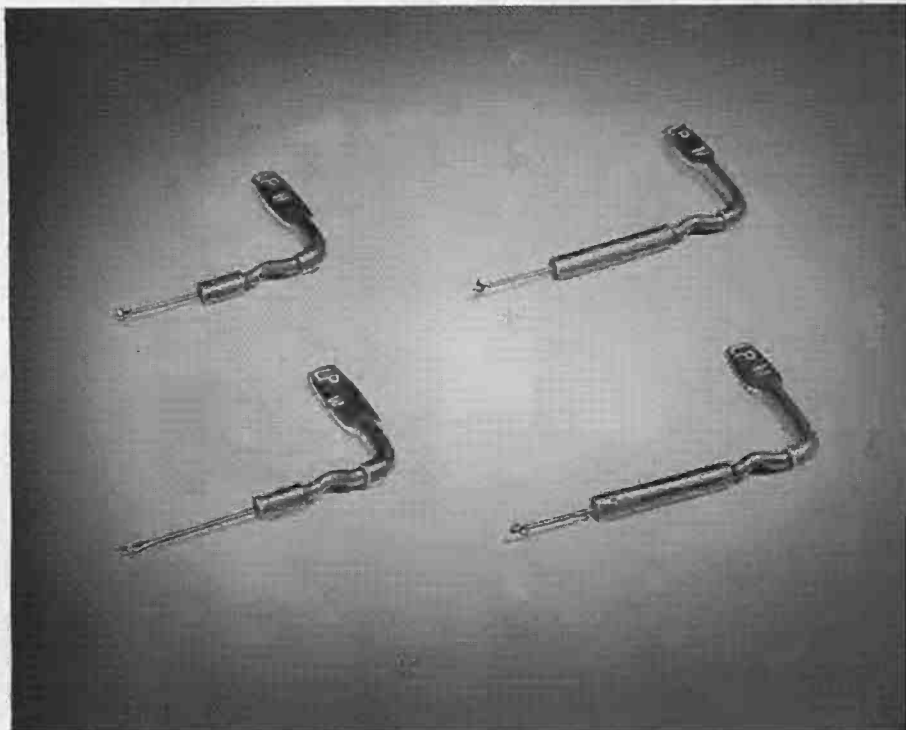
Furniture courtesy of Jens Risom Design Inc.

Contemporary Model,
30" wide, 25" high, 12 1/2" deep.
In mahogany — \$258.00,
in blond or walnut — \$263.00 user net.



WRITE DESK D-9, UNIVERSITY LOUDSPEAKERS, INC., WHITE PLAINS, N. Y.
SEPTEMBER 1959

IT TAKES A PRACTICED EYE TO TELL THESE CLEVITE 'WALCO' NEEDLES APART



Top left, a Clevite "Walco" W-73 with a short wire shank; lower left, the W-77 with a longer shank made of rubing; top right, the W-103 for stereo, with shank-length midway between the other two; and lower right, the W-107 stereo model, identical with the W-103 except that the twin tips are not diametrically opposite each other.

Though you have to look hard to see their subtle variations, if you put the wrong one of these look-alike needles in your phonograph, the most inexperienced ear will *hear* the difference at once. In each case, the differences were designed to meet the audio needs of different systems.

Because Clevite "Walco" manufactures needles like these as well as hundreds of other models for installation in *original* factory-assembled phonograph equipment, the Clevite "Walco" name on a *replacement* needle is your assurance of rigid adherence to the specifications of the audio engineers who designed your equipment. The only sure way for you to avoid mistaking one needle for another is to bring the name and number you find on your cartridge to your local Clevite "Walco" dealer. His catalog shows instantly which needle was designed for the specific audio requirements of *your* system.

Don't let superficial similarities confuse you . . . your Clevite "Walco" dealer has the answers.

CLEVITE 'WALCO'

COLLECTORS' RECORD CARE ITEMS

DisCleaner Kit

The great Clevite "Walco" advance in record cleaning . . . contains the most effective, long-lasting anti-static cleaning solution ever developed, and uses special velvet-piled applicators that reach between groove walls to pluck out microscopic dust. Leaves no residue.

DisCovers

Clear plastic sleeves contoured to accommodate your records. Prevent dust gathering, eliminate groove abrasion and fingermarking when slipping in and out of record jacket.

Microgram Stylus Pressure Gauge

Foolproof, precisely accurate balance to measure stylus pressure up to 10 grams. An essential accessory for any hi-fi or stereo system. Never needs recalibration or adjustment.



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Write today for a sample Clevite "Walco" DisCover . . . clear plastic protective record sleeve.

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REPLACEMENT PHONOGRAPH NEEDLES
RECORD CARE ACCESSORIES
CLEVITE 'BRUSH' HI-FI HEADPHONES

(Continued from page 24)

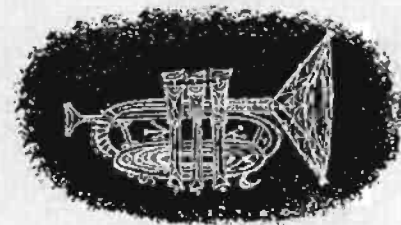
Bizet was chronically sick. He suffered from frequent throat ailments, angina, and arthritis. As a youth, he acquired the habit of swimming in cold water and taking cold showers; and he did not have the sense of self-preservation—or even the ordinary good sense—to desist from these practices when he was ill.

After every disappointment, he became sick—disappointments of composers are occupationally many. When his early *Te Deum* failed to win the Rodrigues Prize in Rome, he verbally shrugged it off (and had a severe attack of dysentery for a week). This was the pattern: doubt, illness; failure, illness; disappointment, illness.

The premiere of *Carmen* at the Opera-Comique was bungled by the director of that venerable institution. He neglected to bribe the critics, and Bizet either was too confident or too trusting to have done so himself. This lapse, especially in view of the originality of the work in this haven of conservatism, made success virtually impossible. The opera was ripped apart and the composer suffered another disappointment, followed by another arthritic attack. This one was accompanied by a heart attack, and death came quickly.

Lest this judgment of the *Carmen* reviews seem cynical, harden to the forthright statement of a contemporary. "Among the severe critics of *Carmen*, I could name those who are notoriously venal. I could say exactly how much it would have taken to transform their attacks into dithyrambic eulogies . . ."

Yes, *Carmen* was given forty-eight times in six months, but the house was never filled and the box office receipts never paid the cost of production. Then it was dropped from the repertoire of the Opera-Comique,



not to return until it had made a success elsewhere. Which, of course, it did.

Bizet wrote many letters to his family and friends and Mina Curtiss had the good fortune to come across a fine cache of them. She has used them tastefully and with fine discrimination. Woven into her well-written narration, they vividly personalize the picture she presents of the period and make it distinctive. Bizet and his circle come alive. The reader has no difficulty agreeing with him when he states, "Music! What a splendid art, but what a sad profession!"

—wdm

HIFI REVIEW

Easy-to-build



- style
- performance
- quality

costs you less!



PROFESSIONAL STEREO-MONAUURAL AM-FM TUNER KIT

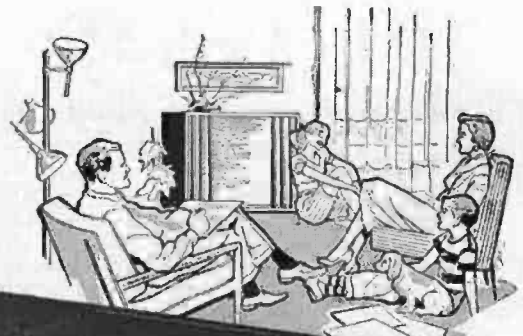
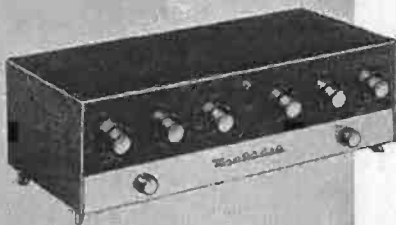
MODEL PT-1 \$89⁹⁵

The 10-tube FM circuit features AFC as well as AGC. An accurate tuning meter operates on both AM and FM while a 3-position switch selects meter functions without disturbing stereo or monaural listening. The 3-tube front end is prewired and prealigned, and the entire AM circuit is on one printed circuit board for ease of construction. Shpg. Wt. 20 lbs.

MODEL SP-2 (stereo)
\$56⁹⁵ Shpg. Wt. 15 lbs.

MODEL SP-1 (monaural)
\$37⁹⁵ Shpg. Wt. 13 lbs.

MODEL C-SP-1
(converts SP-1 to SP-2)
\$21⁹⁵ Shpg. Wt. 3 lbs.



STEREO EQUIPMENT CABINET KIT

MODEL SE-1 (center unit) \$149⁹⁵
Shpg. Wt. 162 lbs. (specify wood desired)

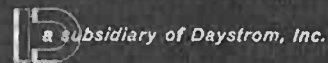
MODEL SC-1 (speaker enclosure) \$39⁹⁵ each
Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)

Superbly designed cabinetry to house your complete stereo system. Delivered with pre-cut panels to fit Heathkit AM-FM tuner (PT-1), stereo preamplifier (SP-1 & 2) and record changer (RP-3). Blank panels also supplied to cut out for any other equipment you may now own. Adequate space is also provided for tape deck, speakers, record storage and amplifiers. Speaker wings will hold Heathkit SS-2 or other speaker units of similar size. Available in 1/4" solid core Philippine mahogany or select birch plywood suitable for finish of your choice. Entire top features a shaped edge. Hardware and trim are of brushed brass and gold finish. Rich tone grille cloth is flecked in gold and black. Maximum overall dimensions (all three pieces); 82 3/4" W. x 36 1/2" H. x 20" D.

World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY

Benton Harbor 40, Michigan



MONAUURAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

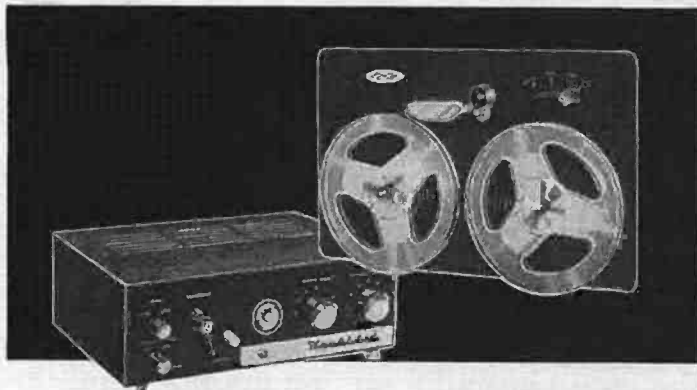
Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A function selector switch on the SP-2 provides two channel mixing as well as single or dual channel monaural and dual channel stereo. A 20' remote balance control is provided.

HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64⁹⁵

Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable pause during the change cycle saves wear and tear on your records by eliminating grinding action caused by records dropping on a moving turntable or disc. Record groove and stylus wear are also practically eliminated through proper weight distribution and low pivot point friction of the tone arm, which minimizes arm resonance and tracking error. Clean mechanical simplicity and precision parts give you turntable performance with the automatic convenience of a record changer. Flutter and wow, a major problem with automatic changers, is held to less than 0.18% RMS. An automatic speed selector position allows intermixing 33 $\frac{1}{3}$ and 45 RPM records regardless of their sequence. Four speeds provided: 16, 33 $\frac{1}{3}$, 45 and 78 RPM. Other features include RC filter across the power switch preventing pop when turned off and muting switch to prevent noise on automatic or manual change cycle. Changer is supplied complete with GE-VR-II cartridge with diamond LP and sapphire 78 stylus, changer base, stylus pressure gauge and 45 RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.

Model RP-3-LP with MF-I Pickup Cartridge \$74.95



NOW! TWO NEW STEREO-MONO TAPE RECORDERS IN THE TR-1A SERIES

Offering complete versatility, the model TR-1A series tape recorders enable you to plan your hi-fi system to include the functions you want. Buy the new half-track (TR-1AH) or quarter-track (TR-1AQ) versions which record and playback stereo and monophonic programming, or the half-track monophonic record-playback version (TR-1A).

Precision parts hold flutter and wow to less than 0.35%. Four-pole, fan cooled motor. One control lever selects all tape handling functions. Each tape preamplifier features NARTB playback equalization, separate record and playback gain controls, cathode follower output, mike or line input, and two circuit boards for easy construction and high stability. Complete instructions guide assembly.

MODEL TR-1A: Monophonic half-track record/playback with fast forward and rewind functions. Shpg. Wt. 24 lbs. **\$99⁹⁵**

TR-1A SPECIFICATIONS—Frequency response: 7.5 IPS \pm 3 db 50-12,000 cps. 3.75 IPS \pm 3 db 50-7,000 cps. Signal-to-noise ratio: Better than 45 db below full output of 1.25 volts/channel. Harmonic distortion: Less than 2% at full output. Bias erase frequency: 60 kc (push-pull oscillator).

MODEL TR-1AH: Half-track monophonic and stereo record/playback with fast forward and rewind functions. Shpg. Wt. 35 lbs. **\$149⁹⁵**

TR-1AH SPECIFICATIONS—Frequency response: 7.5 IPS \pm 3 db 40-15,000 cps. 3.75 IPS \pm 3 db 40-10,000 cps. Signal-to-noise ratio: 45 db below full output of 1 volt/channel. Harmonic distortion: Less than 2% at full output. Bias erase frequency: 60 kc (push-pull oscillator).

MODEL TR-1AQ: Quarter-track monophonic and stereo with record/playback fast forward and rewind functions. Shpg. Wt. 35 lbs. **\$149⁹⁵**

TR-1AQ SPECIFICATIONS—Frequency response: 7.5 IPS \pm 3 db 40-15,000 cps. 3.75 IPS \pm 3 db 40-10,000 cps. Signal-to-noise ratio: 40 db below full output of .75 volts/channel. Harmonic distortion: Less than 2% at full output. Bias erase: 60 kc (push-pull oscillator).



HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26⁹⁵

Designed especially for high fidelity applications this AM tuner will give you reception close to FM. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by high signal-to-noise ratio. All tunable components are prealigned. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.



HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26⁹⁵

For noise and static-free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits for full fidelity with high sensitivity. All tunable components are prealigned and front end is preassembled. Edge-illuminated slide rule dial is clearly marked and covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

Top performance at budget cost!

NEW



MODEL EA-3
\$29⁹⁵

NOTE THESE OUTSTANDING SPECIFICATIONS: Power Output: 14 watts, Hi-Fi; 12 watts, Professional; 16 watts, Utility. Power Response: ± 1 db from 20 cps to 20 kc at 14 watts output. Total Harmonic Distortion: Less than 2%, 30 cps to 15 kc at 14 watts output. Intermodulation Distortion: less than 1% at 16 watts output using 60 cps and 6 kc signal mixed 4:1. Hum and Noise: mag. phono input, 47 db below 14 watts; tuner and crystal phono, 63 db below 14 watts.

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HEATH COMPANY
Benton Harbor, 8, Michigan

a subsidiary of Daystrom, Inc.



"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

MODEL UA-1 \$21⁹⁵

Ideal for stereo or monaural applications. Teamed with the Heathkit WA-P2 preamplifier, the UA-1 provides an economical starting point for a hi-fi system. In stereo applications two UA-1's may be used along with the Heathkit SP-2, or your present system may be converted to stereo by adding the UA-1. Harmonic distortion is less than 2% from 20 to 20,000 CPS at full 12 watt output. "On-off" switch located on chassis and an octal plug is also provided to connect pre-amplifier for remote control operation. Shpg. Wt. 13 lbs.

14-WATT HI-FI ECONOMY AMPLIFIER (EA-3)

From HEATHKIT audio labs comes an exciting new kit . . . New Styling, New Features, Brilliant Performance! Designed to function as the "heart" of your hi-fi system, the EA-3 combines the preamplifier and amplifier into one compact package. Providing a full 14 watts of high fidelity power, more than adequate for operating the average system, the EA-3 provides all the controls necessary for precise blending of musical reproduction to your individual taste. Clearly marked-controls give you finger-tip command of bass and treble "boost" and "cut" action, switch selection of three separate inputs, "on-off" and volume control. A hum balance control is also provided. The convenient neon pilot light on the front panel shows when instrument is on. Styled to blend harmoniously into any room surroundings, the handsome cover is of black vinyl coated steel with gold design and features the new "eyebrow" effect over the front panel to match the other new Heathkit hi-fi instruments. The panel is satin black with brush-gold trim strip, while the control knobs are black with gold inserts. Shpg. Wt. 15 lbs.

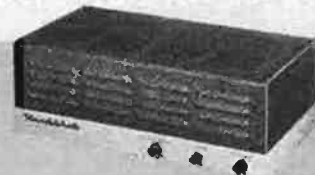


CHAIRSIDE ENCLOSURE KIT

TRADITIONAL: Model CE-2T (mahogany)
CONTEMPORARY: Model CE-2B (birch)
Model CE-2M (mahogany)

MODEL CE-2
\$43⁹⁵
each

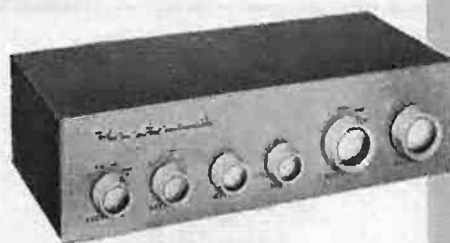
Space saving and attractive, the CE-2 puts control of your entire hi-fi system right at your chairside. Designed to house the Heathkit AM and FM tuners (BC-1A, FM-3A, FM-4), WA-P2 preamplifier, RP-3 record changer, and any of the Heathkit power amplifiers. Supplied in beautiful furniture-grade, veneer-surfaced plywood suitable for the finish of your choice. Shpg. Wt. 46 lbs.



"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M \$54⁹⁵

This hi-fi amplifier represents a remarkable value at less than a dollar a watt. Full audio output and maximum damping is a true 55 watts from 20 to 20,000 CPS with less than 2% total harmonic distortion throughout the entire audio range. Features include level control and "on-off" switch right on the chassis, plus provision for remote control. Pilot light on chassis. Modern, functional design. Shpg. Wt. 28 lbs.



"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 \$19⁷⁵

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within $\pm 1\frac{1}{2}$ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12 $\frac{1}{2}$ " L. x 3 $\frac{3}{8}$ " H. x 5 $\frac{3}{8}$ " D. Shpg. Wt. 7 lbs.



HEATHKIT



"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT
MODEL W6-M \$109⁹⁵

For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is ± 1 db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and IM distortion below 1% 60 and 6,000 CPS. Hum and noise 88 db below full output. Shpg. Wt. 52 lbs.

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

MODEL W5-M \$59⁷⁵

Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow instantaneous power peaks of a full orchestra up to 42 watts. A "tweeter saver" suppresses high frequency oscillation and a unique balancing circuit facilitates adjustment of output tubes. Frequency response is ± 1 db from 5 to 160,000 CPS at 1 watt and within ± 2 db 20 to 20,000 CPS at full 25 watts output. Harmonic distortion is less than 1% at 25 watts and IM distortion is 1% at 20 watts (60 and 3,000 CPS, 4:1). Hum and noise are 99 db below 25 watts for truly quiet performance. Shpg. Wt. 31 lbs.



YOU'RE NEVER OUT OF DATE WITH HEATHKITS



Heathkit hi-fi systems are designed for maximum flexibility. Simple conversion from basic to complex systems or from monaural to stereo is easily accomplished by adding to already existing units. Heathkit engineering skill is your guarantee against obsolescence. Expand your hi-fi as your budget permits . . . and, if you like, spread the payments over easy monthly installments with the Heath Time Payment Plan.

20 WATT HI-FI AMPLIFIER KIT

MODEL W4-AM \$39⁷⁵

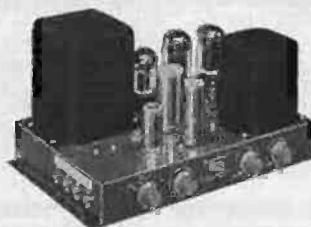
This top quality amplifier offers you full fidelity at minimum cost. Features extended frequency response, low distortion and low hum level. Harmonic distortion is less than 1.5% and IM distortion is below 2.7% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within ± 1 db at 1 watt. Output transformer tapped at 4, 8 and 16 ohms. Easy to build and a pleasure to use. Shpg. Wt. 28 lbs.



GENERAL-PURPOSE 20 WATT AMPLIFIER KIT

MODEL A9-C \$35⁵⁰

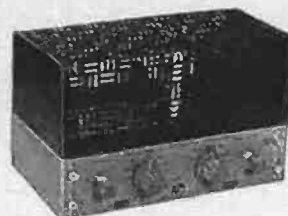
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. Covers 20 to 20,000 CPS within ± 1 db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.

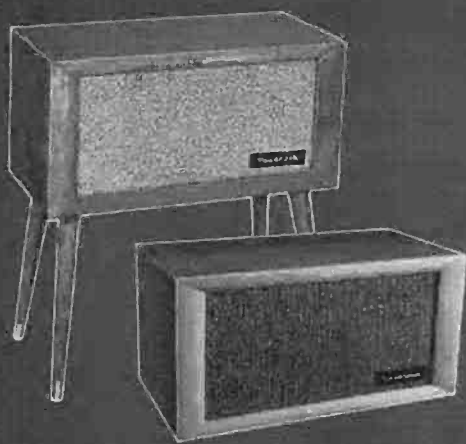


ELECTRONIC CROSSOVER KIT

MODEL XO-1 \$18⁹⁵

This unique instrument separates high and low frequencies and feeds them through two amplifiers to separate speakers. It is located ahead of the main amplifiers, thus, virtually eliminating IM distortion and matching problems. Crossover frequencies for each channel are at 100, 200, 400, 700, 1200, 2,000 and 3,500 CPS. This unit eliminates the need for conventional crossover circuits and provides amazing versatility at low cost. A unique answer to frequency division problems. Shpg. Wt. 6 lbs.





"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 \$39⁹⁵

Legs optional extra. \$4.95

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 8" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade 1/2" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.



"LEGATO" HI-FI SPEAKER SYSTEM KIT

MODEL HH-1 \$299⁹⁵

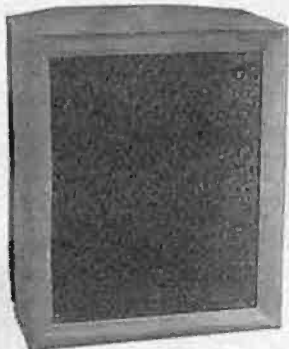
Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15" Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 20,000 CPS. A unique crossover network is built in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of 3/4" veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are precut and predrilled for easy assembly. Shpg. Wt. 195 lbs.

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B \$99⁹⁵

Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer

and a super tweeter to extend overall response from 35 to 16,000 CPS ± 5 db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of 3/4" veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.



DIAMOND STYLUS HI-FI PICKUP CARTRIDGE

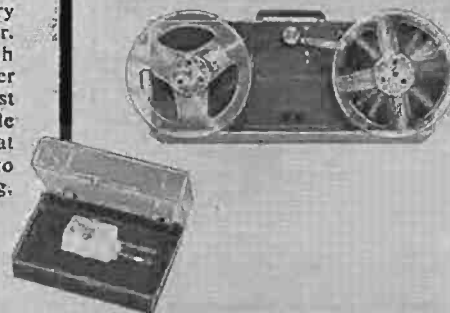
MODEL MF-1 \$26⁹⁵

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

SPEEDWINDER KIT

MODEL SW-1 \$24⁹⁵

Rewind tape and film at the rate of 1200' in 40 seconds. Saves wear on tape and recorder. Handles up to 10 1/2" tape reels and 800' reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.



NEW! "DOWN-TO-EARTH" High-Fidelity Book

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

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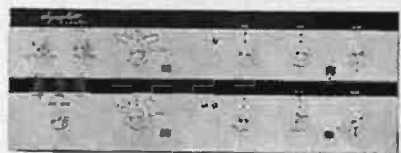
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★PM-2S Panel mount kit provides integrated handsome appearance plus mounting facility—\$5.95* net.

★CM-2S Cabinet Set includes single front panel and walnut table top cabinet. \$17.95* net.

Available from leading HI-FI dealers everywhere. Descriptive brochure available on request. * Slightly higher in West

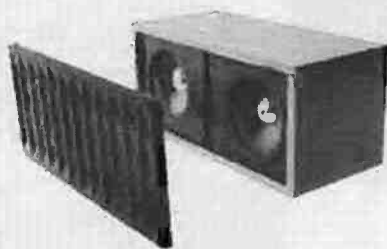
DYNACO INC.

Dept. HR, 617 N. 41st St., Phila. 4, Pa.

just looking



• **Audax** sets a new departure for grille covers in their new bookshelf speaker series. A three-dimensional, molded plastic lattice serves not only to cover the speaker openings, but also aids sound dispersion with only a minimum of high frequency absorption. The easily cleaned, detachable plastic set-in cover is featured on the new Audax Model CA-80 and CA-100 compact speaker systems, which contain a pair of full-range 8-inch and 10-inch Audax "Para-



flex" speakers, respectively. The cabinetry for these units is the work of the renowned furniture designer George Nelson. Price: \$99.95 (Model C-80); \$139.95 (Model CA-100). (Audax, Inc., 38-19 108th Street, Corona 68, N. Y.)

• **Bozak** announces the "Spinnet," a new, small speaker system designed to provide true quality sound for listeners who have space problems. Measuring a compact 14½" x 23½" x 11½" deep, the Spinnet is a "miniaturized" infinite baffle system which maintains balanced response in bass, mid-range, and treble. The Spinnet is available in two models: the two-way B-500 system and the three-way B-502 system. Each model utilizes the same drivers found in the larger Bozak speaker systems. The cabinet of the Spinnet (finished on all four sides) may be used vertically or horizontally. The 500-series is available in a variety of fine wood finishes or unfinished for those who wish to match the cabinet to an existing decor. Price range: \$134.50 (B-500, finished); \$209.50 (B-502, finished). (R. T. Bozak Sales Co., Darien, Conn.)

• **Dynakit** augments its line of high-quality power amplifiers with a new 40-watt model, the Dynakit Mark IV, available either wired or in semi-assembled kit form. The Mark IV delivers its rated 40 watt power at less than 1% distortion within the 20-20,000 cycle range. Frequency response

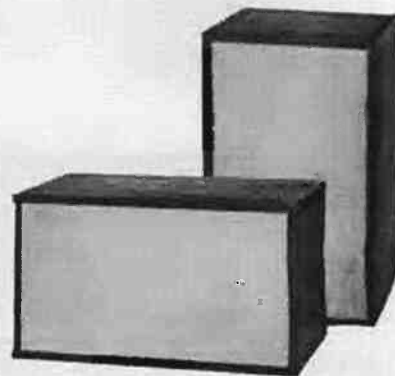
is 1 db. from 10 to 40,000 cycles. Noise is better than 90 db. below rated output.

The Dynakit uses matched EL-34 tubes driven by the new 7199 pentode-triode tube. All parts are operated well below maximum ratings for long life. The use of pre-wired printed circuitry, detailed step-by-step instructions and pictorial diagrams enables even the novice kit builder to construct this amplifier with complete confidence. Average construction time is about 3 hours. Size: 5" x 14" x 6½" high. Weight: 23 pounds. Price: \$59.95 (kit form); \$79.95 (pre-wired). (Dynaco, Inc., 617 North 41 St., Philadelphia 4, Pa.)

• **Fisher** has up-dated its X-101 integrated stereo amplifier. Now dubbed the X-101A, this two-channel preamplifier-equalizer has independent bass and treble tone controls for each channel. The X-101A contains a 40-watt two-channel amplifier with a reserve peak-power rating of 75 watts. It boasts a frequency response of 20-20,000 cycles with only 0.7% distortion at full rated output.

Price: \$194.50. Hand-rubbed custom cabinets are available at an additional \$24.95. (Fisher Radio Corporation, 21-21 44th Drive, Long Island City 1, N. Y.)

• **Janszen** incorporates its well-known electrostatic tweeter in its new Z-400 wide-range, compact bookshelf speaker system.



Widely acclaimed for smooth mid-range and treble response and crisp transient characteristics, the Janszen electrostatic tweeter is acoustically paired in the Z-400 with a special eleven-inch Model 350 dynamic woofer. The high compliance cone of this woofer is treated to provide low fre-

HiFi REVIEW



must I remove this stack to play the other side?



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Facts about the modern record prove this so. **Fact 1**—Today's "lp's" offer up to 30 minutes of music per side! **Fact 2**—Most albums are recorded on 2 sides! **Fact 3**—You must flip the record over to play the second side! Therefore, the record changer now has virtually nothing to change—its one special feature is no longer essential! Why then choose this way to play both sides of your records? If you have stereo in mind, you can only obtain genuine high fidelity with a **STEREOTABLE**

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The Bogen DB230A

DB230A. Output Power: 60 watts (two 30-watt channels). Distortion: less than 1% at 60 watts. Response: 20 to 20,000 cycles ± 0.5 db. Controls: Input Selector, Loudness, Lo Filter, Hi Filter, Stereo-Monophonic, Balance, Power, Phasing, Cartridge (Stereo, Mono), Speaker Selector and separate Bass, Treble and Volume for each channel. Price: \$189.50. Enclosure and legs: \$8.00. **ST662.** Companion Stereo FM-AM Tuner with built-in provision for Multiplex. \$169.50.



BOGEN
the sound way to better stereo

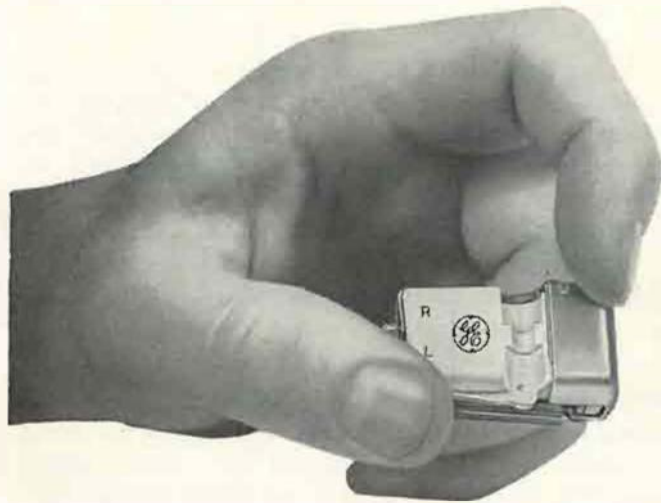
quency reproduction complementing the JansZen tweeter. The Z-400 covers the range from 30 to beyond 30,000 cycles per second. Tweeter and woofer are mounted in a fiberglass-filled sealed enclosure which may be placed horizontally or vertically, as desired. A build-in power supply provides the polarizing voltage for the electrostatic elements. The Z-400 measures 15" by 26" by 13½" deep and is available in walnut, mahogany, or birch finishes. Price \$134.50. (Neshaminy Electronics Corp., Neshaminy, Penna.)

• **Lafayette** enters the "bookshelf league" with an enclosure designed to work with any 12" speaker—coaxial or single cone—or 12" woofer with separate tweeter. Although the design is basically one of the family of "reflex" or "ported" enclosures, there are two unique departures. These are an elliptical port and a triangular-shaped diffracting ring mounted on the front of the baffle board. These features serve to improve transient response and create phase relations producing a smooth transition from front-to-rear radiation. Price: \$32.50. (Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.)

• **Sherwood's** new Model S-3000 II FM Tuner features "inter-channel hush," a squelch-circuit muting the noisy "hash" normally heard between channels on highly sensitive tuners. The tuner is also provided with a front panel control to adjust the degree of silencing provided by the interstation muting action, without affecting the tuner's sensitivity. Other features include "feather-ray" tuning eye, Multiplex output jack, AFC defeat switch, 6BR5 cathode ray tuning indicator, "local-distant" switch, flywheel tuning and cathode follower output. Tuner sensitivity is 0.95 microvolts for 20 db. quieting, and selectivity is 195 kc. at -6 db. Frequency response is 20-20,000 cps $\pm 1/2$ db., with the hum and noise level at 60 db. below 100% modulation. Sherwood claims an intermodulation distortion of 0.33 and less than 0.25 harmonic distortion at 100% modulation at 400 cps. Price: \$105.50 (case extra). (Sherwood Electronics Laboratories, Inc., 4300 N. California Ave., Chicago, Ill.)

• **Vitavox Ltd.**, a British loudspeaker concern of high repute, is marketing their new TR30 cone tweeter in the United States through the distributing firm Ercona Corp. The tweeter affords smooth response from 1000 cycles to beyond the range of normal hearing. The unit is housed in a sealed tubular body so that it can be mounted in the same enclosure with the woofer. The price of \$24.50 includes a built-in crossover network. (Ercona Corporation, 16 West 46th Street, New York 36, N. Y.)

the all-new VR-22 stereo cartridge



VR-225 .5 mil diamond stylus. For professional-type tone arms, \$27.95.



VR-227 .7 mil diamond stylus. For record changer or turntable, \$24.95.

Now, outstanding in all four critical areas of stereo cartridge performance—**Compliance**—Tracks precisely, not a trace of stiffness. **Channel Separation**—Up to 30 db for maximum stereo effect. Nothing higher on the market! **Response**—Smooth and flat for superior sound from 20 to 20,000 cycles (VR-225), 20 to 17,000 cycles (VR-227). **Virtually hum-free**—triple shielded against stray currents. **This is our masterpiece. We urge you to hear it.**

GENERAL  ELECTRIC

Audio Components Section, Auburn, N. Y.

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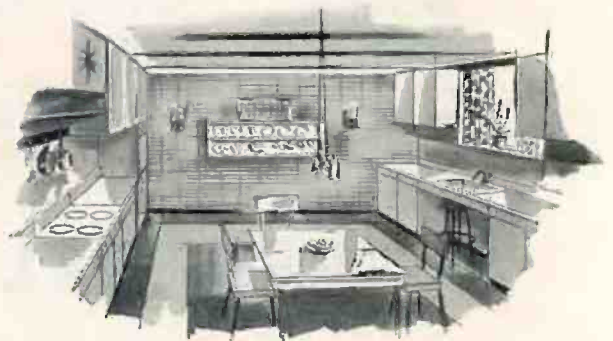
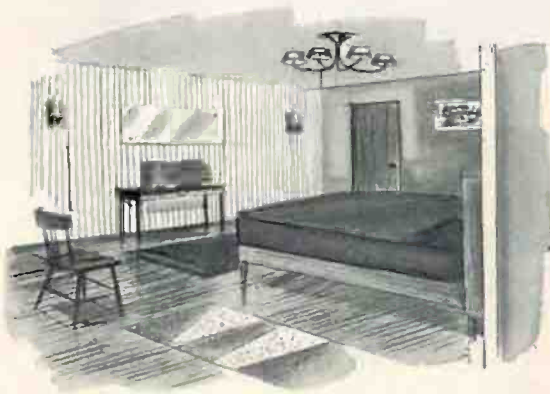
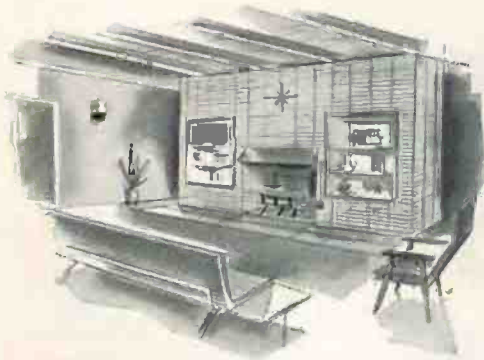
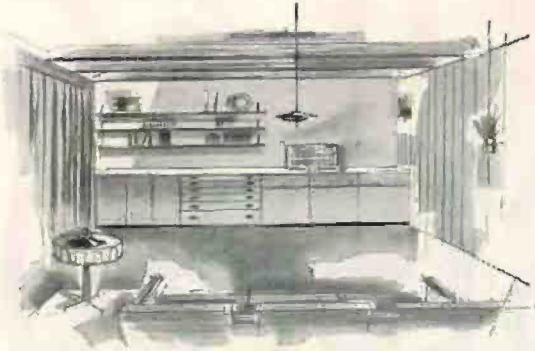
New GALAXY*II hi-fi component speakers eliminate cabinet bulk, add eye value, give better panoramic stereo coverage of large areas.

by *ARDINE ALLYN, Noted Interior Decorator*

The new Jensen GALAXY II hi-fi stereo speaker system achieves wide panoramic stereo with two tiny "satellite" units that can wall-mount like pin-up lights and a single small "bookshelf" size enclosure. Freed from the cumbersome need to place *two boxes* (an unwanted hazard to decor and space) in often unavailable or eye-assailing locations as required with conventional speakers, the GALAXY II system can enter the living room as a welcome guest, providing an attractive visual result along with the superb performance of its sound reproducing function.

The two satellite units are an outstanding example of the proposition that functional design can be beautiful. Their slim cases of genuine solid natural finished walnut, tawny ash or mahogany match the selected veneers of the Bass-Center Unit and add a note of warmth and richness. The curved front theme is repeated in the bow-front design of the Bass-Center Unit and there is an attractive tie-in of grille cloth treatment.

When real panoramic stereo can be achieved with these diminutive, smartly-styled pieces, ultraflexible in placement, hi-fi component stereo is really *here . . .* for any room in your home.

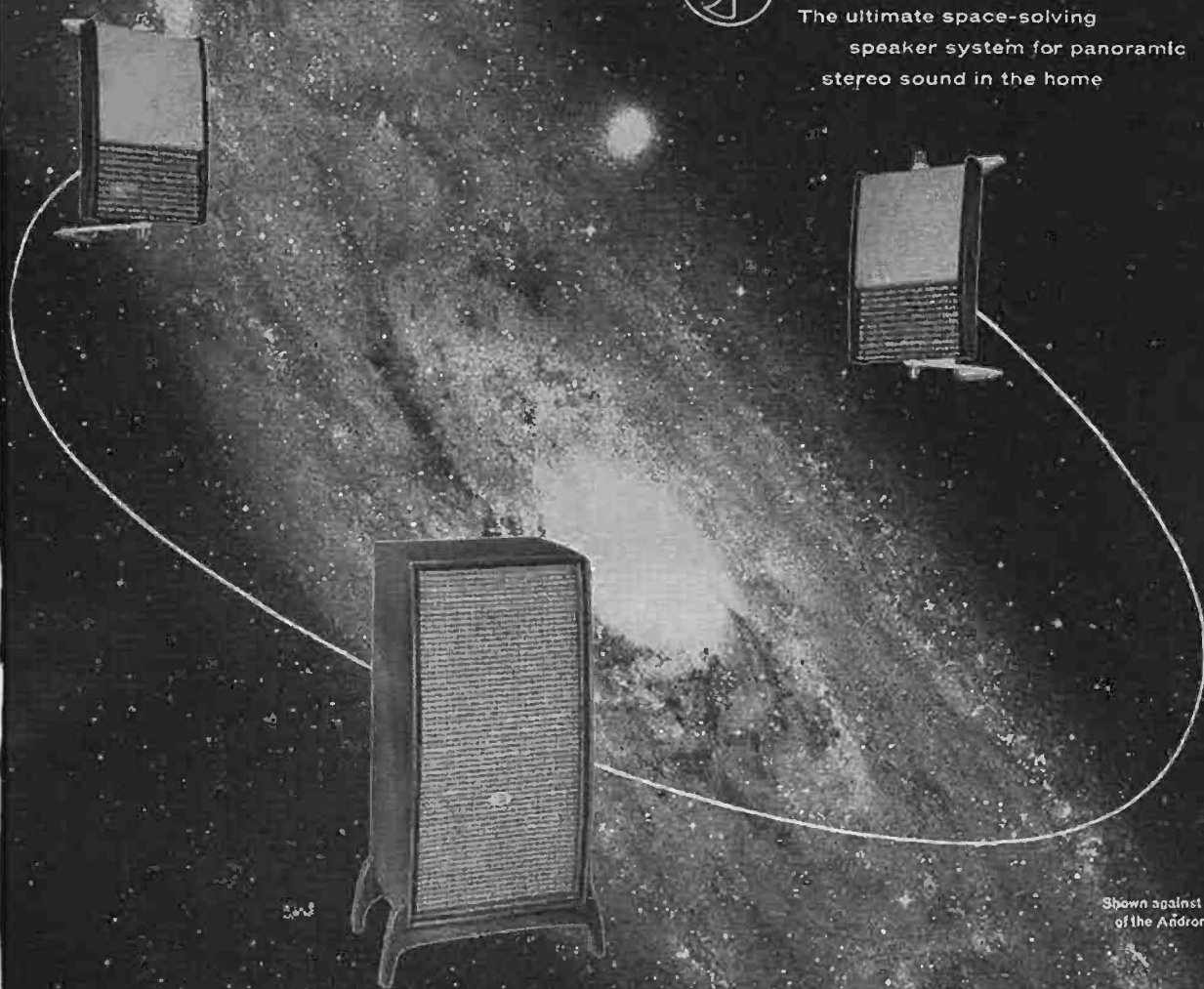


GALAXY*II is another contribution to stereo in the home by *Jensen*

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New HI-FI STEREO
GALAXY* II
SATELLITE SPEAKER SYSTEM
by **Jensen**

The ultimate space-solving
speaker system for panoramic
stereo sound in the home



Shown against a background
of the Andromeda Galaxy

You've never seen a stereo speaker system like this... an inspired merging of function with decor... that takes less than a square foot of floor space (or can be off-the-floor entirely)... yet gives you big speaker dual 3-way system performance with wide panoramic stereo sound for an entirely new listening thrill! For living room, or any room in your home... Jensen Galaxy is the most liveable stereo speaker system ever. You'll want to find out about Galaxy. Brochure GY is free on request.

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Stereo Amplifier-Preamplifier HF81

HF81 Stereo Amplifier-Preamplifier selects, amplifies, controls any stereo source & feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Provides 28W monophonically. Ganged level controls, separate balance control, independent bass & treble controls for each channel. Identical Williamson-type, push-pull EL34 power amplifiers. "Excellent" — SATURDAY REVIEW; HI-FI MUSIC AT HOME. "Outstanding quality... extremely versatile." — ELECTRONICS WORLD LAB-TESTED. Kit \$69.95. Wired \$109.95. Includes cover.

HF85 Stereo Preamplifier is a complete, master stereo preamplifier-control unit, self-powered for flexibility & to avoid power-supply problems. Distortion borders on unmeasurable even at high output levels. Level, bass, & treble controls independent for each channel or ganged for both channels. Inputs for phono, tape head, mike, AM, FM, & FM-multiplex. One each auxiliary A & B input in each channel. Switched in loudness compensator. "Extreme flexibility... a bargain." — HI-FI REVIEW. Kit \$39.95. Wired \$64.95. Includes cover.

New HF87 70-Watt Stereo Power Amplifier: Dual 35W power amplifiers of the highest quality. Uses top-quality output transformers for undistorted response across the entire audio range at full power to provide utmost clarity on full orchestra & organ. IM distortion 1% at 70W, harmonic distortion less than 1% from 20 to 20,000 cps within 1 db of 70W. Ultra-linear connected EL34 output stages & surge-protected silicon diode rectifier power supply. Selector switch chooses mono or stereo service; 4, 8, 16, and 32 ohm speaker taps, input level controls; basic sensitivity 0.38 volts. Without exaggeration, one of the very finest stereo amplifiers available regardless of price. Use with self-powered stereo preamplifier-control unit (HF85 recommended). Kit \$74.95. Wired \$114.95.

HF86 28W Stereo Power Amplifier Kit \$43.95. Wired \$74.95.

FM Tuner HFT90: Prewired, prealigned, temperature-compensated "front end" is drift-free. Prewired exclusive precision eye-traffic traveling tuning indicator. Sensitivity: 1.5 uv for 20 db quieting; 2.5 uv for 30 db quieting, full limiting

from 25 uv. IF bandwidth 260 kc at 6 db points. Both cathode follower & FM-multiplex stereo outputs, prevent obsolescence. Very low distortion. "One of the best buys in high fidelity kits." — AUDIOCRAFT. Kit \$39.95*. Wired \$65.95*. Cover \$3.95. *Less cover, F.E.T. Incl.

New AM Tuner HFT94. Matches HFT90. Selects "hi-fi" wide (20c — 9kc @ —3 db) or weak-station narrow (20c — 5kc @ —3 db) bandpass. Tuned RF stage for high selectivity & sensitivity; precision eye-traffic tuning. Built-in ferrite loop, prealigned RF & IF coils. Sensitivity 3 uv @ 30% mod. for 1.0 V out, 20 db S/N. Very low noise & distortion. High-Q 10 kc whistle filter. Kit \$39.95. Wired \$69.95. Incl. Cover & F.E.T.

New AF-4 Stereo Amplifier provides clean 4W per channel or 8W total output. Inputs for ceramic/crystal stereo pick-ups, AM-FM stereo, FM-multi stereo, 6-position stereo/mono selector. Clutch-concentric level & tone controls. Use with a pair of HFS-5 Speaker Systems for good quality, low-cost stereo. Kit \$38.95. Wired \$64.95.

HF12 Mono Integrated Amplifier provides complete "front-end" facilities and true high fidelity performance. Inputs for phono, tape head, TV, tuner and crystal/ceramic cartridge. Preferred variable crossover, feedback type tone control circuit. Highly stable Williamson-type power amplifier circuit. Power output: 12W continuous, 25W peak. Kit \$34.95. Wired \$57.95. Includes cover.

