

JUNE 1960 • 50 Cents

# HiFi / Stereo review

## LAB REPORT ON STEREO AMPLIFIER KITS

the BOSTON 'POPS'  
and  
Arthur Fiedler



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# WHY IRVING FINKEL OF IFA ELECTRONICS RECOMMENDS AND SELLS MORE WEATHERS TURNTABLES THAN ANY OTHER!

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"These are just some of the many reasons why our company confidently recommends the Weathers turntable to every stereophile."



IRVING FINKEL, President  
IFA Electronics, Encino, California

## How Good Should a Turntable Be?

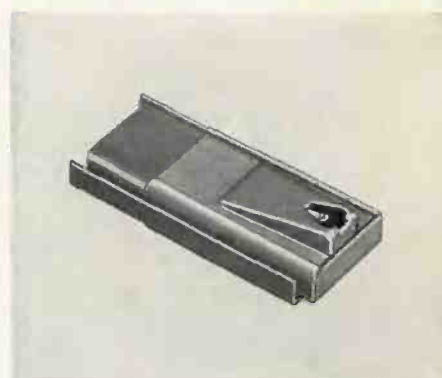
To call a turntable just "acceptable", means it must simply perform to standards which are tolerable to most listeners. However, for it to be "essentially perfect", the turntable must be so good that even the most critical listener is unable to detect any wow, flutter, pitch deviation, or rumble from it. The ideal turntable, then, will perform so well in all respects that the quality of the program will be limited by the recordings themselves rather than by the turntable.

Performance figures which appear to meet this requirement are 0.1% total wow and flutter, and -0.1% deviation from nominal speed under any normal working conditions. These are obviously far higher standards than are usually demanded of turntables, but they must be met if the turntable is to support a claim of "top quality". The speed accuracy figure is particularly difficult to maintain unless a synchronous drive motor is used. Even this can cause poor flutter characteristics if its "cogging" tendency isn't filtered out by the drive system or the flywheel effect of a heavy turntable. Induction motors, whose speed varies with load and with varying line voltage, must be used with a

vernier speed control of some sort if they are to give absolute speed accuracy.

Rumble is harder to pin down to a desirable figure, since it depends so much on so many other factors. In this case, the safest thing to do is get the rumble so much lower than that from discs that it can never compete with the recorded rumble. And if the rumble frequency is reduced to below the range of audibility (as was done in the Weathers synchronous turntable), rumble can be dropped to a level where it will never become audible under any circumstances.

Weathers turntables meet all of these stringent requirements, and while it would undoubtedly be possible to improve this turntable further, additional improvement would be rather pointless.