New HFS3 3-Way Speaker System Semi-Kit complete with factory-built ¾" veneered plywood (4 sides) cabinet. Bellows-suspension, full-inch excursion 12" woofer (22 cps res.), 8" mid-range speaker with high internal damping cone for smooth response, 3½" cone tweeter. 2¼ cu. ft. ducted-port enclosure. System Q of ½ for smoothest frequency & best transient response. 32-14,000 cps clean, useful response. 16 ohms impedance. HWD: 26½", 13¾", 14¾". Unfinished birch \$72.50. Walnut, mahogany or teak \$87.95.

New HFS5 2-Way Speaker System Semi-Kit complete with factory-built ¾" veneered plywood (4 sides) cabinet. Bellows-suspension, ¾" excu-



Stereo Preamplifier HF85



70W Stereo Power Amplifier HF87
28W Stereo Power Amplifier HF86



FM Tuner HFT90
AM Tuner HFT94



Stereo Integrated Amplifier AF4



12W Mono Integrated Amplifier HF12
Other Mono Integrated Amplifiers
50, 30, & 20W (use 2 for stereo)



2-Way Bookshelf
Speaker System HFS1
3-Way Speaker System HFS3
2-Way Speaker System HFS5

sion, 8" woofer (45 cps res.), & 3½" cone tweeter, 1¼ cu. ft. ducted-port enclosure. System Q of ½ for smoothest frequency & best transient response. 45-14,000 cps clean, useful response. HWD: 24", 12½", 10½". Unfinished birch \$47.50. Walnut, mahogany or teak \$59.50. HFS1 Bookshelf Speaker System complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps range. 8 ohms. HWD 23" x 11" x 9". Price \$39.95.

LGS-1 Brass Tip Matching 14" Legs easily convert HFS-1 into attractive console. All brackets & hardware provided. \$3.95.

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HiFi REVIEW

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EVEN SELF-CONTROLLED audiophiles have been heard to mutter words fit only for the Bible when trying to install a phono cartridge with a regular household screwdriver. Fairchild has contributed greatly to the purification of the language by including small job-size screwdriver with their new SM-1 stereo cartridge, along with a gram gauge for setting the stylus pressure.

THE TIDY SUM OF \$260,000,000 was spent by audiophiles last year on component-type home music systems, according to the Institute of High Fidelity Manufacturers. We like to think of this impressive statistic not so much as cold cash, but as a vital force in America's cultural life and a multiplied expression of individual adventures in music.

DAVID RANDOLPH has taken a vacation from record reviewing for this magazine to write and "em-cee" his show *Young Audiences*, which for the past months roused and nurtured the musical appetites of school-age TV watchers on CBS Channel 2. He deserves congratulations for an outstanding job in music education and an extra pat for assuring us a future generation of readers.

"WIN YOUR NEXT ROLLS-ROYCE" is the motto of a new hi-fi contest. All you have to do is tell Shure Bros. in 25 words or less why you like the sound of their stereo cartridges. Any number can play—no boxtop, no coupon, and you don't even have to buy the cartridge. We are also intrigued by the assumption that most hi-fiers already have a Rolls-Royce. So if the lucky winner wants to dispose of his old car cheap, just let us know.

LACK OF INTELLIGENT PROGRAMS is a constant concern of discriminating listeners in many areas. Networks can rarely fill the bill because of highly competitive economic pressures. Independent stations and local FM outlets are handicapped by tight budgets. The FCC has trouble enforcing the "public service" provisions in the federal license issued to broadcasters. A possible solution to the whole dilemma has been proposed by John Fisher in the July 1959 issue of *HARPER'S MAGAZINE*. We suggest it as "required reading" to thoughtful radio listeners.

CONCERT MUSIC USA, a survey by B.M.J., revealed some amazing facts.

There are 1,142 symphony orchestras in the United States today, compared with less than 100 in 1920 and only ten in 1900.

Beethoven's Ninth, recorded by Toscanini in 1952 had sold 225,000 copies by 1958. In 1934, a recording of the Ninth did well to sell 500 copies.

LP discs have been a boon to American composers. Some 1000 American works by about 300 composers have been recorded since the introduction of LP in 1948. The problem is how to keep these discs active in the catalogs and available at local stores.

Over 20 million Americans claim to be pianists of sorts, which makes the piano our most popular instrument, followed in numbers by four million self-avowed guitarists, three million string players and a million aspirants of the ukulele.

TOO MANY RECORDS confuse the customer, complains J. K. Maitland, Capital's Sales V.P. In 1958, some 300 companies released more than 4000 pop flops. The buyer can't tell the few good ones among all the duds. Result: he feels cheated and may stop buying altogether. Remedy: If a record company hasn't got something good, they shouldn't release anything. Question: Can such artistic self-discipline prevail against commercial pressure?

STEREO CONQUERS the antipodes. Word comes from New Zealand that stereo down under has practically inundated the islands. With no television, records are the main family diversion. In a country combining a high living standard with an almost notorious regard for leisure, money is considered well spent for stereo as it contributes to the realism of reproduced music.

A "TRIP" TO EUROPE'S music festivals awaits many FM (and some AM) listeners as the Broadcasting Foundation of America is distributing free to U. S. radio stations tape recordings of the Festivals at Salzburg, Vienna, Prague, Bayreuth, Bergen, Stockholm and Spoleto. Ask your "good music station" to schedule these presentations as public service features. The Ford Foundation, in furtherance of international cultural exchange, picks up the check.

SINUS TROUBLE IS HANDY in the audio lab. At a loss how to determine the transonic response limit of a tweeter reaching beyond the range of calibrating microphones, an engineer in our test laboratory discovered that his sinuses cleared up almost instantly when the tweeter was connected to a frequency generator at 34,000 cycles. Evidently this happened to be the resonance point of the mucus droplets. It shook up the congestion in his bone cavities and cleared them out nicely. We know now that the tweeter goes up to at least 34 kc. and also have a new form of therapy to suggest to the medical profession.

EAVESDROP ON CANADA Wednesday night—an excellent listening tip. With a good AM tuner and maybe an outside antenna you should be able to pull in Canadian stations anywhere in the northern U. S. Wednesday is the C.B.C. gala night often distinguished by full-length theater presentations unequalled elsewhere in the American ether.

MUSIC AND DEPARTMENT STORES, as contrasted to genuine high fidelity dealers, predicted heavy preference for one-piece "package" stereo on the part of the "general public," due to wifely pressure for unitized furniture. Surprise result of recent poll revealed that a slight majority of even the "package" customers want the second speaker freely moveable for optimum separation and acoustic positioning. Apparently the much underrated general public is fast learning the basic principles of good stereo.

RCA'S MUSIC SYNTHESIZER, a giant gadget capable of electronically imitating the sound of all existing and non-existing musical instruments, has been installed at Columbia University where it will be guided by such human colleagues as Drs. Luening and Ussachevsky, famed experimenters in unearthly sound, in exploring the outer reaches of electronic music.

FOLK MUSIC INVADES JAZZ territory as the "Folkniks" (a term of dubious affection applied to folk singers in the music trade) established a beachhead at the recent Newport Jazz Festival. Pete Seger, Jean Ritchie, Josh White and Sonny Terry are among well-known recording artists who carried the folk song banner into the jazz bastion.

Should I Convert to Stereo?

OR

THE 10 LITTLE ADAPTERS

equipment / NORMAN EISENBERG

THE "stereo adapter" is one of the humblest, lowest-priced hi-fi components ever produced; yet it may well prove the key that admits thousands of owners of single channel sound to the world of stereo. To understand its potential role, we must first appreciate that although the impact of stereo has been overwhelming, any number of hi-fi enthusiasts still are "unconverted." They are hugging close, as it were, to their cherished mono systems, stoutly defending their right not to be wheedled or weaned away. The cause of hesitation is the thought of having to discard components, assembled over the years with painstaking care and with considerable cash outlay. To many, it seems like some kind of horrendous violation to tear into and remake a treasured hi-fi system just to render it stereophonic.

Fortunately, conversion to stereo need not be destructive of the proven merits of an existing mono system. The recipe is: Keep most of what you have, but add to it discreetly.

Assuming the new stereo cartridge, the second amplifier, and second speaker system are bought and installed, the expanded system is, in effect, two mono systems that lack the stereo "extras" found on most of the new stereo amplifiers and pre-amplifiers. The "twin mono" setup can indeed play stereo, but it still lacks certain features and conveniences. These features are not mere gadgets; they serve a very real need.

Among these stereo extras offered are the now-familiar "channel reversal," "phase reversal," and "stereo balance." Also provided is a convenient way of reproducing mono recordings by linking both channels, and cancelling vertical component rumble. Furthermore, mono discs can be played with the same pickup as stereo recordings. Most listeners find that they respond gratefully to the added spread imparted by two-speaker playback.

The answer lies in the little box known as the "stereo adapter," a unit that links a pair of mono amplifiers and provides the stereo extras.

When the first stereo adapters appeared not too long ago, it was felt generally that they would serve mainly as a stop-gap to help make the transition to stereo with existing mono components. After this transition period, new stereo systems, as well as older, converted mono systems, would presumably employ all-out stereo units in which all controls were to be provided on a single control chassis. Thereafter, there would



The "Inside" clan of stereo adapters includes (l to r) the Lafayette KT-315, Marantz Model 6, Dynakit DSC-1 and the "Realistic" R-7243.

DON'T THROW OUT YOUR MONOPHONIC HI-FI SYSTEM. IT GETS YOU HALF-WAY TO STEREO.

STEREO ADAPTER CHECKLIST

Type	Manufacturer	Model	Price	Kit or Ready-Made	Master Volume Control	Stereo Balance Control	Channel Reverse Control	Phase Reverse Control	Mono-Stereo Selector	Mono Records Via Stereo Cartridge	Controls A.C. to Amplifiers	May Be Used Remotely	Third Channel Output
"INSIDE-THE-AMPLIFIER" (for specific applications, see text)	Dynaco	Dynakit DSC-1	\$12.95	kit	YES	YES	YES	NO	YES	YES	NO	-1	NO
	General Electric	RG-1000	14.95	r-m	YES	YES	-3	-3	-3	-3	-3	YES	-3
	Lafayette	KT-315	27.50	kit	YES	YES	YES	YES	YES	YES	NO	YES	YES
	Marantz	Model 6	45.00	r-m	YES	-3	YES	NO	YES	YES	YES	-3	NO
	Radio Shack "Realistic"	R-7243C	11.95	r-m	YES	-3	YES	NO	YES	YES	NO	-1	NO
H. H. Scott	Type 135	24.95	r-m	YES	-3	YES	NO	YES	YES	YES	-1	NO	
"OUTSIDE-THE-AMPLIFIER" (for specific applications, see text)	Allied Radio	Knight KN-750	14.95	r-m	YES	YES	YES	YES	YES	NO	NO	YES	NO
		Knight 83 Y 778	9.95	kit	YES	YES	YES	YES	YES	NO	NO	YES	NO
	Audiotex, Div. of GC-Textron	30-286	39.50 (list)	r-m	YES	YES	YES	YES	YES	NO	NO	YES	NO
	Electro-Voice	Model 505	11.50	r-m	-3	-3	YES	-3	-3	YES	-3	-3	-3

- 1 Only to the extent that specific mono preamps used with it may be located remotely.
- 2 Not applicable to this unit; see text for explanation.
- 3 Balance by means of volume controls on original mono amplifiers.



"Outsiders," operationally speaking, are the Electro-Voice 505 (left), which connects right after the cartridge, and the two Knight Models 83 Y 778 and KN-750, which hook into the loudspeaker leads.

no longer be much of a demand for either mono equipment or for stereo adapters.

This projected timetable of audio buying has not fully materialized. Prospective hi-fi owners feel that they want decent mono sound now, and that a later stereo conversion will not devalue their mono purchases. Monophonic equipment therefore fills a legitimate need. However, the stereo adapter fits into this picture because it allows the mono amplifiers to be used later in stereo systems. There appears to be a liberal supply of decent mono components on the market, generally to be picked up at reduced prices. What it comes to, simply, is that many hi-fi owners or those about to become hi-fi owners, can have their mono cake now and eat it later with stereo icing, provided they don't mind a little extra effort and extra space.

Most stereo adapters have been designed primarily for use with specific mono amplifiers of the same manufacture—though they can often be used with other amplifiers of similar circuit features. The bulk do their job by some form of interconnection *within* the amplifying channels; e.g.: between preamps and power amps or, in some cases, into the internal wiring of an integrated, single-chassis amplifier. Two models by Knight and one by Audiotex avoid this approach and are used between the power amp outputs and the speakers. And one compact unit Electro-Voice fits in before the preamp stages, right after the cartridge itself. These latter kinds of adapters can be used more universally, although any one of them lacks some of the versatility found on several of the “inside-the-amplifier” type. Actually, it turns out that the E-V model, used with any of the “outside-the-amplifier” models, provides as much usefulness as most of the “inside-the-amplifier” types.

“Inside-the-Amplifier” Types

An early stereo adapter was the one offered by Fairchild for specific use with Fairchild mono preamps. The adapter and the pair of preamps formed a kind of wrap-around that linked all three units electrically and physically. Similar, but with greater versatility and wider use, is the \$45.00 Marantz Model 6 Stereo Adapter. In addition to Marantz

mono preamps, the Model 6 also may be used, without modification, with Altec 440-C preamps, or with Dynakit preamps. In each case, the “tape in” and “tape out” jacks on the mono preamps are used to interconnect with the Marantz Model 6. A set of new jacks on the Model 6 now replaces those taken up on the preamps. Controls on the Marantz Model 6 include “master volume” (both channels at once), an elaborate “master function” switch (with mono and stereo positions for all signal sources), a tape recorder function switch, and a “speaker reverse” switch (same as “channel reverse”). A power off-on switch controls a.c. line voltage to a pair of convenience outlets on the rear. With internal wiring changes, several other preamps can be adapted for use with the Model 6; a complete list of these, as well as the ones that cannot be used is available on request from Marantz. (Marantz Co., 25-14 Broadway, Long Island City 6, N. Y.)

Wider application is possible with the Dynakit model DSC-1, available as a kit for \$12.95. Designed essentially to fit two Dynakit mono preamps, the DSC-1 can also add stereo control functions to certain other makes of amplifiers. If the mono preamps being used have “tape monitor” switches, interconnection is fairly simple. Those switches are moved to “tape” position, and four cables between the “tape in” and “tape out” jacks on the preamps and the DSC-1 do the job. If the preamps lack those facilities, their regular “audio out” jacks may be used. The DSC-1 even can be used without any preamps, taking a signal from a high-level source and feeding it directly to a pair of power or basic amps. Thus, the outputs from a stereo tuner, or pair of AM and FM tuners, can feed into the DSC-1 and thence to a pair of power amps and speakers. Of course, in such a short-cut setup, tone controls will be lacking but volume control and the stereo extras will be available.

The DSC-1 is a high-impedance device and should be used with fairly short connecting cables. It cannot serve as a remote control unit at appreciable distances from the rest of the system unless the associated preamps are located close to the stereo adapter. Most separate preamps—mono or stereo—do have low impedance outputs which permits them to be located at considerable distances from the power amps and speakers.

STEREO ADAPTER FUNCTIONS—WHAT THEY ARE

Master Volume Simultaneously controls the volume of both channels. No need to make separate adjustments on each channel every time you want to change volume. One single turn on the master volume control does both jobs and also retains the same balance between channels at the new volume setting.

Stereo Balance Makes sure that neither channel “outshouts” the other, which would ruin the stereo effect. It lets you set channels for equal loudness despite possible differences in efficiency between unmatched speakers. Also, it compensates for loudness unbalance in listening positions nearer to one speaker than the other. By changing the stereo balance you can “move” players across the imaginary stereo stage.

Channel Reversal Switches left to right and vice versa.

Phase Reversal Changes phase in one speaker to correct possible out-of-phase operation, i.e., one speaker pushing while the other pulls. This results in loss of bass, ragged over-all sound, and excessive hole-in-the-middle. A flick of this control puts speakers in step with each other, assuring proper stereo.

Mono/Stereo Control Links both channels and cancels vertical response for playing monophonic discs with optimum results.

TED DISCOPHILES

SOME RECORD COLLECTORS

"HAVE EVERYTHING".

HOW DO THEY GET THAT WAY?

survey/**FRANK JACOBS**

DISCOPHILE *dis'ko-fil*, *n.* From *disc* and *-o* and *-phile*. An avid collector or student of phonograph records.

When Thomas Edison played his first phonograph record in 1877, he became the world's first discophile. Since then, the number of record collectors has steadily increased until today the total is somewhere in the millions. Scattered among these millions are a handful of ultra-avid hobbyists whose collections range from 6,000 to 450,000 records. These are the "undaunted discophiles" who reign as the kings of record collecting.

The "undaunted discophile" thrives in all climates. He persists where others would falter. He would rather roam through stacks of dusty 78's in someone's attic than join a picnic. He is more likely to remember the recording date of his most valuable vocal disc than his own wedding anniversary. He is in love with the world of records and, in most cases, the size of his collection is equalled only by his pleasure in talking about it.

(Continued overleaf)

JACOB SCHNEIDER *locates*
a prize item from his collection
of 450,000 discs.



For instance, William R. Moran, a petroleum geologist living in La Canada, California, believes that his collection of 21,000 vocal records (about 20,000 78's, 500 cylinders, and 500 LP's) serves a historical purpose.

"I like to feel," he says, "that I am preserving a part of our heritage. Records of great singers, which preserve the interpretation of artists, are as much a part of our history as books and letters. We can hear, for example, two members of the original cast of Verdi's *Otello* sing their arias as Verdi must have indicated to them that they should be sung."

Moran started his collection in 1925. He soon discovered that junk shops and second-hand stores often contained rich caches of vocal treasure. His searchings have taken him throughout the United States and Europe. Moran feels so strongly about the historical importance of records that he is now working with Stanford University on the formation of an archive of recorded sound, to serve as a permanent

after the first act. Not a snob at all, it was all right for those who did not have the opportunity of hearing greater singers, but I was in a different position. I had heard even those voices that were never projected in America at all. The comparison was too much, so I left while I still had my illusions."

Keating intends to leave his records to the United States, so that this country will have a vocal collection to compare with those in Europe. According to Roberto Bauer, one of the world's leading experts in the field, Keating now has more rare items than any collection in Europe.

Bauer, who serves as the Metropolitan Opera Company's representative in Milan, Italy, might well be called the collector's collector. Besides knowing the contents of nearly all of the world's great collections, he has managed to accumulate quite a hoard of operatic wealth himself.

As a young man, Bauer was often told by older opera lovers that contemporary artists could not compare with the



JACOB SCHNEIDER

His 450,000 discs repose in the double basement of his New York law office. He wants to "own 100% of everything made by any popular artist of importance who has been recorded since 1900".



ANDREW ANIXT

Taxi fleet owner and dyed-in-the-wool collector. "It sucks you in like quicksand and you get in deeper and deeper." His collection totals some 6,000 discs and is growing steadily.



GEORGE KEATING

Collector of vocal music, he owns 251 discs of Caruso. He once walked out of a San Francisco Opera performance "while I still have my illusions". His collection tops 28,000 records.

storage place for all kinds of recordings, Moran will leave his entire collection to Stanford.

The most celebrated American collection of vocal music on records is undoubtedly owned by George Keating, a retired industrialist, of Los Altos, California, who is also collaborating on the Stanford University project. A collector since 1914, he possesses more than 25,000 78's and about 3,000 LP's. Keating has accumulated nearly all of the recordings made by the greats and near-greats, plus examples of most of the lesser singers.

Keating owns 251 records by Caruso. He owns every record made by Alessandro Bonci, Geraldine Farrar, Rosa Ponselle, Emma Eames, Lillian Nordica, and Louise Homer. He owns the only known record made by Anna Von Mildenburg. He owns records by more than fifty sopranos of the German-Austrian school. He owns the complete recorded works of Galli-Curci and Luisa Tetrazzini. He owns many rare Russian recordings, and hundreds of items never released commercially. And, needless to mention, he owns all of the important moderns.

Keating enjoys good voices, regardless of their vintage. However, he has heard them all, and sometimes this leads to an unsettling experience. "I went up to one of San Francisco's recent (opera) performances," he states, "and left

great singers of the past. Unconvinced, he set out to amass a collection of vocal records with which he could compare the greats of today and yesterday. Since 1930, he has picked up about 10,000 records (9,000 78's and 1,000 LP's). His ultimate aim is to own examples of the singing of every important classical singer from the beginning of recordings down to the present.

Most of the major record collectors concentrate on 78's. Not so with Andrew Anixt, a taxi fleet owner, of New Rochelle, N. Y. He possesses more than 5,500 LP's (plus about 800 albums of 78's), a figure which grows by the dozens each week.

To understand why Anixt collects records, one must go back to the early 1930's, when he began collecting books. After a few years of concentrated searching, he owned more than 3,000 volumes for which he paid more than \$15,000. The library completed to his satisfaction, he gave it away to a charity. Then, in 1943, he turned to liquor bottles. His apartment soon burgeoned with bottles of every description. But in 1948, his interest turned to records.

As the LP catalogs grew, so did Anixt's collection. He quickly found that collecting records gave him far greater satisfaction than either of his previous pursuits. "It's been a terrific education," he says. "I didn't know a thing about

music until I started collecting. About 90 per cent of my records are classical. I have a couple thousand popular albums, but can't keep up with popular music, so I don't really try."

Anixt's aim in collecting is simply to own at least one version of every recorded classical composition. As he explains, "I aim to have everything and do the most to get the best version available at the time. My pleasure in collecting is the satisfaction of pleasing others. When someone asks to hear a certain work, and I don't have it, I feel sick."

For sheer selection, few private LP collections can begin to equal Anixt's. His greatest pride, however, is his cataloging. Each of his records is cross-indexed as to composition, composer, and artist. It is Anixt's fondest boast that he can find a record and have it on his turntable in less than a minute. However, the catalog is constantly becoming obsolete since Anixt continues to buy LP's at a fantastic rate. He

1883. Hegermann-Lindencrone was able to recreate scenes of the second night of that first season. The performance that evening was *Lucia di Lammermoor*, and the title role was sung by Marcella Sembrich. Hegermann-Lindencrone came up with an ancient recording featuring Sembrich as Lucia. He ended his Met series with a recording of *Die Fledermaus*, which had been released only three days earlier and was flown to Copenhagen just in time for his final broadcast.

At first, Hegermann-Lindencrone cataloged his collection. Since 1940, he has not listed a single record. Blessed with an amazing memory, he carries around data on his mammoth collection in his head.

The list of important collectors covers a wide range of professions. The Reverend Harlan Kishpaugh, of Summit, N. Y., is a Methodist minister whose record hunting has turned him into somewhat of a celebrity among collectors.



HEGERMANN-LINDENCRONE

Danish newspaper owner, music authority, opera historian. "I began collecting because I wanted to hear great singing." Shares his collection with Danish radio listeners.



REV. HARLAN KISHPAUGH

Owner of 8,000 78's and 3,000 cylinders, he is proud possessor of the rarest Schumann-Heink disc of them all. For him, "the fun is all in the hunt". Has many notable "bar-gains".



PROF. MARSHALL STEARNS

Most respected of all jazz collectors—lectures on subject at New York University. "You find you have a passionate interest in the music, so you amass as many examples as possible".

admits that he can't stop. "It sucks you in like quicksand," he says, "and you get in deeper and deeper."

As a rule, the record collector is no social hermit. The pleasure of entertaining others rivals the personal satisfaction of ownership. In this respect, few discophiles can match the performance of Knud Hegermann-Lindencrone, of Copenhagen, Denmark.

Hegermann-Lindencrone is co-owner of Denmark's largest newspaper, but is equally, if not better known as a radio personality, music authority, and opera historian. Since the mid-1930's, he has broadcast a series of musical programs over Danish radio which, to all intents, has made his great collection of discs and tapes public property.

There are about 12,000 78's, 1,200 tapes, 800 cylinders, and 300 LP's in Hegermann-Lindencrone's record library. He specializes in opera, but also has taped actors, statesmen, and other notables.

Hegermann-Lindencrone owns a collection so complete that he is able to broadcast musical documentaries covering decades of singing. Many of his panoramas have traced the great events of a certain opera house, such as Berlin's Staatsoper, Milan's La Scala, and the Bayreuth festivals. One of his most memorable series was an eight-part History in Sound of the Metropolitan Opera. The Met's first season was in

Today he owns more than 8,000 78's and 3,000 cylinders, but his chief claim to fame rests on a single disc for which he paid a little less than two cents.

In 1952, while rummaging through a second-hand shop in Poughkeepsie, N. Y., Dr. Kishpaugh found a stack of 125 ancient and dusty 78's. He paid the dealer two dollars for the lot. One of the items had no label. On playing, it turned out to be an immensely rare recording of Ernestine Schumann-Heink singing *Wie ein Grüßen*. According to Dr. Kishpaugh, no other original pressing of the record is known to exist.

The goals of collecting vary from one discophile to the next. Dr. Frank Garcia Montes, a notary public in Havana, Cuba, would like to possess at least one record of every opera singer who has ever been recorded. He appears to be well on his way. Today he owns more than 33,000 records (31,000 78's, 2,000 LP's) and ranks, at least in quantity, as the champion collector of serious vocal music on disc.

Dr. Montes knows most of the important operas by heart. He and some of his fellow collectors get together each week to listen to new acquisitions. Visiting opera lovers and singers often attend these sessions, and one of his greatest satisfactions is playing an especially hard-to-get recording by a certain singer for the singer's (Continued on page 93)

Quiet! Rubinstein recording



Behind the locked doors
of Manhattan Center
great pianism goes on tape.
Rubinstein's recording
director tells
how it's done.



PLAYBACK!

Rubinstein; Bill Miltenberg, RCA Victor
Recording Manager; and author Pfeiffer,
RCA Victor Music Director.

personality / JOHN PFEIFFER

IT IS 9:45 a.m.—only fifteen more minutes to go. I take a final look around Manhattan Center's Seventh Floor Ballroom.

Steinway Grand No. 304, surrounded by wood-screen "flats" and mikes, stands in the center of the hall, tuned and ready. Rugs to dampen excess reverberation have been put down on the hardwood floor; velvet drapes incongruously hang from the balcony.

In the mirror-lined control room (last night it was the ballroom refreshment bar)—a portable recording console, two triple-track tape machines, and associated equipment are being checked out.

Cables are strung from three mikes positioned around No. 304 to the amplifiers in the control room.

I walk around the hall, occasionally clapping my hands and whistling, checking the mikes for area pickup.

Ten o'clock. The preliminaries over; the staff—Red Seal Audio Engineering Administrator, Al Pulley; Recording Engineer, Jack Crawford, and myself, drink coffee, smoke, talk and anticipate pleasantly the work ahead.

Ten minutes later the door to the control room bursts open, and Artur Rubinstein, elegant in gray cashmere jacket (with the Rosette of a Commander of the Legion of Honor ornamenting one of its lapels), blue slacks, red jersey shirt, blue tie (with pearl stickpin)—enters smiling, apologetic for being late, but vibrating good humor from the tips of his shoes to the crest of his wavy grey hair.

Rubinstein sets down his valise—in which he carries his music, pencils, one day's supply of Upmann cigars, and a thermos jug of coffee. The New York City crosstown traffic today, it seems, is utterly impossible. But no matter, he is eager to begin.

Striding into the control room he shakes hands all-around: A & R men, engineers, technicians, stage-hands, piano-tuner—everyone. He neglects no one. He's in the process of establishing rapport with his control room audience much as he would if he had just stepped out on a concert stage.

Inspired by Rubinstein's cheerfulness and self-confidence, his audience will not only listen appreciatively to every note he plays, but will work doubly hard at their tasks to meet his uncompromising standards. Everyone present begins to feel vital to the occasion: all attention is focused on the project at hand—the recording of the Chopin *Sonata in B minor, Op. 58*, a piece Rubinstein has not yet recorded.

Rubinstein has very definite ideas about the way the *B minor Sonata* should "project" on record and in preparation for this session he has spent weeks going over the music—re-familiarizing himself with it, analyzing it.

His objective in recording the *B minor Sonata* is to emphasize its lyricism; the lyricism should carry throughout the entire Sonata, even through passages of supposedly strict technical nature. At the same time, he wants to mark the contrast between statement and restatement of the central theme, build climaxes without haste, and preserve the unity of musical expression throughout all four movements.

The piano-tuner, Mr. Hupfer, (who has worked at one time or another for all of the top concert artists) and myself, accompany the pianist to the waiting Steinway No. 304.

No. 304 is Rubinstein's personal choice, a particular favorite for both recorded and concert performances of Chopin; this season he has taken it with him on his European concert tour. It is esteemed for its singing quality, uniformity of voicing, and ready-response to delicate nuances of touch.

He compares the qualities of this American Steinway to the European Steinway. "The European Steinway," he says, striking a chord in the middle register, "is very light in here. That's for Debussy and Ravel. Not what we want for Chopin." Then he strikes the same chord again, harder. "This is what we want for Chopin."

Rubinstein puts on his horn-rimmed glasses, which he uses only for reading, places the music on the rack and sits down at the piano. He goes over the entire keyboard. Slight adjustments are necessary—the A is too harsh; the E too dull. Hupfer takes out the action. With a special instrument he pricks at the felt on the A hammer to soften the tone; then he sandpapers the felt on the E hammer to give it a shade more brilliance.

When the voicing of the piano has been "touched up," as it always is when a major artist records, Rubinstein is ready.



"Because he knows what he wants . . .

"Let's see how it goes."

He begins, skipping here and there through the music, playing sections that exhibit the widest range of pitch and dynamics for a pre-recording test. A balance is set up that will take care of the loud passages, and soft passages, throughout all extremes and in between. The three mikes are positioned around the piano, and the balance among them altered on the recording console.

The piano sounds fine in the control room; but there is a slight blurring of some of the rapid passages due to excessive reverberation. To correct this, the sound-absorbing drapes and the four flats—composition-wood screens—are closed in around the playing area to "dry it up" slightly.

There is no prolonged experimenting with equipment. We have learned Rubinstein's recording preferences over the years and so preparations have been made in advance.

Now he discusses the Sonata, pointing out features he wants me to listen for. He plays the first statement of the main lyric theme in D major with triplet accompaniment, very sensitively, "as in a nocturne" in his own words. Then he jumps over to the restatement of the theme in B major, showing me where he wants it to be broad, loud, possessing a passionate, heroic quality.

The discourse finished, he is ready for the first take. I withdraw to the control room while Rubinstein at the piano sits poised under the ornate lights of the Ballroom.

The red light goes on indicating that the mikes are live. "Take One."

Rubinstein runs through the entire first movement without stopping. I follow every note in my copy of the score, mark-

ing sections that are especially good and others that I feel are not as he would want them, ultimately. (Frequently, at the end of a session, I feel as if I've played every note.)

Before the last chord dies away, Rubinstein grabs his music, and hurries into the control room to get what he calls "my lesson."

Rubinstein is a firm adherent of the "tape school." He insists that any serious musician, who, like himself, learned the technique of his art by age fourteen, should dispense with teachers and buy himself a tape machine. The tape machine is enough. It will tell him what he must know to improve his performance. If the "tape-teacher" can't tell him what he is doing right or wrong, no human teacher can help him achieve the independence necessary to acquire a true musical personality. Beyond a certain point, there is always the chance that he will imitate his human teacher—faults as well as virtues.

While the first take is auditioned Rubenstein sits at a desk in the control room, the music in front of him. His primary concern now is *interpretation*. As he listens to the playback, he marks different portions of the score in pencil—"faster," "slower," "forte," "pianissimo," "don't hurry . . ."

When the ordeal is over, he turns to me and asks for an opinion. I suggest more pedal to improve the singing quality of a lyric passage. He agrees and jots it down in the score.

Armed with his annotated music, he returns to the piano and goes through the movement a second time.

I listen and watch.

His stance while playing is characteristic. He seems to envelope the keyboard; his body strikes a heroic pose. His



Rubinstein is one of the easiest artists to record."

whole approach is virile, heroic, as if he and music were conquerors. His back is very straight, head thrown back. He sits very still on the bench; the look on his face, one of abstract concentration. Everything is done with intensity. I remember he once said that the secret of playing softly and with a singing tone was to feel "forte" and play "piano." And it is paradoxical that during these delicate passages his physical reaction is strongest. It is as if he must exert enormous inner energy to prevent the soft passages from becoming effeminate rather than "piano."

At the playback for the second complete take, he listens not only for interpretation but for technique, missed notes, extra notes. For Rubinstein, this is painful.

Dramatic reactions accompany the recorded sounds. Pleased, he widens his blue-grey eyes. Displeased, he smacks the desk with the flat of his hand, or despairingly, shakes his head. Sometimes he offers facial grimaces that suggest that listening to himself play imperfectly is the most terrible torture. If he knows that a bad note is coming, he will begin to slide off his chair, and looking like a celebrated madcap harpist, pretend to hide under the desk.

He goes through the first movement a third time; and listens to the third playback. "Now we've got it." And this time he does have it. This final complete take is technically and artistically right. Rubinstein needs only three or four complete takes to achieve the desired results.

The same process is repeated for all four movements—performance, playback, performance. Selections for splicing will be made from all three takes of the Sonata. Rubinstein does not, as do so many artists, demand to hear all the takes

before the final tape is made; he trusts us to prepare it to his satisfaction. It is then sent to him for approval.

It's 3 p.m. when we finish the last take. In all this time Rubinstein has worked straight through with just one brief stop for coffee. For him, true dining is a reward. He eats only when a session is completed. This afternoon he is to lunch at Pavillion, his favorite restaurant in New York.

As Rubinstein gathers up his material preparing to leave, I sit back and relax, pleased with our morning's work. Engineer Lew Layton, busily re-winding tape, turns to me and says—"It went fine." He's right. It went "fine" indeed.

Because he knows what he wants, and is articulate about it, Rubinstein is one of the easiest artists to record. He understands the possibilities and limitations of the equipment he is working with, and unlike many artists, who feel it beneath their dignity to mingle with the "mechanics", Rubinstein adapts himself to us and to the machines.

It is my personal belief that a good live performance is not necessarily a good recorded performance—but that a good recorded performance will always be a good live one. There is an obvious, but not ordinary, reason for this. In concert, the eye of the beholder contributes much to his ear. The subtle psychological excitement, say, of seeing a pianist pause before he attacks a cadenza, adds much to the aural effect produced. Watching the performer, the listener is often alerted to what is most important to the performer in the score. Lacking these advantages—and others, such as his sheer physical presence, his dress, his greatly anticipated walk to the instrument, the theatrics with which he acknowl-

edges applause—the studio performer must make sure all the drama is in the groove.

He knows, for one thing, that he is not playing for 3,000 people in an auditorium but for one, two, or three listeners sitting in their living-rooms. For this audience, he must scale down the dynamic range and contrast of his performance so that it has within its own frame the psychological veracity of a live performance. This instinct for recorded performance cannot be taught; an artist either has it or doesn't. With Rubinstein it never needs an explanation.

With the sure possession of this knowledge, Rubinstein has in the past acted not only as recording artist, but also as his own Musical Director—casting the shadow of doubt, I might add, on our own *raison d'être*. This happened between 1940 and 1954 when Rubinstein was living in Beverly Hills, California in a home which marked his 32nd attempt to establish a permanent residence.

At that time, he would call the RCA Victor studio whenever he had a day free from his concert and movie soundtrack commitments and make arrangements to record directly with the head engineer.

Arriving at the studio after the piano had been tuned, and the mikes set up, he would record whatever he wanted (he had complete freedom of repertoire selection) for as long as he wished. Then he would supervise the editing. Reference lacquers were sent to his home for approval and from there to New York for pressing. Actually, this was only for solo repertoire, but a great deal of his currently available and most widely-praised discs were done in this way and with incredible speed. For example, he did all fifty-five Chopin *Mazurkas* in three days; all of the nineteen *Nocturnes* in three days; all fourteen *Waltzes* in two days.

One of Rubinstein's most prodigious feats took place in 1955-56 when, in his middle sixties, he undertook to play seventeen major works for piano and orchestra in a series of five Carnegie Hall concerts. These included all of the Brahms and Beethoven concerti; one each by Chopin, Mozart, Grieg, Tchaikovsky, Rachmaninoff, Liszt, and Schumann; and works by Franck and Falla.

The herculean series of concerts was punctuated by equally herculean record sessions. On Friday, February 10, 1956, he played the Grieg *A minor* and the Liszt *E Flat Concertos*—in public. Starting at midnight the same evening—and ending at dawn, Saturday, February 11th, he again performed the Grieg with Alfred Wallenstein and the Symphony of the Air—for records. The Liszt was recorded in another six-hour session, Sunday, February 12th. Two days later Rubinstein returned to Carnegie Hall with his self-imposed marathon. Out of that same concert series came the five Beethoven concertos made with Josef Krips and the Symphony of the Air. The six Manhattan Center sessions ran from December 6th through 16th. Each lasted approximately six hours.

Rubinstein's two young children, Aline, who was then 12, and John Arthur, 11, attended several of the sessions. After the end of the *Emperor*—midnight till dawn affair—Rubinstein looked around the hall and discovered that only he and his children were still perpendicular. Embracing them, he looked down at me and smiling said, "It is at moments like these that I truly know they are my own children."

Rubinstein chides me when I suggest he spare his energy. I've never heard him complain of fatigue. The one thing that does disturb him is feeling that others are lacking in enthusiasm for a project. Naturally he can't expect everyone to match his own, but he does expect them to do as well as they can. If they aren't doing so, he doesn't make a scene

about it, he just won't record with them again. On the other hand, when he finds a musical collaborator, with whom he can "feel" complete rapport, one who shares his own concept of the way a piece of music should sound, he's delighted.

His latest "discovery" is conductor Josef Krips with whom he did the five Beethoven concertos in 1957 and with whom he made his new recording of the Brahms *Second Piano Concerto*. They "sing" together.

There was proof of this rapport from their very first session together. Rubinstein, Krips, and the orchestra rehearsed the slow movement. After a short recess, during which they discussed interpretation, possible technical pitfalls, etc., they went into the first take. It lasted nine minutes, which is an eternity for a take.

When we played it back, what we heard was so hair-raisingly beautiful, and revealed such an overwhelming "one-ness" of purpose among conductor, soloist, and orchestra, that we decided unanimously to make it the master take.

It is difficult to explain how rare this is—but I can only say that such a thing has never before happened to me in the ten years I've been with RCA Victor, and according to Lew Layton, engineer-in-charge, who has been there forty-two years, it's *never* happened.

Since Rubinstein began recording in the early 1930's for HMV and in 1940 for RCA Victor exclusively, he has, in addition to works by other composers, recorded more Chopin than any other pianist, approximately two-thirds of the composer's total output. He hopes to make it three-thirds.

One of Rubinstein's last projects preceding his return to Europe is a re-recording of the *Scherzi*.

His reasons for re-recording the *Scherzi*, well as other best-sellers in his repertoire are multiple. Recording techniques have improved tremendously since he first did these in the 30's and 40's, and of course he wants to take advantage of these advanced techniques; besides which, a considerable public is waiting to hear them in stereo. But as important, if not more important, is the fact that Rubinstein himself has grown as an artist.

He is constitutionally incapable of playing the same piece of music the same way, twice in a row. Every experience—musical, or extra-musical, broadens and deepens his creative approach to music. As a result, he is constantly offering fresh insights into pieces that he has played for decades. And so it is very difficult for him to listen to his early recordings without wanting to re-interpret the repertoire at his present level of maturity.

To date, Rubinstein has made over three-hundred records. Many, many hours of productive recording sessions lie ahead of him. That I will share these hours in collaboration with one of the greatest pianists of our time is to me a source of stimulation, eagerness for work, and, not the least, joy.

Jack Pfeiffer is happily combining his two occupations. He is both an electrical engineer and a musician. By World War II he had mastered the violin, piano, oboe, pipe organ, and had received musical training from Bethany College and the University of Arizona. After four years in the Navy in the field of electronics, he returned to the University of Arizona to receive an E. E. degree. In 1950 he joined RCA Victor's Artist and Repertoire Department. Since this time he has recorded such artists as Rubinstein, Horowitz, Heifetz and Landowska.



discussion / Doron K. Antrim

*From the comparative youngster Ormandy to octogenarian Monteux
life on a podium begins at sixty*

BACK of this slightly exaggerated heading are some pertinent, or shall we say, impertinent questions—depending on how you look at it. To wit: Why is that gentry known as symphony conductors seemingly so favored over the rest of us mortals, not only with long life but with capacity to work when those of comparable age are lazing in the Florida sunshine? Why do their physical and mental capacities seem to show not too appreciable an abatement with the years? And lastly, why are the protagonists of the podium so uncommonly possessed of what Bergson calls “*élan vital*?”

Before probing for the answers however, let's attempt to substantiate the above claims. As a basis for this study, forty of the world's leading conductors were chosen, all working, mostly in this country. Just their average age, 61.4, is revealing. Seven are in their 40's, twelve in their 50's, seventeen in their 60's, eleven in their 70's and three in their 80's. Octogenarians—Beecham, Bruno Walter, Monteux, 80, 83, 84

respectively, are still plying their profession with remarkably undiminished vigor.

“I'm headed for a hundred,” Monteux frequently quips, and it could be a likely goal for the other two. In fact, it can be held as a truism that conductors seldom, if ever, retire to the sidelines. Toscanini tipped 90 and kept his hand in almost to the last. In his 75th year, Walter Damrosch completed a new opera and saw it performed at the Met. At 77, he appeared in a motion picture. A year later, he made his official debut in New York as a concert pianist. At 79, he completed the revision of an old opera. At 80 he wrote another opera and guest conducted the Philharmonic. This is not atypical of the clan.

Other facets of this fascinating subject are revealed from our list. Conductors generally get into stride during their 40's. They continue to grow toward a peak of achievement during their 50's, 60's and 70's. Compare this with other profes-

sions. In sports a man is through at 40, a plane pilot at 45 unless he's a veteran airline captain.

In business it becomes increasingly difficult to get a job after 40 and all but impossible at 70. Just when the orchestra conductor is going full swing, from 60 to 70, industry and business are dismissing their workers with a watch, a cocktail party and a pat on the back for long and valued service. Are industry and business missing a bet, or are conductors merely unique?

The health of our forty baton wielders appears to be better than average, judged by that bane of industry—absenteeism because of sickness. Missed engagements are as rare among baton men as Grindelia in Greenland. The average conductor would move the Empire State Building rather than not appear as scheduled. "Papa" Monteux has not missed a rehearsal or engagement in 65 years of conducting. Once on tour with the Boston Symphony, he suffered four cracked ribs in an auto accident. The doctor taped and strapped him up and he conducted that night as well as for the remaining four concerts on the itinerary.

Nor do conductors usually look their years. Acent that, in the 1920's, a standard retort of one conductor to the beaming hostess who sprang the one about his looking so very, very youthful, was, "Yes, madam, time beats others, but I beat time."

Some dowagers down front claim that conducting is a sinecure. "All he does," said one of them, "is to wave a little stick." Let's see. Consider first what it takes before a conductor can "wave a little stick" over an experienced group of men. Artur Rodzinski once proclaimed that "conducting can't be taught"—which is echoed by others (baton technique excepted). Conducting implies fusing 100 or more separate instruments, and those who play them, into one, so that it expresses the will and intent of the composer whose work is being performed. Mastery over 100 instruments is a much greater task than mastery of one. Most conductors come up from the ranks of players. Beecham wanted to know how every instrument was played. Since the hotel where he stayed banned instrumental practice, it is said that he rented a boat and rowed with his instruments to the middle of a lake to sound-off.

But knowing instruments is just a preliminary part of a conductor's equipment. He must also know his scores and know them inside out. Study of new works takes up the bulk of a conductor's vaunted summer vacation—even with the help of such gadgets as tape machine and phonograph.

Furthermore, a conductor must know how to manage men so they give him their all. That's something else again. It means he must know more than they do. A good orchestra can ticket a new conductor within the first five minutes of rehearsal.

It seems incredible that an apparently frail, little man like Toscanini should ever have commanded unquestioning obedience. But he could lay down the law to his men by a mere look, as well as invective. The authority of his vast knowledge and sheer personal magnetism was incontestable.

Last, but far from least, a conductor must sell himself and his orchestra to his community—a large order in itself. Together with this goes the unremitting strain of giving concerts, including a goodly number of one-nighters on tour. The latter are considered as the No. 1 health hazard. So it does seem that we can drop the one about the conductor being healthy because he has an easy job.

What then? For one thing, might not these many activities keep his interest at peak pitch, and so prolong his life? As

a boy, Leonard Bernstein was pale, thin, had had colds and asthma. But his health miraculously improved when he discovered music, and once he discovered conducting, he had not time to indulge ill health.

Here is a fellow who juggles four careers at once, of which conducting is only one. He is also a composer. He writes music in taxis, planes, railroad stations, hotel lobbies. He is also a pianist. Once in Carnegie Hall he played Ravel's *Piano Concerto in G* after a five month hiatus without so much as five hours of practice—this while conducting the orchestra from the keyboard.

Bernstein's fourth career is just being a celebrity, with autographs, interviews, cocktail parties, conferences, agents, and what not. "My God," he cried one night after he tumbled into bed at 3 A.M., "this is a three ring circus. But I like it."

Stokowski is also of the opinion that the conductor's full life is one of his secrets. "Sustained interest in life," he said, "is very likely to mean a sustained life. It's when boredom creeps in that one begins to show age."

"But the strenuous life the conductor leads may be only part of the answer," said Hope Stoddard, author of *Symphony Conductors in the U.S.A.* "The rest may be found in his strict dietary regime, pursued in order to look svelte as well as keep fit. Or it may be just that conductors find their work too attractive and their lives too exciting to think of dying. When any of them does check out, it is usually from a heart attack—an illness unheralded, unprepared for and therefore not to be withstood."

Still another thing in the conductor's favor is the nature of the work. Rehearsals and concerts give most of them steady, vigorous exercise which, according to heart specialist, Dr. Dudley White, is good for the heart. Few athletes go



"Podiums are a conspiracy to get rid of conductors" (Beecham)

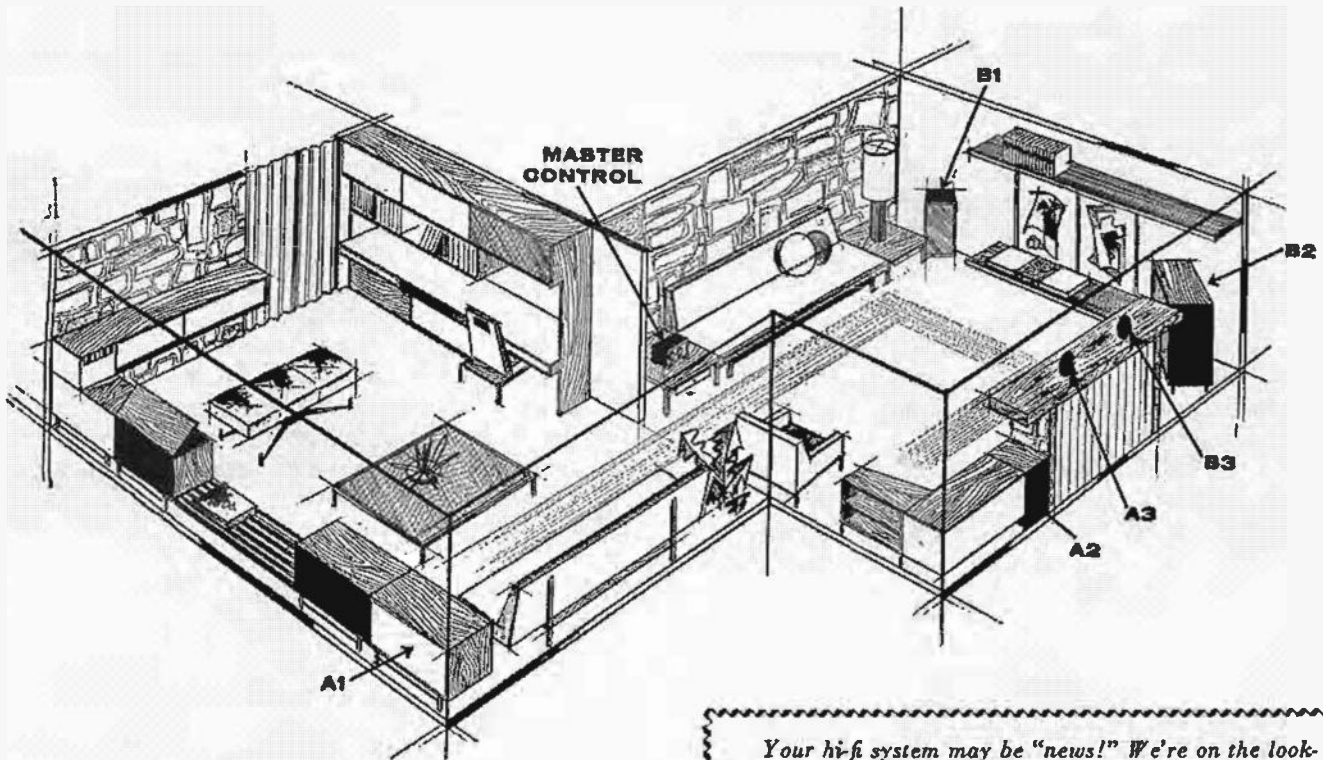
through more strenuous workouts than conductors at a concert. Back stage at Carnegie Hall I've seen how they strip to the waist at intermission, discard the soaked dress shirt, be sponged and towed-off and don a clean shirt for the next number. A critic once summed up the podium gymnastics of Beecham by saying, "He leaps, ducks, weaves, lunges,

(Continued on page 54)

OMNI-STEREO FOR ODD-SHAPE ROOMS

PROBLEM: a) Provide stereo feeling anywhere in L-shaped room
b) Utilize existing large multi-unit speaker system

SOLUTION: Split the two channels among many sound sources, and let the sonic chips fall where they may



THIS is definitely not what the audio doctor ordered. But my respect for established rules gets a mean shake whenever I remember that aerodynamically bumblebees can't fly. By the same token, this setup won't work because speakers radiate sound every which way and supposedly mix up the original stereo space relationships. But then the shape of my room is about as hopeless for stereo as the shape of a bumblebee is for flight. So it all seems to work out for the best and I get a fine sense of full, spacious sound with a fair amount of stereo separation wherever I sit. And there are no holes in the "middle."

How was it done? From my mono days I kept my treasured Electro-Voice 4-way speaker system (A1), which now serves as my main sound source for channel A. For the B channel, speaker B1 is an 8-inch extended range unit. Because I do most of my listening from the sofa next to the master-control unit, I padded down the volume of B1 so that at my listening post it sounds equally loud as A1, which is some twenty feet farther away. B2 is a so-so 10-in speaker, snatched from a TV set, and projects channel B sound where B1 won't

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

reach. The old cut-and-try method showed that channel A could use some help, so we set up speaker A2—an 8-inch extended range model similar to B1. Both channels were finally crossed over at 2000 cycles to the two tweeters A3 and B3, which can be used for "presence" effects and "positioning" a soloist right smack atop the coffee table.

Don't ask me any questions about impedance matching and phase interference. All I know is that I virtually swim in a roomful of sound. It's a cross between the omnidirectional and the standard stereo approach. What I lose in directionality I gain in depth. That's what makes the sonic "swimming pool!"

—John C. Reinhard

Old Conductors

(Continued from page 52)

skates and does everything but a back-flip." At one concert he slipped off the stand. On being helped up, he remarked, nonplussed, to the audience, "Podiums are a conspiracy to get rid of conductors." At another concert at Queens Hall after a number, he walked gingerly to the wings holding his baton with one hand and holding up his trousers with the other. He had broken his suspenders.

Small wonder why outside his work, the conductor chooses exercise sparingly if at all. Some of them walk, ride horse-back, golf. But work suffices for most.

Eugene Ormandy has hinted at another interesting possibility. When he conducts, he says, he feels something akin to electricity run down his arms. Maybe this explains a conductor's "animal magnetism." The audience feels it the second a conductor steps on the stage. Without such magnetism a conductor just isn't; he's just a time beater. What such "animal magnetism" may contribute to health, we don't know, but it probably helps.

And how about dedication as another secret of youth? That money is not a first consideration is attested by salaries which run considerably less than those for captains of industry. And yet, I have known of more than one conductor who turned down a lucrative Hollywood offer to stay on at the old stand.

Can't it be said that this then is a dedicated profession? And if so, we know that those who follow such live longer. According to insurance actuarial figures, priests and ministers outlive any other occupational group on the list. Orchestra conductors are not listed.

Could something also be said for the essentially therapeutic nature of music? "It could," said Dr. Alexander Capurso, psychologist-musician, director of music at Syracuse Uni-

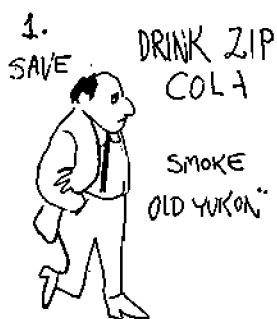
versity. "A conductor is in rapport, so to speak, with the heart beat of the universe—rhythm. There would be no universe without rhythm, nor any life. By expressing this fundamental the conductor expresses one of life's keynotes.

"In addition, the conductor releases and expresses his emotions as reflected in the music he conducts. Since music, for the most part, reflects the desirable emotions, this is highly salutary. It is as rewarding as expressing thoughts in speech. It could help account for the mental health of the conductor."

Apropos, these words of Rachmaninoff may have some bearing. "Great composers," he once said, "have the capacity to exult."—literally to triumph over fate in their music. One thinks of Beethoven and his deafness. But no hint of defeat creeps into Beethoven's works. Nor into Rachmaninoff's *Second Piano Concerto*. He wrote it after one of the most discouraging and defeat-ridden periods of his career. Capturing the exultation of composers in the works he conducts, no doubt contributes to the conductor's *élan vital*.

Herein, perhaps, lies the key—the conductor being possessed by the great music he interprets. As the Danish composer, Carl Nielsen, once put it—"Music is life and as such unquenchable."

D. K. Antrim has been identified with music for the better part of his life. His first term at Oberlin Conservatory, however, convinced him he didn't have what it takes to be a concert pianist. After serving a stint in World War I, he edited for some years *The Musical Observer*, since merged with *The Musical Courier*, and *The Metronome*. Twenty years ago, Doron became a free-lance writer and has contributed to *The Reader's Digest*, *Saturday Evening Post*, *Pageant* and other leading magazines. His book, *Having Fun With Music, telling how amateurs can play instruments for pleasure*, was published last year by Crowell.



THE WELL-CONSTRUCTED "ANATOMY"

Duke Ellington adds near-perfect musical complement to outstanding film

feature review / NAT HENTOFF

● **ELLINGTON—ANATOMY OF A MURDER** (Soundtrack). Duke Ellington Orchestra. Main title and Anatomy of a Murder; Flirtibird; Way Early Subtone; Hero to Zero; Low Key Lightly; Happy Anatomy; Midnight Indigo; Almost Cried; Sunswept Sunday; Grace Valse; Happy Anatomy; Haupé; Upper and Outest. Columbia CL 1360 \$3.98

Musical Interest: Will outlast the picture
Performance: The band at its best
Recording: Clear and well balanced

WE OWE a vote of thanks to Producer Otto Preminger for Duke Ellington's first full-length film score. This is one of his most satisfying collections of new themes in recent years. Ellington has been in and has written for films before—the 1929 short, *Black and Tan Fantasy*, to say nothing of other short and featured sections in several full length pictures. But unaccountably, no producer until Preminger had asked Ellington to score a whole film.

Since it is the record album that is under review, and since it is the music that will remain after the film has passed out of circulation, I concentrate here on the music itself, rather than on its relationship to the film plot. Let it be said, however, that in the film itself, the score is effective when it can be heard. A large part of "Anatomy" takes place in a court room and no music is used there. But elsewhere, Ellington's score complements the action well, with an underlining irony that is the basic emotional tone of the score. The movie sound mixing is very poor in terms of balance and volume control. The album, however, fortunately was supervised by record rather than film company engineers.

In his "Anatomy" score, Ellington seems to be entirely at ease with his material. There is no straining for gratuitous or blatantly crowd-titillating effects. He works clearly and logically with those elements of his style that have marked the best of his work through the years. There are romantic but not saccharine melodies that are simple, immediately identifiable as his, and somehow still fresh in their impact.

There is also evident in the score Ellington's unique capacity to create quickly evocative, impressionistic moods; and there is, above all, his commanding ability to use his orchestra as his own instrument. The result is film writing that sounds much more personal than most, since it has been, in effect, performed as well as written by one man.

Quentin Jackson's vocalized *wa-wa* trombone opens the record, and the orchestra builds tension until the reeds begin to batter out an insistently aggressive figure, not unlike that which the Count Basie band plays in the theme music for the TV series, *M Squad*. Ray Nance's incisive, virile trumpet climbs over-and-around the massive reeds and slashing brass, followed by Jimmy Hamilton's clarinet which flies over the wave-like reed almost as a gull. The tension declines gradually as Paul Gonsalves' breathy tenor with brass punctuations, and Hamilton fade out to just piano and rhythm section. Duke closes the segment sparely.

"Flirtibird" (one of the recurring themes in the film) is personified by vigorous Johnny Hodges complemented by some deliberate, reflective piano commentary. With the orchestra swelling behind him, the Hodges' sax moves with

serene confidence. The theme, like most of those Ellington has written for the film, is beguiling and wholly Duke.

"Way Early Subtone" is introduced by Ellington and Hodges and contains more of those utterly personal, Ellington-reed voicings that are among his key accomplishments. Their effect on the ear is sensual, but in a pungent, strongly personal way which this listener has always found irresistibly stimulating, especially in contrast to the jaded-reed voicings most jazz writers still use as a common language. There's a short particularly hypnotic passage of reed writing here that consists of very slow, almost stop-time figures whose appeal is all the stronger for the controlled understatement of writing and the playing.

Jimmy Woode's full-toned, firmly pulsating bass opens a solo section in "Hero to Zero" for Paul Gonsalves who plays his brief role with control and taste on a most relaxing theme. "Low Key Lightly" has a rhapsodic piano introduction, with a Ray Nance violin solo that is a little less *schmaltsy* than usual. Piano and reed section open the bouncing "Happy Anatomy," succeeded by exuberant brass punctuations and a clipped, wittily individual solo by Clark Terry, then followed by conventional blowing by Paul Gonsalves. After what sounds like a celeste (played by Ellington), bass clarinet (Harry Garney) sets off Midnight Indigo, which is an unhurried, reflective piece—the type Ellington can write so well. There is a considerably understated piano solo (Strayhorn) and more celeste. Another likeable and beautifully constructed melody is "Almost Cried" (an extension of the "Flirtibird" theme) with trumpet by Harold Baker who has, I feel, one of the loveliest and purest tones of all jazz trumpet players.

"Sunswept Sunday" is hymnal in its beginning, and utilizes Jimmy Hamilton's airy, cool clarinet. "Grace Valse," while charming, is marred by too lacy a piano (probably Strayhorn).

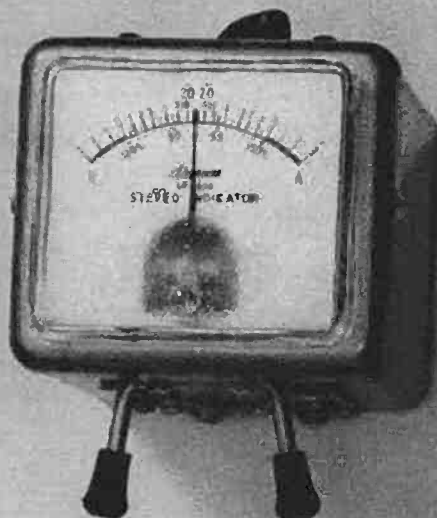
On the undulating "Haupé," Johnny Hodges is not conspicuously sensual, as he so often is in slow tempo, but is rather more thoughtful, contained, and genuinely sensitive. "Upper and Outest" starts with the persistent, ominous reed figure of "Anatomy of a Murder," brings back the floating "Almost Cried," section of "Flirtibird," and ends with high-note specialist Cat Anderson edging the tension even higher, literally and figuratively. It is Duke's self-confidence on this assignment that helps promote Anderson, who is a tasteless exhibitionist as a soloist and of value only in the section. Nowhere are there any drum solos.

— It seems to me that Ellington in recent years, when in doubt, will keep an audience interested by juggling acts. But here the work is without extraneous attention-getters. Ellington, incidentally, is said to have done all the orchestrating himself instead of sharing it with Strayhorn. There are few touches in this score of the self-consciousness that has crept into several of his larger works of the past. And the orchestra—Ellington's best since his 1940-43 peak, plays the music with as much zest and sense of drama as the composer must have felt when he wrote it.

Kinematix (right) Most versatile of the stereo balance meters has back-of-panel controls permitting compensation for room acoustics.



Argonne (below) has exceptionally sensitive meter movement. Seven-step control switch permits use of meter with all types of power amplifiers.



Stereo balancing By HANS H. FANTEL

Accessories permit visual balancing for maximum stereo effectiveness

Park (right) ranks as only moderately sensitive, thus eliminating all controls seen on above two models.



Stereo is like a steak—it can be overdone or underdone; but somewhere there’s a happy point where it’s “just right”. Reaching that point in your listening depends markedly on the “stereo balance” between your two speakers. Up to now, the balance control on a stereo system was usually adjusted by ear. You turned it until both left and right sound sources seemed equally loud—and that was it. Such an adjustment, however, involves a certain amount of guesswork. Stereophiles hankering for a more accurate method of balancing the two channels can now choose among several new models of stereo balance meters which pinpoint the “just right” setting on a meter.

Balancing by ear vs. balancing by meter can be compared to flying “by the seat of your pants” vs. flying by instruments. The seat of the pants or, in our case, the “naked ear”, provides a rough approximation; instrument readings can be more accurate, but require judicious interpretation. The meter’s main advantage is that it can save you the customary athletics of jumping up from your listening chair to adjust the stereo balance at the amplifier. You set it according to the meter when you first put on your record and then settle in your chair with confidence that the stereo will sound well “from where you sit.”

As an incidental bonus, the stereo balance meter presents a visual display of the musical dynamics. Thumps and bangs or soaring crescendos leave their mark in the tremors of the pointer as it swings from side to side in keeping with the musical events, which should provide added pleasure to listeners who like to “see what they hear.” This might also apply to those who require visual proof of their contention that there actually is a difference in the sound coming from the two speakers.

Basically, a stereo balance meter is a dual ammeter which measures the currents fed to the two stereo speakers. The “zero” calibration point or “perfect balance” is at the center of the scale. The instrument is so wired that if both speakers receive identical amounts of power, the pointer stays at zero. (In other words, when the two channels are in balance, the two signals cancel out and no deflection occurs.) However, if one side is louder than the other, the pointer swings either to the left or the right, depending on which side carries the excess power.

Operationally, this makes it very easy to balance the system. All you have to do is turn the balance control on the amplifier so that the pointer stays at zero and—stereophonically speaking—you’re right on the beam.

But such simplicity seems almost too good to be true. So to reassure the doubter, we run off a few *if’s* and *but’s*. To wit:

These meters indicate *electrical* balance of the amplifier outputs. What listeners are really after is *acoustical* balance. The two are not always the same.

Electrical balance, as measured by the meter, is an accurate index of acoustical balance only under the following conditions:

(a) That the listener is equidistant from both speakers; (if your chair is closer to one speaker than the other, the nearer speaker will then *sound* louder to you even though both speakers have equal volume;

(b) That both speakers are equally efficient; (the meter measures current going *into* the

speaker—not the amount of sound coming out of it. If one speaker gives more sound per watt than the other, the sound output will be uneven despite the fact that the electric input is balanced.

Naturally, the meter doesn't "know" where you sit or what speakers you use. Consequently, these factors must enter into the interpretation of the meter reading. The Kinematix makes provision for calibrating the zero center in accordance with these acoustic variables. On the other units, the necessary "instrument correction for ambient conditions"—to put it in pilot's lingo—can be made mentally by the listener. For instance, he knows from experience that his easy chair is, say, "4 points off to the left on the meter" for perfect balance, or that the louder of his speakers should be "3 points down" for optimum results.

The installation of the meters is simplicity itself. They are easily connected into the speaker lines between amplifier output and the two speakers. A separate set of terminals is provided for each channel, and since within the meter both channels remain electrically apart, separation is not impaired.

Purists who normally object to the insertion of any device into the speaker lines may be reassured by the high impedance of these meters, which draw only negligible current and leave the loudspeaker damping factor virtually unaltered.

The amplitude of the pointer swings depends, of course, on the amount of current surging through the leads at a given moment, and on the sensitivity of the meter itself. The efficiency of the speakers is also reflected in the behavior of the meter. An inefficient speaker (e.g., a bookshelf model of the "acoustic suspension" type) draws more power than a highly efficient horn or bass-reflex speaker. The inefficient speaker, requiring the heavier power output, causes wider de-

flections of the meter. To compensate for such differences among various speaker installations, the Argonne Stereo Indicator has a switch for selecting various degrees of meter sensitivity, assuring sufficient pointer travel.

Although the meter indication of balance is undeniably handy and unusually reliable, a final *caveat* should be posted. These meters, measuring current in each channel, operate on the assumption that the channels ordinarily carry approximately equal amperage. But what if the music itself fails to follow that rule? What if all the heavy percussion, the bull fiddles, and other instruments generating a lot of electrical "oomph" are located on one side of the orchestra and therefore dominate one channel? Naturally, the meter will register imbalance. But in that case the imbalance is not a distortion imposed by the sound system but a realistic rendering of a musical fact. In other words, if the composer or arranger deliberately chooses lopsided sound, the meter follows it accordingly. Since orchestral groupings with the heavy bass all on one side are not uncommon, the listener should be aware of this possibility, otherwise, he might re-adjust the balance control to give balanced sound where none was intended—which would just about kill the stereo effect.

Not to be half-safe in such matters and resolve all possible doubt, the audiophile may resort to a stereo test record containing a balance check in the form of test tones of equal loudness in either channel. If the meter reads zero while these test tones sound simultaneously in both channels, it is positive proof that the entire system is in balance. The reassuring center position of the pointer then is your cue to stop worrying—just relax and enjoy it.

—Hans H. Fantel

STEREO BALANCE METERS—QUICK DIGEST

These three meters are identical in principle but differ widely in their operating features. They function as dual-coil galvanometer movements, acting as "null indicators" under conditions of stereo balance. The a.c. signals from either channel are rectified by crystal diodes to properly activate the d.c. meter movement. Thanks to the relatively high impedance of the device, this has virtually no detrimental effect on the signal reaching the speaker.

ARGONNE STEREO INDICATOR (Argonne Electronics Mfg. Corp., 165-11 South Road, Jamaica 33, New York. Price \$11.95)

Of the three, this is the most sensitive stereo balance meter. Its unique operating features include a 7-step sensitivity switch for matching the meter sensitivity to the power consumption of the speakers. "Off-On" switches for each channel permit checking of meter calibration through a stereo test record containing equal-amplitude test tones in either channel. Damped meter action prevents "jumping" on transient peaks.

KINEMATIX STEREO BALANCE INDICATOR (Kinematix, Inc., 1616 North Damen Ave., Chicago 22, Ill. Price \$14.95)

In a walnut case, this neatly styled unit blends with living room decor. Ranking second in sensitivity, it has a unique feature in its potentiometer calibration controls (on back panel), which permit the listener to compensate for room acoustics, off-center listening positions, or equally efficient loudspeaker. Once the adjustment is made for a particular listening situation, it is no longer necessary to "count off" scale points for these variables (see text). The center zero then means that the stereo is "spot focused" for your particular listening position and for your particular pair of speakers.

PARK STEREO MONITOR (Vokar Products, Inc., Ann Arbor, Michigan. Price \$14.95)

This simplest of the three confines itself to meter movement in a plastic case with no operational extras. A fair amount of power is required to obtain clear indication. The unit is therefore handicapped in use with efficient loudspeakers requiring little power from the amplifier.

For those whose taste demands quality in all things, Stereo by Sherwood offers the ultimate. Included are two models: Model S-5000, a 20+20 watt dual amplifier-preamplifier for stereo "in a single package;" fair trade \$189.50. Model S-4400, a stereo preamplifier with controls, coupled with a single 36-watt amplifier for converting monaural systems to stereo; fair trade \$159.50 (can also be used with Model S-360, a 36-watt basic amplifier (\$59.50) to make a dual 36-watt combination). The experienced Audiophile knows from experience that Sherwood components are not only the ultimate in sound reproduction but the ultimate as well in flexibility of controls. Discover for yourself why Sherwood products are bestowed outstanding honors by most recognized testing organizations. Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago 18, Ill.



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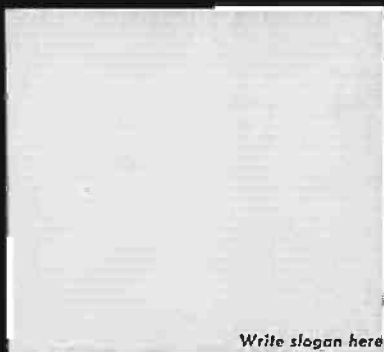
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STEREO HI-FI CONCERT

Reviewed by

MARTIN BOOKSPAN

WARREN DeMOTTE

DAVID HALL

GEORGE JELLINEK

JOHN THORNTON

● **ADAM**—*Giselle*, Ballet Suite. Paris Conservatory Orchestra, Jean Martinon cond. London CS 6098 \$4.98

Musical Interest: Ballet favorite
Performance: Superb
Recording: The same
Stereo Directionality: Not overdone
Stereo Depth: Just right

About five years ago London issued a monophonic recording of *Giselle* with Richard Blareau conducting (LL 869), and it remained the definitive performance despite subsequent competition. Now, London releases a stereo of the same score with Jean Martinon and the Paris Conservatory Orchestra. History repeats itself! Here is a reading that should remain unchallenged for a long time to come. It is amazing how similar the two performances are. Martinon's way with *Giselle* is one of delicacy and charm, aided by some of the best playing from the Conservatory Orchestra I've heard in a long, long time. If you want a remarkable exhibition of sensitive dynamics, then you will add this stereo disc to your collection. Technically it leaves nothing to be desired. Everything is spatially well-balanced; all is cleanly articulated, with no fuzziness in climaxes, no overloading and no distortions. J. T.

● **BACH**—*Brandenburg Concertos* (Complete). Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 6140 2 12" \$15.98

● **BACH**—*Brandenburg Concertos* (Complete). Stuttgart Chamber Orchestra, Karl Münchinger cond. London CSA 2301 2 12" \$14.94

Musical Interest: Immense
Performances: Variable
Recordings: Good
Stereo Directionality: Both good
Stereo Depth: More natural in the Münchinger recordings

The Munch performances are better than I remember them from their monophonic release. In general he favors brisk tempi, but he is not too successful in keeping the rhythmic impulse alive and vibrant. Even so, Munch evokes clean playing from his instrumentalists, and the whole is rather better than some of its parts. There is still the monstrous inconsistency of his using a harpsichord as *continuo* in all the Concertos except the Fifth. Here, he then suddenly gives way to a piano. Lukas Foss plays the solo keyboard in the *Fifth Concerto* with spirit, but not too much shading.

In pre-stereo days, Münchinger and the

BEST OF THE MONTH

- Capitol's EMI series offers with its **Brahms Violin Concerto** "unquestionably the finest playing Yehudi Menuhin has done for the phonograph since his youthful prodigy days. . . . A treasurable edition of an enduring masterpiece." (see p. 64)
- Columbia brings us Eugene Ormandy and first-chair Philadelphia Orchestra players in an unusual **Mozart-Haydn Sinfonia Concertante** coupling. "Nice, easy treatment of the music . . . solo performances of highest caliber . . . a most rewarding disc." (see p. 68)
- Angel's **Callas Portrays Verdi Heroines** marks not only her stereo debut for the label, but singing of "sweeping dramatic force . . . the disc is very highly recommended." (see p. 76)

Stuttgart Chamber Orchestra had what was generally considered the most satisfying account of the *Brandenburgs* for London. In the stereo retake the elements are mixed basically as before. There are some spots of sluggish tempi but the overall feeling of stylistic rightness remains strong enough to make Münchinger again the preferred interpreter of these works.

Recording honors are about equally divided between the two sets, with London's having a slight edge in naturalness of depth. M. B.

● **BARTOK**—*Divertimento for String Orchestra*; **HINDEMITH**—*Mathis der Mahler*. Philharmonia Orchestra, Constantin Silvestri cond. Angel S 36543 \$5.98

Musical Interest: Immense
Performance: Interesting, volatile
Recording: Superior
Stereo Directionality: Best in Bartók
Stereo Depth: Good

There are now five recordings of Bartók's remarkable score, and four of Hindemith's strange and powerful work. Angel offers the first stereo of the pieces, although I suspect that Epic may shortly release its disc of the Bartók. (Capitol has just announced release of the Steinberg-Pittsburgh Symphony version of the Hindemith.) It is sad to report that Unicorn's wonderful recording of the Bartók with the Zimmler Sinfonietta is currently withdrawn. Unicorn's catalog is under lease agreement to

All records reviewed in this column as stereo must be played on stereophonic equipment. They CAN NOT be played on old style monophonic (single speaker) equipment without permanently damaging the record. Play at 33 $\frac{1}{3}$ rpm with the RIAA setting.

Kapp Records of New York, and it may re-appear on the latter label. If it does, grab it. It was one of the finest recordings of the *Divertimento* ever made, although in mono only.

By comparison, Silvestri loves to linger over the pages of this magical opus, that are so filled with subtle color, so charged with nationalistic rhythms, and so attractive in layout. If he seems to drag, he does extract a marvelous variety of moods from the score, to which the stereo adds much. It sounds as though Silvestri uses a large organization, but acoustical arrangement of the microphones could be responsible. Dorati's fine Mercury recording on mono with the Philharmonic Hungarica (Epic LC 3513) remains the more energetic, which is no surprise.

In the Hindemith, Silvestri competes with Ormandy on Columbia; and the composer's own Decca issue, and with Steinberg on Capitol. There is little doubt that it is Silvestri who delivers the most dramatic and sensual punch to the "*Mathis*" music; and he wins on the technical end too. If you have ever held any doubt about Silvestri's sensitivity, listen to the last section of "*Mathis*." It's a fine recording on all counts, highly recommended. J. T.

● **BEETHOVEN**—*Symphonies*: No. 1 in C Major, Op. 21; No. 8 in F Major, Op. 93. Philharmonia Orchestra, Otto Klemperer cond. Angel S 35657 \$5.98

Musical Interest: High and mighty
Performances: Excellent, as before
Recordings: Good
Stereo Directionality: Nice and normal
Stereo Depth: Fine

In commenting on the monophonic release of these performances last month, I remarked that only a certain stiffness in the "*Finale*" of the *Eighth* prevented me from writing an unequivocal rave review. In stereo the performances take on an added measure of confident authority, with

solid and well-proportioned sound characteristics.

Excellent notes by William Mann are printed on the jacket of the disc. They are models of annotation: informative, witty, and thought provoking. **M. B.**

● **BEETHOVEN**—Symphony No. 2 in D Major, Op. 36; The Ruins of Athens: Incidental Music, Op. 113. Royal Philharmonic Orchestra, the Beecham Choral Society. Sir Thomas Beecham cond. Angel S 35509 \$5.98; Mono 35509 \$4.98

Musical Interest: Mainly the Symphony
Performances: Excellent
Recording: Good
Stereo Directionality: Natural
Stereo Depth: Good

Beecham's pre-war 78 rpm album of Beethoven's *Second Symphony* was one of the outstanding accomplishments of its era. Here he is again, repeating his success with this too-often slighted work, making even more of the robust qualities of the score than he did in the earlier version—or is it just that the superlative recorded sound makes it all the more vivid? In any case, this is a marvelous performance which fully captures the kaleidoscopic nature of the music without over-driving it.

To round out the second side Beecham gives us the "Overture" and five other numbers from Beethoven's *Incidental Music for the Ruins of Athens*, a long-forgotten play by August von Kotzebue. Four of the five numbers use chorus and orchestra. The Beecham Choral Society, singing in English, discharges its duties with distinction. But the music itself is pretty "pot boilerish." However, the well-known "Turkish March" emerges newborn in Beecham's remarkable performance. The recorded sound is full, vibrant and well-balanced. **M. B.**

● **BEETHOVEN**—Symphony No. 7 in A Major, Op. 92; Coriolan Overture, Op. 62. Berlin Philharmonic Orchestra, Karl Böhm cond. Deutsche Grammophon DGM 12005 \$4.98; Stereo—DGS 712005 \$5.98

Musical Interest: High and mighty
Performance: Three-fourths earthbound
Recording: Dull mono; vibrant and full stereo
Stereo Directionality: Good
Stereo Depth: OK

Not until the finale does this performance take wing and soar. If Böhm deliberately calculated the first three movements for understatement, then I think he miscalculated, for what emerges is lifeless and uninteresting. But the finale is another story, which in the stereo edition gives off exhilarating vitality and excitement.

Matters unfortunately, revert to the more prosaic in the *Coriolan Overture*. **M. B.**

● **BEETHOVEN**—Trio No. 7 in B Flat Major, Op. 97 ("Archduke"). David Oistrakh Trio [David Oistrakh, violin; Sviatoslav Knushevitzky, cello; Lev Oborin, piano]. Angel S 35704 \$5.98

Musical Interest: Greatest trio of them all
Performance: Sincere
Recording: Very good
Stereo Directionality: Very good
Stereo Depth: Very good

The players approach this music with high seriousness. As it is great music, this attitude has its merit, and the performance

may well be considered a probing one. However, the music also has sparkle and humor which the players tend to overlook; and so they convey a heavier feeling than they should. Stereo centers the piano between the violin (left) and cello (right). **W. D.**

● **BERLIOZ**—Overtures: Benvenuto Cellini; Le Corsaire; Beatrice and Benedict; Roman Carnival; The Damnation of Faust; Rakoczy March. Paris Conservatory Orchestra, Jean Martinon cond. London CS 6101 \$4.98

Musical Interest: Berlioz masterworks
Performance: Compelling
Recording: Tops
Stereo Directionality: Fine
Stereo Depth: Good

Jean Martinon, the accomplished French conductor who is so busy these days recording for London and RCA Victor labels, leads the Paris Conservatory ensemble in compelling performances of Berlioz overtures and the stirring *Rakoczy March*. He has a very tender way with the lyrical moments in Berlioz, and the strings of the Conservatory Orchestra have seldom had a more velvety sheen. Tempos are just and Martinon brings to his readings a fine sense of continuity. Only the celebrated *Rakoczy March* lacks in electrical impact, but the rest is magnificent. **J. T.**

BERLIOZ—Roman Carnival Overture (see **LISZT**)

● **BERLIOZ**—Symphonie Fantastique, Op. 14. Virtuoso Symphony of London, Alfred Wallenstein cond. Audio Fidelity FCS 50003 \$6.95

Musical Interest: Of course!
Performance: Outstanding
Recording: Close to perfect
Stereo Directionality: Too much
Stereo Depth: Just right

The most amazing thing about Audio Fidelity's "*Fantastique*" is the excellence of its performance, considering certain important facts. For one thing, no matter how good the "virtuoso" members of the orchestra are, nor how many top-notch orchestras they were drawn from, a truly fine ensemble must be together a long time to be able to respond as a sensitive unit. Despite this, the Virtuoso Symphony of London, comprised of outstanding players from top ranking English orchestras, plays the Berlioz like a thoroughly seasoned group. For this quality of "togetherness" and for this superior reading, the conductor must take most of the credit. The rest of the responsibility goes to Audio Fidelity for a great job of production and organization.

Whenever a young independent decides to challenge the giants on repertoire with the calibre of the Berlioz masterpiece, it does so with the full knowledge that the competitive world of record selling is merciless. Audio Fidelity thought enough of its skill to gamble. It turns out to be a successful one, artistically speaking. Sonically Wallenstein *et al* sail past all competitors, except for the London recording by Argenta. Here the battle is close, with a slight edge to London for overall sound, while Audio Fidelity has the edge for articulation. It seems that the microphones are too far apart. The recording when played back in a large room through a good system

would be absolutely magnificent. By cutting the right channel when the first strings are in command, during parts of the introductory "Largo" and "Allegro," makes the first sounds appear as if at the other end of the hall. In a live performance, I'm sure, it would not sound like this. But then, is *exact* simulation what Audio Fidelity is after? All is clean and bright, though, with some distortion in the brasses during the "March to the Scaffold" and fuzz in the last pages of the final "Allergo." But let's not be too fussy. This is a splendid release—well-balanced, well conducted, and beautifully played. **J. T.**

● **BIZET**—L'Arlesienne Suites Nos. 1 & 2; **CHABRIER**—España Rhapsody; Marche Joyeuse. Covent Garden Royal Opera Orchestra, Jean Morel cond. RCA Victor LSC 2327 \$5.98; Mono—LM 2377 \$4.98

Musical Interest: Pleasant coupling
Performance: Extraordinarily good
Recording: RCA's overseas best
Stereo Directionality: Classically spaced
Stereo Depth: Good

Bizet's incidental music to Daudet's drama of "The Maid of Arles" has always been a favorite of record manufacturers who count the suites a staple. Numerous LP's have been made and withdrawn of these scores. Comes the age of stereo and RCA Victor's reason for offering still another version is laid at the doorstep of spatial sound. Well, if that's the reason, let's be happy about it, for Jean Morel and the Royal Opera House Orchestra of Covent Garden breathe yet new life into these well-worn scores.

Not only are the Suites refreshingly done, but Chabrier's *España Rhapsody* and *Marche Joyeuse* are fetchingly performed too. A disc that I thought would be boring to review now turns out to be an item that will occupy a prominent place in my own collection—one to keep, and play to remind me that "you never can tell." Here it is then, the "best" of them all; nor is the disc handicapped by any technical weakness in the stereo processing either. **J. T.**

BIZET—Jeu d'Enfants (see **STRAVINSKY**)

● **BRAHMS**—LIEDER: "Mit Vierzig Jahren"; "Steig Auf, geliebter Schatten"; "Mein Herz ist schwer"; "Kein Haus, keine Heimat"; "Herbstgefühl"; "Alte Liebe"; "Abenddämmerung"; "O wüsst ich doch den Weg zurück"; "Auf dem Kirchhofe"; "Verzagen"; "Regenlied"; "Nachklang"; "Frühlingslied"; "Auf dem See"; "Feldeinsamkeit". Dietrich Fischer-Dieskau (baritone) with Jörg Demus (piano). Deutsche Grammophon DGS 712007 \$5.98; Mono—DGM 12007 \$4.98

Musical Interest: For Lieder specialists
Performance: Masterly
Recording: Clear and resonant
Stereo Directionality: Realistic
Stereo Depth: Immaterial

In a generous exploration of the Brahms Lieder repertoire the unsurpassed recitalist of our times combines some of the composer's best known songs (*Feldeinsamkeit*, *Auf dem Kirchhofe*) with others heretofore neglected and virtually unknown. A contemplative, autumnal feeling pervades most of these songs (one rare and delightful departure is the whimsical *Kein Haus, keine*

HIFI REVIEW

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Essay by Clifton Fadiman

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CONCERTO No. 2
and
Andante Spianato
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LIVING STEREO RCA VICTOR

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Chopin—Concerto No. 1, in E Minor, Op. 11. Los Angeles Philharmonic Orchestra, Alfred Wallenstein, Conductor. LM-1810
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in A-Flat, Op. 61. Andante Spianato and Grande Polonaise in E-Flat, Op. 22. LM-6109

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Falla—Nights In The Gardens Of Spain. San Francisco Symphony Orchestra, Enrique Jorda, Conductor. Miller's Dance from "The Three-Cornered Hat." Music of Granados, Albeniz and Mompou. LM-2181

Grieg—Concerto in A Minor, Op. 16. RCA Victor Symphony Orchestra, Alfred Wallenstein, Conductor. Rhapsody on a Theme of Paganini, Op. 43 (Rachmaninoff). Chicago Symphony Orchestra, Fritz Reiner, Conductor. LM-2087
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Dance, Op. 47, No. 6; Berceuse, Op. 38, No. 1; Folk Song, Op. 38, No. 2; Papillon, Op. 43, No. 1; Spring Dance, Op. 38, No. 5; Shepherd Boy, Op. 54, No. 1; Little Bird, Op. 43, No. 4; Folk Song, Op. 12, No. 5; Elfin Dance, Op. 12, No. 4; Album Leaf, Op. 28, No. 4; March of the Dwarfs, Op. 54, No. 3. LM-1872

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Rhapsody on a Theme of Paganini, Op. 43. Chicago Symphony Orchestra, Fritz Reiner, Conductor. Concerto in A Minor, Op. 16 (Grieg). RCA Victor Symphony Orchestra, Alfred Wallenstein, Conductor. LM-2087

Miscellaneous—Encores by Artur Rubinstein: Liebestraum, No. 3 (Liszt); Spinning Song, Op. 67, No. 4 (Mendelssohn); Nocturne in E-Flat, Op. 9, No. 2 (Chopin); Valse Oubliee, No. 1 (Liszt); Improvisu in A-Flat, Op. 90, No. 4 (Schubert); La plus que lente—Valse (Debussy); Prelude in C-Sharp Minor, Op. 3, No. 2 (Rachmaninoff); Fantaisie-Improvisu in C-Sharp Minor, Op. 66 (Posth.) (Chopin). LM-1153

THE WORLD'S GREATEST ARTISTS ARE ON RCA VICTOR RECORDS



Heimat—twenty seconds long in all). Fischer-Dieskau is in his customary form—poetic, eloquent and superbly polished. The engineers present him with the excellent Demus in a neatly balanced collaboration, though some muddiness in the piano tone becomes evident in *Verzagen*.

Stereo reveals the piano, realistically, slightly to the left of the soloist. It also offers a somewhat fuller sound, though the alternate edition is also very good. Surfaces, however, are a bit noisy in both. It also offers full texts and excellent translations. **G. J.**

● **BRAHMS**—Quintet for Piano and Strings in F minor, Op. 34. Janáček Quartet and Eva Bernathová (piano). Deutsche Grammophon DGS 712002 \$5.98; Mono—DGG 12002 \$4.98

Musical Interest: Much
Performance: Competent
Recording: Competent
Stereo Directionality: Good
Stereo Depth: Good

This is a well-balanced performance of an introspective masterpiece. Miss Bernathová has a good command of the piano and she furnishes a solid foundation for the strings. The interpretation is reasonable rather than inspired. There is commendable, rhythmic flexibility and textural clarity. Climaxes are built logically, and lyrical passages flow easily, but with enough tension to avoid superficiality. Yet there is not enough insight to extract the ultimate poetry in the score. The recording slights none of the players, and stereo provides them with a broader stage. **W. D.**

● **BRAHMS**—Violin Concerto in D Major, Op. 77. Yehudi Menuhin with the Berlin Philharmonic Orchestra, Rudolf Kempe cond. Capitol SG 7173 \$5.98

Musical Interest: A violinistic titan
Performance: Wonderful
Recording: Good
Stereo Directionality: Unobtrusive
Stereo Depth: Good

I missed this performance when it was released monophonically some time ago. Its stereo re-issue therefore, found me totally unprepared for its many glories. Here, unquestionably, is the finest playing Yehudi Menuhin has done for the phonograph since his youthful, prodigy days. Present is security and drive mated to a sensitive, mature concept of the score which together place this version among the select recordings of this masterpiece. And Kempe, (whose earlier recording of the Brahms *Fourth Symphony* with the same orchestra I praised in these pages some months ago) again displays a reading of warmly lyrical ease.

The stereo aspects of the record are satisfyingly unobtrusive, with a secure sense of depth. All in all, this is a treasurable edition of an enduring masterpiece. **M. B.**

● **CHABRIER**—España; Marche joyeuse (see BIZET)

● **CHOPIN**—Scherzi: B minor, Op. 20; B Flat minor, Op. 31; C Sharp minor, Op. 39; E Major, Op. 54. Leonard Pennario (piano). Capitol SP 8486 \$5.98

Musical Interest: Much
Performance: Very good
Recording: Very good

Stereo Directionality: Unobtrusive
Stereo Depth: Good

Pennario plays these kaleidoscopic pieces with virtuosic musicianship. He is lyrical and dramatic wherever the scores call for these qualities, displaying ardor and impetuosity in good supply. His technique never falters, although there are a few times when his right hand overshadows the left. The stereo recording of the piano does seem like a case of painting the lily, but there is no gainsaying the actual effectiveness of the sound captured here. **W. D.**

● **DEBUSSY**—Preludes, Book 1. William Harms (piano). Boston BST 1010 \$5.95; Mono—B 305 \$4.98

Musical Interest: Basic impressionism
Performance: Fair
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Good

Perhaps if Gieseking, Casadesu and Novaes had not recorded these twelve Preludes, this disc would be more impressive. William Harms plays with sincerity and faithfulness to the printed score; but only too often, these admirable traits have proved inadequate in the interpretation of Debussy. What is needed is *style*. This, the other three performers have in abundance, differing one from the other as personality dictates, but supplying the magic that is of inestimable value in the presentation of these fugitive wizardries. By comparison, the Harms disc suffers interpretively, but it does have fine sound in both its incarnations. **W. D.**

● **DVORAK**—Symphony No. 4 in G Major, Op. 88. Bamberg Symphony Orchestra, Jonel Perlea cond. Vox STPL 511,050 \$5.95

Musical Interest: One of the most underrated symphonies
Performance: Good
Recording: OK
Stereo Directionality: Good
Stereo Depth: Fine

This score has fared very well on discs recently, beginning with Mercury's monophonic release by Sir John Barbirolli and the Hallé Orchestra last year. Shortly after that came superb performances by Szell (for Epic) and Silvestri (for Angel). The present Vox issue is a good one, too; and in his own right Perlea gives a satisfying reading. He does not challenge the overwhelming Szell or Silvestri readings, however, nor is the recorded sound as warm as I'd like it. **M. B.**

● **FALLA**—The Three Cornered Hat Suite; El Amor Brujo; Ritual Fire Dance. **GRANADOS**—Andaluzia. **ALBENIZ**—Navarra; Iberia; El Corpus en Sevilla. Royal Philharmonic Orchestra, Artur Rodzinski cond. Capitol SG 7176 \$5.98

Musical Interest: Mixture of familiars and rarities
Performance: Energetic
Recording: Good
Stereo Directionality: Divided evenly
Stereo Depth: Warm and full

The late Artur Rodzinski was the kind of conductor who improved with age, and just before his unexpected and tragic death he had directed a tremendous performance in Chicago of *Tristan und Isolde*. In this recording, which consists of music that certainly held no problems for one of music's

most intense personalities, he leads the Royal Philharmonic in spirited, if not great performances. In contrast to most of the shortened "*El Sombrero*" arrangements, Rodzinski includes some of the opening bars of the score. Argenta on London (SC 6050) has recorded a more supple performance, but not as vigorous as Rodzinski's.