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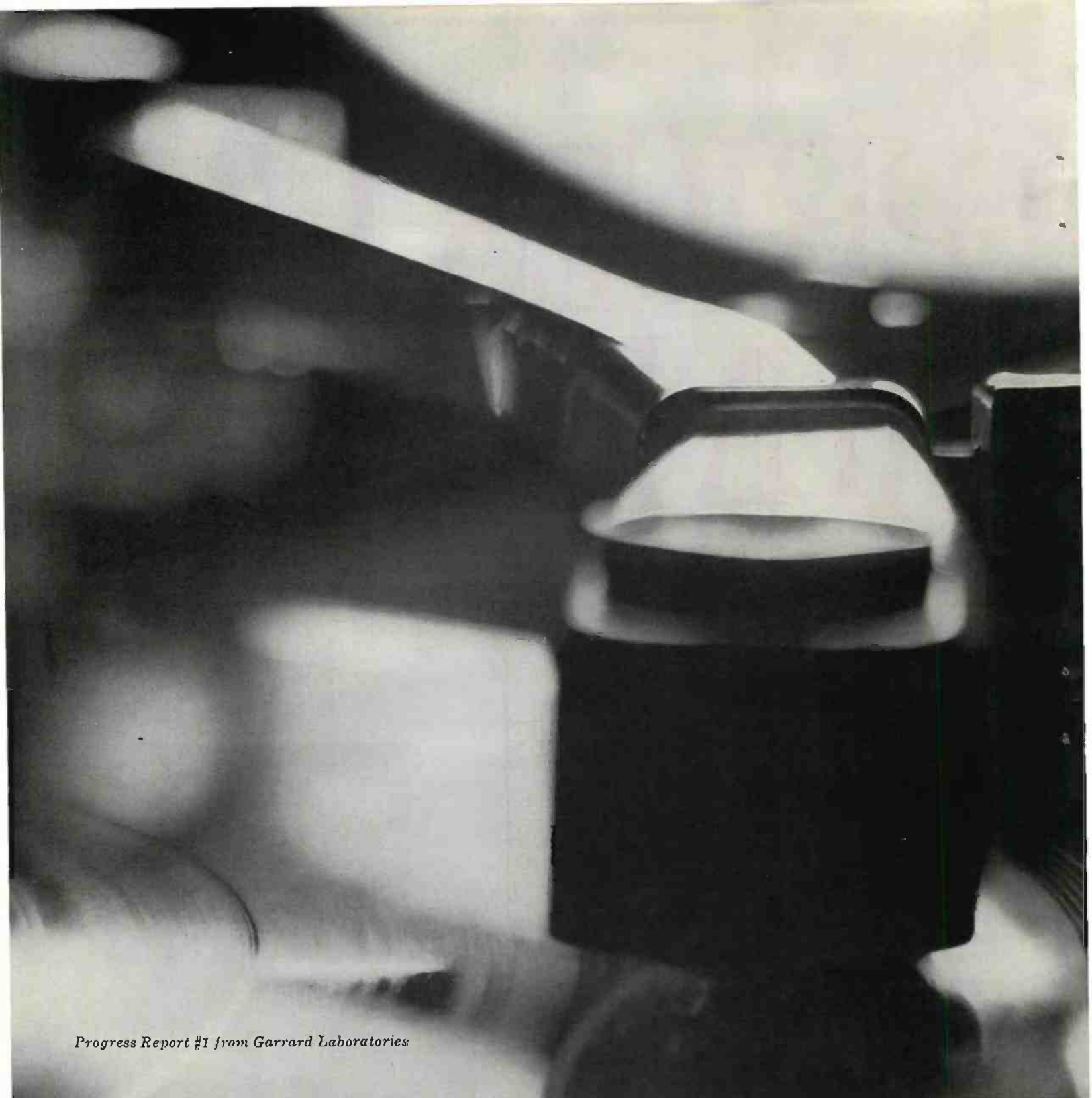
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June, 1960

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# HiFi Soundings



by DAVID HALL

## WANTED ON STEREO—MORE THEATER!

We continue to get "disillusioned reader" letters on the subject of stereo disc quality as against monaural records.

In our April editorial, we said that the record manufacturers should concentrate on making better pressings, especially in view of the extra cost of the stereo record. To this we should like to add a reminder to our readers—that there is no "cheap and easy" way to good stereo sound in the home. First-quality pick-ups, turntables, and amplifiers together with properly matched loudspeakers are an absolute must. So too is the minimum 6-foot separation between the speakers for left and right stereo channels. Anything less is a poor compromise—and stereo recording at any point along the line (studio miking, record cutting and manufacture and home playback) is notoriously intolerant of compromise, unlike monaural recording, which allows for a certain margin of error (some call it "flexibility").

Perhaps it is true, as some critics have said, that the "hard sell" for stereo on the part of the record industry actually has led the record buying public to expect too much of a sonic miracle too easily come by. There is, however, still another aspect to this particular situation: what we feel to be an inconsistent artist-and-repertoire policy on the part of the major record producers in giving the public on stereo the kind of thing that stereo does best—namely theater, both musical and spoken drama.