The "Ritual Fire Dance," the familiar "Andaluzia" from Granados' *Danza-Espanola* (often heard as a guitar solo), the rarely played *Navarra* transcribed by Arbós from Albéniz's last piano piece, and the festive "Corpus en Sevilla" from Albéniz's *Iberia* all emerge under the master's baton in straightforward, crisp fashion. For a conductor of such great stature as the late Rodzinski, these may be trifles, but they are not triflingly done. The engineering is much better than previous EMI Capitol stereo recordings—with good bass throughout. **J. T.**

● **FALLA**—The Three Cornered Hat Ballet Suite; **RAVEL**—Bolero; Alborada del gracioso; **WEBER-BERLIOZ**—Invitation to the Dance. Paris Conservatory Orchestra, Albert Wolff cond. London CS 6077 \$4.98

Musical Interest: Mixture of favorites
Performance: Some superior
Recording: Very good
Stereo Directionality: Well-defined
Stereo Depth: Good

Albert Wolff conducts this group of popular orchestral favorites evenly most of the way, topped by an exceptionally fine "*Alborada*." The *Bolero* starts off with the opening measures so soft as to be hardly audible in the stereo version, and the beat is subtly flexible to allow expressive phrasing of solos. The Weber waltz and Falla's *Three Cornered Hat Suite* are well played, just a shade above the routine level. The sound is excellent. **J. T.**

● **FRANCK**—Symphony in D minor. Utah Symphony Orchestra, Maurice Abravanel cond. Westminster WST 14062 \$5.98

Musical Interest: Still going strong
Performance: Smooth
Recording: Excellent
Stereo Directionality: Evenly divided
Stereo Depth: Good

Westminster makes this No. 2 in the stereo Franck *D minor Symphony* sweepstakes, and gives us an issue notable for its smooth, even pacing. Abravanel and the Utah orchestra give a really sure account of this familiar old masterpiece. Abravanel's intelligent and sane treatment is a relief from some other exaggerated readings. He lets his orchestra produce a lovely sound, and he lets the score play itself. Westminster's sound is accurately balanced throughout. **J. T.**

● **GILBERT & SULLIVAN OVERTURES**—The Mikado; The Yeomen of the Guard; Ruddigore; Iolanthe; H. M. S. Pinafore; The Pirates of Penzance. Symphony Orchestra, Alan Ward cond. RCA Victor LSC 2302 \$5.98

Musical Interest: G & S marvels
Performance: Spirited
Recording: Excellent in every way
Stereo Directionality: Classic seating
Stereo Depth: Fine balance

Alan Ward and the musicians deliver six of these G & S bon-bons with briskness, aided by solid string sections, but handi-

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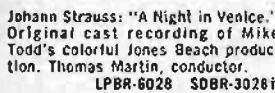
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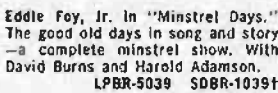
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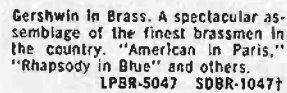
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capped by wind players who err too often. Mr. Ward must be a Savoyard himself for there is obvious sympathy for these musical sparklets. Isadore Godfrey on London (LL-398) reads the scores with more grace, but then he of all musicians should direct G & S with authority since he is the regular conductor with the D'Oyly Carte. But RCA Victor has the advantage of much better sound, and to my knowledge London has not yet issued a stereo disc of G & S overtures. Also add to the merits of this playing a fine technical stereo job; this fares as one of RCA Victor's best to date. **J.T.**

● **HANDEL**—*Judas Maccabaeus*: My arms! Sound an alarm; Thanks to my brethren; How vain is man; *Joshua*: So long the memory shall last; While Kendron's brook; *Jeptha*: Deeper, and deeper still; Waft her, angels; For ever blessed; *Acis and Galatea*: Would you gain the tender creature; *Alexander's Feast*: War, he sung, is toil and trouble; *Somson*: Total eclipse!; *Semele*: Where'er you walk. Richard Lewis (tenor), with the London Symphony Orchestra, Sir Malcolm Sargent, cond. Capitol SG 7170 \$5.98

Musical Interest: Definite
Performance: Impressive
Recording: Good, with some flaws
Stereo Directionality: None
Stereo Depth: Good

Richard Lewis, one of England's best tenors, has been heard to good advantage on discs before, but this may be his most impressive effort to date. In these taxing arias he displays secure musicality, clear diction, and a finely ringing voice equally effective in the rousing "War, he sung, is toil and trouble" and in the exquisite, gentle music of the *Jeptha* arias. Evidently he has the style and technique of a true Handelian singer and, to quote George Gobel, "you can't hardly get them no more..." When his *legato* is polished to an even finer degree—eliminating the occasional "shakes" in the florid passages, and when an even steadier tone in the *cantabile* is achieved, he may give us interpretations in this Handelian year, and hereafter, performances that will be long remembered. If this be qualified praise, this is what comes from listening to John McCormack discs all these years.

The sound, spacious and resonant, has no noticeable directionality. There are several noisy spots indicative of faulty processing, and the surfaces are not very silent. Still, a successful disc owing to a substantial degree, to Sargent's firm and vigorous backing. **C.T.**

● **HANDEL**—*Water Music (Complete)*. Amsterdam Concertgebouw Orchestra. Edward van Beinum cond. Epic BC 1016 \$5.98

Musical Interest: High
Performance: Hearty
Recording: Excellent
Stereo Directionality: Excellent
Stereo Depth: Excellent

It would take a large barge to float the orchestra involved in this recording. There obviously are more players here than were available to Handel when he made this legendary peace offering to his monarch. **66**

Despite the modern makeup of the Amsterdam ensemble, its late leader achieved a Baroque feel in this performance. The music glows with health and spirit, and the stereo recording gives it a spaciousness that sounds as if out-of-doors. **W.D.**

● **HAYDN**—*Flute Concerto in D Major*; *Oboe Concerto in C Major*. Kurt Redel (flute), Kurt Kalmus (oboe) with the Munich Chamber Orchestra, Hans Stadlmair cond. Deutsche Grammophon DGS 712001 \$5.98; Mono—DGM 12001 \$4.98

Musical Interest: For the curious
Performance: OK
Recording: OK
Stereo Directionality: See below
Stereo Depth: OK

The renowned Haydn scholar H. C. Robbins Landon, has all but proven conclusively that neither of these scores is by Haydn. (How many of you, incidentally, know that Landon is an American, still in his mid-thirties, although he has made his home in Europe for about a decade?) Truth to tell, these concerti are both fairly undistinguished products of typical mid-eighteenth century Mannheim style. The *Flute Concerto* was available on an early Urania release, and the *Oboe Concerto* appeared recently on Mercury played by Evelyn Rothwell (*Lady Barbirolli*) with the Hallé Orchestra under Sir John Barbirolli's direction.

The performances on this Deutsche Grammophon disc are neat and orderly, but very, very prim. Since Redel has been making a name for himself as a conductor of Baroque repertoire, there is novelty in his appearance here as flute soloist. Despite very prominent breath intake, perhaps caused by too close a microphone, his playing is tasteful and secure, yet without any real character. And much the same is true of Mr. Kalmus, the oboe soloist.

Concerning placement of the soloists, Redel is firmly placed to the left of center throughout the *Flute Concerto*. In the *Oboe Concerto* the left-side placement of the soloist seems to have been just a bit overdone. There is precious little solo oboe coming from the right channel. **M.B.**

HAYDN—*Sinfonia Concertante* (see MOZART)

● **HINDEMITH**—*Concert Music for Strings and Brass, Op. 50*; *Symphony in B Flat for Concert Band* (1951). The Philharmonia Orchestra, Paul Hindemith cond. Angel S 35489 \$5.98

Musical Interest: Strong, modern
Performance: Authoritative
Recording: Excellent
Stereo Directionality: Fair
Stereo Depth: Good

Although Hindemith is often considered ruggedly abstract, if not academic in his music, it is worth noting that he conducts it with more lyricism than many others. Compare this rendition of the *Symphony* with Fennell's on Mercury (MG 50143). The composer's version is far warmer and more accessible. Hindemith is a fine conductor, so both performances are entirely authoritative, and the recording allows them full opportunity to be heard in good perspective. **W.D.**

HINDEMITH—*Mathis de Maler* (see BARTOK)

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● **KODALY**—Quartet No. 2; **VILLA-LOBOS**—Quartet No. 6. Hollywood String Capitol Stereo SP 8472 \$5.98

Musical Interest: Colorful moderns
Performance: Superb
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

This is the second time the Hollywood group has recorded the Villa-Lobos for Capitol. The earlier rendition was not played with the easy virtuosity and impeccable ensemble of this version and, of course, the recording, as such, lacked the rich sonic quality of this one. There is a beautiful transparency in the sound that the engineers have engraved, with the stereo spatiality contributing much to the happy effect. Both the Hungarian and Brazilian compositions are immediately attractive, with modernisms that are more coloristic than sheerly technical. The performances are sensitive, assured and fresh. **W. D.**

● **KORNGOLD**—Suite from "Much Ado About Nothing," Op. 11. **AUSTRIAN CLASSICAL MARCHES**—Beethoven, Schubert, Křenek, Berg, J. Strauss. Boston Chamber Artists and Boston Concert Band, Eric Simon, cond. Boston 1012 \$5.98; Mono—B 411 \$4.98

Musical Interest: Delightful rarities
Performance: Fine
Recording: Good
Stereo Directionality: Just right
Stereo Depth: A little shallow

Korngold's sparkling sketches for Shakespeare's comedy are given fine treatment by The Boston Chamber Artists. This group happens to be among the outstanding musicians here or abroad as most of them hold first chair positions with the Boston Symphony Orchestra. Their musicianship is impeccable. Thus, Korngold's attractive, and almost unknown score, sounds delightfully fresh. It was originally written for 19 musicians (the size of the ensemble which recorded it for Boston Records).

Most of the Austrian Marches are recorded for the first time: two by Beethoven; one by Schubert, that has a bucolic dance-like second section; three by Křenek; Berg's March from *Wozzeck*, and Strauss's *Radetsky* March. The sound of the marches is not quite up to that accorded the Korngold; but the playing is good, and the works rare—an item for the collector who likes the unusual on his shelf. **J. T.**

● **LISZT**—Les *Préludes*; **RESPIGHI**—The Pines of Rome; **BERLIOZ**—Roman Carnival Overture. Philharmonia Orchestra, Herbert von Karajan cond. Angel S 35613 \$5.98; Mono—35613 \$4.98

Musical Interest: Program chestnuts
Performance: Spotty
Recording: Very good
Stereo Directionality: Expertly divided
Stereo Depth: Just right

Admittedly, all of the music included here is essentially descriptive. But then, we have good and bad theater, and, good and bad descriptive music. Karajan comes up with a stupendous reading of *The Pines of Rome*, and a thrilling account of the *Roman Carnival Overture*, but sadly he renders a routine treatment of the old, tired *Les Préludes*. Despite all of Karajan's well-known abilities, and the expertness of

the Philharmonia, *Les Préludes* sounds as monotonous as ever.

But that "Pines" music! The control Karajan has over the ensemble in the long and overpowering finale, which builds from a whisper to a wild and wooly finish, is a hair-raising experience. The reading rivals the best in the catalog, including Toscanini's pre-stereo RCA Victor disc. And the stereo sound is a vast improvement over Angel's previous work. **J. T.**

● **MENDELSSOHN**—A Midsummer Night's Dream: Overture, Scherzo, Nocturne, Wedding March; **SCHUBERT**—Rosamunde: Overture, Entr'acte No. 2, Ballet Music No. 2. Amsterdam Concertgebouw Orchestra, George Szell cond. Epic BC 1023 \$5.98

Musical Interest: Considerable
Performance: Highly efficient
Recording: Excellent
Stereo Directionality: Very good
Stereo Depth: Very good

Szell is hardly the conductor to weave magic spells with fanciful music. However, he is a musician of rare competence, and these familiar numbers are played with exciting precision and vitality. This stereo version has a decided edge in realism over the previously issued monophonic disc; the transparency of texture that the conductor achieves is conveyed without the slightest blur. **W. D.**

● **MENDELSSOHN**—Symphony No. 4 in A Major, Op. 90 ("Italian"); **TCHAIKOVSKY**—Capriccio Italien, Op. 45. Orchestra of the Vienna Music Society, Eduard van Remoortel cond. Vox STPL 511,210 \$2.98

Musical Interest: Yes
Performances: Good
Recording: A little too brilliant
Stereo Directionality: Good
Stereo Depth: OK

These are well-drilled performances, released for a limited time at the bargain price of \$2.98. Both scores are available elsewhere in more penetrating performances. (RCA Victor's stereo of the "Italian" by Munch, and Columbia's of the *Capriccio Italien* by Mitropoulos are examples.) However, Remoortel presents them both in a forthright, honest manner. The sound is a little shrill for my taste, but otherwise it is well-balanced and has good depth. **M. B.**

● **MOZART**—Piano Concerto in C minor (K. 491); Piano Sonata in B Flat (K. 333). Denis Matthews (piano) with Vienna State Opera Orchestra. Hans Swarowsky cond. Vanguard VSD 2025 \$5.98; Mono—VRS 1037 \$4.98

● **MOZART**—Piano Concerto in D minor (K. 466); Piano Sonata in A minor (K. 310). Same performers. Vanguard VSD:2028 \$5.98; Mono—VRS 1040 \$4.98

Musical Interest: High
Performance: Polished
Recording: Very good
Stereo Directionality: Excellent
Stereo Depth: Excellent

The concertos are two of the most dramatic in the Mozart catalog. There are two ways to perform them: as forerunners of Romanticism, or as examples of Classicism. The performances here incline to the latter view. They are more elegant than turbu-

lent; their sentiment offers little conflict. Denis Matthews and Hans Swarowsky seem completely as one in this conception. Their readings are silky, smooth, and refined. The piano tone and the orchestral tone vie with each other in polish, and the resonant recording caresses the ear. In the sonatas, Matthews maintains his classic poise. His rendition of the A minor seems less adventurous than the version he did some years ago on an English Columbia record that never was released here. There is much beautiful playing in these two discs, with some of the beauty achieved at the expense of emotional involvement. **W. D.**

● **MOZART**—Sinfonia Concertante in E Flat (K. 297b); **HAYDN**—Sinfonia Concertante in B Flat, Op. 84. John de Lancie (oboe), Anthony Gigliotti (clarinet), Bernard Garfield (bassoon), Mason Jones (horn), Jacob Krachmolnick (violin), Lorno Munroe (cello), with the Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6061 \$5.98

Musical Interest: Captivating
Performance: Surprisingly good
Recording: Good
Stereo Directionality: OK
Stereo Depth: Excellent

Despite the fact that the Philadelphia Orchestra has what amounts to a Mozart-less tradition, this marvelous *Sinfonia Concertante* has found favor with both the present custodian of the Orchestra's destinies and his predecessor. If memory serves correctly, the Stokowski-Philadelphia Orchestra recording of this work, released by Victor in the summer of 1941 (and once available as an LP re-issue on Camden CAL 213), is the only sample of Mozart that Stokowski has ever recorded.

The reason for the favor which the *Sinfonia Concertante* has found in the City of Brotherly Love is not too hard to determine. The four solo woodwind parts call for virtuosity of the very highest order. Ever since one can remember, Philadelphia's woodwind soloists have been masters of their craft, and the quartet in the present recording is no exception. (Mason Jones is the lone hold-over from the 1941 quartet.) What is rather unexpected is Ormandy's nice, easy treatment of the music, which allows it to expand and breathe properly. This is no souped-up, hard-driven reading, and for that, one is very thankful.

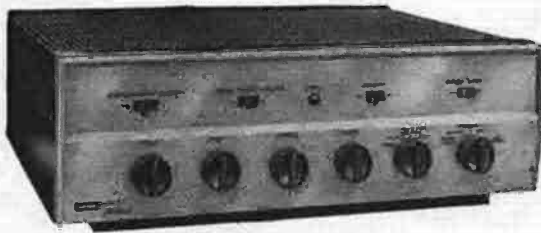
Ormandy is similarly successful with the Haydn *Sinfonia Concertante*, which is another of the gems that came into being during the composer's sojourns in England. Here, too, we have solo performances of the highest caliber mated to perceptive and musical insight. It is a most rewarding disc. **M. B.**

● **PROKOFIEV**—Symphonic Suite of Waltzes, Op. 110; The Stone Flower Ballet, Op. 127; Gypsy Fantasy. Kansas City Philharmonic Orchestra, Hans Schwiager cond. Urania US 1030 \$5.95

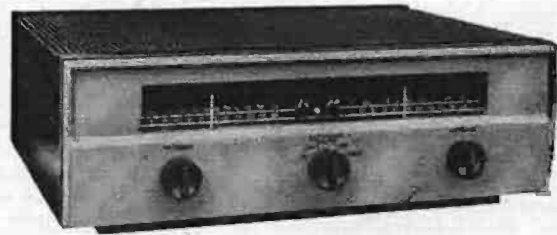
Musical Interest: High
Performance: Outstanding
Recording: Urania's best
Stereo Directionality: Razor sharp
Stereo Depth: Close-in but not shallow

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viewer. Musically, the repertoire is interestingly conducted by Hans Schwieger, the Kansas City Philharmonic's regular music director. The *Suite* consists of selections from various Prokofiev scores arranged by the composer, and is cast in six movements. The *Fantasy* is an arrangement of a late score (1950), from which several symphonic suites have been culled.

The Kansas City Orchestra strings, in particular, acquit themselves beautifully.

Schwieger has been in this country for a score of years, eight of them in Kansas City. Organizer of two orchestras—the Southern Symphony and Fort Wayne Philharmonic, Schwieger is revealed on this Urania disc as a musician of excellent taste and outstanding ability. His beat is firm; he maintains a tightly disciplined control over the ensemble; and he conducts with imagination. Urania has turned out a superior recording. Accordingly, the improvement, sonically and musically, over many of its foreign recordings, is vast. J. T.

- **PROKOFIEV**—Symphony No. 7, Op. 131; Russian Overture, Op. 72. The Paris Conservatory Orchestra, Jean Martinon cond. RCA Victor LSC 2288 \$5.95; Mono—LM 2288 \$4.98

Musical Interest: High
Performance: Great
Recording: Tops
Stereo Directionality: Exact
Stereo Depth: Full

Prokofiev's last major work is given its first stereo release on RCA Victor and it represents the first competition to Ormandy's older monophonic version on Columbia (ML 4683). The new edition wins all-the-way-around. It is one of RCA's best sounding stereos, and Martinon's reading is much more sensitive. His tempi are preferable too, showing the difference between an imaginative approach to the work, and a routine performance by a greater orchestra. Martinon makes the Paris Conservatory Orchestra sound the disciplined way it should, and gets the same warm response from the Parisians as did the late Ataúlfo Argenta.

Prokofiev follows somewhat Shostakovich's lighter symphonic manner, eschewing the large scale of his own Fifth and Sixth Symphonies. The Seventh is nevertheless a score of charm and interest. The first and last movements are splendid examples of Prokofiev's satiric way with the orchestra.

The *Russian Overture* was written when the composer returned from Paris to his native land in 1935; and it abounds in folklike tunes and dances, brilliantly and powerfully scored. The music will delight the hi-fi owner who longs for something new and exciting. J. T.

- **PUCCHINI**—*Turandot* (complete opera). Inge Borkh (soprano)—*Turandot*; Renata Tebaldi (soprano)—Liù; Mario del Monaco (tenor)—The Unknown Prince; Nicola Zaccaria (bass)—Timur; Fernando Corona (bass)—Ping; Mario Carlin (tenor)—Pang; Renata Ercolani (tenor)—Pong & others. The Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome, Alberto Erede cond. London OSA 1308 3-12" \$17.94

Musical Interest: High
Performance: First rate
Recording: Good

Stereo Directionality: Elusive
Stereo Depth: Satisfactory

This *Turandot* has been with us—monophonically—since 1956. For a while it dominated the scene, then became a strong second to Angel's more recent and even more successful presentation of Puccini's final opera. The artistic values are thus well established—Tebaldi's Liù is the cast's strongest asset, del Monaco and Borkh contribute characteristic performances, unobjectionable but definitely not unsurpassable. Nor is Erede's leadership the last word on the subject. All things considered, however, this is a good performance—I, for one, would gladly settle for its counterpart at the Met.

1956 will probably not go down in history as a vintage year for stereo. This is evidently an early and exploratory effort and comparison with the well engineered "mono" edition failed to establish a distinct enough superiority to justify the price difference. G. J.

- RAVEL**—*Mother Goose* (see **STRAVINSKY**)

- RESPIGHI**—*The Pines of Rome* (see **LISZT**)

- SAINT-SAËNS**—*Cello Concerto* (see **SCHUMANN**)

- **SAINT-SAËNS**—*Samson and Delilah* (abridged). Risè Stevens (mezzo-soprano)—Delilah; Mario Del Monaco (tenor)—Samson; Clifford Harvuot (baritone)—The High Priest; Ezio Flagello (bass)—Abimelech; Metropolitan Opera Orchestra and Chorus, Fausto Cleva cond. RCA Victor LSC 2309 \$5.98; Mono—LM 2309 \$4.98

Musical Interest: Rousing stuff
Performance: Square
Recording: Good
Stereo Directionality: Reasonable
Stereo Depth: Good

Del Monaco and the chorus are the stars of this production. They sing with vitality and power, and as they perform during most of the time allotted to these excerpts, this disc emphasizes the oratorio nature of Saint-Saëns' curiously constructed opera-oratorio. Stevens sings two big arias, "Amour! viens aider ma faiblesse!" and "Mon coeur s'ouvre à ta voix" with dramatic fervor that somewhat lacks true sensuousness. Cleva conducts with little virtuosity, not like that infused performance by Stokowski done a few years ago for RCA Victor (LM-1848). That was recorded before the days of stereo and RCA Victor's association with the Metropolitan Opera. The recording in the new disc has more clarity, and in stereo has much more realistic spaciousness. W. D.

- **SCHUBERT**—*Mass No. 5 in A Flat Major* (D. 678). Anne Bollinger (soprano); Ursula Zollenkopf (alto); Helmut Kretschmar (tenor); James Pease (bass); North German Philharmonic Chorus and Orchestra, Carl Bamberger cond. Urania USD 1028 \$5.95.

Musical Interest: Relatively rare Schubert
Performance: Good
Recording: Poor
Stereo Directionality: Fair
Stereo Depth: Fair

This is not great Schubert, but it is good Schubert. The performance is straightforward, well sung and well played. Unfortunately, the recording is substantially below Urania's usual standard. Balances are awry and the recorded sound lacks clarity. If these faults are not in the original tapes, the disc should be re-mastered. I fear, however, that they are and that good intentions have gone down the drain because of inept engineering. W. D.

- **SCHUBERT**—*Rosamunde, Incidental Music* (see **MENDELSSOHN**)

- **SCHUBERT**—*Symphony No. 9 in C Major* ("The Great"). Vienna State Opera Orchestra, René Leibowitz cond. Westminster WST 14051 \$5.98; Mono—XWN 18806 \$4.98

Musical Interest: Tops
Performance: Enigmatic
Recording: Clear
Stereo Directionality: Good
Stereo Depth: Good

The tempi Leibowitz set, fit the music like a glove. The melodies purl along winningly and the felicities of the score are pointed up knowingly. The over-all impression, however, is one of lightness, and this Symphony does have weight. More strings might have helped, especially as the transparent recording does not strengthen their tone. W. D.

- **SCHUMANN**—*Cello Concerto in A minor, Op. 129*; **SAINT-SAËNS**—*Cello Concerto in A minor, Op. 33*. Janos Starker, with the Philharmonia Orchestra, Carlo Maria Giulini cond. Angel S 35598 \$5.98

Musical Interest: Choice cello repertoire
Performance: Expert
Recording: Fine
Stereo Directionality: Good
Stereo Depth: Good

As in the earlier monophonic issue, Starker's fine sense of style is readily apparent. His phrasing is elegant, his tone full, and his intonation impeccable. Of the two concerti, it is the Saint-Saëns that is the more breathtaking performance—even Starker can't endow some of the *longeurs* of the Schumann with more genuine interpretation. The stereo sound is well-spread and solid. M. B.

- **SHOSTAKOVICH**—*Symphony No. 1, Op. 10*; *The Age of Gold Ballet Suite, Op. 22*. London Symphony Orchestra, Jean Martinon cond. RCA Victor LSC 2322 \$5.98; Mono—LM 2232 \$4.98

Musical Interest: Shostakovich, the prodigy
Performance: Excellent
Stereo Directionality: Classic set-up
Stereo Depth: Fine

Two early works of Shostakovich are offered under the tasteful direction of Jean Martinon, whose musicianship is quite something! The Symphony performance does not have the great muscularity of the recent United Artists edition, which had Stokowski recording his best effort in years with the Symphony of the Air. Martinon's way is deft where Stokowski is more dramatic. But both readings have great appeal. Martinon's treatment of *The Age of Gold* is quite revealing.

The biting orchestral satire, which pokes grotesque and acid fun at us miserable cap-

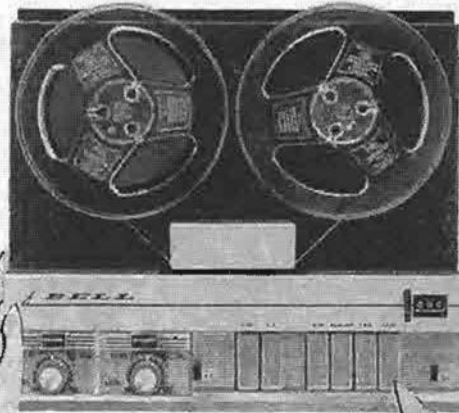
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talists, is presented in a dry style that is just right. Recently, Capitol recorded the same music with Kurtz and the Philharmonia. There is simply no comparison. The Kurtz attempt made the music sound dull and old-hat, but Martinon, with his Gallic sense of irony, makes it a fitting companion for the more serious *First Symphony*. Sound is spread with well-balanced spatiality, with a nice bass pickup to give the orchestral line vast solidity. **J. T.**

● **SIBELIUS**—Violin Concerto in D minor, Op. 47; **TCHAIKOVSKY**—Sérénade Melancolique; Scherzo, Op. 42. Ruggiero Ricci with the London Symphony Orchestra, Oivin Fieldstad cond. London CS 6067 \$4.98

Musical Interest: Chiefly Sibelius
Performance: OK
Recording: Good
Stereo Directionality: Good
Stereo Depth: Natural

One of the great recordings of the pre-LP era was the performance of Sibelius' *Violin Concerto* by Heifetz with the London Philharmonic under Beecham—a definitive performance if there ever was one. Other violinists have recorded the score since then—notably Ginette Neveu and Isaac Stern, but as good as these editions were, neither performance mustered the flair and penetration of the Heifetz.

About the same thing may be said of the new Ricci version. In and of itself, it is a worthy performance. But beside the old Heifetz edition (which was re-issued for a short time in RCA Victor's Golden Treasury series as LCT 1113) it pales, especially in the last movement where Ricci allows his rhythm to go just a trifle slack and much of the electric momentum of the music is dissipated.

The two Tchaikovsky trifles are handled with taste and poise; and the recording quality of the whole disc is first-rate.

You may be interested to know that in Chicago last February Heifetz made a new recording of the Sibelius Concerto for RCA Victor with the Chicago Symphony Orchestra under Walter Hendl's direction. Apparently no final release date has yet been fixed for the performance, so I advise anybody interested in the Sibelius *Violin Concerto* to wait for the Heifetz recording—assuming that Heifetz has not forgotten what he once knew about this piece! **M. B.**

● **RICHARD STRAUSS**—Le Bourgeois Gentilhomme Suite; Intermezzo; Waltz Scene. The Philharmonia Orchestra, Wolfgang Sawallisch cond. Angel S 35646 \$5.98

Musical Interest: Charming and witty
Performance: Flavorsome
Recording: Very good
Stereo Directionality: Good
Stereo Depth: Very good

Strauss' *Bourgeois Gentilhomme* music represents a fusion of romanticism and classicism that has a distinctive nostalgic charm. Three of the nine sections are based on music Lully had written in 1670 for the same Molière play. In this context, however, they become as "Straussian" as their fellow numbers. Sawallisch conducts with verve and a light touch that never smothers the wit of the score. The members of the orchestra perform with their reputed virtuosity, which the clear recording reveals

tellingly. The *Intermezzo* waltzes are played with schmalz. **W. D.**

● **RICHARD STRAUSS**—Till Eulenspiegel's Merry Pranks, Op. 28; Death and Transfiguration, Op. 24. Vienna Philharmonic Orchestra, Fritz Reiner cond. Victor LSC 2077 \$5.98

Musical Interest: High
Performance: Very good
Recording: Very good
Stereo Directionality: Good
Stereo Depth: Satisfying

The Reiner manner bears little relation to the usual Viennese style. His conducting is crisper than that of most wielders of the baton on the banks of the Danube. "Till" is a rather purposeful rogue in this incarnation; the final verdict against him is more understandable here than in those interpretations where his antics are amiable. The battle over the soul in the philosophic masterpiece is on a heroic scale that is very impressive. So is the recording. **W. D.**

● **STRAVINSKY**—The Fire Bird Suite; **BIZET**—Jaux d'Enfants; **RAVEL**—Mother Goose Suite. Philharmonia Orchestra, Carlo Maria Giulini cond. Angel S 35462 \$5.98

Musical Interest: Colorful fare
Performance: Sensitive
Recording: Mostly inadequate
Stereo Directionality: Sharp
Stereo Depth: Good

After a time gap of some months, Angel has released the stereo version of this Giulini disc. A quick comparison showed a serious deterioration from the mono version. Rough-sounding noisy grooves plus low volume level makes the going hard for the delicately wrought pages of these pieces. King Katschei's furious dance in *Fire Bird* is thrillingly played and recorded, but the "Dance of the Princesses" and the "Lullaby" scenes must be amplified out of proportion to overcome poor "signal-to-noise" and groove swish. Likewise, in Bizet's minor masterpiece *Jaux d'Enfants*, the "Berceuse" and "Duet" are seriously handicapped by the same problems. Ravel's *Mother Goose* fares a little better. The monophonic disc played through stereo equipment will give you no true spatiality, but the sound will be a great deal better, and you will be better able to appreciate Giulini's fine hand on the podium. **J. T.**

TCHAIKOVSKY—Capriccio Italien (see MENDELSSOHN)

● **TCHAIKOVSKY**—The Nutcracker Ballet, Op. 71 (Complete). L'Orchestre de la Suisse Romande, Ernest Ansermet cond. London CSA 2203 2 12" \$9.96

Musical Interest: Captivating
Performance: A bit too meticulous
Recording: Good
Stereo Directionality: Fine
Stereo Depth: OK

Mercury, which has pioneered in recording of complete ballets, some years ago released a complete *Nutcracker* by Dorati and the Minneapolis Symphony Orchestra. The Dorati recording was and still is a "gasser!" It has humor, fire, sparkle and sensitive poetry, and Mercury's recorded sound is brilliant.

The new Ansermet, then, has some stiff competition. In general, Ansermet is most successful in the delicate sections of the

score such as in the "Snowflake Dance" or "Arabian Dance." He brings a keen sense of characterization to the various dances or potables. Where a light touch is required, he is just what the doctor ordered. What I miss, though, is the exuberance and "ge-whizz" attitude with which Dorati infused most of the score, and which made his performance such a spontaneous delight.

London's stereo sound is full-blown and well-balanced, and the special sound effects of the score come through vividly. Incidentally, even though Switzerland has a tradition of neutrality, and all that, couldn't anyone in Geneva find a more frightening weapon than the meek cap pistol, or whatever it is, that is used during the battle scene in the first act? This is a very pale noise, indeed, beside Dorati's formidable weapon. **M. B.**

● **TCHAIKOVSKY**—Overture 1812, Op. 49; Marche Slave, Op. 31; Francesca da Rimini, Op. 32. Royal Philharmonic Orchestra, Paul Kletzki cond. Angel S 35621 \$5.98

Musical Interest: Pops favorites
Performance: Brilliant
Recording: Brilliant
Stereo Directionality: Fair
Stereo Depth: Very good

The performances of the two warhorses and the frenetic tone poem that make up the program on this disc are superb. Kletzki conducts with broadness, lyricism and tension. His vigor is without bombast, while his climaxes are extremely powerful. There is not much spread in the stereo, but there is adequate depth, and the recorded sound is satisfyingly full. **W. D.**

TCHAIKOVSKY—Sérénade Melancolique (see SIBELIUS)

● **TCHAIKOVSKY**—The Swan Lake Ballet, Op. 20 (Substantially Complete). L'Orchestre de la Suisse Romande, Ernest Ansermet cond. London CSA 2204 2 12" \$9.96

Musical Interest: But of course!
Performance: Suave and stylish
Recording: Good
Stereo Directionality: Good
Stereo Depth: Fine

As with his new issue of *The Nutcracker*, reviewed before, Ansermet's new *Swan Lake* bumps into competition against the earlier Mercury release by Dorati and the Minneapolis Symphony Orchestra. Where Dorati's recording is *absolutely* complete according to the original score, Ansermet's omits some sections. Generally the new recording conforms to the version danced by the Royal Ballet (formerly Sadler's Wells).

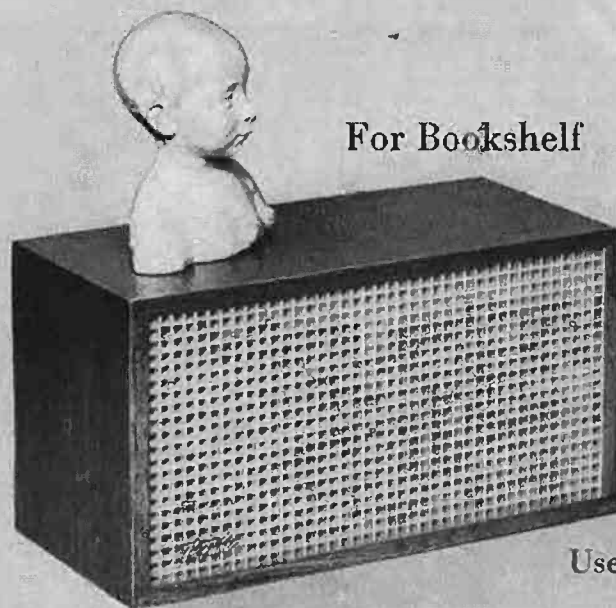
Ansermet gives us a very stylish performance replete with character and penetration. The recorded sound, aside from some tightness in the *fortes*, is big and clean. The solo violinist leaves much to be desired, and there are some patches of less than perfect ensemble; but Ansermet's illumination of the score is both valuable and penetrating. **M. B.**

● **TCHAIKOVSKY**—Swan Lake Ballet: Highlights. Utah Symphony Orchestra, Maurice Abravanel cond. Westminster WST 14064 \$5.98; Mono—XWN 18851 \$4.98

Musical Interest: Tops in ballet

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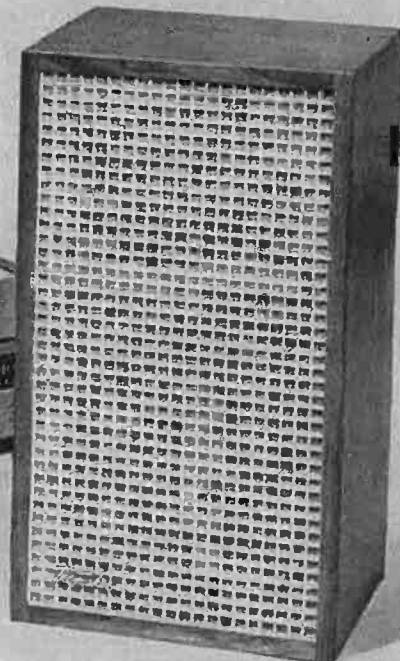
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Performance: Superior
Recording: Adequate
Stereo Directionality: Too sharply divided
Stereo Depth: Good

From the viewpoint of orchestral virtuosity, *Swan Lake* must be considered the prize of Westminster's releases with the Utah Symphony, with the possible exception of the Gershwin *Porgy and Bess* Suite (WST-14063 and XWN-18850). The Tchaikovsky ballet scores demand a great deal from principal players, and the string bodies have plenty of demands made on them in *Swan Lake*. It is pleasantly surprising that the Utah strings acquit themselves so nobly, and the sum total of efforts there adds up to an impressive sound. The performance does not crackle, nor does it carry the impact of the Mercury edition with Dorati and the Minneapolis orchestra.

Section for section, neither can the Utah Symphony compete with the Philadelphia Orchestra, the Philharmonia, London Symphony, nor should it be expected to. On the basis of engineering competence, things become much more equal, and here, Westminster does not have to play second chair to anyone, at least on the mono version.

Stereophonically speaking, the orchestra seems spread out too much, and the division between channels too sharply etched, with not enough middle fill-in sound. J. T.

• **TCHAIKOVSKY**—Symphony No. 3 in D Major, Op. 29 ("Polish"). Vienna State Opera Orchestra, Hans Swarowsky cond. Urania USD 1026 \$5.95

Musical Interest: Growing
Performance: Very good
Recording: Excellent
Stereo Directionality: Considerable
Stereo Depth: Reasonable

Having done the *First* and *Second Symphonies* to the satisfaction of practically everybody, Swarowsky continues his triumphal Tchaikovsky tour with the *Third*. This makes him probably the first conductor to have recorded the first three Tchaikovsky symphonies. This is a good, strong performance. The work does not call for the emotional outpourings that were to come later in the composer's symphonic career and Swarowsky plays it with rhythmic vigor and impulse. The engineering has been accomplished with considerable skill. W. D.

VILLA-LOBOS—Quartet No. 6 (see **KODALY**)

• **WAGNER**—*The Flying Dutchman*: Chorus of the Sailors; Spinning Chorus; Chorus of Norwegian Sailors; *Tannhäuser*: Entrance of the Guests; Chorus of Pilgrims; *Lohengrin*: Arrival of the Swan; Procession to the Minster; Bridal Chorus; *Die Meistersinger*: Wach auf and Final Chorus; *Die Götterdämmerung*: Hagen Summons the Vassals; Parsifal: Entrance of the Knights of the Grail, Bayreuth Festival Chorus and Orchestra, Wilhelm Fitz cond. Deutsche Grammophon DGS 712000 \$5.98; Mono—DGM 12000 \$4.98

Musical Interest: Specialized
Performance: First-rate
Recording: Very good
Stereo Directionality: Effective
Stereo Depth: Excellent

Here's an interesting collection of well-

and lesser-known choral scenes from six Wagner operas, and the only one of its kind. The Bayreuth Festival musicians function as the well-coordinated ensemble we'd expect them to be. There are some questionable moments—such as when the opening and closing choruses of *Die Meistersinger*'s final act are spliced in continuity, or when choral concentrations obscure orchestral passages that should be more prominent. But on the whole this is an excellent production. In the *Götterdämmerung* scene Josef Creindl contributes a vigorous Hagen, though not without some wobble in his sustained tones.

The recorded sound is excellent, and for once, the stereo presents distinct advantages not only in its richer and broader spread of the tonal mass, but also in the very effective handling of separation in the *Götterdämmerung* and *Lohengrin* choruses. The surfaces, however, are more silent in the mono, and the groove echoes are less audible. Full texts and good translations by Maria Massey are provided. G. J.

• **WAGNER**—*Die Walküre*: *Was es so schmälich; Deinen leichten Sinn; Lebwohl du kühnes, herrliches Kind!* (Finale of Act III); *The Flying Dutchman*: *Wie aus der Ferne* (Act II, Scene 3). Brigit Nilsson (soprano) and Hans Hotter (bass-baritone) with the Philharmonia Orchestra, Leopold Ludwig cond. Angel S 35585 \$5.98

Musical Interest: Choice Wagner
Performance: Imposing
Recording: Opulent
Stereo Directionality: Slight
Stereo Depth: Effective

There is little to add to my very favorable review of this issue's monophonic alternate (February, 1959). Nilsson's star is on the rise, Hotter's is beginning to fade, but still radiates a majestic luster. The two make a powerful combination. The volume level here is below the monophonic; furthermore, the orchestra tends to engulf the voices on occasion. The orchestra's climaxes toward the end of *Die Walküre*, on the other hand, are registered with fuller impact and more revealing detail in stereo. Still, essentially, the difference between the two, as played through two speakers, is very slight. G. J.

• **BEN WEBER**—*Fantasia* (Variations), Op. 25; *Concertino* for Flute, Oboe, Clarinet and String Quartet, Op. 45; *Serenade* for Strings, Op. 46. William Masselos (piano), soloists and Galimir String Quartet. Epic Stereo BC 1022 \$5.98

Musical Interest: Important contemporary fare
Performance: Authoritative
Recording: Excellent
Stereo Directionality: Proper
Stereo Depth: Considerable

This record is one of the series sponsored by the Fromm Music Foundation to encourage an interest in contemporary music and composers. The *Fantasia* is for solo piano and was written in 1946 for William Masselos, who performs it here. St. Louis-born Ben Weber employs twelve-tone techniques, and in this piece, he uses them in *bravura* style, giving the performer plenty of opportunity to display his keyboard virtuosity. Masselos displays musicianship as well. Since Weber's music lacks neither melody

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nor emotion, the *Concertino* and the *Serenade* are not at all forbidding. In fact, they are attractive, though not obvious. The performances are assured and undoubtedly authoritative. W.D.

WEBER—Invitation to the Dance (see FALLA)

● **WEBER**—Overtures: *Preciosa*; *Oberon*; *Euryanthe*; *Abu Hassan*; *Der Freischütz*; *The Ruler of the Spirits*. L'Orchestre de la Suisse Romande. Ernest Ansermet cond. London CS 6074 \$4.98

Musical Interest: Variable
Performance: Detailed
Recording: Excellent
Stereo Directionality: Excellent
Stereo Depth: Excellent

Ansermet performs these overtures with impressive attention to detail. Nothing escapes examination and it is indeed a wonder that the music flows. Flow it does, and that is the beauty of these interpretations. The orchestra plays well and the recording is superb, with natural spaciousness and depth. As to the desirability of hearing overtures one after the other, that is another matter. They are far more effective when heard individually at intervals. W.D.

COLLECTIONS

● **THE ORCHESTRA**—Brass: **DUKAS**—*La Peri*; Fanfare; Strings: **BARBER**—*Adagio* for Strings; Woodwinds: **STRAUSS**—*Gavotte* from *Wind Suite* in B Flat, Op. 4; Percussion: **FARBERMAN**—*Evolution*; First Movement; Brass & Woodwinds: **VAUGHAN WILLIAMS**—*Symphony No. 8*; *Scherzo alla Marcia*; **PERSICHIETTI**—*March from Divertimento* for Band; Brass, Woodwinds & Percussion: **TCHAIKOVSKY**—*Symphony No. 4*; *Scherzo*. Full Orchestra: **MOUSSORGSKY-RAVEL**—*Pictures at an Exhibition*; *The Hut on Fowls Legs* and *The Great Gate of Kiev*. Leopold Stokowski Orchestra. Capitol SSAL 8385 \$5.98

Musical Interest: Varied
Performance: Consistently good
Recording: Best Capitol sound
Stereo Directionality: Well-demonstrated
Stereo Depth: Close-in

An album, dedicated to the pioneering spirit of Leopold Stokowski, which doubles in brass (no pun intended) as a stereo sampler, is now being offered. Included without charge is a twelve-page brochure filled with fascinating information and pictures. As a "3-D" demonstrator, it is one of the best of its kind; for not only does Capitol do a creditable technical job, but Mr. Stokowski turns in a very creditable conducting job as well. The record is no item for the casual collector, but rather for the more serious fan who wants to learn all about this miracle of LP stereo, and who thirsts for additional knowledge to help whet the edge of his perception. Notes are interesting without being verbose, and aimed at an average level, not on the "expert" plateau. Of all the items, the Barber, Farberman, Tchaikovsky, and Moussorgsky scores receive the best treatment.

There is a world of fascinating listening here. Constant exposure, not only for the music's sake, but to train the memory to recognize characteristic color and timbre, makes this Capitol demonstrator invaluable as a tool for music appreciation. J. T.

● **VIENNESE DANCES**. (Vol. III) Waltzes: **ZIEHRER**—*Wiener Burger*; **GUNGL**—*Amoré-tentanze*; **IVANOFF**—*Danube Waves*; **ZIEHRER**—*Wiener Madeln*; **LANER**—*Die Schönbrunner*; **LEHAR**—*Gold and Silver*. Philharmonica Promenade Orchestra, Henry Krips cond. Angel S 35665 \$5.98; Mono—35665 \$4.98

Musical Interest: High and handsome
Performance: The best yet
Recording: Angelic
Stereo Directionality: Vary good
Stereo Depth: Likewise

After reviewing many so-so Angel stereos (mediocre for technical reasons not musical), it is a pleasure to report that Volume Two of the series entitled "*Viennese Dances*" is a fine effort on all accounts. The sound is Angel's soft-sheen type; the spatial spread is perfect; and the volume level is up to normal. Furthermore, Henry Krips leads the Philharmonia in some of the best waltz performances ever committed to microgroove. At last, no huge dynamics, no great clashes, no overblown interpretation that make the waltz sound like it should be danced by Gargantua. Robust and delicate by turn, swirling and intoxicating, bright, gay and flowing are these readings of Maestro Krips. As an added attraction, much of the music is "new." J. T.

● **FOUR ITALIAN SONATAS**. **TARTINI**—"The Devil's Trill"; **CORELLI**—*La Follia*; **GEMINIANI**—*Sonata in A Major*; **VIVALDI**—*Sonata in A Major*. Nathan Milstein (violin) and Leon Pommers (piano). Capitol SP 8481 \$5.98

Musical Interest: Streamlined Baroque
Performance: Very good
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Reasonable

The emphasis here is on the violinist's playing rather than on an authentic recreation of Baroque music and style. Conceding this limitation, much pleasure can be derived from Milstein's beautiful tone and sensitive musicianship. His accuracy of pitch and control of the bow are virtually perfect. He can spin a melody so that it floats effortlessly and can play runs with awesome virtuosity. Pommers gives him able support and the recording is elegantly balanced. W.D.

● **CALLAS PORTRAYS VERDI HEROINES**. **VERDI**—*Macbeth*: *Vieni! t'affrettal* (Act I); *La luce langue* (Act II); *Una macchia è qui tuttora* (Sleepwalking Scene) (Act IV); *Nabucco*: *Ben io l'invenni, Anch'io dischiuso un giorno* (Act II); *Ernani*: *Sorta è la notte; Ernani! Ernani, involami* (Act I); *Don Carlo*: *Tu che la vanità*. (Act IV). With the Philharmonia Orchestra. Nicola Rescigno, cond. Angel S 35763 \$5.98; Mono 35763 \$4.98

Musical Interest: Grand scenes
Performance: Exciting
Recording: First-rate
Stereo Directionality: Some
Stereo Depth: Good

Four Verdian heroines are portrayed in this gallery, neatly and evenly divided between good and evil. Among them, the noble, lovelorn figures of *Elvira* and *Elisabetta* command our sympathies. But for all the Callas art and persuasion on their behalf, it is the two hell-cats, *Lady Macbeth* and her biblical predecessor *Abigaille* (*Nabucco*) who walk away with the show.

The vocal characterization offered in these three scenes is vibrantly three-dimensional, from the coolly dispassionate reading of *Macbeth's* letter at the beginning of the disc to the eerie ending of the sleepwalking scene. This is a carefully studied portrayal, full of revealing insight, and meaningful shadings and inflections that go a long way to place a flesh-and-blood character on the stage. And in projecting the scorn and venom that inhabit the hearts of the *Ladies of Scotland* and *Babylon*, Callas could not be more convincing if she had to address a cluster of opera managers from here to Milan.

The vocal demands in this recital are enormous. The *tessitura* embraces two octaves, with crucially exposed passages at both extremes. Two of the *Macbeth* scenes and the *Nabucco* and *Ernani* excerpts are of the *aria-cabaletta* construction, ending in a blaze of florid passages, extended trills, chromatic runs—all of which Callas tosses off with virtuoso accuracy. (There is a two-octave downward leap in the *Nabucco* aria that will remind some old-timers of Schumann-Heink.) For me, it is one of Callas' singular achievements that makes these dramatically artificial *cabalettas* seem much less contrived than they usually are in other people's hands.

The figure of *Elisabetta di Valois* does not hold a similar dramatic challenge. Her aria is well sung but not particularly memorable. "*Ernani, involami*" has also been heard with more neatness of execution, but seldom with such sweeping dramatic force. As to the soprano's vocal state, the oft-discussed strengths and weaknesses persist: haunting tone quality in the low and middle registers, lessening beauty and steadiness of tone up to around A above the staff (but very solid intonation on this record!) and unpredictability farther upwards. The ominous D Flat at the conclusion of the sleepwalking scene is rather unattractive. True, a sweetly floating *pianissimo* note at this juncture would clash with the devilish character portrayed. But candor compels the admission that the harsh sound we get here is *not* the result of character study. Nor will the impact of these exciting interpretations be lessened by eight or nine widely scattered questionable notes. The disc is very highly recommended. It is, by the way, the artist's first appearance in an Angel stereo and a very respectable effort by all concerned. G. J.

● **THE ART OF COLORATURA**—**J. STRAUSS**—*Voices of Spring*; *Tales from the Vienna Woods*; *Die Fledermaus*: *Laughing Song*; *Spiel ich die Unschuld vom Lande*; **SAINT-SAENS**—*Le Rossignol et la Rose*; **VERDI**—*Lo Spazzo-camino*; **GODARD**—*Jocelyn*; *Berceuse*; **ARDITI**—*Parla Waltz*; **SUPPE**—*Boccaccio*: *Hab' ich nur deine Liebe*; **DVORAK**—*Rusalka*: *O Lovely Moon*; **MEYERBEER**—*Dinorah*: *Shadow Song*. Rita Streich (soprano), with Berlin Radio Symphony Orchestra, Kurt Goebel, cond. Deutsche Grammophon DGS 712004 \$5.98; Mono—12004 \$4.98

Musical Interest: Hard to resist
Performance: Enchanting
Recording: Satisfactory
Stereo Directionality: Hardly noticeable
Stereo Depth: Slight

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certainly few there are who can make such a program unceasingly enjoyable. She has a small, but beautifully controlled voice with a fabulous range (up to F on this record) and agility to burn. In a shrewdly-balanced program, where lyrical selections (Suppé, Dvořák and Godard) are added to prevent monotony, she offers much more than just a series of expert trills and flourishes. Most effective, however, are the Strauss excerpts, which are delivered with charm and unflinching accuracy, as befitting the virtuoso display pieces they are. Also she creates impeccable, artistic phrasing that appears to be an extension of the orchestral framework rather than superimposed vocal mannerism.

The orchestral accompaniments are rather matter-of-fact and not too well favored by the engineers. There is a somewhat fuller sound in stereo, but this slight advantage is offset by persistent groove echoes. G. J.

● **SONGS OF ENCHANTMENT**—Riddle Song; *Après de ma blonde*; *Songs My Mother Taught Me*; *The Bird's Courtin' Song*; *Scarlet Ribbons*; *Mister Froggie Went A-Courtin'*; *Prayer from Hansel and Gretel*; *Fiddle-De-Dee*; *The Fox*; *Cancion De Cuna*; *Lullaby*; *Evening Prayer*; *All Through the Night*. Salli Terri (soprano) and Laurindo Almeida (guitar) with instrumental and vocal accompaniment. Capitol SP 8482 \$5.98

Musical Interest: For all to enjoy
Performance: Great
Recording: Tops
Stereo Directionality: Interesting
Stereo Depth: Just right

Salli Terri, featured soloist with the Roger Wagner Chorale, and who just made a hit album with Guitarist Almeida (*Duets with the Spanish Guitar*—PAO 8406), has now made an album in her own right, and it is "wizard." Terri herself is possessed with a good voice, youthfully clean and vibrant. But it is what she does with this instrument that establishes her as an artist of unusual appeal. Also, the arrangements are expertly contrived.

Repertoire is well balanced, between "serious" songs and songs of humor, from such familiars as the *Riddle Song* and *Scarlet Ribbons*, to the highly amusing account of the weddings of the frog and the mouse, and the fly and the bee. And if you think for one moment this outstanding recording is meant for kiddies, you are quite mistaken.

Full use is made of stereo effects, with Miss Terri appearing on one side of the room, and then the other. In *Mister Froggie Went A-Courtin'* she does the spatiality act several times, adding neat showmanship to the presentation. A clever Capitol issue to be sure, but it also combines the elements necessary for any superior disc. It abounds with good solid musicianship; the songs are done with zest—a charming cover, too of Miss Terri (?) with an enchanting little girl on an old-fashioned brass bed. (Say, Mom, where's your ring?)

J. T.

● **JENNIE TOUREL—A French-Italian Program.** ROSSINI—*La Regata Veneziana* (Three Songs); GLUCK—*Paride ed Elena*: *O del mio dolce ardor*; VIVALDI—*Un certo non so che*; STRADELLA—*Per pietà, per pietà*; BIZET—*Adieux de l'Hôtesse*

Arabe; LISZT—*Oh! Quand je dors*; RAVEL—*Nicolette*; KADDISCH; POULENC—*Violon*; BERLIOZ—*Nuits d'Été*: *L'Absence* with Paul Ulanowsky, piano. Decca DL 710013 \$5.98; Mono—DL 10013 \$4.98

Musical Interest: Rewarding
Performance: Fair to very good
Recording: Clear and full
Stereo Directionality: Occasional
Stereo Depth: Immaterial

Leave it to Jennie Tourel to come up with a stimulating, unhackneyed program! The Rossini, Vivaldi and Stradella songs are, so far as I can determine, first recordings, and the others are by no means frequently heard. "L'Absence" is, of course, part of the *Nuits d'Été* cycle while the Gluck excerpt is from the opera *Paride ed Elena*. A point of interest, not communicated on the jacket, is that the words to both the Bizet and Liszt compositions are by Victor Hugo.

The French side of the program is the more successful of the two. Its selections seem more congenial to the artist's temperament and by deft turns of phrases, meaningful inflections, and other devices of her encompassing craft Jennie Tourel can communicate the essence of *Nicolette* and *Violon* with particular effectiveness. In the Italian repertory she is less felicitous. Although her command of Rossinian *fiorture* is almost as impressive as in her earlier Columbia recordings, the sustained, curving lines of Gluck, Vivaldi and Stradella call for tones of more velvety quality and stability, and so expose the present weakness of the artist's technical equipment—at least insofar as music of this type is concerned.

The difference between the mono and stereo sound is infinitesimal. Full texts and translations are given. G. J.

● **MUSIC AT THE COURT OF THE CATHOLIC KINGS—MUSIC OF THE SPANISH POLYPHONIC SCHOOL.** Anon—*Flor de Romances*, *Madrigals & Villancos*; Encina—*Songs of the Palace*; Victoria: *Responsorium V*; Cabezon—*Fantasia*; Morales; Sanctus; Lassus—*Echo Song*; Senfl—*Kling, Klang*. Agrupación Coral de Pamplona de España. Luis Morondo cond. Columbia Stereo MS 6057 \$5.98

Musical Interest: Cultivated
Performance: Excellent
Recording: Excellent
Stereo Directionality: Sufficient
Stereo Depth: Sufficient

There was a musical Golden Age in Spain in the days when the land was a melting-pot of many peoples. The anonymous songs that originated during those days of the "Catholic Kings" are indeed charming. The later polyphonic music—chiefly by non-Spaniards, such as Swiss-born Senfl and Flemish-born Lassus—is neither as individual nor intrinsically as important. This 16-voice chamber choir sings beautifully and expressively. The voices blend harmoniously and the interpretations enjoy splendid vitality. The stereo recording provides an aura of realism. W. D.

● **MUSIC OF THE RUSSIAN ORTHODOX CHURCH—Divine Liturgy; Requiem Mass.** Don Cossack Choir, Serge Jaroff cond. Decca DXD 7158 2 12" \$11.96

HIFI REVIEW

● **CHORAL MASTERPIECES OF THE RUSSIAN ORTHODOX CHURCH—KRU-PITZKY-JAROFF**—By the Waters of Babylon; **WEDEL**—Confession; **RIMSKY-KORSAKOV** (arr.)—The Only Begotten One; Thy Dwelling Place; **TURCHANINOV**—The Last Supper; The Cry of Joseph; Arise, O Lord; **VOROTNIKOV**—The Thief Forgiven. Don Cossack Choir, Serge Jaroff cond. Decca DL 79403 \$5.98

Musical Interest: For choral buffs
 Performance: Extraordinary
 Recording: Magnificent
 Stereo Directionality: Superb
 Stereo Depth: Cathedral-like

My first hearing of the Don Cossack Choir was in 1933, and it was the rendition of the *First Psalm of David* which made far more impression on me than all the virtuosi folksong arrangements. Though the Don Cossacks under their diminutive director, Serge Jaroff, have made many records, only a mere handful have done justice to the fabulous range of pitch and dynamics. This set of three Decca records immediately takes its place among a handful. We can be doubly grateful on two counts: 1. that they are available in stereo; and 2. that the repertoire is culled from the still too sporadically documented area of Russian Orthodox Church Music. Having experienced for myself several authentically sung Russian Church services (in the Russian Cathedral at Helsinki, Finland), I am prepared to say that the liturgies sung on DXD 7158 are the real thing—a virtual re-creation, though somewhat heightened in dramatic terms, of what I heard in Finland. The voices at times, seem to come from nowhere and echo through infinitely vast spaces; and then one is suddenly aware of the chanting of Deacon or Priest before the sanctuary screen, while *bassi profundi* sustain a long organ point and incredible male falsetti carry a sweetly harmonized melodic line to seraphic heights. Such is the atmosphere created from a hearing of these Don Cossack discs in stereo.

The two-record set with the *Requiem and Divine Liturgy* is the more exciting, because one senses the drama of an actual service. The *Choral Masterpieces* set is very interesting as historical material, showing first the Italian influences on 18th and early 19th century Russian Church music (Turchaninov, Vorotnikov, Wedel), and then directing the trend toward rediscovering the spirit of the early Chant (Rimsky-Korsakov). Part of the problem with this set stems from the fact that almost all the music is from the Lenten liturgy, and therefore, tends toward the lugubrious. A little more contrast would have been welcome.

The first stereo discs we received for review were defective; but the second offered great improvement. Nevertheless, at the present state of the stereo disc recording art, we feel certain that only tape can presently do true justice to what was originally recorded here. We therefore conclude this review with two requests: firstly, that arrangements be made to issue a 4-track 7½ ips stereo tape of the *Requiem-Divine Liturgy* album; and secondly, that the Don Cossacks record the work which Sergei Rachmaninoff preferred to all his others, and which was sung at the composer-pianist's funeral—his *Vesper Mass*.

D. H.



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Three Men on a Rescue Mission (Continued from page 6)

three years—except maybe for some Toscanini items or Mercury's "mono" 1812 with cannon, which just keeps rollin' along."

"In other words, we're coming to a point where one day people who want to know how Toscanini, Weingartner, and Furtwängler conducted, how Szigeti and Busch played violin, how Chaliapin, Melchior, and Lehmann sang, how Rachmaninoff, Schnabel, and Cortot played piano, or Landowska played harpischord, will have to comb the collector's shops for secondhand copies, or else tape the recordings off the air when they can catch a broadcast over their local good music station."

"That's one possibility. But it seems to me that there must be some other way of solving this problem, and solving it in a way that the record industry is able to carry on its normal commercial-business operations on the one hand, yet display some awareness that the best of its product has lasting cultural and artistic value."

"That's a mighty tall order. How do we go about this?"

"I'm sure you know that for quite some years, and in quite a number of countries, attempts have been made to assemble complete archives of historically and artistically valuable phonograph recordings. There's the Library of Congress and New York Public Library in this country, UNESCO in Paris, as well as similar projects elsewhere."

"All right, fine and dandy, but how does anyone get to listen to a record in these archives? From what I gather, most of this stuff stays in air-conditioned vaults because no one's figured a way to set up a service, even for scholars."

"When RCA Victor announced its tape cartridge, one thing that came right to my mind was the thought that this could be the answer to servicing a record archive. Suppose you had a tape copying system at, say, the New York Public Library record archive? Presumably those who wanted to hear in their own homes a rare recording of Richard Strauss conducting his own *Till Eulenspiegel* could send in a cartridge of blank tape and have the music copied onto their tape."

"OK, but what about the rights to these historical recordings? I can't see EMI of England or RCA Victor in this country—who, between them, originally recorded most of this stuff—being willing to just give up their rights to their product, even if they have kept it off the market for some time and don't intend to bring it back."

"You've got something there. And it's a knotty question to try to answer. We know of some small record labels that have copied stuff onto LP, recorded by famous singers 30 years ago and more, for the big European labels."

"How do we stay within the law? Well, here's a thought. Why couldn't the commercial record companies, who own masters of historically valuable recordings, but who don't choose to keep the recording in their active catalog, be persuaded to assign their rights to a special organization—perhaps even a foundation, established for the industry through the Record Industry Association of America or the National Academy of Recording Arts and Sciences. This organization could take care of the whole business of supplying discs or masters to major record archives throughout the world and could collect for the original owners of the recordings an agreed percentage of revenues derived from the copying activities undertaken by each archive."

"That sounds interesting and it might work. Maybe if it's too much for the record industry to set up its own historical recordings institute, one of the existing major foundations working in the cultural field could get the ball rolling—Ford or Rockefeller, for instance."

"Well, we've gotten this far in our discussion. Why don't we, each of us, see what we can do to get a little exploratory action started on some of these ideas. Speaking for myself, I just can't see most of the best recordings of the past 50 years going down the drain with no hope of recovery just because stereo has introduced the element of technical obsolescence."

MONO HI-FI CONCERT

Reviewed by

MARTIN BOOKSPAN

WARREN DeMOTTE

DAVID HALL

GEORGE JELLINEK

DAVID RANDOLPH

JOHN THORNTON

● **BACH**—6 Brandenburg Concerti. Members of the Paris Cento Soli Orchestra. Hermann Scherchen cond. Omega OML-1039/41 3 12" \$4.98 each

Musical Interest: A fascinating demi-dozen

Performance: Variable

Recording: Likewise

The enigmatic Mr. Scherchen is revealed here at his most enigmatic. His performances range from mediocre (in the Second Concerto) to superb (in the Fifth). The chief complaint centers around erratic tempi which usually are on the impossibly slow side (for example, the final movements of both the Third and Sixth Concerti); and yet the opening movement of the Second Concerto is taken at a jog-trot tempo which becomes ludicrous after a while. Furthermore, in the Second Concerto the trumpet soloist, the respected Roger Delmotte, goes completely to pieces; how this performance was approved for release is a mystery.

On the positive side, though, in addition to a brilliant account of the Fifth Concerto, with some marvelous harpsichord work by Ruggero Gerlin, the First and Fourth Concerti also receive superlative performances that abound in re-creative episodes of sheer magic (the *Polacca* section of the First, for example).

The trouble with this set of three discs is that each of the excellent performances is coupled with an irritatingly poor one. The adage, "You can't win," was never more applicable than it is here. In the bridge between the two movements of the Third Concerto, incidentally, Scherchen is content merely to play the two chords as Bach wrote them, with some very minor filigree, rather than allowing his harpsichordist, the highly qualified Gerlin, to improvise the cadenza, as Bach surely intended here and as Couraud does in this month's other integral edition of the Brandenburgs reviewed in the stereo section of this issue.

A word about the recorded sound: in general it is bright and clear, with good bass, but there are occasional spots of muddiness (the opening of the jinxed Second Concerto, for example). M. B.

● **BACH**—Chromatic Fantasy and Fugue in D minor (S. 903); Concerto No. 3 in D minor after Marcello (S. 974); Toccata in SEPTEMBER 1959

BEST OF THE MONTH

- Vox offers a best buy for cello fanciers with its "Vox Box" of all the **Beethoven Cello Sonatas and Variations** played by Joseph Schuster and Friedrich Wuehrer.—"They play with insight, power and a deep regard for the music." (see p. 82)
- United Artists has another stunning Stokowski release in Ernest Bloch's impassioned **Schelomo** with George Neikrug as solo cellist.—"Schelomo has never been recorded in such dramatic sound, nor in such vividly articulate fashion." (see p. 82)
- Angel's long-awaited 2-disc set of Gyorgy Cziffra playing the fiendishly difficult **Liszt Transcendental Etudes for Piano** lives fully up to expectation.—"Cziffra plays this music with real flair. He believes in every note." (see p. 86)

C minor (S. 911); Italian Concerto in F Major (S. 971). Paul Badura-Skoda (piano). Westminster XWN 18855 \$4.98

Musical Interest: Considerable

Performance: Good for piano

Recording: Very good

Badura-Skoda plays these pieces with insight, grace and facility. His tone is pleasing and his dynamic scale obviously is held within the bounds that are considered proper for the performance of this music on the piano. Therein is the rub. The music sounds right on the harpsichord and no allowances need be made for the instrument. Despite the actual greater power of the piano, harpsichord performances of this music *sound* more powerful. This begs the question: unless a performance of these pieces by a specific pianist is specifically wanted, and considering the ease of recording harpsichordists today, wherein lies the virtue of a piano recording? For me, there is no logic in it. Which does not mean that others won't prefer piano versions, and this is well-played and well-recorded. W. D.

● **BACH**—Organ Concertos after Various Composers: No. 1 in G Major (Prince Johann Ernst of Sachsen-Weimar); No. 2 in A minor (Vivaldi, Op. 3, No. 8); No. 3 in C Major (Vivaldi, Op. 7, No. 5); No. 4 in C Major (Prince Johann Ernst of Sachsen-Weimar); No. 6 in E-Flat (unknown). Hans

All records reviewed in this column may be played on either single speaker monophonic or two speaker stereophonic equipment. They are 33 $\frac{1}{3}$ rpm records that should be played with the RIAA setting.

Heintze (organ). Deutsche Grammophon Archive ARC 3118 \$5.95

Musical Interest: For specialists

Performance: Good

Recording: Varies with acoustics

Just as many of the greatest masters of the art of painting made copies of earlier masterpieces in order to help develop facility in their craft, so did the young Johann Sebastian Bach at Weimar (1708-17) set to paper a whole series of keyboard concertos based on the music of other men. Six were for organ solo and sixteen were for harpsichord. Some drew on masters like Vivaldi, Marcello, and Telemann. Others were based on compositions by Prince Ernst, musically gifted son of his Royal employer at Weimar who died in 1715 at the age of 19.

Quite naturally, the "Vivaldi" pieces are the most interesting and vital—in particular the brilliant work in C Major after Vivaldi's Op. 7, No. 5 in D. Indeed, it was through Bach's arrangements that interest in the work of Vivaldi was finally stirred to the point where efforts were made to locate and collate the original Vivaldi mss. in Italy, culminating in the current post-World War II Vivaldi boom.

Herr Heintze turns out neat and straightforward performances, using two fine baroque instruments at Ottoheuren—the big St. Trinity Organ and the more intimate Holy Ghost Organ. The big instrument sound superbly in the "Vivaldi" scores, notably where echo effects are called for; but there is less blurring of texture where the Holy Ghost Organ is used, thanks to more intimate acoustics. A fine record for organ fanciers, Vivaldi enthusiasts, baroque music specialists. D. H.

● **BEETHOVEN**—Bagatelles in C minor

1797; C Major, 1804; "Für Elise"; Seven Bagatelles, Op. 33; Eleven Bagatelles, Op. 119; Seven Bagatelles, Op. 126. George Ben-Haim (piano). Vox PL 10.680 \$4.98

Musical Interest: Little-known gems of a well-known master
Performance: Expert
Recording: Very good indeed

The jacket notes of this disc quote the dictionary definition of the word "bagatelle" as "trifle, negligible amount; short unpretentious piece of music . . ." Do not be misled by that definition, however. While some of these works are light in feeling, even including the well-known *Für Elise*, there are among them some that bear the powerful stamp of the late Beethoven. As such, they are a welcome excursion into the lesser-trod paths.

I must confess that I had never heard of the pianist. That in no way lessens my respect for his artistry, which strikes me as completely admirable. The recording, also, is outstanding for the fidelity to real piano tone. **D. R.**

● **BEETHOVEN: Music for Cello and Piano (Complete)**—Sonatas: No. 1 in F Major, Op. 5, No. 1; No. 2 in G minor, Op. 5, No. 2; No. 3 in A Major, Op. 69; No. 4 in C Major, Op. 102, No. 1; No. 5 in D Major, Op. 102, No. 2;—Seven Variations on Mozart's "Bei Männern"; Twelve Variations on a Theme from Handel's "Judas Maccabeus"; Twelve Variations on Mozart's "Ein Mädchen oder Weibchen." Joseph Schuster (cello) and Friedrich Wuehrer (piano). Vox VBX 8 3 12" \$6.95

Musical Interest: High
Performance: Very good
Recording: Excellent

This is a real bargain—three records filled with good music and good music-making. Beethoven's five sonatas for piano and cello span almost his entire career as a composer. The very early *Op. 5, No. 2*, was probably the first of his works to foretell his future greatness—a composition of character and power. *Op. 69* is an excellent example of his lyrical middle period, and the *Op. 102* pieces partake of the seriousness and exaltation of the last period. As he originally conceived the sonatas with the piano uppermost in importance, they are the first sonatas for this combination in which both instruments have an equal opportunity to shine. These performers and the recording maintain this equality. Wuehrer is a fine pianist and Schuster is an excellent cellist. They play with insight, power and a deep regard for the architecture of the music. The cello tone is attractively singing and the piano tone has compelling solidity. The *Variations* are performed with ample virtuosity to round-out a highly commendable release. **W. D.**

● **BEETHOVEN**—Piano Concertos: No. 1 in C Major, Op. 15; No. 2 in B Flat Major, Op. 19. Emil Gilels with the Paris Conservatory Orchestra. André Vandernoot cond. Angel 35672 \$4.98

Musical Interest: Very high
Performances: Marvelous
Recording: Good

For my money these are Gilels' most successful recordings of Beethoven. From a purely technical angle his playing here is extraordinary: nimble finger work with

machine-like precision, articulation, and crispness of attack. The other elements of his performances are on an equally high plane. He invests the music with a controlled power which is very much in keeping with the character of the two works. Gilels makes it abundantly clear that the composer of these concerti is the same man who later gave us the poetry and nobility of the *Emperor* Concerto. I would especially call to your attention the extraordinary drama which Gilels conjures up in the opening movement of the *First Concerto* in the bridge passage which leads from the development into the recapitulation. After the quiet rumination of the solo piano against the repeated horn notes, the stentorian quality of the exploding headlong-rush down the scale made me bolt upright in my seat.

The orchestral performance under young Vandernoot seconds Gilels' superlative renditions with similarly excellent results, and the recorded sound is a joy. This is a marvelous disc! **M. B.**

● **BEETHOVEN**—Triple Concerto in C Major, Op. 56. John Corigliano (violin), Leonard Rose (cello), Walter Handl (piano) with N. Y. Philharmonic, Bruno Walter, cond. Columbia ML 5368 \$4.98

Musical Interest: Fragile
Performance: OK
Recording: See below

The disc raises serious questions concerning the ethics involved in its release. Here is Columbia ostensibly with a "new" recording of Beethoven's *Triple Concerto*. Actually, it is not new at all; it is the same performance which began its career in the middle 1940's as a 78 rpm release and was later one of the earliest of Columbia's LP transfers (where it occupied a 10-inch disc). Yet nowhere in the documentation that accompanies the record will you find this information; rather, the impression is clearly created that this is a new recording. Of course, all you have to do to dispel this impression is to play the record and out comes the dry, unresonant, boxed-in sound which was typical of Columbia's product a dozen years ago. The sound of the Third *Leonore Overture*, which fills out the second side, is better because it is a more recent recording, but this performance, too, is a re-issue. Why shouldn't something be done to compel the industry to identify re-issues as such? Columbia is a consistent violator in this respect, and is far from being the only one to engage in this highly suspect practice.

The performance, a basically good one, is now superseded by the excellent Angel performance reviewed in the stereo section of this issue. **M. B.**

BEETHOVEN—Symphony No. 2; Ruins of Athens (see p. 62)

BEETHOVEN—Symphony No. 7; Coriolan (see p. 62)

BERLIOZ—Roman Carnival Overture (see p. 62)

● **BLOCH**—Schelomo (Hebrew Rhapsody for Cello and Orchestra). **BEN-HAIM**—

From Israel, Suite for Orchestra. Symphony of the Air with George Neikrug (cello), Leopold Stokowski cond. United Artist UAL 7005

Musical Interest: Very high
Performance: The best of Stokowski
Recording: Tops

Stokowski, who has just made a sensational recording of the Shostakovich *Symphony No. 1* for United Artists with the Symphony of the Air, has done it again with this—the coupling of Bloch and Ben-Haim. The performances are ice-clear, exciting and carried off with the polish and discipline of a great orchestra. For the life of me, I don't know how the Symphony of the Air retains its ensemble perfection. To my knowledge it does not function as a full-time concert and broadcasting organization. Let's be grateful for large favors, however, and sound a hosanna for a record that offers magnificent playing and equally magnificent sound.

Ben-Haim's Suite for Orchestra, *From Israel*, is his first major orchestral work to be recorded. He does not indulge in tonal abstracts; there is very little dissonance. Ben-Haim obviously has gone to Israeli folk material and has expertly adapted it to his own orchestral palate. The suite, scored for medium orchestra, is cleverly instrumented, with a large percussion section, and a harpsichord, which is used sparingly. Divided into five sections—"Prologue," "Song of Songs," "Yeminite Melody," "Siesta," and "Celebration," the suite is cast into a mold one might call romantic. By whatever title, it is pleasant, straightforward music, heavily flavored with oriental color. Ben-Haim fled Nazi Germany and settled in Palestine, and is today the leader of what is known as the Mediterranean School of Israeli composers. He has devoted himself to the study of oriental folk music—Jewish, Yeminite and Arabic.

Bloch's *Schelomo* has never been recorded in such dramatic sound nor in such vividly articulate fashion! This version goes to the top of a roster of fine recordings that have preceded it, and becomes easily the choice of the lot. George Neikrug plays with great passion, secure if not brilliant technique, and a lovely tone. Since Stokowski loves to conduct scores of such impassioned color as *Schelomo*, I was a bit afraid at first that he might indulge in overblown theatrics. He does not. The conducting is Stokowski at his best, full of his inherent good musicianship. This is certainly a record to own. **J. T.**

● **BRAHMS**—Lieder: Op. 94; Op. 105; Op. 106 [Complete]. Heinz Rehfuss (bass) and Erik Werba (piano). Westminster XWN 18846 \$4.98

Musical Interest: For lieder specialists
Performance: Low plateau
Recording: Very good

Each of these three sets consists of five songs. Op. 94: *Mit vierzig Jahren; Steig auf, geliebter Schatten; Mein Herz ist schwer; Sapphische Ode; Kein Haus, keine Heimat*. Op. 105: *Wie Melodien zieht es mir; Immer leiser wird mein Schlummer; Klage; Auf dem Kirchhofe; Verrat*. Op. 106: *Ständchen; Auf dem See; Es hing der Reif; Meine Lieder; Ein Wanderer*.

This is not, unfortunately, as wise a measure as it seems, for there is a sameness of mood in most of them, and the expressive range of the vocalist is too limited to infuse them with consistent interest. A few are very fine, indeed, but they are too scattered to lend significant variety to the program without more assistance from Rehfuß. The recorded balance between singer and pianist is excellent. **W. D.**

BRAHMS—Lieder [see p. 62]

BRAHMS—Piano Quintet [see p. 64]

COLGRASS—Variations [see **GOULD**]

● **DEBUSSY**—*Jeux*: Poème Dansé; Images pour Orchestre; Rondes de Printemps; Trois Chansons de Charles d'Orleans; Trois Ballads de François Villon. Freda Betty (contralto), Bernard Plantey (baritone) with Chorale Symphonique de la Radiodiffusion Française and Orchestre National de la Radiodiffusion Française. D. E. Inghelbrecht, cond. Angel 35678 \$4.98

Musical Interest: Considerable
Performance: Brilliantly executed
Recording: Sharply defined

Listening to Inghelbrecht's exquisitely controlled performances makes the reviewer wonder why Angel has not issued more recordings under his direction, for he remains one of the world's foremost interpreters of the music of Claude Debussy. Despite the fact that his *Jeux* is brilliantly and perfectly executed, and that the same cold, relentless light of perfection is apparent in every measure of *Rondes de Printemps* and *Gigues*, Inghelbrecht faces stern competition from two sources. Argenta and the Suisse Romande Orchestra on London offer a tremendous performance of the complete *Images* (CS 6013/LL 1735), while Manuel Rosenthal on Westminster (XWN 18871-mono) has etched a remarkable reading of *Jeux*. Obviously then, the added attraction of this release is the inclusion of the rarely heard *Trois Chansons* for chorus and the *Villon Ballades*. *Trois Chansons* for a cappella chorus is very pleasing and cheerful music, beautifully delivered by the Chorale Symphonique. *Trois Ballades de François Villon* is music of more substance, featuring baritone Bernard Plantey, who sings the solo role firmly, with good tone, and secure control.

Certainly this new Angel release belongs with the better recordings of the music of Debussy. Collectors will want to add it to their library for two reasons: Inghelbrecht's marvelously controlled readings, and the rarity of the vocal literature. The sound, incidentally, is unusually bright and clear for Angel. **J. T.**

● **DEBUSSY**—*La Mer*; Nocturnes; Nuages, Fêtes, Sirènes. Paris Conservatory Orchestra, Constantin Silvestri cond. Angel 35688 \$4.98

Musical Interest: Naturally
Performance: Remarkable
Recording: Amazing

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3 records, with libretto

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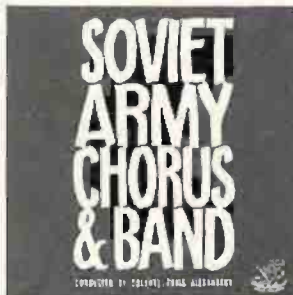
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Time Magazine called *Gerard Hoffnung* a "highbrow Spike Jones." British audiences roared at his "Extravagant Evening of Symphonic Caricature." You will, too. Here it is, recorded in stereo from Royal Festival Hall, London. Sample of what's in store from Punch cartoonist, satirist, painter, and tuba player Hoffnung—"Let's Fake an Opera." Cast includes Azucena, Otello, Brunnhilde, Manrico, etc. Scene opens outside a cigarette factory in old Nuremberg.

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Stereo albums also available monophonically. Omit prefix S.



proach? The customary and quite satisfactory "softsound" usually associated with this label has been replaced here with a "new" sound that is startling. Microphones have been moved in much closer, and the results are interesting. *La Mer* emerges as the most dynamically exciting version yet recorded. Silvestri's treatment strips away all semblance of the vague colors we have been accustomed to in *La Mer*. Debussy's sea under his baton is a nervous ocean. His reading is restless, quick, and muscular. There is no more cleanly articulated *La Mer* anywhere, on any label. Of the fourteen or so LP's available, this new Angel must certainly go to the top of the list for engineering accomplishment. If Angel is going to continue this kind of monitoring, we are in for many new exciting releases.

Nocturnes is highlighted by a blazingly delivered "Fêtes", a very clean account of "Sirènes," and a good if not top performance of "Nuages," wherein Silvestri's ice clear approach robs the music of some of its essential warmth. This recording is altogether a "cracking" good release, and one of the most brilliant sounding I've ever heard.

J. T.

DEBUSSY—Preludes (see p. 64)

• **DONIZETTI**—*Linda di Chamounix* (complete opera). Antonietta Stella (soprano)—Linda; Renato Capocchi (baritone)—The Marquis; Cesare Valletti (tenor)—Carlo; Giuseppe Modesti (bass)—Prefect; Giuseppe Taddei (baritone)—Antonio; Rina Corsi (mezzo-soprano)—Maddalena; Fedora Barbieri (contralto)—Pierotto; others. Chorus and Orchestra of the Teatro San Carlo di Napoli, Tullio Serafin, cond. Columbia M3L 403 3 12" \$14.94

Musical Interest: For *Bel canto* fanciers
Performance: Expert and stylish
Recording: Satisfactory

Linda di Chamounix (Vienna, 1842) was the sixty-first in Donizetti's total of 67 operas. Long a repertory staple as one of the redoubtable coloratura "vehicles," it has been relegated since the turn of the century to occasional revivals in Italy and very few-and-far-between elsewhere. It is an ideal opera for a revival via records, and Columbia is entitled to a hearty round of applause for such an enterprise—and particularly, for the good sense in entrusting the task to such a well-chosen conductor and ensemble.

"*Linda*" suffers from opera's deadliest disease—"librettitis." This particular handiwork of Signor Gaetano Rossi is, apart from being dramatically full of holes, downright embarrassing in its old-fashioned naïveté. There's nothing whatever wrong with the music. Donizetti, as ever, the astonishingly fertile fountainhead of melody, pours out one appealing tune after another; some reminiscent of his earlier scores; some enhanced by a fresh melodic turn; some a little obvious or trivial; some with the potential of "unforgettability." The overall impression is something like a *Lucia di Lammermoor* with a happy ending. Only "*Linda*" lacks the fire and passion that enlivens the earlier score. After all, the all-consuming central issue here is not hatred, rivalry or greed, but whether or not the heroine has managed to escape "a fate worse than

death" in spite of some pretty incriminating circumstantial evidence. (She has!) This may seem like slender material for three long acts, but Gaetano Rossi had no trouble whatever contriving a charming "Mad Scene for Act II," and making Linda just as charmingly recover her ambulatory senses an act later so that once all shadows are removed her unsullied virtue can shine again for all to admire.

No one in the impressive cast of principals needs an introduction to American audiences. Entirely above reproach are Renato Capocchi in the role of the lecherous Marquis—capturing the character's menacing undertones just as aptly and convincingly as its *buffo* aspects—and Fedora Barbieri, who sings the music of Pierotto, Linda's faithful friend, with tonal security and velvety richness. In the title role, Antoinetta Stella is not too happily cast. Since she is not a coloratura, the florid passages are not negotiated with the required agility, and she omits most of the trills. Also, her voice frequently takes on an edgy quality, noticeably in the famous first act aria "O luce di quest'anima." To be sure, she is an intelligent dramatic artist who understands the role and endows it with sensitivity and poignancy (the Mad Scene is very appealingly sung). But there's just not enough dramatic interest here to make this part fit her considerable talents.

Carlo, the object of Linda's affections, is the well-known spineless and slow-witted variety—and a mama's boy to boot. All one can expect of Cesare Valletti here, is to sing beautifully, which he does, except for an occasionally strained high-note or two. The flowing romanza "È la voce" (Act III) is one of the high points of the performance. In the part of Linda's father—once a Battistini specialty—Giuseppe Taddei must shoulder a good deal of melodramatic eye-rolling and posturings, but vocally his is a sturdy and stylish characterization, as is Modesti's mellifluous Prefect.

The amazing Serafin, who presided over the Metropolitan's last staging of *Linda di Chamounix* in 1934, conducts with his customary sense of balance and consideration for the singers. If the music does not sparkle under his guidance, it certainly flows and undulates elegantly. The recording is not up to the American Columbia level—insufficient clarity in the highs—but it is generally satisfactory; the illustrated booklet and libretto that is provided with the set is most attractive. G. J.

• **FAURÉ**—Piano Quartet No. 1 in C minor, Op. 15; **MARTINU**—Piano Quartet No. 1, [1942]. Mieczyslaw Horszowski (piano), Alexander Schneider (violin), Milton Katims (viola), Frank Miller (cello). Columbia ML 5343 \$4.98

Musical Interest: Uncommon chamber works
Performance: Virile
Recording: Very good

The Fauré was written about sixty years before the Martinu. It remains the more lyrically attractive work, and a more sensitive, expressive composition. The four instrumentalists have played together many times during the past several years. Their ensemble work is smooth and flexible. They perform the Fauré with affection and understanding, and the more athletic Martinu

with similar perception and strength. The recording is engineered with laudable clarity of detail. W. D.

GIANNINI—Taming of the Shrew (see PUCCHINI)

• **GOULD**—Concertette for Viola and Band; **COLGRASS**—Variations for Viola and Four Drums. Emanuel Vardi and Michael Colgrass with MGM Orchestra, Arthur Winograd cond. MGM E 3714 \$3.98

Musical Interest: Considerable
Performance: Excellent
Recording: Very good

The Concertette is a lively and colorful composition. Written in 1943, it displays the Gould combination of dance rhythms and vivid orchestration. The viola stands out against the winds and percussion with far more clarity than it would against a conventional orchestra, a nice touch of perceptivity on Gould's part.

The Colgrass is a more unusual piece. This young composer seems to specialize in the use of percussion melodically as well as rhythmically. Prior to 1957, when these Variations were written, he achieved success with a percussion nonet, entitled *Three Brothers* (Urania 1007—stereo & mono), and a *Chamber Music for Four Drums and String Quartet*.

Both compositions recorded here are played with skill and conviction. Vardi, now Audio Fidelity's classical A & R man, plays a rhapsodic viola. Winograd conducts with energy, and Colgrass is no slouch on the drums. Good recording, not as dry as many other MGM records, rounds out an intriguing off-beat release. W. D.

• **HANDEL**—Eight Overtures: *Terpsichore*; *Rodelinda*; *Theseus*; *Ariadne*; *Ezio*; *Jephtha*; *Il Pastor Fido*; *Alexander's Feast*. Bamberg Symphony Orchestra, Rolf Reinhardt cond. Vox PL 11.300 \$4.98

Musical Interest: A sum smaller than its parts
Performance: Competent
Recording: Good

Played individually, these overtures convey some grand Handelian moments. Played through one after the other, as the LP format compels, monotony tends to set in. The LP record just isn't suited to lengthy programs of similarly styled short pieces. It is too bad that the record manufacturers bungled the production and distribution of classical extended-play 45's; they are ideal for pieces like these overtures. Reinhardt conducts in forthright fashion, and the recorded sound is big and bright. W. D.

HAYDN—Flute Concerto; Oboe Concerto (see p. 66)

• **HAYDN**—Theresa Mass. Catherine Rowe (soprano), Margaret Tobias (alto), Donald Sullivan (tenor), Paul Matthen (bass) M.I.T. Choral Society and Graunke Symphony Orchestra, Klaus Liepmann cond. M.I.T. CS-58 \$3.98

Musical Interest: High
Performance: Very good
Recording: Very good

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Last year, the members of the M.I.T. Choral Society saved their pennies, and by July, had enough money to finance an economy tour of Europe. They sang in Paris, at the Brussels World's Fair, and in several German communities. In Munich, their concert concluded the city's International Choral Week, and happy to relate, it was wholly triumphant.

Haydn's great *Theresa Mass* concluded their Munich program. With Klaus Liepmann, Director of Music at M.I.T., wielding the baton, and assisted by the Graunke Symphony Orchestra of Munich, the Chorus and its able soloists sang magnificently, to the enthusiastic approval of the critical audience.

Fortunately, the performance, or a rehearsal, was taped, and this is the disc derived therefrom. The interpretation is lively and sensitive and the recording is well balanced. (It was mastered by Peter Bartók.) The amazingly polished professionalism achieved by the choir is a tribute to the training and standards of Dr. Liepmann.

The "Music at M.I.T." series seems to have come back home since Unicorn Records is no more. This brilliant, and only available record of one of Haydn's finest Masses, is obtainable only by mail for \$4.15 (postage included) from the Massachusetts Institute of Technology, Cambridge 39, Mass. **W. D.**

● **HERBERT**—Pan Americana; American Fantasy; Irish Rhapsody; Selections from "Naughty Marietta"; Selections from the "Fortune Teller." Philadelphia Orchestra, Eugene Ormandy cond. Columbia ML 5376 \$4.98

Musical Interest: Sentimental masterpieces
Performance: Terrific
Recording: Great

One of the best symphony orchestras in the world, under an intelligent and often inspiring conductor, takes seriously the job of playing the sentimental scores of Herbert. The result is magnificent. There have been scads of records made of Herbert's music—transcriptions of all kinds, but when you assign the magic of his splendid period pieces to an orchestra of the caliber of the Philadelphia, you get some of the most beautiful sounding sentiment ever committed to microgroove.

American Fantasy was conducted by Herbert at the Broadway Theater in 1893 when he led the Gilmore Band. The work was overwhelmingly received—a hit of the time. It is nothing more than an expert arrangement of old American tunes: *Swanee River*, *The Girl I Left Behind Me*, and *Dixie* leading up to a rousing *Star Spangled Banner* finale. The score brings back those gay old times with splendidly dramatic sonics.

Pan Americana is not quite on the same musical level as the rest of the repertoire, but the *Irish Suite* will surely raise some goose-bumps. Selections from *Naughty Marietta* and *Fortune Teller* round out a record of surprisingly superior qualities. It is sentimental, and somewhat dated to be sure; but what is wrong with that? Herbert must rank with Porter, Gershwin, Kern, Foster, Berlin, as one of America's popular greats, and much of his best music will be around for decades to come. **J. T.**

KORNGOLD—Much Ado About Nothing;

AUSTRIAN CLASSICAL MARCHES (see p. 68)

● **LISZT**—Etudes d'Exécution Transcendante [Complete]. György Cziffra (piano). 2 12" Angel 3591-B \$9.96

Musical Interest: The pianistic gamut
Performance: In the vein
Recording: Excellent

Now, here's something! Liszt held these pieces in high regard; he turned to them on-and-off for a quarter of a century, polishing, pruning and perfecting them. In a sense, they constitute a monument to what he accomplished in developing the art of piano playing—and nobody quarrels with his pre-eminence in that field. Cziffra plays this music with real flair. He believes in every note. The mighty chords are thundered out with passion; the pearly runs are delicately strung with intense affection. He senses the poetry in the music and plays it with feeling. He justifies these pieces musically as well as technically. In this, his rendition differs from that of Jorge Bolet, who did most of these Etudes on a Victor disc (LM 2291) a few months ago. Bolet's version was played brilliantly, but it was all technique, with little poetry and less heart. Cziffra's has the poetry and the heart. Angel's recording is very fine, but four sides do seem rather over-generous for these twelve pieces. **W. D.**

● **LISZT**—Six Paganini Etudes; Années de Pèlerinage; Three Petrarch Sonnets; Tarentella. Alfred Brendel (piano). Vox PL 10.800 \$4.98

Musical Interest: More for piano fans
Performance: A near miss
Recording: Very good

Brendel is the Vox entry in the Liszt sweepstakes, running against Angel's Cziffra and Westminster's Farnadi. This is the fifth LP in his series, titled "Brendel Plays Liszt." The music here is a decided cut above much of Liszt's output. The *Petrarch Sonnets* are among his most poetic compositions, while the *Paganini Etudes* are highly successful pianistic transformations of the demon-fiddler's Caprices, plus a movement from his *B minor Violin Concerto*. Brendel has technique, style and sweep, but not very much fire. Without this last ingredient, there isn't as much point to the music as there could be. The recorded piano tone is creditable. **W. D.**

LISZT—Les Préludes (see p. 68)

● **MANFREDINI**: Six Concertos, Op. 3. 1 Musici with Roberto Michelucci (violin). Epic LC 3514 \$3.98

Musical Interest: Little-known fare but pleasant listening
Performance: First rate
Recording: Excellent

Again we are indebted to this enterprising group of players for giving us lesser-known early Italian music. Although the date of Manfredini's birth cannot be determined with certainty, it is believed to be about 1685, which would make him a contemporary of Bach and Handel.