It takes an exceptionally fine orchestral recording in stereo to make one feel that it wouldn't sound just as well on a monaural disc played through two loudspeakers. But when we hear in stereo things like Wagner's *Das Rheingold* (London), Rossini's *Barber of Seville* (RCA Victor), Verdi's *Falstaff* (Angel), *The Play of Daniel* (Decca) or such musical shows as *Gypsy* (Columbia) or *Fiorello* (Capital), the sense of location, of movement, and of varied perspective achieved here simply can't be duplicated monaurally. We'll wager that those who own these stereo discs and have good equipment to play them on do not count themselves as "disillusioned with stereo."

It is rather late to cry over spilled milk and to take the record manufacturers to task for not having put more "theater" stereo on the market when stereo discs were first released, but as we

study current issues of the *Schwann Long Playing Record Catalog*, we find that "theater stereo" has a long way to go in terms of adequate representation. True, most of the major operatic repertoire is either now, or will shortly be, on stereo. But what is truly surprising is the failure on the part of the record company A&R people to take advantage of repertoire that can be produced for stereo with maximum theatrical effectiveness and at minimum cost—the Menotti operas, for example, *The Medium*, *The Old Maid and the Thief* and *The Consul* are stereo "naturals." We don't even have the Christmas classic, *Amahl and the Night Visitors*, in stereo as yet. And why not Benjamin Britten's *Billy Budd* and *Albert Herring*, or Stravinsky's *L'Histoire du soldat* with complete dialogue in English? There are some Broadway musicals that could stand some stereo attention, too. Especially popular, in this campaign year, would be Gershwin's *Of Thee I Sing*. Mr. Lieberson of Columbia, please take note!

The most appalling repertoire omission—at least from where we see it—lies in the fact that there is only one major original play available in stereo recorded format—the RCA Victor Soria package of MacLeish's *J.B. No Shakespeare*, O'Neill or Ibsen, to say nothing of Shaw, Wilde, Capote, Arthur Miller or Tennessee Williams. If I were an enterprising record producer, I would sign a contract with the group that produces TV's *Play of the Week* for a series of contemporary dramas especially suitable for stereo recording. I would like to do the same with Orson Welles or with London's Old Vic company for the Shakespeare-Ibsen-Shaw repertoire.

If a really exciting repertoire of stage pieces—musical and otherwise—is produced for stereo records in the home with the same care that London lavished on Britten's *Peter Grimes* or that RCA Victor took with Rossini's *The Barber of Seville*, then the listening public will begin to wake up to the fact that stereophonic sound reproduction actually does have something to offer that can't be had any other way. Only by being given the chance to "put its best sound forward," taking full advantage of its ability to convey a sense of movement, location and depth, can stereo really justify itself on its own essential merits.

## HiFi/STEREO

pieces—musical and otherwise—is produced for stereo records in the home with the same care that London lavished

(RCA Victor), Verdi's *Falstaff* (Angel), *The Play of Daniel* (Decca) or such musical shows as *Gypsy* (Columbia) or *Fiorello*



7. Also: Let It Rain, Stairway to the Sea, Flame of Love, etc.

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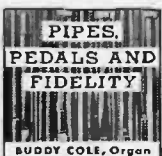
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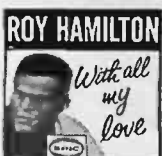
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# Musical Oddentities

COLLECTED BY NICOLAS SLONIMSKY

There were many troubles in the Berlin production of Wagner's *Ring*. A really critical situation arose when the Berlin fire department prohibited the installation backstage of a steam engine needed to generate smoke clouds for the Magic Fire in *Die Walküre*. Fortunately the owner of a distillery next door to the opera house was able to have steam pipes laid through the wall separating the two buildings, and a beautiful cloud of steam poured with well-regulated pressure in the Magic Fire scene. The distillery owner refused payment, and even paid the workers out of his own pocket. In exchange, he asked for the honor of being introduced personally to Wagner, who was delighted when he learned that this was the man whose love of opera had made his Magic Fire possible.