All the concertos are for strings, for the most part with solo violin. To these ears the Concerto No. 10 is the most impressive

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of the six works on the disc, not merely because it employs two solo instruments, but because of the music itself. Also noteworthy is the Concerto No. 12—easy going, gentle music, with a “pastoral” opening movement suggestive of the *Pastoral Symphony* in Handel’s *Messiah*.

All the performances are impeccable, as the recording is spacious, yet clear. **D. R.**

MARTINU—Piano Quartet (see **FAURE**).

● **MASSENET**—*Manon* (complete opera). Victoria De Los Angeles (soprano)—*Manon*; Henry Legay (tenor)—*Des Grieux*; Michel Dens (baritone)—*Lescart*; Jean Borthayre (bass-baritone)—*Le Comte Des Grieux*; René Herent (tenor)—*Guillot*; Jean Vieuille (baritone)—*De Brétigny* and others. Chorus and Orchestra of the Théâtre National de l’Opéra Comique, Pierre Monteux cond. Capitol-EMI GDR 7171 4 12” \$19.92

Musical Interest: High
Performance: Excellent
Recording: Good

This is a most welcome return to the active catalog of an exceptionally fine performance first released in 1956 by RCA Victor. Captured in this set is the unsurpassably authoritative treatment of this most Gallic of French operas by the Opéra Comique, enhanced by the formidable contributions of two distinguished non-members, Pierre Monteux on the podium and Victoria De Los Angeles in the title role.

It is undoubtedly to Monteux’s credit that the individual virtues of his cast are fused into a splendid ensemble and that the entire performance radiates the charm, spirit and tenderness that the opera reveals to those who have long and lovingly lived with it. Half of the battle is won, of course, when you have an artist of the De Los Angeles caliber to portray *Manon*—both in characterization and tonal beauty this is an achievement one wouldn’t know how to improve upon. Henri Legay triumphs over his considerable vocal limitations with miraculous skill. “Ah! fuyez douce image,” with its high *tessitura*, causes a few uneasy moments, but these are easily forgotten. Here is a Chevalier of taste and elegance whose phrasing is a delight and whose respect for the composer’s markings is exceptional. His duets with *Manon* (the St. Sulpice scene, the final farewell, to say nothing of their first meeting) are, in my opinion, the peaks of the entire performance.

With a strong supporting cast, an overall dramatic presentation that suggests a remarkable degree of stage illusion for a monophonic set, and a recorded sound that is above reproach, this, clearly, is pretty much an unqualified triumph. **G. J.**

MORENO TORROBA—Guitar Suite (see **RODRIGO**)

● **MOZART**—Horn Concerto No. 3 in E Flat (K. 447); Serenade No. 6 in D Major (K. 239) (“Serenata Notturna”); March in D Major (K. 445); Divertimenti for Flutes, Trumpets, and Timpani in C Major (K. 187); C Major (K. 188). Jean-Marie Leclair Instrumental Ensemble, Jean-François Paillard cond. Westminster XWN 18833 \$4.98

Musical Interest: Diverting
Performance: Competent

Recording: Bright

The ceremoniously style Divertimenti for Flutes, Trumpets, and Timpani are the main items of interest here, for there are better competitive versions of both the *Horn Concerto* (Brain—Angel 35092) and the *Serenade* (Klemperer—Angel 35401). For all the soloist’s unerring agility, the saxophone-like tone characteristic of Parisian French horn remains discomfiting to my ears; and the *Serenade* performance has none of the vitality of Klemperer’s and several other versions. The *Divertimenti* are intriguing curiosities, scarcely major Mozart, but fascinating as sheer sound—especially if one imagines them being played out of doors far from the staircase of a great rococo palace hall. Bright and clear recording with performances to match.

D. H.

MOZART—Piano Concerto in C minor (K. 491); Piano Sonata in B Flat (K. 333); Piano Concerto in D minor (K. 466); Piano Sonata in A minor (K. 310) [see p. 68]

● **MOZART**—Church Sonatas for Organ and Orchestra (K. 67; K. 68; K. 69; K. 144; K. 145; K. 212; K. 224; K. 225; K. 241; K. 244; K. 245; K. 263; K. 274; K. 278; K. 328; K. 329; K. 336). Christiana DeLisle with Instrumental Ensemble Sinfonia, Jean Witold cond. Westminster XWN 18804 \$4.98

Musical Interest: Fair
Performance: Good
Recording: Good

These Church Sonatas are hardly showpieces. More often than not, the “King of Instruments” just plays along while the orchestra leads the way. They are short, single-movement pieces, at times resembling overtures or movements from a symphony. They were composed to be played during High Mass, between the *Gloria* and the *Credo*, so that the priest and the congregation might rest for a few moments and gain inspiration for the remainder of the service. Most of the Sonatas are rather lightweight, but a few of the later ones are examples of Mozart at his best. Witold conducts with spirit and an understanding of Mozartean style, while the recording balances orchestra and the organ effectively.

W. D.

● **MOZART**—Sonatas for Piano, Four Hands in F Major, (K. 497) C Major, (K. 521). Paul Badura-Skoda and Joerg Demus. Westminster XWN 18813 \$4.98

● **MOZART**: Piano Music for Four Hands (Vol. 1)—Sonatas G Major (K. 357); D Major (K. 381); B Flat (K. 358); C Major (K. 19d). Ingrid Haebler and Ludwig Hoffmann. Vox DL 432-1 3-12” \$19.50

Musical Interest: Delightful
Performances: Both sensitive
Recording: Vox bass better

Along with Schubert, Mozart was responsible for a considerable body of literature for four-hand piano. Both discs contain delightful examples of his output.

The performances can all be recommended without reservation. There is excellent ensemble and a wonderful affinity for Mozart’s style. Since the records contain no duplication of repertoire, there is nothing to prevent the lover of four-hand music from acquiring both recordings. They are

beautifully clear, but Westminster’s bass is a little shallow. **D. R.**

● **MOZART**—(Piano Music for Four Hands)—Sonata in C Major (K. 521); Andante with Five Variations (K. 501); Sonata in F Major (K. 497). Ingrid Haebler and Ludwig Hoffmann (pianists). Vox DL-432-2 \$5.95

Musical Interest: Moderate
Performance: Amiable
Recording: Very good

Four-hand piano music undoubtedly is more interesting to the performers than to the listener. It has an informality about it that tends to relax the players and the audience to the point where the listener’s attention wanders. These two sonatas are among the best Mozart wrote for the keyboard—for two or four hands—and they are played nicely, with an easy give-and-take and ample technical proficiency. There is more excitement in this music, however, than the amiability of the performers indicates. Perhaps it is the medium itself that militates against a performance of passion and intensity. However, that may more properly be a subject for psychologists or philosophers. The music-making here is pleasing, and the recording communicates it truthfully.

W. D.

● **MOZART**—*La Finta Giardiniera*, K. 196 [Highlights]. Dodi Protero (soprano)—*Sandrina/Violante*; Andor Kaposy (tenor)—*Belfiore*; Ruth Nixa (soprano)—*Arminda*; Thea Lovrencevic (soprano)—*Ramiro*; Kurt Seywald (tenor)—*The Podesta*; Walter Ranging (bass)—*Nardo*; Karin Küster (soprano)—*Serpette*. Camerata Academica of the Salzburger Mozarteum, Bernhard Paumgartner cond. Epic LC 3543 \$3.98

Musical Interest: Minor Mozart
Performance: Capable but unexciting
Recording: Satisfactory

Mozart composed this three-act opera buffa for the Munich Carnival in 1774 on commission of the King of Bavaria. He was in his eighteenth year and could already look back on a number of fairly successful operas, among them the astonishing *Bastien and Bastienne*, written at the age of twelve. *La Finta Giardiniera* occupies a modest niche in the Mozartean output, but it shows considerable invention, wit and musical characterization in addition to the felicities we have come to expect in even the least significant Mozartean trifles. The libretto, written by Ranieri di Calzabigi, Gluck’s expert collaborator, is a complicated but thoroughly predictable succession of situations arising from the usual mistaken identities.

This Salzburg performance guarantees careful scholarship under the authoritative baton of Paumgartner, but fails to bring sparkle to the proceedings. The singers, all of whom are unfamiliar, perform their tasks with earnestness but prove inadequate to the challenging opportunities. This is most flagrant with the interpreter of *Arminda*, whose Donna Elvira-like bravura aria in the second act is clearly out of her reach. Nor is Kurt Seywald able to summon the requisite subtleties, or humor for that matter, in the delicious buffo aria “Dentro il mio petto.”

In addition to the leading arias—one of which (*Nardo*’s indictment of the fair sex

HIFI REVIEW

"A forza di martelli") is a precursor of Figaro's "Aprite un po' quegli occhi"—these highlights include the finales of all three acts in which the ensemble work is very creditable. Libretto is not provided and, while the notes and synopsis are helpful, the similar vocal characteristics of the principals make it difficult to keep up with the situations. The sound is occasionally thinish, generally acceptable but below the good Epic standard. **G. J.**

• **MOZART**—Symphonies: No. 29 in A Major (K. 201); No. 36 in C Major (K. 425) ("Linz"). Columbia Symphony Orchestra, Bruno Walter cond. Columbia ML 5375 \$4.98

Musical Interest: And how!
Performances: Affectionate
Recording: OK

Here Columbia goes again, passing off a re-issue as though it were a new performance. This recording of the "Linz" Symphony is the same one that was released about four years ago in Columbia's *Birth of a Performance* album (which also included a large chunk of the rehearsals at which the performance was prepared). Are we to assume, then, that the performance of the A Major Symphony was also recorded at about the same time?

The performances are typical of Walter's way with Mozart symphonies: warm and affectionate and perhaps a shade overripe according to the contemporary view of the music. But Walter is a persuasive spokesman, and it is hard not to be charmed by his attitude. The recorded sound in both cases is clear and bright. **M. B.**

• **OFFENBACH**—Gaité Parisienne (Complete). The Philadelphia Orchestra, Eugene Ormandy cond. Columbia ML 5348 \$3.98

Musical Interest: Bright ballet fare
Performance: Good
Recording: Good, not brilliant

Categorically speaking, Manuel Rosen-thal's ballet score to *Gaité Parisienne* arranged from Offenbach belongs in the class of music-to-listen-to-high-fidelity-by. In contrast to those who try to overwhelm the listener with breakneck speed in this brilliant score, Mr. Ormandy takes his time, and he allows Offenbach's melodies to exert their full measure of provocative enchantment. Engineering is adequate—good, solid, if not stunning. All told, an excellent performance of "Gaité," but I still think the recent release on Capitol is the best both monophonically and stereophonically by virtue of better balanced sound (PAO 8405; SP 8405). **J. T.**

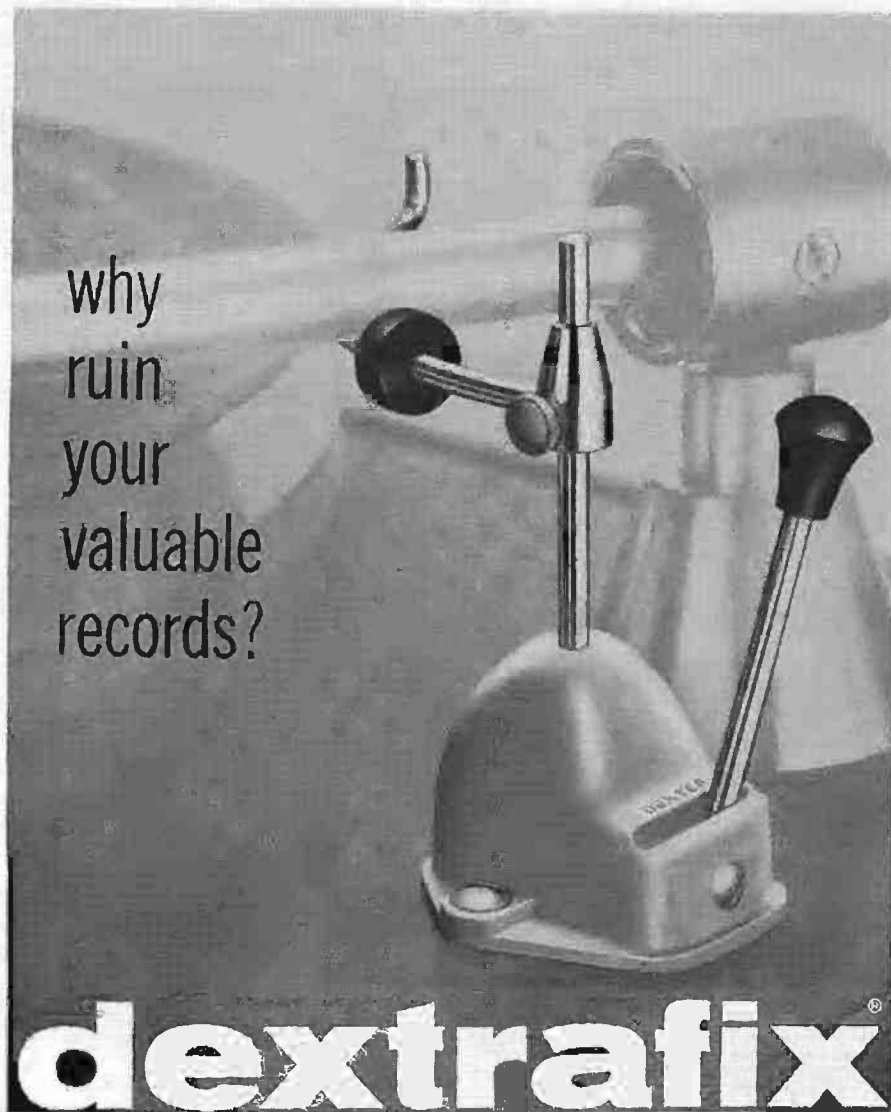
PROKOFIEV—Symphony No. 7; Russian Overture (see p. TK)

• **OPERA WITHOUT WORDS**—PUC-CINI—Il Tabarro; GIANNINI—The Taming of the Shrew. Rome Symphony Orchestra. Domenico Savino cond, Kapp KCL 9026 \$3.98

Musical Interest: Moderate
Performance: Competent
Recording: Sharp and clear

My preference distinctly calls for opera with words. Evidently, however, there is a public for these Kapp series, and Savino's orchestrations are both well-intentioned and well executed. In the present disc the lively and extremely melodious Giannini score

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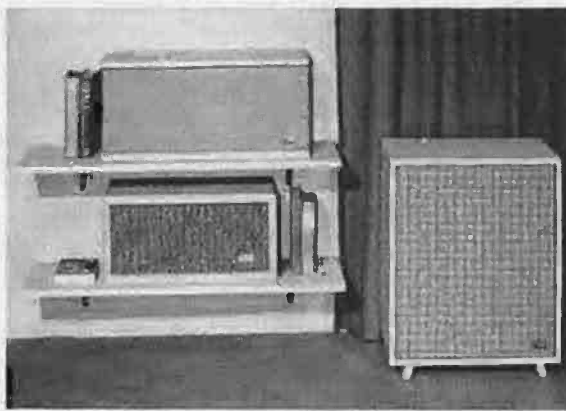
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comes off more effectively than *Il Tabarro* because the instrumental treatment tends to dull the edges of Puccini's sharp realism and the prettified violin and cello solos are no substitute for the raw passion inherent in the vocal writing. *The Taming of the Shrew*, which had a resounding success at its 1953 premiere and at subsequent showings, deserves to be heard and recorded—with words. G. J.

RESPIGHI—The Pines of Rome (see p. 68)

● **RIMSKY-KORSAKOV**—Capriccio Espagnol; Russian Easter Overture. **TCHAIKOVSKY**—1812 Overture; Capriccio Italien. Vienna State Opera Orchestra, Mario Rossi cond. Vanguard SRV 110 \$1.98

Musical Interest: Colorful sampler
Performance: Fine capriccios
Recording: Superior

Vanguard turns out a record clearly designed to stimulate mass interest in their label and equally interesting catalog. They have put together a quartet of chestnuts served up with plenty of sonic steam. Mr. Rossi turns in the right kind of performances, too—in the 'hi-fi' sense of the word. If you have a friend who is new to music, and whose eyes light up with the mere mention of "high-fidelity", then this is certainly his cup of tea. This is a unique "demo" record in that it offers so much for so little cost. The playing is pretty good, too, and includes a really superior performance of the *Capriccio Espagnol*. J. T.

● **RODRIGO**—Concierto De Aranjuez for Guitar and Orchestra, **MORENO TORROBA**—Suite Guitarras Espanola. Renata Tarrago with Orquesta de Conciertos de Madrid, Odon Alonso cond. Columbia ML 5345 \$4.98

Musical Interest: Fascinating
Performance: Clean, subtle
Recording: Marvelous

Some years ago the *Rodrigo Concerto* appeared on the London International label, coupled with Falla's *Nights in the Gardens of Spain*, with the late Aulfo Argenta conducting. The issue sold exceedingly well, caught the attention of English Decca, which in time recorded it anew—mono and stereo—for the London label. Again the LP (LL 1738) sold in large quantities, and in due course London released it in stereo (CS 6046). It has still remained one of the most interesting in the catalog. Now, at last, the recording companies are aware that this *Guitar Concerto* by Spain's blind contemporary master is a delightful score of decided commercial value. The Columbia release may be late, but it is top-notch, with a brand-new and quite attractive guitarist in Renata Tarrago. In 1951 she was awarded the Premio Extraordinario, an award for extraordinary achievement, by the Conservatory of the Lyceum, where she teaches. She plays with competence and icy-bright technique in the Rodrigo, and with much greater subtlety and warmth in the Moreno Tarróba Suite. By comparison with the London LP, Señor Narciso Yépès renders a more thoughtful performance; but Argenta and the National Orchestra of Spain are a little overshadowed by the magnificent playing of Orquesta de Conciertos de Madrid. On side two, in the

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SAINT-SAENS—Samson and Delilah (Abridged) (see p. 70)

● **SCHUBERT**—Wanderer Fantasie, Op. 15; 3 Klavierstücke, (D. 946) Claudio Arrau (piano). Angel 35637 \$4.98

Musical Interest: Considerable
Performance: Excellent
Recording: Excellent

The piano music of Schubert does not reveal its secrets readily to all who play the notes. It demands a rapport on the part of the performer that is as urgent as Chopin's, if not of the same type. Judging from his success with this program, Arrau possesses that rapport. He is entirely convincing in these compositions, which can be obdurately uncommunicative, indeed, in less sympathetic circumstances. He plays the Schubertian measures with warm tone and granite strength, phrasing and organizing along the way so that each work is a unity. The performances have spirit, and the spirit is Schubert's. The sound of the piano is in no way falsified by the recording. **W. D.**

TCHAIKOVSKY—1812 Overture; Capriccio Italien (see RIMSKY-KORSAKOV)

● **TELEMANN**—Concerto for Four Violins in D Major; Concerto for Flute, Oboe d'amore, Viola d'amore in E Major; Concerto for Three Oboes and Three Violins in B Flat; Concerto for Recorder and Transverse Flute in E minor. Kammermusikreis Emil Seiler. Archive ARC 3109 \$5.95

Musical Interest: Both rare and delightful
Performance: Spirited
Recording: Good

Here is a gem of a record! Telemann, who was four years older than Bach and a much more widely known personality in his own time, certainly wrote some delightful music. He also enjoyed exploiting instrumental color, as the listing of solo instruments indicates. The sound of the four solo violins, and of the three oboes, as well as the blend of the flute and the recorder are completely captivating.

There is also a stroke of originality in the fact that the concerto for four violins begins with the four solo instruments unaccompanied. What's this we hear about Beethoven's *Fourth Piano Concerto* being the first instance in which a composer began a concerto with the solo instrument?

Nothing can hide the fact that this is completely appealing music—not even Archive's frighteningly scholarly packaging, with complete musicological details down to the date of manufacture of every solo instrument! Musicology be hanged! This is music to enjoy! For proof, listen to the rollicking final movement of the Concerto for recorder and flute. Mr. Telemann was obviously a man who enjoyed life.

And a word of thanks to the performers for their readings, which leave nothing to be desired. **D. R.**

VERDI ARIAS—Callas. (see p. 76)
SEPTEMBER 1959

● **VIVALDI**—Concerto in A Major, Op. 3, No. 5; Concerto in D minor, Op. 3, No. 11; Concerto in F Major (P. 320); Concerto in D minor (P. 280); Concerto in F Major (P. 321). Virtuosi di Roma; Renato Fasano cond. Angel 45030 \$3.98

Musical Interest: First-rate
Performance: Exquisite
Recording: Excellent

Along with all the unfamiliar works of Vivaldi that are now appearing on discs, thanks, in part, to the efforts of this group, there now appears what was perhaps the most familiar of the works of this composer, before the era of the long-playing record. The Concerto in D minor, Op. 3, No. 11, is the one that had previously become well-

known, mainly through the fact that it had been played by full symphony orchestras. It is gratifying to hear it played by a smaller group, approximating the number of performers that must have been employed in earlier times. As a result of the use of reduced forces, the ear is able to hear the individual lines of the score. In the playing of this well schooled group, moreover, those lines emerge with beautiful tone, as well. Lest anyone think that these are mere scholarly recreations, I call to your attention the romantic feeling with which the solo part of the slow movement is played.

The other concerto from *L'Estro Armonico*—the Op. 3 No. 5, while it is less fa-

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Dvořák: SLAVONIC DANCES, Op. 46: Nos. 1, 3, 4, 6, 8, Op. 72: Nos. 1, 2, 4, 7, 8. Bamberg Symphony Orchestra - Joseph Keilberth. Stereo: TCS18015

MARCH TIME IN GERMANY. Old Comrades, Glory Of Prussia, Radetzky March, Regimental March, Hoch - und Deutschmeister, His Majesty's Guard, Hoch Heidecksburg, Bavarian Parade March, Liedermarsch, The Rifleman. Band Of The Berlin Guard. Mon: TP2508

WALZES OF JOHANN STRAUSS. Artist's Life; The Blue Danube, Emperor Waltz; Wine, Women and Song. Bamberg Symphony Orchestra - Joseph Keilberth. Mon: TC8018 Stereo: TCS18018

Beethoven: SYMPHONY No. 3 (Eroica). Hamburg State Philharmonic Orchestra - Joseph Keilberth. Stereo: TCS18003

Wagner: LOHENGRIN; DIE MEISTERSINGER - Preludes to Acts 1 and 3. Hamburg State Philharmonic Orchestra - Joseph Keilberth. Mon: TC8019 Stereo: TCS18019

POLKA AND WALTZ TIME IN BOHEMIA. The Winning Band, Moonlight On The Eger, Only One Half Hour, Odeurter Promenade, Hartenberger Polka, In The Heart, Homeland Greetings, Sweetheart, Apron Waltz, The Village Blacksmith. Ernst Mosch and His Bohemian Band. Mon: TP2511

Beethoven: SYMPHONY No. 5. Hamburg State Philharmonic Orchestra - Joseph Keilberth. Stereo: TCS18005



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miliar, is no less appealing. It has a jaunty first movement and a very expressive slow movement. There is nice interplay of the two violins in the finale.

The two concertos in F Major both feature a pair of horns in solo capacity. Interestingly, though, despite the fact that Vivaldi gives prominent parts to the horns in the lively outside movements, the solo role in the slow movement of the P. 320 is given to a cello! And what a beautiful solo it is!

The performances are all that we have come to expect from this expert group, and the recording is up to Angel's high standards. **D. R.**

● **WAGENSEIL**—Concerto for Cello, Strings, and Continuo in A Major; **HAYDN**—Cello Concerto in D Major, Op. 101. Enrico Mainardi with the Munich Chamber Orchestra. Archive ARC 3110 \$5.95

Musical Interest: Slightly disappointing for Wagenseil; High for Haydn
Performance: Excellent in Wagenseil; stodgy in Haydn
Recording: Good

In view of the fact that Georg Christoph Wagenseil is supposed to be one of the more important but forgotten pre-Mozart composers, and in view of the additional fact that the manuscript of this Concerto came to light as recently as 1953, it would be nice if I could report a masterpiece. Unfortunately, however, I found the first and third movements quite routine. Even the somewhat more expressive slow movement, and the fine performance, do not make the Concerto more than historically interesting.

Haydn's familiar Concerto emerges as the far superior work. But here, the slow tempo at which the first and third movements are played make for a not-too-exciting performance. The slow movement, though, is very expressively played. **D. R.**

WAGNER OPERATIC CHORUSES (see p. 74)

● **WOLF**—Heiss mich nicht reden (Mignon I); Nur wer die Sehnsucht kennt (Mignon II); So lasst mich scheinen (Mignon III); Kennst du das Land (Mignon); Anakreons Grab; Blumengruss; Der Schäfer; Epiphanias; Nur bin ich dein; Führ' mich, Kind, nach Bethlehem!; Mühevoll komm' ich und beladen; Ach, wie lang die Seele schlummet!; Herr, was trägt der Boden hier; Morgentau; Wiegenlied. Hilde Roessel-Majdan (contralto) and Erik Werba (piano). Westminster XWN 18847 \$4.98

Musical Interest: For lieder specialists
Performance: Very good
Recording: Very good

The first eight of these fifteen songs are settings to Goethe, while the following five are from the *Spanisches Liederbuch*. Hugo Wolf had excellent literary taste and a sensitive perception of the inner meaning of a poem. His songs, probably more than those of any other composer, are true duets for voice and piano. The pianist must be more than an accompanist; he must be a collaborating artist if the music is to be effective. Fortunately, Werba's playing is fine artistic company for the intelligent singing of Roessel-Majdan. These songs are somber, gay, dramatic, sad, happy; for Wolf com-

posed in an infinite variety of moods. Singer and pianist adjust readily to the mood of the moment and each song becomes an individual little tone-poem. As the words are so important in these lyrics, it is gratifying to note the clear diction of the vocalist and the uncanny way in which the words come through the web of piano tone which Wolf has woven around them. **W. D.**

● **ZANDONAI**—L'Uccellino d'Oro "The Little Golden Bird" (Complete opera). Ondina Otta (soprano)—The Little Golden Bird; Nino Adami (tenor)—Riccardino; Luciano Pio-Fumagalli (soprano)—Rosabella; Giuliano Ferrein (bass)—King of Terziglio; Wanda Madonna (contralto)—The Stepmother & others. Angelicum Chorus and Orchestra of Milan, Silvio de Florian cond. Westminster OPW 11034 \$4.98

Musical Interest: Light
Performance: Fair
Recording: Poor

Riccardo Zandonai (1883-1944) was one of the major figures of modern Italian opera whose works are still frequently played in his native country (two of them, *Conchita* and *Francesca da Rimini* appeared briefly in the Met repertory a generation ago). *L'Uccellino d'Oro* was his first effort (1906) and is so little known that its reactivation by conductor de Florian is something of a discovery.

In this melodious, unpretentiously appealing score, spoken dialogue alternates with set musical numbers of songlike simplicity. The story, a fairy tale of the Sleeping Beauty-Cinderella variety, would make an ideal presentation for children. Musically, aside from pleasant listening, it offers little of substance; and the singing, which moves along on a "workshop" level, fails to make it more memorable.

The weakest factor of all is the recording—distant, indistinct, and mystifyingly short of today's standard. **G. J.**

COLLECTIONS

● **A MODERN RUSSIAN CONCERTO FESTIVAL**: GLIERE—Concerto for Voice and Orchestra, Op. 82; PAKHMUTOVA—Concerto for Trumpet and Orchestra; MАНЕВИЧ—Concerto for Clarinet and Orchestra; GORDELLI—Concerto for Flute and Orchestra. Members of Leningrad Philharmonic and State Radio Orchestras. Monitor MC 2030 \$4.98

Musical Interest: Not much
Performance: Good
Recording: Inferior

The old master Glière, contributes a too-long concerto for coloratura voice and orchestra, a vocalizing without words, consisting of some ravishing melody that finally just gets wearisome, with a soloist who possesses lovely tone but who delivers it with an unsure technique. All the rest is nondescript, with just flashes of superior music making. An interesting compilation of scores, this—that would have worked wonders if the performance standard had been higher, the engineering better. Soloists for the most part are adequate, with trumpeter Popov the best of the quartet. Much is lost through a recording that reveals limited response. I hope it is tried again with better literature and with the advantage of superior engineering. **J. T.**

HIFI REVIEW

(Continued from page 45)

For some unknown reason, nearly all of the important record collectors are men. The only woman who has been found to own a sizable collection is Aida Favia-Artsay, of Valhalla, N. Y.

Mrs. Favia-Artsay, who describes herself as a housewife, singing coach, and writer on vocal music, possesses some 6,000 records, nearly all of which are 78's. In the best discophilean tradition, she is a hunter and will travel anywhere within reasonable distance to augment her collection. "Once," she recalls, "a woman called up at 11 p.m. offering some choice items. My husband and I immediately started on a 20-mile drive to get them."

The most valued records on Mrs. Favia-Artsay's shelves are a set of recordings by the baritone Titta Ruffo. She also prizes her private pressings of Geraldine Farrar, Francesco Tamagno, and Emmy Destinn, and a set of Mapleson cylinders, recorded at the Metropolitan during performances in the very early part of the century. "I like the satisfaction of having thousands of performances at my fingertips," she says. "I love records, and good singing to me has always been a most satisfying form of art."

Not all of the great collectors, of course, stick to the classics. The area of jazz has produced a number of important collections. And although the jazz buff enjoys a different type of music, his way of life differs little from that of his longhair colleagues.

Most jazz collectors seem to live in a world of statistics. They thrive on the knowledge of recording dates, sizes of hands, and pseudonyms used by famous and obscure sidemen. They also thrive on sharing their jazz lore with other collectors. Until recently, there was no central information agency where the jazz follower could pick up data on his special interests. Today, however, there is the Institute of Jazz Studies, in New York City, which owes its existence to Marshall Stearns, a college professor and perhaps the most respected of all jazz collectors.

Stearns began collecting in 1922 and steadily built up a library which now boasts more than 15,000 78's and 5,000 LP's. He also has accumulated thousands of jazz articles and photographs.

Stearns has donated nearly all of his jazz records and material to the Institute, of which he is president. His avid interest in jazz has inspired a variety of other projects, including the writing of a very well-received book, *The Story of Jazz*, and a series of lectures on the subject at New York University.

Although Stearns takes a scholar's interest in his recordings, his reasons for collecting are simple. "You find you have a passionate interest in the music," he explains, "so you amass as many examples as possible. Pretty soon you have a collection that's quite valuable."

Few men have more to say about records and collectors than M. J. Prospect, of New York City. "I am prepared to match my knowledge of record collecting, my 45 years of experience, and my personal collection against anyone," he asserts. "I am ready



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Peak Power Output: 40 watts per channel,
80 watts total.

RESPONSE: 30 cps to 90 Kc, ± 1.0 db.

DISTORTION:

Harmonic: Less than .2% at 20 watts per channel output.
Less than .1% at 10 watts per channel output.

Intermodulation: Less than 1% at full rated output.

FRONT PANEL CONTROLS AND SWITCHES: 14 controls
including separate bass and treble controls for complete
flexibility with any monophonic or stereo program source.

INPUTS: 14 total; 3 dual high-level and 4 dual low-level.

OUTPUTS: Dual tape outputs, separate preamp output as
well as standard dual speaker outputs.

HUM AND NOISE LEVEL:

High Level Input: 80 db below rated output.

Low Level Input: 70 db below rated output.

Tape Input: 65 db below rated output.

SPEAKER CONNECTIONS: 4, 8, 16, 32 ohms.

SENSITIVITY FOR RATED OUTPUT:

Aux Input: .75 V Phono 1: (Magnetic) 5 Mv.

Tuner: .75 V Phono 2: (Magnetic) 5 Mv. or Ceramic. 3V

INVERSE FEEDBACK: 25 db

DAMPING FACTOR: 22

BASS TONE CONTROL RANGE: ± 15 db at 50 cps.

TREBLE TONE CONTROL RANGE: ± 15 db at 10 Kc.

RUMBLE FILTER: 6 db per octave below 50 cps.

EQUALIZATION: Phono: "RIAA"; "EUR";

Tape: 3% and 7 1/2 ips, NARTB

TAPE OUTPUT LEVEL: 2 volts per channel.

POWER SUPPLY: Silicon diode, low impedance for minimum
distortion on extended high level passages.

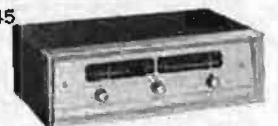
EXTERNAL DESIGN: Gold and satin black hooded case, with
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Prospect's first encounter with phonograph records was in 1910. His family was composed almost entirely of opera-lovers. One of his uncles ran a record store. The other was a shoemaker who supplied footwear for Caruso and other stars of the Metropolitan. Both uncles owned sizable record collections, and when they died they left them to Prospect. Later, Prospect worked for Charles Schwab, founder of the Bethlehem Steel Corporation, and also an avid collector. Schwab, too, left his collection to Prospect. With these collections serving as a nucleus, Prospect plunged into his hobby with a passion. Today he possesses between 40,000 and 50,000 78's. Although he specializes in serious vocal music, he also owns a substantial number of jazz and personality items. "I don't know of a more valuable collection," he says, "and I have been closely associated with records

and record collecting further back than anyone else in America. I have brought more records of international rarity to this country than anyone else I know."

One of these records of international rarity is a disc which Prospect values above all others. It is a 1900 recording by the Russian tenor, Joachim Tartakoff. "I have been offered \$1,300 for my Tartakoff," he says, "but I would never sell it. Last year (Vladimir) Horowitz visited me and I played the record for him. He couldn't believe I had it. He'd been looking for it for years."

One of Prospect's greatest hopes is to see record collecting eventually rank in stature with the collecting of rare books, paintings, stamps, and antiques. "This is where," he says, "it most honorably belongs. Interest in rare and historical records is greater than ever. They preserve our history and culture."

The largest private collection of phonograph records in the world is housed in a double basement beneath the offices of a New York City attorney, Jacob Schneider. It is a collection so large that it almost staggers the imagination. Schneider owns 450,000 records.

It would be assumed that such a gigantic accumulation would not lend itself to specialization. Stretching the point, somewhat, Schneider does specialize. Except for 10,000 or so classical items, all of his records are popular numbers pressed between the years 1880 and 1946. They are all 78's and includes jazz, swing, hillbilly, marching bands, theatre, and the spoken word. Schneider travels all over the country in search of records. "Most of the time," he says, "I go and get nothing. People either don't know what they have, or don't know what I want. A mediocre item to me is a big find for most people."

There are, of course, many duplicates in Schneider's collection. He can't avoid this, since he must often buy up huge collections at a time to achieve his goal. And Schneider's goal is "to own 100% of everything made by any artist of importance since 1900." Often, there are a dozen duplicates of the same disc. In the case of one record—Sophie Tucker singing "Some of These Days" with the Ted Lewis Orchestra—Schneider has more than 100 copies.

Few of the important collectors have gone into personality recordings. But Schneider has, and his non-musical numbers are perhaps the most distinctive part of his collection. His most prized record contains the voice of Kaiser Wilhelm. It was taken off an old recording made in the early 1900's. Schneider also cherishes a record of Charlie Chaplin, taken from a personal appearance, and one of the Dionne Quintuplets singing out a Canadian charity program.

If all of his records were played continuously, it would take Schneider more than five years to hear every item in his collection. A few years ago, he was forced to move his records to a new location. Although the distance was a mere twenty blocks, the move took four months and cost him \$2,500. Today, Schneider isn't sure whether he owns a collection or whether a collection owns him. "My way of life is completely changed," he admits. "I have no social life to speak of. I used to go to the theatre and visit friends. All that has been eliminated until I can get my collection in order. I catalog Monday, Tuesday, and Thursday evenings and all day Saturday and Sunday. All my records are in my office. I have no records at home, so I'm never home. Record collecting is something that gets into your blood. There are a lot of things illogical about it, but at the time it seems the thing to do. Why do I keep buying records? It's like drinking. You say you won't do it any more, but continue doing it. I need more records like I need a hole in the head."

Although Schneider trades with and sells to other collectors, he refuses to call himself a dealer. "I can't make any money out of this," he says. "I'm a lawyer, and that's my profession. My records are a big source of satisfaction. If someone offered me a substantial sum for my collection, I wouldn't sell. If I did, all the fun would be gone."

—Frank Jacobs
HiFi REVIEW



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JAZZ

● **CANNONBALL'S SHARPSHOOTERS** featuring JULIAN "CANNONBALL" Adderley. *Our Delight; Fuller Bop Man; Stay On It; If I Love Again & 3 others.* Mercury SR 80018 \$5.95

Musical Interest: Strong
Performance: Excellent
Recording: Top-notch
Stereo Directionality: Fine
Stereo Depth: Excellent

"Cannonball" is the best young altoist in jazz today and plays with enviable individuality. His brother Nat, who is a fascinating cornetist, and the rest of the group are well suited to the blues-oriented approach, which they obviously prefer. Junior Mance's piano solos are a delight. Sam Jones on his bass solo on *Straight, No Chaser* is masterful. This is a fine jazz LP. The stereo is good, and the illusion of presence is of remarkably high degree. R. J. G.

● **RAY ANTHONY SOUND SPECTACULAR**—Ray Anthony (trumpet) and orchestra. *Deep River; Dry Bones; Swing Low & 9 others.* Capitol ST 1200 \$4.98

Musical Interest: Moderate
Performance: Crisp and efficient
Recording: First-rate
Stereo Directionality: Excellent
Stereo Depth: Well planned

In an album specially prepared for stereo, Anthony heads a band that ranges from 22 to 25 pieces with two separate brass sections, right and left. Soloists are Ray Anthony, an undistinguished trumpeter, and Plas Johnson, a "booting" tenor saxophone. The uncredited arrangements vary from a good straightaway swinger of the Tommy Dorsey kind to the rather cute scoring in which the overall form is distorted. The playing by a crack-pickup band is excellent as the musicians are better than the material. It might have also helped had Anthony allotted more solos to his sidemen. N. H.

● **THE VIBE SOUND OF PETER APPLE-YARD** *Strike Up the Band; Just in Time; Satin Doll; Get Happy & 8 others.* Audio Fidelity AFSD 5901 \$6.95

Musical Interest: Slight
Performance: Slick
Recording: Good
Stereo Directionality: OK
Stereo Depth: Thin

Although he has good technique, and now and then manages to set a swinging

SEPTEMBER 1959

BEST OF THE MONTH

- World Pacific's prize jazz combo, The Mastersounds, has come up with another of their outstanding discs—this one of Ballads and Blues . . . "pretty, also strong and gutsy." (see p. 96)
- RCA Victor strikes TV jazz gold again with More Music from Peter Gunn.—"There is no denying the very strong musical impact and feeling of excitement throughout." (see p. 102)
- Carlton Records—known best for its pops—offers something offbeat, the Laurence Rosenthal music for the Japanese play Rashomon. "A strikingly atmospheric score that stands up remarkably well on its own." (see p. 102)

beat, this vibes player does not have much to say. Also, the rhythm section is stiff, which hampers him even more than usual. The recording, however, is good. R. J. G.

● **IN PERSON** featuring TONY BENNETT with Count Basie and his Orchestra. *Just in Time; Taking a Chance on Love; Pennies from Heaven; Firefly & 8 others.* Columbia CS 8104 \$4.98

Musical Interest: Limited
Performance: Uneven
Recording: On location
Stereo Directionality: Good
Stereo Depth: Good

When Nat Cole recorded with Basie, the result was an unusually good Nat Cole record. He seemed spurred to greater heights by proximity to Basie. Bennett, however, firstly does not have what it takes to be a jazz singer, and would be better off with the usual studio accompaniment. The recording is good, and the stereo version is a lot livelier in sound than the monophonic. R. J. G.

● **JUNE CHRISTY RECALLS THOSE KENTON DAYS**—June Christy (vocals) with Orchestra dir. by Pete Rugolo. *The Lonesome Road; Willow Weep for Me; How High the Moon & 7 others.* Capitol ST 1202 \$4.98

Musical Interest: Stereo nostalgia
Performance: Well done by all
Recording: Superior
Stereo Directionality: Convincing
Stereo Depth: Very good

All records reviewed in this column as stereo must be played on stereophonic equipment. They CAN NOT be played on old style monophonic (single speaker) equipment without permanently damaging the record. Play at 33 $\frac{1}{3}$ rpm with the RIAA setting.

Former Kenton arranger Pete Rugolo, has re-orchestrated songs June Christy used to sing with the Kenton band. A number of Kenton alumni are in the orchestra as well as several other crack Hollywood session men. The results are thoroughly professional, and should certainly be warmly received by most collectors of the original records. However, in the perspective of jazz history, the singing and writing can scarcely be called original or lastingly influential. N. H.

● **SWING AROUND ROSIE** featuring Rosemary Clooney with the Buddy Cole Trio. *'Deed I Do; Blue Moon; Too Close for Comfort; This Can't Be Love & 8 others.* Coral CRL 757266 \$5.98

Musical Interest: Good pop singing
Performance: Excellent
Recording: Excellent
Stereo Directionality: Too sharp
Stereo Depth: Shallow

The voice is too much restricted to the right channel and the trio background makes the left seem weak. As far as the singing goes, I'll agree with Earl Wilson, who wrote the notes, and say that Mrs. Ferrer never did anything better. But somehow, even in her best work these days, she lacks the fire of, say, *Come On-a My House*. These are songs of the swing era. The accompaniment is organ and rhythm, and the result is musically good. R. J. G.

● **WHY TRY TO CHANGE ME NOW** featuring the CY COLEMAN JAZZ TRIO. *This Time the Dream's on Me; Smile; Tangerine; Crazy Rhythm and 6 others.* Westminster WST 15037 \$4.98. Mono—WP 6105 \$3.98

Musical Interest: Slick, cocktail piano
Performance: Tinkling
Recording: Bright
Stereo Directionality: OK
Stereo Depth: Shallow

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no jazz content whatsoever, but quite pleasant to hear and which does not dull when audited at length. The piano is on the left; the rhythm on the right and the sound is good throughout. **R. J. G.**

● **UP THE MISSISSIPPI WITH THE PHENOMENAL DUKES OF DIXIELAND.** South: Old Man River; Down by the Riverside & 9 others. Audio Fidelity AFSD 5892 \$6.95

Musical Interest: Thin
Performance: Just competent
Recording: First-rate
Stereo Directionality: Tasteful
Stereo Depth: Fine

The theme for this ninth Dukes of Dixieland album ties together a dozen tunes more or less connected with rivers. There's considerably less hokum than in several previous sets by the Dukes; but when they are left to largely musical concerns, the Dukes indicate they are undistinguished jazzmen, no matter how successful they are with the general public. None of the soloists has distinctively individual imagination and the group as a whole drives more than it swings. While there is no denying that the Dukes seem to have a message for a lot of people, I doubt that many serious jazz collectors are among them. **N. H.**

● **THE CHICO HAMILTON QUINTET**—**ELLINGTON SUITE.** Take The "A" Train; Perdido; Lucky So and So & 7 others. World Pacific 1016 \$5.98

Musical Interest: Better go to Duke
Performance: Polished
Recording: Good
Stereo Directionality: Well balanced
Stereo Depth: Rather shallow

The original Chico Hamilton Quintet (with alternate Paul Horn) was reunited to perform a series of Ellington compositions. The result is disappointing because the chic, salon-music approach of Hamilton misses the vitality and high humor of much Ellington. Even when Ellington is being sensuously romantic, his scores aren't so self-consciously perfumed as some of Hamilton's.

The playing is good—particularly Jim Hall's, but the arrangements are more akin to mood music than jazz. Nobody yet has been able to interpret Ellington's works with anything like the flavor and strength of the men for whom Duke wrote them. This attempt scores one of the larger misses, although it is pleasant enough as background music. **N. H.**

● **THE MASTERSOUNDS play ballads & blues.** Bluesology; Solar; Monk's Ballad; The Champ & 6 others. World Pacific 1019 \$5.98

Musical Interest: Broad
Performance: Top-notch
Recording: Beautiful
Stereo Directionality: Excellent
Stereo Depth: First-rate

This is a fine stereo jazz LP as well as being one of the most pleasant and pleasing collections of ballads and blues to appear in some time. The Mastersounds can be pretty, also strong and gutty with their playing; and this collection is designed to give them all the best of it so far as material is concerned. The recording is fully

up to the level of their *King and I* LP (405), which was one of the best in recent years. **R. J. G.**

● **MUSIC FROM "SOME LIKE IT HOT"**—**LOU MCGARITY QUINTET.** By the Beautiful Sea; Sugar Blues; Some Like It Hot & 8 others. Jubilee SDJLP 1108 \$5.98

Musical Interest: Spotty
Performance: Barnes mars unit
Recording: Good
Stereo Directionality: Acceptable
Stereo Depth: OK

Lou McGarity is a warm, fluent trombonist with a tone that is lusty but also sings. Dick Cary is a consistently tasteful pianist. Electric guitarist George Barnes, however, is not in context. While technically accomplished, his jazz conception is much less attractive than McGarity's or Cary's. Barnes lacks subtlety and his ideas are too often obvious and not freshly developed. The uninventive arrangements also limit the album's interest. **N. H.**

● **THE PIANO SCENE OF DAVE MCKENNA.** This Is The Moment; Fools Rush In; Secret Love; I Should Care & 8 others. Epic BN 527 \$4.98

Musical Interest: Broad
Performance: Brilliant
Recording: Excellent
Stereo Directionality: Very good
Stereo Depth: Fine

This is the first piano-with-rhythm stereo LP that has made sense to me. With closed eyes one can imagine the three musicians in the room. There's no ping-pong and no sharp split—just a gradual melding of direction. Aside from the excellent stereo, the music itself is top-notch. McKenna is a highly individual musician whose approach to ballads and standards is fascinating. **R. J. G.**

● **12TH STREET RAG** featuring Jad Paul's Banjo Magic. Ballin' the Jack; Limehouse Blues; Alabama Bound; Diga Diga Doo and 8 others. Liberty LST 7107 \$4.98

Musical Interest: Academic
Performance: Adequate
Recording: Adequate
Stereo Directionality: Good
Stereo Depth: Adequate

The label says this is "the ultimate in transistorized stereophonic high fidelity sound." Goodness! It sounds just like the others: the drums on the right; the bass in the middle and banjos all over the place. It's pleasant enough if you can take banjo albums and the tunes are interesting and even, on occasion, unusual. **R. J. G.**

● **BOB PRINCE TENTETTE**—**CHARLESTON 1970.** Ain't She Sweet; My Charleston; Heebie Jeebies; Black Bottom & 9 others. Warner Bros. WS 1276 \$4.98

Musical Interest: Negligible
Performance: Imaginative
Recording: Notable
Stereo Directionality: Noticeable
Stereo Depth: Not noticeable

As the liner notes admit, this is a hybrid creation: the mating of mid-Twenties ragtime with modern jazz. It is clever enough at times, even fun, and the players are all expert. But a gimmick is a gimmick, and I doubt if it will satisfy either the hip or the

HIFI REVIEW

hip-flask set. The stereo is pretty well defined. S. G.

● **COMPULSION TO SWING.** Henri René and his Orchestra featuring Hymie Shertzer (alto saxophone); Doc Severinsen (trumpet); Urbie Green (trombone); Walt Levinsky (clarinet); Al Caiola (guitar). RCA Victor LSP 1947 \$4.98. Mono—LPM 1947 \$3.98

Musical Interest: Moderate
Performance: Expert
Recording: Very good
Stereo Directionality: Excellent
Stereo Depth: Superior

There may have been a "compulsion to swing" in Mr. René's mind, but it was not fulfilled in this album. These are highly professional, polished big-band arrangements, skillfully played. They involve only the surface of the emotions, however, and are rarely memorable in terms of imaginativeness. Sonically, the stereo version is clearly the more satisfying experience. René is a careful orchestrator and his continuous use of varied devices to brighten and expand the instrumental colors are much more effective in a stereo achievement as well-balanced as this.

Some of the occasional, obviously commercial touches like the "over-echoey" alto saxophone, and the keening electric guitar could have been omitted. There is, incidentally, vigorous drive in some of these performances, but they hardly ever pulsate in the jazz sense of swinging. N. H.

● **ANNIE ROSS SINGS A SONG WITH MULLIGAN.** I Feel Pretty; Give Me The Simple Life; It Don't Mean A Thing & 7 others. World Pacific 1020 \$5.98

Musical Interest: Entertaining
Performance: Annie can do better
Recording: Good
Stereo Directionality: Effective
Stereo Depth: OK

Annie Ross, currently a member of the exuberantly skilled Lambert-Ross-Hendricks Singers (*Sing A Song of Basie*, etc., on ABC-Paramount), is heard in a solo recital backed by the Gerry Mulligan Quartet. Although the performances are attractive, there is the feeling of this reviewer that Annie's first American solo album could have been more memorable. Here, Annie sings with her customary musical intelligence, urbane charm, and a sensitive actress's concern for the sense of the lyrics. There are wholly beguiling high points, but by and large, Annie has shown herself elsewhere to be capable of more than most on this album. More stimulating arrangements might have helped because Annie has incisive imagination when properly challenged. It should be noted, however, that this is a warm, entertaining album. The instrumental backing is good, but there could have been more interplay between Annie and the musicians.

N. H.

● **HOLIDAY IN BRAZIL** featuring BUD SHANK. Simpatico; Little Girl Blue; Lonely; I Didn't Know What Time It Was & 6 others. World Pacific 1018 \$5.98

Musical Interest: Broad
Performance: Slick
Recording: Top-notch

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Stereo Adapters

(Continued from page 41)

fairness to G.E., it must be emphasized that the RC-1000 is not being offered as an adapter, but rather as a multipurpose device. Yet it does lend itself to use as a stereo adapter of a limited sort. It must be connected into the tape output jack (or jacks) of the amplifier (or amplifiers) in question. Obviously, during a recording session in which those jacks have to be used, the RC-1000 must be disconnected. Aside from this, the remote control idea may appeal to many.

The most advanced and versatile of the "inside-the-amplifier" adapters is the Model KT-315, offered as a kit for \$27.50 by Lafayette Radio. This adapter can be used between any preamps or power amps. It can also be used with single-chassis amps having tape output jacks with the monitor-play facilities. (If the integrated amps do not have those facilities, they must be modified by a technician to be used with the KT-315.) The two mono amplifying channels do not have to be identical.

The KT-315 is unique in being an electronically active, rather than a passive device. It uses two type 7025 twin-triodes (these are the new, improved version of the 12AX7), plus a selenium rectifier for its power supply. The output impedance of these stages is very low and permits remote operation for distances exceeding 50 feet. Additionally, the tubes permit stereo control of a very advanced sort. The stereo function switch is a dual-concentric type. Provision is made for mono signals from either channel to go through either or both channels; for combining both input signals; for normal stereo; for reverse-channel stereo; for phase reversal (as well as the unusual switch position that provides both channel and phase reversal at once!). An equally useful and unusual feature is a "calibration" setting which enables the user to balance the two channels electronically by means of an aural null, i.e., zero output obtained as a result of equal but phase-opposed signals in both channels.

Finally, the KT-315 has a "bridge" control and a third-channel output. With the former, variable amounts of signal may be cross-fed between the two channels to fill the hole-in-the-middle. With the added output, a blended signal may be fed to a third amplifier and speaker—and the level of that signal may then be controlled by the front panel "bridge" control on the adapter.

This adapter has no provision for furnishing power to the amplifiers under its control; they must be turned off and on in the usual manner. The Lafayette KT-315, by the way, is a replica version of the last stages of the Lafayette KT-600 stereo preamp. If anything could be called a "best buy" this adapter—in view of its price and performance and actual adaptability—would merit that label. Remember, though, it is a kit and will take 5 to 7 hours to assemble.

"Outside-the-Amplifier" Adapters

For those whose mono amplifiers won't permit the use of these adapters, there are other kinds of adapters that connect at points outside the amplifiers. First is a very serviceable Knight adapter, the \$14.95 model KN-750 sold by Allied Radio. This is a compact device that is connected into the speaker leads. The only limitation here is that the KN-750 may be used only on low-powered amplifiers, specifically those rated up to 12 watts output. Connected to such amplifiers, the KN-750 does a creditable job. It provides for stereo balance, master volume, channel reversal, phasing, and a choice of stereo or mono signals. It does not provide for combining the output of a stereo cartridge when playing mono records (but there's a solution for this one, too!), and it does not furnish operating power to the respective mono amplifiers.

Very similar is the Knight-Kit model 83-Y-778, also from Allied. Priced at \$9.95, this adapter comes as an easily built kit (one hour at the most). It connects into the system exactly as the KN-750. It has the same functions, with the addition of being able to play either channel through one speaker or both. And it can be used with amplifiers in the 20-watt class. Both this adapter and the KN-750 appear to be similarly made. In each, the volume

control is a four-section variable resistor; the balance control, a two-section unit. In the KN-750, stereo functions are worked out on three separate slide switches. In the lower-priced kit, a twin-wafer rotary switch is used instead. Each appears equally effective and convenient. In view of its higher power-handling ability, the lower-priced 83-Y-778 would appear to be the better buy of the two, at least for a kit builder who doesn't mind spending a couple of hours (at most) putting it together.

A unit that appears to perform in exactly the same manner as the KN-750 is the Audiotex "Stere-O-Sound." Cat. No. 30-286, list price \$39.50. The functions are divided among four identical, high-styled knobs, appropriately labelled. This adapter, too, connects between the amplifiers and the speakers.

Any of these adapters can be used at some distance from the rest of the system, since this type of adapter is actually terminated by the low impedance of the speakers. In this regard, the same general wiring distances can be obtained (up to 70 feet) as in regular speaker hookups. But remember that the distance from amplifiers to adapter is part of the total distance covered—and the distance from the adapter to the speakers must be added to it.

One criticism leveled against the kind of stereo adapter inserted into the speaker line is that it may reduce the damping factor, which, in turn, may impair the sharpness of transient response and the clarity of the bass.

Now to nail down a point left unresolved a little earlier, none of the "outside-the-amplifier" adapters provides the function of combining the output signals of a stereo cartridge for playing mono records. Actually, they can't since this function must be accomplished *before* amplification.

The answer to this one is the Model 505 by Electro-Voice (\$11.50). This tiny unit is intended for use before the preamp inputs, just after the cartridge itself. In fact, it is so constructed that it may be installed flush on the mounting board or base of turntable or changer, or alternately in any convenient spot. The cables from the tone arm plug into it; its single knob then selects mono, stereo, or reverse stereo. The 505 works with crystal or ceramic cartridges. It happens to be a very neat and an essential, supplementary unit for use with any of the "outside-the-amplifier" adapters. With it, and one of those, the converted stereo system attains an impressive degree of flexibility and convenience.

This completes the present roster of adapters. It contains a sufficiently wide variety of units so that any mono hi-fi system can be converted to stereo without becoming obsolete in any sense. The kind of mono amplifier presently in use and the type chosen for the second channel determine which adapter will best do the job.

Useful as they can be, stereo adapters as a class of components are by no means universally admired. Many companies steadfastly refuse to produce them, contending that—in the long run—it is easier and only a shade more expensive to buy a dual-channel amplifier or preamplifier in which all control functions are combined in a single unit. There is no denying that a stereo adapter plus two amplifiers takes up plenty of space and increases the profusion of knobs, wires and switches. Undoubtedly, many buyers would find a single, unitized, and neatly styled stereo control panel much more to their liking.

However, those now owning a good mono system might favor the adapter because it permits them to retain the mono system in its entirety and still have the facilities for enjoyment of the burgeoning world of stereo.

● **Norman Eisenberg** was one of the editors of *Popular Electronics* (another Ziff-Davis publication) when he fell so completely under the spell of high fidelity that he now devotes himself fully to free-lance writing (*Saturday Review*, *Electronics Illustrated*, *Living for Young Homemakers*, etc.) on his favorite subject. Crowded out of their home by a mounting heap of assorted hi-fi hardware, Norman and his wife are taking temporary refuge in Europe, reporting on sound overseas.



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Stereo Directionality: Good
Stereo Depth: Good

Despite the sound, it is NOT Paul Desmond but rather the Latin accompaniment that makes Bud Shank sound ten times as good as usual. In fact, this is the best Shank I have heard in years. The sound is very good throughout. The stereo effects are sharp and enhance the music. The tunes are interesting, and the treatment of them fresh and bright.

R. J. G.

POPS

● **MARTIN DENNY GROUP**—AFRO-DESIA. Jungle Drums; Aku Aku; Simba & 9 others. Liberty LST 7111 \$4.98

Musical Interest: Not much
Performance: Stereophonic
Recording: Clean
Stereo Directionality: Sure it has
Stereo Depth: No it hasn't

Martin Denny, that intrepid explorer, has invaded the heart of Africa (located somewhere near Hollywood and Vine), and has come up with some rare musical specimens. They include all kinds of noises, of course—from a tsetsefly huzzing from speaker to speaker to what sounds like Catalina mating calls. And while its musical value may be slight, this is still a pretty colorful stereo package. Incidentally, the African theme is broad enough to take in music by Cuban, Brazilian and Hollywood composers, and even includes one item, *Raftero*, named for old "hwana" George Raft himself. S. G.

● **THE DO-RAY-MI TRIO**—Al Russell (piano), Buddy Hawkins (drums), Al Moore (bass). My Lucky Day; Little Girl; Blue Skies & 9 others. Stere-O-Craft RCS 508 \$5.98

Musical Interest: Slim
Performance: Cocktail lounge experts
Recording: Good
Stereo Directionality: Distinct
Stereo Depth: Shallow

This trio is composed of Philadelphians who do a considerable amount of work at home as well as in Las Vegas, Toronto, and other places. Buddy Hawkins is the featured vocalist with occasional assists from his colleagues. This is an innocuous unit. It often doubles for dance and show music in the lounge of a night club whose main attractions are downstairs or nearby. The approach is frothy, bouncing, and essentially empty. This is not a record to live with.

N. H.

● **PERCY FAITH AND HIS ORCHESTRA**—A NIGHT WITH SIGMUND ROMBERG with vocals by Earl Wrightson and Lois Hunt. Song of Love; Golden Days; One Kiss & 9 others. Columbia CS 8108 \$4.98

Musical Interest: Romance à la Romberg
Performance: Faithful
Recording: Satisfactory
Stereo Directionality: Good enough
Stereo Depth: Not too much

Apparently inspired by the series of programs at the Cotillion Room of New York's Hotel Pierre, Percy Faith lushes up a dozen Romberg melodies, and Earl Wrightson and Lois Hunt are on hand to give them their proper interpretations. There are no unusual items here, but if you're looking for a recording of the basic Romberg this one has practically all of it. S. G.



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● **DO YOU WANNA DANCE?** featuring BOBBY FREEMAN. When You're Smiling; Ebb Tide; On The Sunny Side of the Street; Because of You & 8 others. Jubilee SDLP 1086 \$5.98

Musical Interest: ???
Performance: Energetic!
Recording: Overwhelmed
Stereo Directionality: Bifurcated
Stereo Depth: Questionable

If you have a friend who has stereo and a rock-and-roll fan in the house, he might conceivably want this demonstration of strength of voice. On the other hand, he might not wish to either alienate his neighbors or blow his tubes. Better inquire first.
R. J. G.

● **BETTY HUTTON AT THE SAINTS & SINNERS BALL** arranged and conducted by Jerry Fielding. Chicken Hawk; Basin Street Blues; Blackberry Boogie & 7 others. Warner Brothers WS 1267 \$4.98

Musical Interest: Very mixed
Performance: Self-conscious
Recording: Best for Betty
Stereo Directionality: Intelligent
Stereo Depth: Very good

The liner notes make much of the long and careful preparation for this album, including location study in New Orleans because it "gave birth to more saints and sinners than most." The singing nonetheless, sounds like Lindy's. This is a "show-biz" approach to both legitimate blues and gospel songs and it offers some new imitations of both.

Whatever she sings, Miss Hutton undeniably projects much bounce and force, but almost always the seams show. The exuberance sounds calculated, and some of the phrasing is all too exaggerated. A stunning contrast to the straining Miss Hutton is the one number in the album on which she's absent—a gospel performance by Odessa McCastle and Catherine Burks with the Antioch Evangelist Temple Choir. Here the emotion rises naturally in glowing freedom and the beat is contagiously gladdening. Most of Miss Hutton's backgrounds, by the way, are aggressively commercial. N. H.

● **YOU ARE MY LOVE** featuring FRANKIE LAINE, with Orchestra cond. by Frank Comstock. You Are My Love; Side by Side; The Touch of Your Lips; Try a Little Tenderness & 8 others. Columbia CS 8119 \$4.98; Mono—CL 1317 \$3.98

Musical Interest: Good pop vocals
Performance: Slickly professional
Recording: Top-notch
Stereo Directionality: Good
Stereo Depth: Good

Frankie Laine's voice, while never particularly pleasant, is individual and sometimes striking in its ability to transmit emotion. Given the good accompaniment that Frank Comstock provides on this LP, the result is an excellent popular rendition of ballads. The monophonic and stereo versions lack sufficient difference to make either one preferable. Each is quite adequate.
R. J. G.

● **VACATION AT THE CONCORD—MACHITO AND HIS AFRO-CUBAN ORCHESTRA.** Patricia; Torero; Cotillion Mambo and 9 others. Coral CRL 757258 \$5.98. Mono—CRL 57258 \$3.98

Musical Interest: Disappointing
Performance: Precise
Recording: Good
Stereo Directionality: Competent
Stereo Depth: Very good

In the late forties, Machito and his Afro-Cuban band was often so polyrhythmically exciting and played with such an exhilarating drive that it attracted many jazz listeners as well as Latin audiences. The group that plays this program (presumably a characteristic one for its dates at the Concord, a resort hotel outside New York City) is a shadow of the older band.

Everything is performed cleanly and the music is easy to dance to, but much of the former zest and abandon have been diluted into polite smoothness. Maybe that's the way Concord guests want it, and perhaps the band lets go more before more-hip audiences. Included are examples of the cha cha, samba and mambo. For listening, the stereo version is preferable because of the clarity with which one can follow the interweaving of the rhythm on the right, the reeds on the left, and the brass in the middle.
N. H.

● **SOUNDVILLE—SWINGING SKETCHES** by JACK MARSHALL and his music. Hot Sombbrero; Mimi; Clouds & 9 others. Capitol ST 1194 \$4.98

Musical Interest: Slick
Performance: Expert
Recording: Up to Capitol standards
Stereo Directionality: Sensible
Stereo Depth: Very good

Guitarist-arranger Jack Marshall has written a "stereo showcase" that does indeed indicate the added breadth and depth of stereo. He also has a band of superior sidemen, but his arrangements, while clever, are emotionally and imaginatively bland. There are some pleasant moments, but the overall result is more that of *hors d'oeuvres* than a main course.
N. H.

● **SWING WITH JIMMY MUNDY AND HIS ORCHESTRA—PLAYING THE NUMBERS.** 1619 Broadway; Three O'Clock in the Morning; Opus #1 & 9 others. Epic BN 526 \$4.98

Musical Interest: Attractive writing
Performance: First-rate
Recording: Unusually alive
Stereo Directionality: Clearly set
Stereo Depth: Very good

Jimmy Mundy, a veteran big band arranger (Hines, Goodman, Basie, etc.) has scored twelve tunes with numbers in their titles. The writing for the most part, while slick and of little jazz interest, is tastefully conceived. There is also some expert playing, but it is unfortunate that none of the sidemen are named. Much of this is good for dancing, but skillful as the writing is, little of it can stand repeated listening.
N. H.

● **DOLLS, DOLLS, DOLLS—JERRY MURPHY'S ELECTRONIC HARMONICATS.** The Toy Trumpet; Dance of the Dutch Doll; Doll Dance & 9 others. Mercury SR 60008 \$5.95

Musical Interest: For "harmonicators"
Performance: Agile
Recording: Sharp and clear
Stereo Directionality: Good
Stereo Depth: Effective

This trio of electronic harmonicas works cleverly and achieves more diversity of sound than one would expect from this instrumentation, even though more than three different kinds of harmonicas are used. Essentially, however, this is more "gimmickery" than music making. People who "dig" harmonicas will, however, be overjoyed.
N. H.

● **THIS COULD BE THE START OF SOMETHING** featuring MARK MURPHY. The Lady Is a Tramp; Just in Time; That Old Black Magic; Jersey Bounce & 9 others. Capitol ST 1177 \$4.95

Musical Interest: Good repertoire
Performance: Mannered
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

Murphy is a Sinatra-styled singer who will be well worth hearing once he avoids the tricks and the mannerisms of his idol. Here, they merely sound affected when done by someone else. It is too bad that young Murphy hinders the effectiveness of his warm, personal sound by this fault.
R. J. G.

● **THE WALTZ QUEEN—PATTI PAGE** (vocals) with Vic Schoen and his Orchestra. Memories; The Boy Next Door; Wondering & 9 others. Mercury SR 60049 \$5.95

Musical Interest: Respectable pops
Performance: Efficient
Recording: Well balanced
Stereo Directionality: Excellent
Stereo Depth: Occasionally shallow

Patti Page treats a dozen pop waltz standards with clarity of diction, respect for the composers' intentions, and a certain amount of verve. As is customary with Miss Page, there is technically little with which to quarrel, but emotionally, this listener is left with no burning desire to hear the album again. For example, the difference between Judy Garland and Miss Page is the difference between Al Jolson and any number of proficient but forgotten pop singers of his time. Patti will add little to show-biz history. Conscientious though she is, that ineffable added dimension is missing.
N. H.

● **TAKE A NUMBER** featuring MAVIS RIVERS with Orchestra cond. by Nelson Riddle. One Minute to One; Three Coins in the Fountain; Five O'Clock Whistle; Dinner at Eight & 8 others. Capitol ST 1210 \$4.98

Musical Interest: Limited
Performance: Uneven
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

This young Samoan girl may yet become a top-notch singer, but at this point she is merely an unusually good beginner who does have a feeling for phrasing and lyrics as well as warmth in her voice. The Nelson Riddle accompaniment helps make her sound her best.
R. J. G.

● **"SOME LIKE IT HOT" CHA CHA CHA—SWEET SUE AND HER SOCIETY SYNCOPATORS.** Sugar Blues; Am I Blue; Sweet Georgia Brown and 9 others. United Artists UAS 6029 \$4.98

Musical Interest: For dancers only
 Performance: Competent
 Recording: Clear and bright
 Stereo Directionality: Effective
 Stereo Depth: Good

Marilyn Monroe is on the cover—as are her name and those of her co-stars in the *Some Like It Hot* film. Neither she nor they, however, are inside. More's the pity. This is a quite ordinary instrumental program of cha chas. It's dull to listen to but may be good for background music at parties. N. H.

• **FRED WARING AND THE PENNSYLVANIANS—DO YOU REMEMBER?** Dream: The Nearness of You; You Walk By & 9 others. Capitol ST 1208 \$4.98

Musical Interest: Submerged
 Performance: Soporific
 Recording: Splendid
 Stereo Directionality: Well surrounded
 Stereo Depth: Satisfactory

Fred Waring has plucked a dozen rich, ripe choral pieces for his Keystone State crew to sink its teeth into, but they are all taken at such a plodding pace that at times (as in *Jada*) he seems to be kidding in the whole idea. Gordon Goodman's pleasant voice is the featured attraction on six numbers. The stereo sound has abetted the program admirably. S. G.

• **RUTH WELCOME—AT A SIDEWALK CAFE** with the Milt Shaw Trio. Anima e core; J'attendrai; Non dimenticar & 9 others. Capitol ST 1209 \$4.98

Musical Interest: Harry Lime-stuff
 Performance: Expert
 Recording: Very fine
 Stereo Directionality: Good enough
 Stereo Depth: So is this

As this is intended to be primarily background music—a rather with trio accompaniment, I'm not exactly sure why Capitol bothered to release it in stereo. Anyway, it's sort of intimate stereo, and it makes for very pleasant listening. Miss Welcome is a sensitive zitherist, and her repertoire is well calculated to put you in the proper continental mood. S. G.

THEATER, SCREEN, TV

• **DESTRY RIDES AGAIN (Harold Rome)**. Original cast recording. Decca DL 79075 \$5.98

Musical Interest: Competent job
 Performance: Top-notch
 Recording: Needs bass
 Stereo Directionality: Well done
 Stereo Depth: Fine

On the whole, Decca gives us a good stereo treatment of *Destry Rides Again*, which was reviewed last month in its monophonic version. "Are You Ready, Gyp Watson?" comes across the most effectively by placing the male members of the chorus at the extremities, with the girls in the middle. I also like the instrumental deployment on "Every Once In a While." S. G.

• **EL EMIGRANTE**. Juanito Valderrama con la Orquesta Montilla, Maestro Solano
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The big news this month is that Shelly Manne & His Friends are back with a new album, *Bells Are Ringing*. The Friends are André Previn and Red Mitchell. Anyone who digs Shelly & Friends' *My Fair Lady* will certainly want this latest collaboration. (Contemporary M3559 & Stereo S7559).

On Good Time Jazz, The Famous Castle Jazz Band of Portland, Oregon, comes up with 12 happy and hi-fi Dixieland performances of tunes featured in the new Danny Kaye picture, *The Five Pennies*. Four new tunes and eight old favorites: *My Blue Heaven*, *Indiana*, *Ja-da*, *That's A Plenty*, etc. (Good Time Jazz M12037 & Stereo S10037).

Sonny Rollins, the "colossus" of the tenor sax, is back for his second Contemporary album, this time with the top stars who record for CR: Shelly Manne, Barney Kessel, Hampton Hawes, Leroy Vinnegar, and Victor Feldman (on one tune). Naturally the album is called *Sonny Rollins & The Contemporary Leaders*. Sonny picked eight tunes, all standards. It's a must for Rollins fans.

Our latest issue of the GTJ & CR NEWS, now in its fourth year, is being mailed to 85,000 friends throughout the world. It will keep you posted on our new releases and the doings of our artists. It's free! Simply mail the postage-paid card from any of our factory-sealed albums.

Our records are available at record stores everywhere. Nationally advertised manufacturer's list prices are \$4.98 for all our 12" monophonic albums, and \$5.98 for all our stereo albums.

David Stuart

Editor, GTJ & CR NEWS

PUBLISHED BY CONTEMPORARY RECORDS, INC.
8481 Melrose Place, Los Angeles 46, California

Dirigida. Como Cadiz ni Hablar; Valiente Castigo; El Emigrante & 11 others. Montilla FMS 2044 \$5.95

Musical Interest: Mucho
Performance: Con fervor
Recording: Muy bueno
Stereo Directionality: Izquierda prevale
Stereo Depth: Suficiente

Juanito Valderrama has a high, whiny voice that is perfectly suited to the Flamenco melodies he sings on this record, though I don't quite understand why he should be confined so exclusively to the left speaker. There isn't much information on the jacket regarding *El Emigrante* which, in addition to being the name of a well-known Spanish song, is apparently also the name of a movie. S. G.

● **MY FAIR LADY (Frederick Loewe)**. Wild Bill Davis Quartet. Everest SDBR 1014 \$5.95. Mono—LPBR 5014 \$3.98

Musical Interest: High Loewe
Performance: Uninspired
Recording: Lovely
Stereo Directionality: Too pronounced
Stereo Depth: Fine

I'm afraid that no matter how gifted the player may be, a Hammond organ still remains a lumbering, unswinging instrument. Mr. Davis evokes little lightness from it, and the generally plodding nature of the recital is further emphasized by Maurice Simon's puffing away at his tenor saxophone as if it were a meerschauum pipe.

With such a small group, the stereo effects seem unnecessarily too directional, with the drums to the left, the saxophone to the right and the organ somewhere between the drums and a point midway between the speakers. There is a far greater feeling of rapport in the monophonic release. S. G.

● **MORE MUSIC FROM PETER GUNN (Henry Mancini)**. Orchestra conducted by Henry Mancini. RCA Victor LSP 2040 \$5.98; Mono LPM 2040 \$3.98

Musical Interest: Well maintained
Performance: Expert
Recording: Great
Stereo Directionality: Very effective
Stereo Depth: Sufficient

If we are to have television's private eyes responsible for the return of big jazz band, there can surely be no objection—especially if it is in such expert hands as Hank Mancini's. There is, of course, a highly polished professional sheen to this kind of thing, but there is no denying the very strong musical impact and the genuine feeling of excitement throughout. RCA Victor has obliged by listing the performers on the back of the jacket, though it's a little confusing trying to figure out who does what on what. S. G.

● **PORGY AND BESS** featuring HANK JONES. Summertime; Bess, You Is My Woman Now; It Ain't Necessarily So; I Got Plenty O' Nuttin' and 6 others. Capitol ST 1175 \$4.98

Musical Interest: Mild jazz
Performance: Slick
Recording: Good
Stereo Directionality: Indistinct
Stereo Depth: Shallow

These are quite pleasant piano-with-rhythm versions of the Gershwin numbers

and they wear well. Capitol's stereo, however, is little more than a slight emphasis on the leading instrument. It sounds almost the same on either channel. Jones is a very good pianist; tasteful, swinging with bursts of lyric feeling. The guitar of Kenny Burrell is utilized occasionally, and is also quite nicely handled. R. J. G.

● **RASHOMON (Laurence Rosenthal)**. Conducted by Laurence Rosenthal. Carlton STLPX 5000 \$5.98

Musical Interest: Fascinating
Performance: Equally
Recording: Great clarity
Stereo Directionality: Imaginative
Stereo Depth: Enough

The trend toward recording music from non-musical Broadway attractions continues. For the Japanese play *Rashomon*, Laurence Rosenthal has composed a strikingly atmospheric score that stands up remarkably well on its own. The back of the record jacket contains enough of the incidents of the story to make things easy to follow, and stereo enhances the drama immeasurably. Incidentally, in addition to the musical instruments native to Japan, Rosenthal-san has used a pretty wide variety of others, including items from such far off places as Nigeria, Bali, Burma, China, and Turkey. S. G.

● **VICTORY AT SEA, Vol. I (Richard Rodgers)**. The RCA Victor Symphony Orchestra, Robert Russell Bennett cond. RCA Victor LSC 2335 \$5.98; Mono LM 2335 \$4.98

Musical Interest: Aye Aye
Performance: Shipshape
Recording: Topside
Stereo Directionality: Impressive
Stereo Depth: Excellent

For the sake of historical accuracy, this release should be labeled *Victory at Sea, Vol. I, No. 2*, as it is nothing more than a brand-new recording of the venerable *Victory at Sea, Vol. I, No. 1*, which was all of six years old when RCA Victor decided to scuttle it. Well, it's still a good, rousing piece of music, expertly performed, and there is no doubt that the addition of stereo greatly heightens its power and effectiveness. In case you're worried, at this writing *Victory at Sea, Vol. II, No. 1*, (LSC/LM 2226) is still very much afloat. S. G.

MISCELLANY

● **LES BALLETS AFRICAINS DE KEITA FODEBA**—Nine; Aloo; Diaka & 9 Others. Coral Stereo CRL 757280 \$5.98; Mono—CRL 57280 \$3.98

Musical Interest: Intriguing
Performance: Easily assimilable
Recording: Good
Stereo Directionality: Skilled
Stereo Depth: Good

This is a charming collection of gentle but ardent music from Guineau, Casamance, Dahomey, the Sudan and the Congo performed by singers and musicians of those areas who were collected by Keita Fodeba for his troupe which has been very successful in Europe and this country. Unfortunately, the notes are not complete. There are no full translations and far too little of regional background for the material given.

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The music, therefore, is bound to be superficially understood by the non-expert listener. It makes little sense to release a set of such unfamiliar music for the American market without the kind of detailed notes and translations that Folkways could have provided. In any case, the music is melodically appealing and the performances, both by soloists and chorus, are warmly relaxed. The impression persists, however, that some refining of rough edges has been done. N. H.

• **EMIL DECAMERON AND HIS ORCHESTRA—TUMBALAIKA**; Bulbes; Chonuke o Chanuke; Margaritkes; Yome Yome & 10 others. Vanguard VSD 2024 \$5.95; Mono—VRS 9045 \$4.98

Musical Interest: Frequently affecting
Performance: Pleasant, but hokey
Recording: No complaints
Stereo Directionality: Tasteful
Stereo Depth: Very good

There is a nice spread out stereo sound here, with the strings coming at you from all sides. This compilation of Yiddish folk songs performed by a rather flamboyant group may not be to everyone's taste, but the basic, frequently moving spirit of the original melodies is hard to eclipse. S. G.

• **THE KINGSTON TRIO AT LARGE**. All My Sorrows; Blow Ye Winds; Good News; Early Morning & 8 others. Capitol ST 1199 \$4.98

Musical Interest: Nearly universal
Performance: Excellent
Recording: Excellent
Stereo Directionality: Very good
Stereo Depth: Adequate

This group of collegiate-styled folk singers has the All-American sound; whatever they do is pleasant, in good taste—artistically sterile but beautifully contrived. "Brooks Brothers folk singers," one man calls them. Nevertheless, they are pleasant to hear, offer a fine voice blend, and pick splendid repertoire. The Capitol recording is fine. R. J. G.

• **THE SOUND OF NEW YORK (Kenyon Hopkins—Creed Taylor Orchestra)**. ABC Paramount ABCS 2269 \$5.98; Mono—ABC Paramount ABC 2269 \$4.98

Musical Interest: Holds it
Performance: Effective on stereo
Recording: Splendid
Stereo Directionality: No doubt of it
Stereo Depth: Well done

An aural portrait of New York with this combination of music and sound is made-to-order type of programming that was made for stereo. What arranger and part-composer Kenyon Hopkins has done (along with special effects man Keene Crockett) is to utilize the musical settings for various locations in the city more or less as a framework for the actual (or studio-made) sounds usually emanating from between the speakers. For example, the *Take the "A" Train* music is heard from the left and the right, while a subway train comes crashing up to us through the center. Another number, *Penthouse Serenade*, begins with the voices of people in a between-the-speakers elevator; then, as the car reaches the penthouse, we hear the chatter and noise at a gay party spilling out all over.

A word of caution: the mono set does not contain all the sound effects. S. G.

HiFi REVIEW

Mono Entertainment

Jazz, Pops, Stage and Screen

Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

JAZZ

● **BLUES SUITE**, featuring Nat Adderley, Phil Woods, Seldon Powell and 6 others. 7 blues numbers composed and cond. by A. K. Salim. Savoy MG 12132 \$4.95

Musical Interest: Fine, modern jazz
Performance: Excellent
Recording: First-rate

This is another good example of how the folk tradition of the blues can be reworked in skilled hands into vital and fresh-sounding material. Although this is a small band (9 pieces) it has a full sound and the arrangements strike one as being, like Basie, based on the blues but utilizing more modern harmonic concepts. There are excellent solos throughout. R. J. G.

● **CAT ON A HOT TIN HORN—THE "CAT" ANDERSON ORCHESTRA**—"Cat" Anderson (trumpet) with Ernie Royal, Ray Copeland, Reunald Jones and on four, Clark Terry (trumpets); Jimmy Cleveland, Frank Rehak, Henderson Chambers (trombones); Earle Warren, Ernie Wilkins, Jimmy Forrest, Sahib Shihab (reeds); Jimmy Jones (piano); George Duvivier (bass); Panama Francis (drums). Little Man; June Bug; Nina & 6 others. Mercury MG 36142 \$3.98

Musical Interest: Disappointing
Performance: Slick
Recording: Adequate

It's long been evident that the least tasteful soloist in the Duke Ellington orchestra is trumpeter "Cat" Anderson whose specialty is high register acrobatics. In his own album, he has even more room than usual for his narcissism, and manages to mar the session. The pickup band is a reasonably swinging one with effective section work. The writing approach of composer-arranger Anderson (Ernie Wilkins scored two) produces relatively uncomplicated, hard-rocking big band jazz. Appropriate to the texts is an earthy, booting tenor saxophonist. Jimmy Forrest is the most frequent soloist next to the leader. It is the leader though, who destroys the shape and flow of a performance again and again by walking

BEST OF THE MONTH

- Epic's 2-disc **Lester Young Memorial Album** is the obvious pick this month from a half-dozen really fine jazz LP's.—"Certainly the best single collection of the invaluable work of the late Lester Young." (see p. 110)
- Atlantic's latest offering from night club diva Mabel Mercer—**Once in a Blue Moon**—is another notable prize.—"A lesson in the fine art of singing popular art songs." (see p. 112)
- The enterprising Kapp label scores a real hit with its original cast recording of **Once Upon a Mattress** (based on Andersen's "Princess and the Pea").—"A charming, witty score for an offbeat, off-Broadway musical." (see p. 114)

on high wires instead of concentrating on making well-proportioned music—a somewhat harder task. There are several moments during which "Cat" indicates he could be a very pleasing, fat-toned trumpeter, in a somewhat modernized Louis Armstrong tradition—if he would only forget his skywriting. N. H.

● **CHET**—featuring ballads by CHET BAKER. Alone Together; It Never Entered My Mind; September Song; Time on My Hands & 5 others. Riverside RLP 12-299 \$4.98

Musical Interest: Broad
Performance: Good
Recording: Good

This is the best Baker LP in some time. His ballad work has always been his strongest point and this LP offers him a chance to work on some of the best. His inclusion of *If You Could See Me Now*, that haunting jazz ballad of the 40's, is particularly felicitous. There are good solos, too, from Bill Evans, pianist and Herbie Mann, flutist. R. J. G.

All records reviewed in this column may be played on either single speaker monophonic or two speaker stereophonic equipment. They are 33 1/3 rpm records that should be played with the RIAA setting.

● **A MESSAGE FROM BLAKEY—HOLIDAY FOR SKINS**. Art Blakey (drums); Philly Joe Jones (drums and tympani); Art Taylor (drums and gong); Sabu Martinez (bongo and conga); Ray Barretto, Chonguito Vicente (congas); Victor Gonzales (bongo); Andy DeLannoy (maracas and cencerro); Julio Martinez (conga and tree-log); Fred Pagani, Jr. (timbales); Donald Byrd (trumpet); Ray Bryant (piano); Wendell Marshall (bass). Chants by Art Blakey, Philly Joe Jones, Sabu Martinez, Austin Cromer, Hal Rasheed. The Feast; Aghano; Lamento Africano; Mirage. Blue Note 4004 \$4.98

Musical Interest: Buoyant rhythmic fun
Performance: Zestful
Recording: Excellent

This is the first of two volumes recorded at one all-night jam session involving three jazz and seven Latin-American drummers. The pianist and bassist are jazzmen and trumpeter Donald Byrd fits in with verve and rhythmic drive on two numbers. Rudy Van Gelder's engineering captures in vivid clarity the wide range of percussion colors churned up in this polyrhythmic roundelay.

As Art Blakey says in the notes, much more remains to be done to broaden the rhythmic possibilities of jazz. "Do you ever notice how a band will play a tune that has a very complicated rhythm, but when it comes time for the solos, they go back into straight four? Why? Because they can't play it, they aren't rhythmically advanced enough."

Joe Goldberg's liner is an illuminating interview with Blakey, but he should have

commented in detail on each selection. It would be valuable to know what rhythms are being used, which drummers are in the foreground, and what if anything the chants signify. **N. H.**

● **EASY NOW** featuring **RUBY BRAFF** and his **MEN**. My Walking Stick; Willow Weep for Me; Someday You'll Be Sorry; This Is My Lucky Day & 7 others. RCA Victor LPM 1966 \$3.98

Musical Interest: Quite
Performance: Freshly Lyrical
Recording: Good

This is a very pleasant album of moderately intense jazz in which the players are more concerned with melodic interpretation than anything else. Ray Eldridge joins Ruby Braff and his assistants now and then and the result is some sparkling trumpet exchanges. One can grow very fond of this sort of LP. It does not demand, but gives; this alone is a relief from much of the jazz heard today. **R. J. G.**

● **PIECES OF EIGHT—EVANS BRADSHAW TRIO**. The Trolley Song; Mangoes; Blues for Jim & 6 others. Riverside RLP 12-296 \$4.98

Musical Interest: Fragmentary
Performance: Too much rhetoric
Recording: Good piano sound

This is the second album by a young Memphis-born pianist who has gained much of his experience in Flint, Michigan. Evans Bradshaw possesses considerable technical fluency and plays with vitality, but he very often substitutes finger dexterity for ideas. His conception is brittle. He rarely sustains ideas interestingly, and frequently becomes quite dull. Bradshaw is more flash than substance. He has to learn the values of space and of construction that involves personal, and musical ideas rather than concepts that could just as easily be piano exercises. And he certainly has to dive deeper into his own emotions, if he can. **N. H.**

● **ALONE WITH THE BLUES** featuring **RAY BRYANT**. Lover Man; Me and the Blues; Rockin' Chair & 4 others. New Jazz 8213 \$3.98

Musical Interest: Fine blues piano
Performance: Excellent
Recording: First rate

Not many pianists can be as effective, even with the help of a rhythm section, as Ray Bryant is all by himself on this LP. He is a full bodied, forceful pianist with a keen feeling for blues. This is one of the most satisfying piano LP's of the year. **R. J. G.**

● **CY COLEMAN JAZZ TRIO** (see p. 95)

● **WILD BILL DAVISON PLAYS THE GREATEST OF THE GREATS**—Wild Bill Davidson (trumpet), Stan Wrightsman (piano), George Van Eps (guitar), Nick Fatool (drums), Morty Korb (bass). Ida; Mood Indigo; I Can't Get Started with You & 9 others. Gene Norman Presents DJ 508 \$3.98

Musical Interest: Very hot jazz
Performance: Bristling
Recording: Good

Wild Bill Davison is apparently somewhat out of fashion, but he remains one of the most uncompromisingly inflammatory improvisers of the Dixieland persuasion. He interprets here a dozen tunes associated with various famed trumpeters from King Oliver to Bobby Hackett. He doesn't try to emulate the style of each, and it's doubtful if he could. He blows through all the numbers with his customary gusty abandon, alternated occasionally with surprising tenderness. There is discreet but firm accompaniment by a rhythm section that is anchored tastefully by the welcome unamplified guitar of George Van Eps. **N. H.**

● **LORRAINE GELLER AT THE PIANO** with Leroy Vinnegar (bass), Lawrence Marable or Bruz Freeman (drums). Clash by Night; The Blue Room; Poinciana & 7 others. Dot DLP 3174 \$3.98

Musical Interest: Warm, modern jazz
Performance: Honest, swinging
Recording: Good

Last fall 28-year-old Lorraine Geller died suddenly. She had gradually been acquiring a reputation as one of the most consistently reliable jazz pianists on the west coast. While she hadn't yet developed a strikingly personal voice, her work was always warm, direct, and pulsating. These qualities are also evident in this album that is newly released but which was recorded four years ago.

She had not yet solved the problem of sustaining ideas with freshness as well as drive, especially at up-tempos; but her work was spirited and intense without being neurotic, and very much alive. It is shocking that she was prevented so soon from achieving more, but it is good to have this as a document of a girl who received much sustenance from jazz, and gave much to it. Good, sympathetic rhythmic section support. **N. H.**

● **DUKE'S IN BED** featuring **JOHNNY HODGES** and the **Ellington All-Stars** without Duke. Just Squeeze Me; Black and Tan Fantasy; Take the "A" Train & 6 others. Verve MGV 8203 \$4.98

Musical Interest: Medium
Performance: Good
Recording: Excellent

Even with Ellington's alter-ego, Billy Strayhorn, substituting for the Duke on the piano, this album fails to jell. What the Duke's men can accomplish in small groupings is apparently outside their scope in larger units. Nevertheless for the beautiful sound of Johnny Hodges' alto and the witty violin of Ray Nance, this disc is worth owning. **R. J. G.**

● **THE BLUES A LA DIXIE—PEE WEE HUNT**—Pee Wee Hunt (trombone); Lee Cummins (clarinet); Andy Bartha (cornet); Jack Condon (piano); Gene Dragoon (bass); Bucky Pizzarelli (guitar); Cody Sandifer (drums). St. Louis Blues; Wabash Blues; Wang Wang Blues & 9 others. Capitol T 1144 \$3.98

Musical Interest: No jazz value
Performance: Deliberately safe
Recording: Good

In the first place, many of these songs aren't blues at all. More important, there's

little blues feeling in the playing, the kind that can turn almost any material into blues-nourished jazz. The arrangements are stiff, and for the most part, are stiffly played. None of the soloists indicate any particular individuality. Some perhaps may be better than they sound here, but they're forced to play as if they were wearing a too tight shirt. The album is of no basic interest to jazz buyers. **N. H.**

● **BAGS' OPUS** featuring **MILT JACKSON**. Ill Wind; Afternoon in Paris; I Remember Clifford; Whisper Not & 2 others. United Artists UAL 4022 \$4.98

Musical Interest: High
Performance: Excellent
Recording: Very good

Six of the best modern jazz musicians, which includes Art Farmer, Benny Golson, Paul Chambers and Tommy Flanagan, join Jackson in working through a fine program of originals by Golson, John Lewis, Jackson, Harold Arlen and others. All the musicians are particularly well equipped to play ballads. The originals by Golson, especially *I Remember Clifford*, are among the best jazz ballads of the decade. This LP is a rare combination of good taste and an all-around superlative performance. **R. J. G.**

● **SOME LIKE IT HOT** featuring **BARNEY KESSEL**. Stairway to the Stars; Sweet Sue; Sweet Georgia Brown; Runnin' Wild & 6 others. Contemporary M 3565 \$4.98

Musical Interest: Broad
Performance: Excellent
Recording: Top-notch

It may be the presence of two such uncompromising jazzmen as Art Pepper and Joe Gordon, or it may just be a happy coincidence; but this LP is among the best of the showtune-jazz packages. It has the basic jazz feeling and good solos to match. It swings all the way. The tunes themselves, except for the title song, are all classics. This LP should be around for quite a while. **R. J. G.**

● **JAZZ IN RETROSPECT** featuring Gene Mayl's Dixieland Rhythm Kings. Original Dixieland One-Step; Caravan; Limehouse Blues; Solitude & 8 others. Riverside RLP 12-289 \$4.98

Musical Interest: Limited
Performance: Dull
Recording: OK

In some ways even the Dukes of Dixieland make for better listening than the wholly spurious "authenticity" offered in this revivalist music. The lack of humor is maddening, and a basically square rhythm makes it even harder to take. The tunes are all good ones, and even include some Ellington. **R. J. G.**

● **MARIAN McPARTLAND AT THE LONDON HOUSE**. Easy Blues; Like Someone in Love; Give Me the Simple Life; Sweet and Lovely & 6 others. Argo LP 640 \$5.95

Musical Interest: Broad
Performance: Sparkling
Recording: Excellent

Not that Marian McPartland will turn the heads of jazz pianists with this LP, but she should intrigue the ears of anyone who

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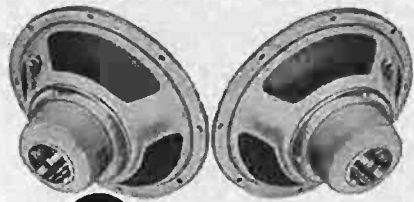
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likes good, pleasant, swinging jazz. She is very unladylike as a pianist. Her "toughness" makes her solos more interesting than one might expect, and her agile musical mind keeps one listening constantly.