\* \* \* \* \*



Puccini was so pleased with the success of his opera *The Girl of the Golden West*, that he determined to write another American opera. Apparently he had some friendly advice pointing out that his Western heroes and villains sounded a bit too much like Scarpia or Rodolfo. He resolved to make his next American opera more authentic. Working with a submitted story about a roistering entertainer on a Mississippi showboat, he asked for some "Negro tunes" to make the music sound American. Among those conversant with the deal, the

projected opera was dubbed "The Pagliacci of the Mississippi." But then war came, and the project died. Puccini turned to experimenting with short melodramatic subjects and Oriental tales, and the Pagliacci never boarded the Mississippi showboat.

\* \* \* \* \*

Queen Victoria listened to a Russian song at a command performance. "What was that?" she asked. "It's a drinking song by Anton Rubinstein, Ma'am." "Nonsense," said the Queen. "You couldn't drink even a cup of tea to this music."

\* \* \* \* \*

Was Francis Hopkinson really the first American composer? There was much sacred music published in America before his time. Perhaps he claimed nothing more than the privilege of being the first person to have published a serious musical composition in the newly formed United States. He states unequivocally in the dedication of his *Seven Songs to George Washington*, dated Philadelphia, November 20, 1788: "However small the Reputation may be that I shall derive from this Work, I cannot, I believe, be refused the Credit of being the first Native of the United States who has produced a Musical Composition. If this attempt should not be too severely treated, others may be encouraged to venture on a path, yet untrodden in America, and the Arts in succession will take root and flourish amongst us."



\* \* \* \* \*

One of the choicest bits of musical Americana is *Musical Primer* by Andrew Law, published in Boston in 1792, which retailed at 66 cents a copy, and 52 cents by the dozen. Andrew Law was a preacher and singing teacher—the two professions were often exercised by the same man in the 18th-century America. Not the least source of fascination to the modern reader is the old typography in which the small f's and s's were printed in identical characters, so that Andrew Law promised success as a "finger" (singer, that is) to anyone who would earnestly follow his instructions, and study "vocal music step by step." And one can't help being impressed by this line from Law's song, *Putney*, as it comes out in the old typography: "Man has a foul of vaft defires."

\* \* \* \* \*

Voltaire said: "What is too silly to be spoken can be sung."

One of the choicest bits of musical Americana is *Musical Primer* by Andrew Law, published in Boston in 1792, which retailed at 66 cents a copy, and 52 cents by the dozen. Andrew Law was a preacher and singing teacher—the



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24 hours a day, we lay our reputation (and our profits) on the block! We *guarantee* perfection of performance for a lifetime. To do this, we *have* to make the speakers of our lifetime . . . and we do!

Order a Utah Lifetime for your next replacement and see! (All popular sizes and shapes).

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LIFETIME  
SPEAKERS 

Utah Radio & Electronic Corp., Huntington, Ind.

# Lafayette Superior Quality Hi-Fi Kits

OUTSTANDING DESIGN — INCOMPARABLE PERFORMANCE



## NEW! KT-250A 50 WATT INTEGRATED STEREO AMPLIFIER

MADE IN U.S.A.  
**KT-250A** | **LA-250A**  
 IN KIT FORM | COMPLETELY WIRED  
**74.50** | **99.50**

- 50 WATTS MONAURALLY — 25 WATTS EACH STEREO CHANNEL
- RESPONSE 15-40,000 CPS ± .5 DB (at normal listening level)
- UNIQUE "BLEND" CONTROL
- PREMIUM EL86 OUTPUT TUBES
- SEPARATE BASS AND TREBLE CONTROLS
- CLUTCH-OPERATED VOLUME CONTROL
- 3rd CHANNEL OUT