R. J. G.

● **A MODERN JAZZ SYMPOSIUM OF MUSIC AND POETRY WITH CHARLIE MINGUS.** Scenes in the City; New York Sketchbook & 3 others. Bethlehem BCP 6026 \$4.98

Musical Interest: Good, modern jazz
Performance: Spotty
Recording: Excellent

The writing and reading of words to the strongly earthy, directly emotional music that Mingus produces runs the hazard of being corny. Unfortunately, neither narrator nor words on *Scenes in the City* escape this. As to the other tracks, they are excellent examples of the sort of highly individual, openly traditional sound that has become Mingus' trademark. Each of them is rewarding on several levels and bears repeated listening. The album title is singularly inappropriate.

R. J. G.

● **ON THE TOWN** with the OSCAR PETERSON TRIO. Sweet Georgia Brown; When Lights Are Low; Easy Listenin' Blues; The Champ & 3 others. Verve MGV 8287 \$4.98

Musical Interest: Swinging jazz
Performance: On location
Recording: Good

That this trio can generate an amazing swing beat while continuing to be melodic and even delightfully pretty at times is no news. Despite these virtues, there is a monotonous feeling now and then, as though being placed in high gear while the speed never increases. Still, as an introduction to the trio's work, this LP will do nicely.

R. J. G.

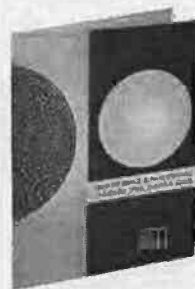
● **BLUES IN TRINITY—DIZZY REECE**—Dizzy Reece, Donald Byrd (trumpets), Tubby Hayes (tenor saxophone), Terry Shannon (piano), Lloyd Thompson (bass); Art Taylor (drums). Blues in Trinity; I Had the Craziest Dream; Close-Up; Shepherd's Serenade; Color Blind; 'Round about Midnight. Blue Note 4006 \$4.98

Musical Interest: High
Performance: Hot
Recording: Very live

Jamaican-born Dizzy Reece, 28, is one of the most fiery jazz trumpeters in Europe. He is identified with the London jazz scene, but has also worked often on the continent. Reece has impressed visiting American jazzmen. The reasons are clear in this recording. He swings hard, plays with sizzling emotion, and is developing a personal conception. Also, he is well supported by an Anglo-American unit, recorded at a session in Paris.

British Tubby Hayes, 24, plays a blistering tenor saxophone and appears to be currently influenced largely by both Sonny Rollins and John Coltrane. He has a big tone, good beat, and belies the usual image of the emotionally inhibited Englishman; so does pianist Terry Shannon, a hard-driving, if still derivative jazzman. Canadian Lloyd Thompson is the efficient bassist. The American trumpeter Donald Byrd

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joins in spiritedly on two numbers; the drummer throughout is the American, Art Taylor, who provides some of his most stimulating work on records so far.

This is an often exciting album, and indicates that from the newest generation of European jazzmen there may emerge some who can convincingly challenge a number of the better American players. It is still wise, however, for European jazzmen to spend some time in America to absorb the raw sources of this idiom. Reece certainly wants to come here. It would be nice if he could come to America soon. N. H.

• **HENRI RENE — COMPULSION TO SWING** (see p. 97)

• **INTRODUCING THE GENE RODGERS TRIO—JAZZ COMES TO THE ASTOR.** Minor Impressions; Whisper Not; Frankie and Johnny & 6 others. Mercury MG 36145 \$3.98

Musical Interest: Fleet, pleasant jazz
Performance: Rodgers is in full command
Recording: Bright and clear

Gene Rodgers is 44 and although not well-known to jazz aficionados, he has an honorable background. He recorded with King Oliver at 16, was on Coleman Hawkins' *Body and Soul*, and played with Benny Carter. He has obviously been influenced by Art Tatum, and has a technical facility that is all the more impressive because it is exercised without fanfare and with flowing sensitivity. In all, his playing is highly expert, with a touch that is much less percussive and more pianistic than is the fashion among many younger jazz pianists.

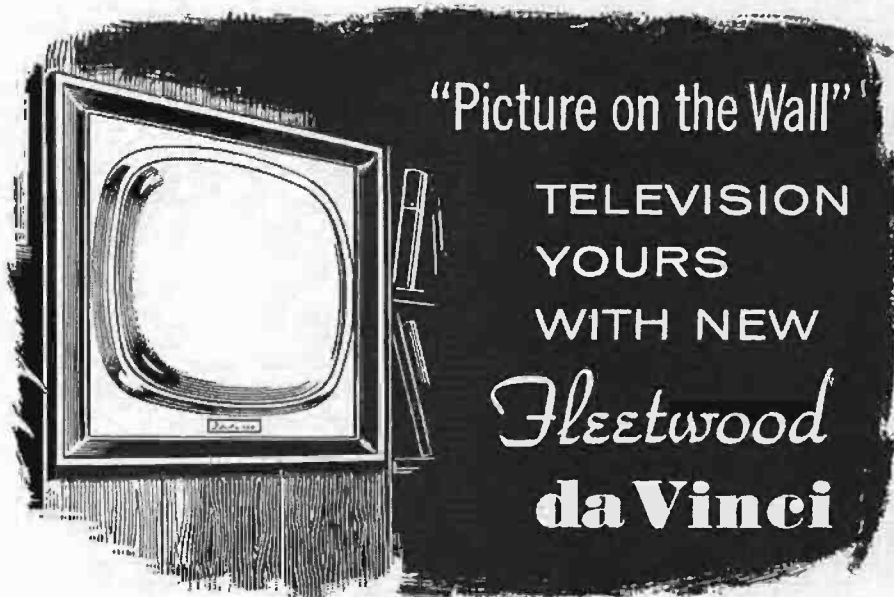
Rodgers lacks a strongly individual style. He tends frequently to use technique to fill in when his imagination flags. Often his work misses the intensity that might have propelled Rodgers into more incandescent company. Nonetheless, he is worth hearing, and listeners fond of beautifully played piano will find this disc entertaining. He receives reliable rhythmic support from his colleagues. N. H.

• **CHANCES ARE IT SWINGS—SHORTY ROGERS.** Chances Are; I Don't Know; Come to Me & 9 others. RCA Victor LPM 1975 \$3.98

Musical Interest: Swinging pops
Performance: Skillful
Recording: First-rate

Robert Allen, a former pianist-turned pop song writer, has provided all the basic material here. Shorty Rogers did the arrangements. The clean, cohesive performances are by a band whose members are not identified, apparently for contractual reasons. Judged as a pop album, it is pleasantly "jazz-based" and more tastefully scored than most pop sets. Rogers' trumpet is also more preferable than the mannerisms of most of the singers who usually become involved with tunes like these. As straight jazz, however, the album is marked by Rogers' characteristic shallowness, although he is a polished writer and player. N. H.

• **TEN SHADES OF BLUE—HAL SCHAEFER.** Hal Schaefer (piano), Morty Lewis (tenor saxophone and bass clarinet), Chet Amsterdam (bass), Charlie Persip
SEPTEMBER 1959



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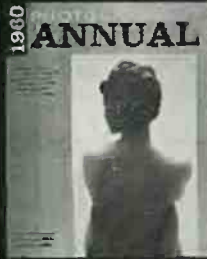
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(drums), Ted Sommer (percussion). Blues for My Leah; Bye Bye Blues; Blues for Goin' Home & 7 others. United Artists UAL 3021 \$3.98

Musical Interest: Spotty
Performance: Best on romance
Recording: Good

As a player and writer Hal Schaefer is at his best on impressionistic, romantic mood pieces like *Blues for My Leah* and *Blues for Goin' Home*. Even on these, however, there is little of the rhythmic strength or pungent emotional depth of the traditional jazz blues. His approach is more that of jazz-tinged pop music rather than the direct line of the back-country blues wanderers, or finally to the styles of Charlie Parker and Thelonious Monk.

On the other numbers, Schaefer too often introduces effects for their own sake. He has a penchant for filigree work in various degrees of cleverness that is more self-conscious than an organically growing part of the performance. He would have been wise, incidentally, to have used Morty Lewis exclusively on bass clarinet. N. H.

• **TOP AND BOTTOM BRASS—CLARK TERRY.** Clark Terry (trumpet and fluegelhorn), Don Butterfield (tuba), Jimmy Jones (piano), Sam Jones (bass), Art Taylor (drums). *Mili-Terry; The Swinging Chemise; My Heart Belongs to Daddy; Blues for Etta; Top 'n' Bottom; "127"; A Sunday Kind of Love; Mardi Gras Waltz.* Riverside RLP 12-295 \$4.95

Musical Interest: One of season's best
Performance: Clark Terry is delightful
Recording: Aptly warm

This is an exceptionally relaxed, unpretentious and gentle album. The play of timbres between tuba and trumpet (or fluegelhorn) is unique and intriguing. The original themes—mostly by Terry—are ingratiating and the two standards are treated imaginatively. Don Butterfield continues to prove his point that the tuba is capable of much more than grunting at the bottom of a rhythm section. This rhythm section is tasteful and Jimmy Jones' soft but distinctly individual piano adds a solo voice of charm and intelligence.

Most memorable of all, however, is Clark Terry whose recent work on Riverside is among the best of his career. A member of the Duke Ellington trumpet section, he is too seldom featured by Ellington. Here he seems to take particular delight in being able to stretch out and give full play to his rare combination of mocking, irrepressible wit and deeply felt lyricism. As a stylist, Mr. Terry is very much his own man, and a valuable one. N. H.

• **SAN FRANCISCO MOODS—CAL TJADER QUARTET—**Cal Tjader (vibes and piano); Eddie Duran (guitar); John Markham (drums); John Mosher or Anson Weeks (bass). (On *Viva Cepeda*, a previous Tjader quintet is heard.) *Coit Tower; Union Square; Grant Avenue Suite & 7 others.* Fantasy 3271 \$3.98

Musical Interest: Reflective jazz
Performance: Beautifully integrated
Recording: Very good

This attractive collection consists of a low pressure set of impressions, mainly of San Francisco scenes. The playing is re-

laxed, thoroughly tasteful, and in guitarist Duran's case, superior. The pieces are pleasant, and occasionally are quite ingratiating. The total effect is a little bland, but if you sample the set from time to time instead of absorbing it all at once, the album can be a refreshing change of mood and atmosphere from the many more aggressive items on the market. N. H.

• **BOBBY TROUP AND HIS STARS OF JAZZ.** *Free and Easy; Back in Your Own Backyard; Oh! You Crazy Moon; As Long As I Live & 8 others.* RCA Victor LPM 1959 \$3.98

Musical Interest: Pleasant jazz
Performance: Slick
Recording: Brittle

Troup's voice is pleasant, he has a good sense of phrasing and lends a quasi-jazz flavor to whatever he does. The band is composed of top-notch studio jazzmen and the arrangements offer clean, swinging writing that allows lots of room for solo statements. RCA Victor seems at home in this particular genre of commercial jazz and is rapidly developing a strong catalog of this sort of thing. It is easy to listen to, and all intents and purposes a superior form of popular music. R. J. G.

• **THE SWINGIN' STATES—THE KAI WINDING ORCHESTRA—**Kai Winding, Frank Rehak, Dick Hixon, Tommy Mitchell or Dick Leib (trombones); Hank Jones (piano); Ed DeHaas (bass); Gus Johnson (drums). *Louisiana; Stars Fell on Alabama; Mississippi Mud & 9 others.* Columbia CL 1264 \$3.98

Musical Interest: For novelty fans
Performance: Accomplished
Recording: First-rate

Here's an example of cleverness triumphing over content. This is a collection of slick Winding arrangements for two tenor and two bass trombones (mostly playing together) with rhythm section. It's all very expertly done, but the emotional level of the proceedings resembles the faces of the mannequins in the high fashion magazines. Winding here has gone thoroughly commercial, and while the results may be welcomed by trombone manufacturers, they are of little importance to jazz listeners. There are, to be sure, some solo moments of jazz interest—these are good players—but they are quickly lost in the sea of cuteness which also extends to Kai Winding's liner notes. N. H.

• **LESTER YOUNG MEMORIAL ALBUM** with the **COUNT BASIE ORCHESTRA.** *Pound Cake; Broadway; Louisiana; I Left My Baby & 20 others.* Epic SN 6031 2 12" LPs \$7.96

Musical Interest: Indispensable
Performance: Some of the best in jazz
Recording: Good enough

This two-pocket Lester Young memorial set is made up entirely of selections from three previously released Epic albums (LG-3107, LN-3168, LN-3169). If you don't have them, this is certainly the best single collection of the invaluable work of the late Lester Young. It takes him from his first record date with a small combo, from the Basie band in 1936, to such other major events in his and Basie's career three and four years later as *Tickle-Toe*, *Lester Leaps*

In and Clap Hands, Here Comes Charlie. There is not a poor record in the lot. And these are performances that, as this listener can testify, lose no interest over literally scores of playings. They are among the most enduring recordings in jazz history.

Here is the Basic band at its most collectively "floating" with the best soloists in its history—Buck Clayton and Dickie Wells among them. And here is Lester Young, breaking bar lines, presaging what was to become the tenor sax tone for many modern jazzmen, and phrasing with a natural beauty of line and a wholly convincing sense of time that few soloists have ever matched. It is too bad that the cover notes fail to supply full solo credits. N. H.

POPS

- **BLUE VELVET** featuring TONY BENNETT. I Won't Cry Anymore; While We're Young; Until Yesterday; May I Never Love Again & 8 others. Columbia CL 1292 \$3.98

Musical Interest: Broad
Performance: Good
Recording: Excellent

This is a very adequate collection of ballads by a singer who now and then can infuse his performance with particularly good emotional quality. His singing is better than the usual ballad style. Here he has good, and relatively different material with which to work, and the result is fine.

J. R. G.

- **ALL ALONE BY THE TELEPHONE**—Polly Bergen (vocals) with Orchestra Conducted by Luther Henderson. Spring Is Here; By Myself; Not Like Me & 9 others. Columbia CL 1300 \$3.98

Musical Interest: Below average
Performance: Undistinguished
Recording: Good

Miss Bergen has a moderately pleasant voice, but she lacks imaginativeness of conception and a resilient beat. Her phrasing is often too careful as if she were reading the lyrics from a blueprint. When a whole album, furthermore, is taken at slow tempo, as this is, the singer must have a stronger sense of rhythm than Miss Bergen to keep the music alive. Otherwise, the album becomes very bland, and that's what happened here.

N. H.

- **HOLLYWOOD IN RHYTHM**—RAY CONNIF AND HIS ORCHESTRA. Easy to Love; Please; Yesterdays & 9 others. Columbia CL 1310 \$3.98

Musical Interest: For dancing
Performance: Easy to follow
Recording: Good

In a program of songs from motion pictures Ray Conniff leads an orchestra and a wordless chorus in an amiable dance set. A modified rock-and-roll beat is at the base of the performances, but it is kept under control; and the combined voices, horns and strings blend above the beat to provide what the notes accurately call an "airy" setting for the home ballroom. N. H.

- **CREW-CUTS SURPRISE PACKAGE**—The Crew-Cuts (vocal group) with Joe Reisman and His Orchestra. Shine; Pretend; Deep

Purple; J'attendrai & 8 others. Victor LPM 1933 \$3.98

Musical Interest: Moderate
Performance: Harmless
Recording: Very bright

The Crew-Cuts have grown up, to some degree, since their first hits in pidgin English. (Remember *Sh-Boom*?) In this set the lyrics are at least understandable; and there are implications that visually the boys may have an entertaining act. In terms of recording, however, they're just another pop vocal unit with little musical distinction. It's adequate listening, I imagine, for teenagers who haven't yet discovered the more stimulating pleasures in jazz, folk, classical music or the better pop groups like the Axiomatics and the Hi-Lo's.

N. H.

- **THAT'S ALL**—BOBBY DARIN with Orchestra. Richard Wess cond. Beyond the Sea; She Needs Me; Some of These Days & 9 others. Atco 33-104 \$3.98

Musical Interest: Mostly standards
Performance: Mostly with a beat
Recording: All OK

A reformed rock-and-roll singer, Bobby Darin takes off after a formidable array of superior numbers including Kurt Weill's *Mack the Knife*, Gershwin's *It Ain't Necessarily So*, Charles Trenet's *Beyond the Sea*, and *Through a Long and Sleepless Night*, based on a Gregorian chant. Darin has a slight, reedy voice but he knows how to make the most of it, particularly in the more exuberant expressions.

S. G.

- **GEORGE DE WITT SINGS THAT TUNE**—George De Witt (vocals) with Music Arranged and Conducted by Ray Ellis. Volare; That Old Black Magic; Fever & 10 others. Epic LN 3562 \$3.98

Musical Interest: Tasteful song choice
Performance: Capable
Recording: Good

George De Witt, best known as master-of-ceremonies of the TV musical quiz show, *Name That Tune*, performs a variety of better than average pop material, some of it standard. While his style is not especially arresting nor individual, he sings warmly and, for the most part, attractively. The diversified, background groups are all helpful, more so than most accompanists in pop packages.

N. H.

- **LES ELGART ON TOUR** featuring Les Elgart and his Orchestra. Strike up the Band; It's the Talk of the Town; Whispering; That Old Black Magic & 8 others. Columbia CL 1291 \$3.98

Musical Interest: Good dance music
Performance: Clean and sprightly
Recording: Top-notch

This is a collection of good numbers recorded on location, designed for dancing and played in a clean, lightly swinging style by one of the few new dance orchestras of any real class.

R. J. G.

- **THE FOUR SERGEANTS AND MASSED CHORUS**—SONGS OF FREEDOM. Creed Taylor musical director. God Save the Queen; Your Land and My Land; Finlandia & 11 others. ABC Paramount ABC 283 \$3.98

Musical Interest: Grab bag

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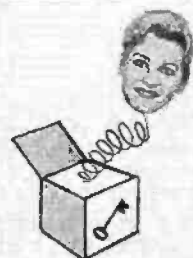
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Performance: Proper spirit
Recording: Fine

From various sources—military, religious, and even operetta—the Four Sergeants have assembled an international compendium of songs dealing in one manner or another with different struggles for freedom. It's a fairly dedicated show they put on, though why they should have lapsed into an out-of-place touch of syncopation in the middle of Romberg's *Your Land and My Land* is a bit of a mystery. Also on hand is David Ross, a very "actory" actor, who intones passages from the Gettysburg Address, the Preamble to the Constitution, and the 137th Psalm. S. G.

● **CLAUDE GOATY—CHANSONS DE PARIS** avec Gerard Calvi et son orchestre. La doux caboulot; Si petite; Un souvenir & 13 others. Decca DL 8849 \$3.98

Musical Interest: Certainement
Performance: Sincère
Recording: Splendide

One of the pleasures in listening to this non-stop recital by the metallic-voiced Mlle. Goaty is to discover old favorites in either new or original versions. *Le chaland qui passe* turns out to be *Tell Me That You Love Me Tonight*, and *La valse au village* is none other than the old toodle-uma-luma saga of *The Umbrella Man*. The rest comprises a sufficiently varied collection, and the chanteuse acquits herself quite well throughout. The back cover of the jacket is unsullied by any pertinent information whatever. S. G.

● **JONI JAMES—100 STRINGS AND JONI** with Orchestra, Acquaviva cond. My Heart Tells Me; Too Young; Wait and See & 9 others. MGM E 3755 \$3.98

Musical Interest: Standard
Performance: Placid
Recording: Well done

Joni James has a small, undistinguished voice that glides from one song to the next with such a bland sameness that they all sound alike. The 100 strings glide right along with her; they neither hamper nor help. S. G.

● **FRANKIE LAINE—YOU ARE MY LOVE** (see p. 100)

● **MACHITO—VACATION AT THE CONCORD** (see p. 100)

● **MABEL MERCER—ONCE IN A BLUE MOON** with Orchestra, George Cory cond. I'm Glad I'm Not Young Any More; Whenever Winds Blow; Sunday in New York & 11 others. Atlantic 1301 \$4.98

Musical Interest: High
Performance: Class
Recording: Good

Her always serene highness, Mabel Mercer, is here once more to give her periodic lesson in the fine form of singing popular art songs. Hers is, as it has probably always been, a voice somewhat limited in range, but this is noticeable only on rare occasions. What is *always* noticeable is her style, her complete understanding, and her

gift of wringing special meaning from any lyric she sings. For example, listen to the way she does the line "I've been choking on my heart" from Bob Merrill's *Look At 'Er*, or, for that matter, the way the entire song becomes her own very personal expression merely by changing the gender in the title. As usual, too, the current offering contains samplings of some lesser-known composers with the most original melodies being the products of Alec Wilder (*In the Spring of the Year*), Willard Robison (*Guess I'll Go Back Home*), and Cy Coleman (*Isn't He Adorable?*). S. G.

● **THIS THING CALLED LOVE—TOMMY SANDS.** Don't Blame Me; I'm Yours; Sunday and 9 others. Capitol T1123 \$3.98

Musical Interest: His best yet
Performance: Shows potential
Recording: Vary good

Tommy Sands is not only one of the very few rock-and-roll favorites who appears to have acting ability, but he has also indicated in the past that he may also be able to sing. This album of love songs and medium-tempo jump numbers adds more evidence in his favor. He will never be in Sinatra's class, but he sings warmly, naturally, and with some insight into the lyrics. The predictably commercial backgrounds—including a superfluous vocal unit—don't help. Sands might do well with strings and a drummer who lays off the backbeat. N. H.

● **SOUNDS LIKE GENE VINCENT** with the Blue Caps. I Might Have Known; In Love Again; Maybelline & 9 others. Capitol T 1207 \$3.98

Musical Interest: Minor
Performance: Exaggerated
Recording: Aggressively clear

Rock-and-roll singer Gene Vincent projects an occasionally convincing earthiness on his medium and up-tempo numbers, but is saccharine on ballads. His accompaniment is grudgingly mechanical. There are times, however, when Vincent's emotional force cuts through his mediocre material and backing. It might be worthwhile to hear him in a musical setting with more substantial songs and somewhat less "show-boating" on his own part. N. H.

● **THE KAI WINDING TROMBONES—DANCE TO THE CITY BEAT** featuring Kai Winding (trombone) and unidentified personnel. Moon over Miami; Charleston; Mobile & 9 others. Columbia CL 1329 \$3.98

Musical Interest: Dull
Performance: Insistently slick
Recording: Bright

The Kai Winding trombone unit has become increasingly commercial, and this album is perhaps the logical end of the road. It may be as good a dance set as the liner notes proclaim, but I doubt it, if only because the trombone-heavy sound becomes so oppressive. There are two tenor trombones, two bass trombones and a rhythm section; and the ubiquitous use of the trombone section as a whole does not provide the "great flexibility" as the notes claim. Besides, the arrangements are often too determinedly cute. The album is of no interest to jazz

buyers, and I think those looking for dance music could do better with Urbie Green, to cite one example. N. H.

THEATER, SCREEN, TV

● **HIT THE DECK** (Vincent Youmans—Clifford Grey-Lee Robin); **THE CAT AND THE FIDDLE** (Jerome Kern—Otto Harbach). Doreen Hume, Denis Quilley, The Michael Sammes Singers, with Orchestra. Johnny Gregory cond. Epic LN 3569 \$3.98

Musical Interest: Theatre classics
Performance: OK (economy package)
Recording: Fine

This is Epic's second in their series of back-to-back matings of musical comedy hits (the first one paired *Show Boat* with *No, No, Nanette*), and while I'd still welcome complete scores of each show, the half dozen selections culled from *Hit the Deck* and *The Cat and the Fiddle* make for some delightful listening. The voices are fine, the arrangements are tasteful, and the music, of course, is a treat. S. G.

● **THE HORSE SOLDIERS.** Soundtrack recording with Orchestra and Chorus. David Buttolph cond. United Artists UAL 4035 \$4.98

Musical Interest: For Civil War buffs
Performance: Bit overblown, but OK
Recording: Excellent

Though this might be considered a West Coast idea of the songs of the North and South during the Civil War, the melodies are almost all authentic, and the use of a male chorus is extremely effective. *I Left My Love* (apparently the only ringer) and *Lorena* are especially attractive pieces, while among the more familiar items are the Hibernian-derived *Bonnie Blue Flag* and Henry Work's rouser, *Kingdom Come*. S. G.

● **CONSTANCE TOWERS sings to THE HORSE SOLDIERS** with Orchestra, Irving Joseph cond. My Johnny; God Bless the Child; There's Something About a Soldier & 9 others. United Artists UAL 3036 \$3.98

Musical Interest: Quite an assortment
Performance: Welcome newcomer
Recording: Satisfactory

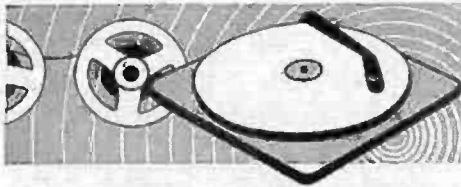
For some time now, I have been awaiting the recording debut of Constance Towers, and now that she has made it I wish she hadn't—at least not with the unnecessarily gimmicked repertory of soldier-type songs they've given her to tie in with her new movie. The voice, however, is still warm, true, and appealing; I do hope that next time United Artists will make better use of it. S. G.

● **M SQUAD.** Orchestra conducted by Stanley Wilson. RCA Victor LPM 2062 \$3.98

Musical Interest: More TV jazz
Performance: Slick
Recording: Tops

The nature of the dramatic conflicts in such a television program as *M Squad* limits the musical creations to a fairly steady diet of the ominous, the frenetic, and the bluesy, but there still seems to be room for an occasionally inspired solo, and it adds up to an easy to take (and take off) recital.

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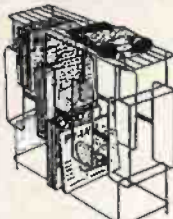
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Unlike brother Peter Gunn's single-composer score, this one was the work of Count Basie (he did the theme), Johnny Williams, Bennie Carter, and conductor Stanley Wilson. S. G.

● **MY FAIR LADY** (see p. 102)

● **THE NERVOUS SET (Tommy Wolf-Fran Landesman)**. Original cast recording with Richard Hayes, Tani Seitz, Dol Close, Gerald Hiken & others, with Jazz Quartet, Tommy Wolf director. Columbia OL 5430 \$4.98

Musical Interest: Bright and original
Performance: Energetic crew
Recording: A bit close

Broadway's first musical on the "beat" generation was none too successful, but the recording turns out to have some fresh musical ideas, and it is performed for all its worth by an enthusiastic group of young singers. Actually, the score, though it employs the service of a jazz quartet rather than a pit orchestra, is not really far out. It is brash and engaging in much the same manner as Rodgers and Hart once were. "How Do You Like Your Love?" is quite possibly the most daring number of the season, and "Party Song" ("America, what have you done to John Osborne?") gets off some wonderful bits of conversation heard at a Greenwich Village party. But the talents of Tommy Wolf and Fran Landesman are not limited to comic pieces. Their "Night People" and "The Ballad of the Sad Young Men" are touching, imaginative pieces which will probably soon be found in the permanent repertoire of supper-club torch singers. Altogether it is an engaging disc. S. G.

● **ONCE UPON A MATTRESS (Mary Rodgers-Marshall Barer)**. Original cast recording with Joe Bova, Carol Burnett, Allen Case, Anne Jones, Matt Matfox & others, with Orchestra and Chorus, Hal Hastings cond. Kapp KDL 7004 \$4.98

Musical Interest: A delight
Performance: Talented company
Recording: Excellent

Mary Rodgers, as almost everyone knows, is Richard Rodgers' daughter; Marshall Barer, as far too few people know, was responsible for the lyrics of some of the best numbers in *New Faces of 1956*. Together, this new team has composed a charming, witty score for an offbeat, off-Broadway musical version of the ancient fairy tale of the princess who slept on a pea (*Once Upon a Mattress*, get it). Rodgers and Barer first set the scene with a remarkably clever narrative, "Many Moons Ago," and then provide all sorts of appealing numbers—among them Carol Burnett's house-blasting confession "Sly," the superbly orchestrated "Man-to-Man Talk," and the Jester's song "Very Soft Shoes," in which he nostalgically reminisces about the dear old days when his dad played the palace. S. G.

● **MORE MUSIC FROM PETER GUNN** (see p. 102)

● **SHOW BOAT** (Jerome Kern-Oscar Hammerstein II). Gogi Grant, Howard Keel,

Anne Jeffreys with Henri René and his Orchestra. RCA Victor LOP 1505 \$4.98

Musical Interest: Kern's masterpiece
Performance: Satisfactory
Recording: Tops

We are surely not lacking for discs of *Show Boat*. The Schwann Catalog now lists four in addition to the current one which essays an approach midway between the theatrical flavor of Columbia's with the 1946 revival cast, and the more operatic interpretation given on the Victor release with Risë Stevens, Patrice Munsel and Robert Merrill. The new disc makes for a well-rounded collection with Howard Keel's big, muscular baritone sounding especially good on "Where's the Mate for Me?" and "Till Good Luck Comes My Way". Miss Grant turns *Bill* into real handkerchief twister, while Miss Jeffreys manages to dispel some of the mustiness from Charles Harris' interpolated "After the Ball." S. G.

● **SONG OF NORWAY (Edvard Grieg-Robert Wright-George Forrest)**. Jones Beach Marine Theatre cast with Brenda Lewis, John Reardon, Helena Scott, Sig Arno, Muriel O'Malley & William Olvis, with Orchestra and Chorus, Lehman Engel cond., featuring Stan Freeman (piano). Columbia CL 1328 \$3.98

Musical Interest: Considerable
Performance: Attractive voices
Recording: Satisfactory

The original Broadway production of *Song of Norway* ran for 860 performances beginning in 1944. For the past two summers, Guy Lombardo and Leonard Ruskin have successfully revived it at the Jones Beach Marine Theatre on Long Island. It's a grandly romantic score that Robert Wright and George Forrest have pasted together out of musical themes by Edvard Grieg, with an abbreviated version of the "A minor Piano Concerto" tacked on at the end for some very good measures. There are also some fine voices in the present cast—most notably that of Brenda Lewis who does a particularly exciting job on "Now." Decca's original cast release (DL 9019) suffers by comparison because of its dated sound. S. G.

● **VICTORY AT SEA** (see p. 102)

● **ZARZUELA—MADRID CONCERT ORCHESTRA**, F. Moreno Torroba cond. Themes from Gigantes y Cabezudos; Agua, Azucarillos y Aguardiente; La Verbena de la Paloma; La Revoltosa; Doña Francisquita; Luisa Fernanda. ABC Paramount 292 \$3.98

Musical Interest: Great appeal
Performance: Right flavor
Recording: Satisfactory

The Spanish Zarzuela is a native form of musical theater that is roughly equivalent to the Viennese operetta or the American musical comedy, and this LP of extracts from six of them is an attractive, well-performed appetite-whetter. Senor Moreno Torroba is not only an old hand at conducting and arranging Zarzuelas, but he is also responsible for the music of *Luisa Fernanda*, one of the brightest attractions in this package. S. G.

HiFi Review September 1959
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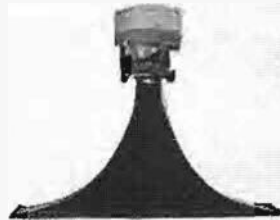
SEPTEMBER 1959

HiFi

REVIEW

INFORMATION SERVICE

Here's how you can get additional information, promptly and at no charge, concerning the products advertised in this issue of Hi Fi REVIEW. This free information will add to your understanding of high fidelity and the equipment, records and tape necessary for its fullest enjoyment.



1 Print or type your name and address on the coupon below.

2 Check in the alphabetical advertising index, left, for the names of the advertisers in whose products you are interested.

3 In front of each advertiser's name is a code number. Circle the appropriate number on the coupon below. You may circle as many numbers as you wish.

4 Add up the number of requests you have made and write the total in the total box.

5 Cut out the coupon and mail it to:

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New York 8, New York												
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THE FLIP SIDE



Oliver P. Ferrell, Editor

Semi-Stereo

• Just about a year ago we published a short story on the gadgets that claim to make mono (single channel) recordings sound like stereo. This article ("Semi-Stereo . . . Now or Never?", October 1958, page 55) pointed out that there are two methods of electronically achieving pseudo-stereophony. One of these is to take a mono signal and frequency divide it so that most of the bass and some of the mid-range is fed through one amplifier/speaker system. Most of the highs, practically none of the bass, plus the remainder of the mid-range, is then fed through the second amplifier/speaker system. In itself, this technique is not new, and quite a few experimenters have used it to good advantage in an attempt to "broaden the sound front." Obviously, the same effects can be achieved with suitably designed crossover networks and a single amplifier.

The second technique used in the semi- or pseudo-stereo world is an attempt to fool the ear. It involves introducing a time delay or phase shift in the "second channel." The ear then "knows" that the character of the sound has been altered and decides that there has been a new spatial effect added to the mono program.

The 1958 article concentrated on the commercially available phase shifting and time delay units. The one with the greatest promise—the Xophonic—had built-in electro-acoustic feedback problems that limited its use to rather low volume levels. In addition, its frequency response and fidelity characteristics left a lot to be desired. The Holt was a strictly electronic device as compared to the Xophonic, and, if used as the manufacturer instructed, did add some "liveness," or "presence," to a mono program.

At the time when the earlier article was written, hope was held for the Stereophoner being developed by Dr. Hermann Scherchen. Those who have heard Dr. Scherchen's device operate have all been favorably impressed, but as far as can be determined, the past year has not refuted our earlier opinion that this is a "one-of-a-kind" device. Otherwise, passive time delay and frequency dividing networks are still being offered to the general public. That they add some slight "dimension" to a mono program cannot be denied. The illusion of increased depth is overly dependent upon the speakers and their response characteristics. Regardless of whatever developments are forthcoming, the old dictum still holds: "You can't create something out of nothing." A true stereo system provides two channels of information. Chopping up a mono program into two channels does not create stereo. If you are inclined to doubt this—How could a pseudo-stereo arrangement simulate the left-to-right, or vice versa, realism of a locomotive passing through your living room? This type of directional information is not imparted to a mono recording.

Just Put It Over Here

• We have never been one to assume that speaker placement for optimum stereo is a problem with an easy solution. On the other hand, we were astonished by the landslide of stereo speaker placement suggestions as a result of our "Stereo All-Around" story in the July issue (page 36). Just in case you did not see that short short, another appears in this issue on page 53. Particularly note that we pay (good American dollars) for information on how you solved your own speaker placement problem. Simply describe the room, the equipment, the stereo effect you wanted and how you overcame any obstacles. Make a pencil drawing of the room and indicate where the important furniture items, including the stereo speakers, are located. *No photographs* are required to make your manuscript acceptable.

A sidelight to this rather unexpected rash of short manuscripts has been the observation that people are not sticking to just two speakers for two-channel stereo. Most stereo systems with peculiar speaker placement problems are being solved with the aid of from three to five speakers scattered around the room.

Something Old, Something New

• Several new names appear on the masthead of this issue—if you are one of those very thorough readers who pay attention to such things. Joining the staff as Associate Editor is Nancy Lang, recently (for the past six years) at New York's fine music station WQXR. Replacing Saul Weiner as Art Director is Al Gruen, recently of the POPULAR PHOTOGRAPHY staff. Saul, who had been with HiFi REVIEW since its first issue, has moved on into the world of promotional advertising art (still with Ziff-Davis Publishing Company). Al, who left POP PHOTOGRAPHY to become a free-lance art director/photographer, accepted as one of his first assignments the art makeup of this magazine. By the way, if this sounds like a game of "musical chairs", it really was—Mr. Gruen's successor was Mr. Weiner's predecessor.

• Next month, our hi-fi equipment editorial will be built around three topics: stereo cartridges, stereo tone arms, and stereo power amplifiers. The exceptionally favorable reaction to my article on Stereo Receivers (July issue, page 26) convinces me that the majority of our readers want equipment editorial coverage in depth. Our power amplifier article will discuss the Dynaco, Fisher, Knight, Leak, and Pilot. Because of the lack of standardized testing procedures, we do not anticipate a qualitative evaluation of either cartridges or tone arms, but will make every effort to familiarize you with the good and bad features, as well as incorporating sufficient background information as to why some designs work better than others in certain situations.

To introduce you to THE RCA VICTOR POPULAR ALBUM CLUB
CHOOSE FROM 39 ALBUMS
ANY FIVE for only **\$3.98**
 [NATIONALLY ADVERTISED PRICES TOTAL UP TO \$24.90]

... if you agree to buy five albums from the Club during the next twelve months from at least 100 to be made available

THIS new plan enables you to have on tap a variety of popular music... and, once and for all, takes bewilderment out of building such a well-balanced collection. You pay far less for albums this way than if you buy them haphazardly. For example, the introductory offer described above can represent as much as a 40% saving in your first year of membership. Thereafter, by means of the Club's unique Record-Dividend Plan, you will be able to obtain selected RCA VICTOR records at about one third less than the manufacturer's nationally advertised price. After buying the five

albums called for in this offer, you will receive a free 12-inch 33 1/3 R.P.M. album, with a nationally advertised price of at least \$3.98, for every two albums purchased from the Club. A wide choice of RCA VICTOR albums will be described each month. One will be singled out as the *album-of-the-month*. If you want it, you do nothing; it will come to you automatically. If you prefer an alternate—or nothing at all—you can make your wishes known on a form always provided. You pay the nationally advertised price—usually \$3.98, at times \$4.98 (plus a small charge for postage and handling).

ALL ALBUMS ARE 12-INCH 33 1/3 R. P. M.



13. His latest and most danceable set yet. Ballads, lindy, waltzes, Latin, etc.



14. Fresh versions of 12 harmony hits. Paper Doll, To Each His Own, Cool Water.



15. Lifting versions of The Blue Danube, Artist's Life, Emperor Waltz, 9 others.



16. Key highlights from Tchaikovsky's enchanting masterpiece for ballet.



17. On-the-spot recording. Yes, includes Day In—Day Out plus 14 others.



18. 17 swaggering marches: El Capitan, Semper Fidelis, On the Mall, On Parade.



19. Lush, rhythmic, exotic instrumental. Valencia, Granada, Delicado.



20. His 12 biggest hits, newly remade. Green Eyes, Linda Mujer, Adios, etc.



21. Complete of Latin rhythms, cha, chas, jazz. Lullaby of Birdland, 10 more.



22. New Broadway star, top tunes from top musicals, Flower Drum Song, etc.



23. Cha-cha versions of Latin tunes. Perfidia, Frenesi, Tampion, Yours, etc.



24. 12 pop favorites and light classics. September Song, Warsaw Concerto, Diane.



25. Absolutely the last word in sound and performance. The greatest Gaité!



26. La MacKenzie sings 12 ballads. Hey There, Ebb Tide, Too Young, Moonglow.



27. 12 dance-mood favorites by trio plus strings. I'll Get By, Dream, etc.



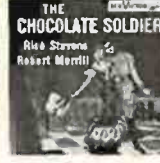
28. Plush, romantic mood setter for a bachelor apartment. 12 top standards.



29. From king in beautiful selection of ballads, lindy, cha cha. Ten for Ten.



30. Pipes, drums, Black Watch Band in a rock song treat! Marches, folk songs.



31. Lifting Strauss operetta. Rise Stevens, Robert Merrill, Jo Sullivan, others.



32. Liquid sounds from Hammond organ. Over the Rainbow, Ebb Tide, etc.



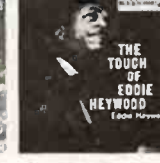
33. Rich baritone of the Graham Crusade sings some most-requested songs.



34. Fantastic sound, realistic atmosphere, familiar songs, virile singing. Different!



35. My Man, Young and Foolish, They Say It's Wonderful, Yesterday, 8 more.



37. Pianist's trio plays Summertime, The Man I Love, All of You, Cherry, etc.



38. Standards plus special material, fun-filled ad libs, Billy May arrangements.



40. Wacky, banjo-pickin' country-comics raise havoc with hits and specials.



42. Modern big-band jazz; top West Coast stars. Chances Are, other hits.



1. Melachrimo plays Autumn Leaves, Star Dust, While We're Young, Estrellita.



2. Hottest album of year! All-star modern "mood" jazz from NBC-TV series.



3. Blues types, rhythm backing. Hallelujah, I Love Her So, 11 others.



4. Original soundtrack recording from Rodgers and Hammerstein film hit.



5. All-time classical best seller by most talked-about pianist of the generation.



6. 18 evergreens. It Could Happen to You, Love Letters, Birth of the Blues.



7. Breath-taking new recording of best-selling suite from dramatic TV score.



8. New recording of Kern-Hammerstein classic. Gogi Grant, Howard Keel.



9. Operetta film stars remake their 12 biggest hits. Indian Love Call, etc.



10. Lanza sings 12 Italian classics. Funiculi, Funicula; Santa Lucia; Marie.



11. Miller-styled modern repertoire. Ray McKinley, Birdland, 11 others.



12. New remakes of their biggest hits. Jalousie, Skaters Waltz, Liebestraum.

IF YOU HAVE A STEREO PLAYER
 Stereo versions of these 39 albums are also available—any five for \$4.98 (nationally advertised prices total as high as \$29.90). The plan is the same as outlined above—except that the additional stereo albums you buy during the year will be at the nationally advertised price of \$4.98, at times \$5.98. Most of the Club's new selections and alternates are available in stereo versions. Check box in coupon.

THE RCA VICTOR POPULAR ALBUM CLUB, P. O. Box 80, Village Station, New York 14, N. Y. P146-9

Please register me as a member of The RCA VICTOR Popular Album Club and send me the five albums whose numbers I have circled at lower right, for which I will pay \$3.98, (\$4.98 if stereo), plus a small postage and handling charge. I agree to buy five other albums offered by the Club within the next twelve months, for each of which I will be billed at the nationally advertised price: usually \$3.98, at times \$4.98, stereo versions \$4.98, at times \$5.98 (plus a small postage and handling charge on all prices). Thereafter, I need buy only four such albums in any twelve-month period. I may cancel membership after buying five albums from the Club (in addition to those included in this offer). After my fifth purchase, if I continue, for every two albums I buy I may choose a third album free.

Check which type of recordings you want: REGULAR L. P. STEREOPHONIC

Name _____ 1 2 3 4 5 6 7
 Address _____ 8 9 10 11 12 13 14
 City _____ Zone _____ State _____ 15 16 17 18 19 20 21
 Dealer _____ Address _____ 22 23 24 25 26 27 28
 Send no money. A bill will be sent. Regular L. P. albums can be shipped only to U. S., its territories and Canada. Albums for Canadian members are made in Canada, and are shipped duty free from Ontario. 29 30 31 32 33 34 35
 37 38 40 42

By Adding



Super-Sonax Wide-Angle Tweeter you can

DRAMATICALLY IMPROVE YOUR HIGH-FIDELITY SYSTEM

Only from the *widest-range reproduction* can you fully feel the emotional impact of sound reality. Simply by adding the E-V *Super-Sonax Tweeter* to your present speaker system, you extend high frequency response smoothly and efficiently beyond the last audible octaves . . . including the subtle overtones and delicate harmonics of the fundamentals of *all* the instruments in the large concert orchestra. What's more . . . the Super-Sonax is also your *first step* to the vibrant sound of true stereo in *your* living room.



ONLY E-V gives you Sonophase* and Diffraction

ONLY E-V gives you all-important

FUSION

FOR ALL-POSITION STEREO LISTENING

For enjoyment of *true stereo* without hole-in-the-middle, ping-pong, one-position listening, E-V *Super-Sonax VHF Tweeters* give all-important FUSION, by completely dispersing higher-frequencies throughout the room. This makes the significant stereo sounds from one speaker fuse with the sounds from the other speaker in varying and controlled proportions . . . gives proper depth and placement to the musical instruments simultaneously, without spatial distortions. You can feel free to sit anywhere in the room or move about for true stereo listening from any angle, without directing the speakers.

Flat-extended very-high-frequency response is made possible only with the exclusive E-V Sonophase* throat design. This assures the smooth, brilliant highs so necessary for blend and balance.

Wide-angle (180°) dispersion achieved through exclusive E-V Diffraction spreads the sound throughout the entire listening area smoothly and evenly.

Working together, these and other E-V features combine to assure accurately-proportioned direct and indirect widely dispersed stereo sound as in the original recorded spatial relationships. This is FUSION. This is *true high-fidelity stereo* as only *Electro-Voice* can bring it to you.

Get full advantage of *Super-Sonax* in the wide choice of complete E-V multi-way speaker systems—or add it on to your present system for improved reproduction, *on money-back guarantee*.

Model T350 Ultra-Sonax VHF Tweeter. For deluxe-efficiency systems. Has reserve power and extra sensitivity. Response to 21 kc. 1 lb. magnet. 16 ohms. Recommended crossover 3500 cps. Net, \$60

Model T35 Super-Sonax VHF Tweeter. For medium-efficiency systems. Response to 19 kc. 1/2 lb. mag. 16 ohms. Recom. crossover 3500 cps. Net, \$35

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The above tweeters are also available as Building Block kits complete with crossover, level control, and wiring harness, for only \$15.00 more.

See Your E-V High-Fidelity Dealer or Write for Catalog No. 134 to Dept. 99-F

No Finer
Choice than

Electro-Voice®

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