A completely new stereo high fidelity amplifier with a high quality of reproduction, versatility of operation, and distinctive styling. A full range of controls enables you to enjoy the utmost in listening pleasure in any situation. Deluxe features include unique "Blend" control for continuously variable channel separation—from full monaural to full stereo, 4-position Selector, Mode, Loudness and Phase switches. Also provided are outputs for 4, 8 and 16 ohm speakers. Hum-free operation is insured by the use of DC on all preamp and tone control tubes. Harmonic distortion, less than 0.25%. IM distortion, less than 5%. Hum and noise, 74 db below full output. Designed with the kit builder in mind, assembly is simple—no special skills or tools required. Complete with deluxe cabinet and legs, all parts, tubes and detailed instruction manual. Shpg. Wt., 26 lbs.  
**KT-250A Stereo Amplifier Kit** ..... 5.00 Down  
 Net **74.50**  
**LA-250A Stereo Amplifier, wired** ..... 5.00 Down  
 Net **99.50**



## KT-500 FM-AM STEREO TUNER KIT

MADE IN U.S.A.  
**KT-500** | **LT-50**  
 IN KIT FORM | COMPLETELY WIRED  
**74.50** | **124.50**

- Multiplex Output for New Stereo FM
- 11 Tubes (including 4 dual-purpose) + Tuning Eye + Selenium rectifier Provide 17 Tube Performance
- Pre-aligned IF's
- Tuned Cascade FM Follower Output
- Dual Cathode

More than a year of research, planning and engineering went into the making of the Lafayette Stereo Tuner. FM specifications include grounded-grid triode low noise front end with triode mixer, double-tuned dual limiters with Foster-Seeley discriminator, less than 1% harmonic distortion, full 200 kc bandwidth and sensitivity of 2 microvolts for 30 db quieting with full limiting at one microvolt. The AM and FM sections have separate 3-gang tuning condenser, separate flywheel tuning and separate volume control. Automatic frequency control "locks in" FM signal permanently. Two separate printed circuit boards make construction and wiring simple. Complete kit includes all parts and metal cover, a step-by-step instruction manual, schematic and pictorial diagrams. Size is 13 1/2" W x 10 1/2" D x 4 1/2" H. Shpg. wt., 22 lbs.  
**KT-500** ..... 5.00 Down ..... Net **74.50**  
**LT-50**. Same as above, completely factory wired and tested ..... 5.00 Down ..... Net **124.50**



## KT-600 PROFESSIONAL STEREO CONTROL CENTER

Solves Every Stereo/Monaural Control Problem!

MADE IN U.S.A.  
**KT-600** | **LA-600**  
 IN KIT FORM | COMPLETELY WIRED  
**79.50** | **134.50**

- A REVOLUTIONARY DEVELOPMENT IN STEREO HIGH FIDELITY.
- UNIQUE STEREO & MONAURAL CONTROL FEATURES
  - AMAZING NEW BRIDGE CIRCUITRY FOR VARIABLE 3d CHANNEL OUTPUT & CROSS-CHANNEL FEED
  - PRECISE "NULL" BALANCING SYSTEM
  - RESPONSE 5-40,000 CPS ± 1 DB

Provides such unusual features as a Bridge Control, for variable cross-channel signal feed for elimination of "ping-pong" (exaggerated separation) effects. Also has full input mixing of monaural program sources, special "null" stereo balancing and calibrating system. Also has 24 equalization positions, all-concentric controls, rumble and scratch filters, loudness switch. Clutch type volume controls for balancing or as 1 Master Volume Control. Has channel reverse, electronic phasing, input level controls. Sensitivity 2.2 millivolts for 1 volt out. Dual low-impedance outputs (plate followers), 1500 ohms. Response 5-40,000 cps ± 1 db. Less than .03% IM distortion. Uses 7 new 7025 low-noise dual triodes. Size 14" x 4 1/2" x 10 1/2". Shpg. wt., 16 lbs. Complete with printed circuit board, cage, profusely illustrated instructions, all necessary parts.  
**LAFAYETTE KT-600—Stereo Preamplifier kit**— 5.00 Down ..... Net **79.50**  
**LAFAYETTE LA-600—Stereo Preamp, Wired** — 5.00 Down ..... Net **134.50**

# Letters

### Responsive Blast

● David Hall's editorial [on the poor quality of many stereo pressings] struck a responsive chord. When disc manufacturers rely on the general decent tolerance of most buyers to cut corners and put out poor merchandise, it is time to take one of the few means left to consumers to bring manufacturers back to an understanding of their ethical responsibilities: blasting public complaint.

T. J. Bates  
 Moncton  
 New Brunswick  
 Canada

*We are in basic agreement with reader Bates, since service to and protection of the customer is one of the basic functions of a review magazine. However, we are less interested in knuckle-rapping failure than in encouraging success. Our main concern is to keep good stereo recordings from being turred with the brush rightfully applied to sloppy ones.*

### Conspiracy or Reportage

● There must be thousands of monaural listeners like myself who have built up a high quality system and a good library of discs who feel that the manufacturers and yourselves (the magazines) have gauged up in order to try to force us to buy stereo equipment which we neither want nor can afford.

Norman Finney  
 Haliburton, Ont.  
 Canada

*We plead not guilty to counts of conspiracy and coercion, nor do we wish to imply that a good mono system or a fine performance monophonically recorded are any less to be treasured now than before. But stereo constitutes the main area of current progress in the art of sound reproduction, and it is our journalistic function to report fully on this significant development. We owe this information to our readers, try to present it fairly and objectively, and trust in the readers' good sense not to buy what they "neither want nor can afford."*

### Waiting List

● I wish you would publish an article about the unavailability of many of the records in the catalogue, even recent releases reviewed by you. The war horses are ever-present, but try to obtain, for instance, recent recordings of Mozart concerti, etc. Local stores don't stock such merchandise. I ordered a list of records last July and I am still waiting for some of them.

When we read your reviews, we must  
 ..... **HIFI STEREO**  
 "neither want nor can afford."

### Waiting List

**Lafayette Radio** P.O. BOX 222 JAMAICA 31, N. Y. DEPT. HMF-6

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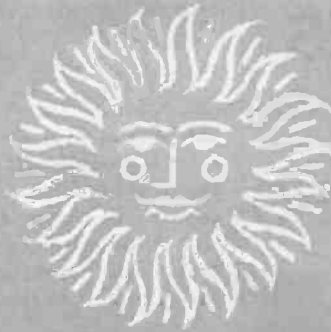
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CUT OUT AND PASTE ON POSTCARD



- IN STEREO HIGH FIDELITY.
- UNIQUE STEREO & MONAURAL CONTROL FEATURES
  - AMAZING NEW BRIDGE CIRCUITRY FOR VARIABLE 3d CHANNEL OUTPUT

40,000 cps ± 1 db. Less than .03% IM distortion. Uses 7 new 7025 low-noise dual triodes. Size 14" x 4 1/2" x 10 1/2". Shpg. wt., 16 lbs. Complete with printed circuit board, cage, profusely illustrated instructions, all necessary parts.



**THE UNIVERSAL URGE  
TO MAKE MUSIC...**

The drive to create, perform, and reproduce music is common to all men... a drive so basic that when a man cannot find an instrument to suit him, he makes his own.

Providing the opportunity to assemble a music reproduction system with components chosen to meet an individual's own standards is the high fidelity industry's reason for being.

A continuing source of satisfaction to us is the observation that a majority of the gifted perceptive ultimately choose a loudspeaker system precision-crafted by James B. Lansing Sound, Inc.

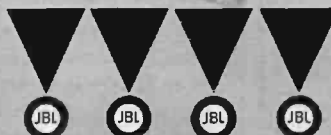
Write for your free copy of our new catalog, SC-507, and the name of your JBL Audio Specialist.



Philip Olson Photo



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LOS ANGELES 39, CALIFORNIA



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often settle for vicarious thrills when the records themselves remain virtually unobtainable.

Charles Mustoe  
Philadelphia, Pa.

*Distribution of the connoisseur repertoire is undoubtedly the sorest point in the record industry. Often the serious collectors' only chance is to band together into a pressure group persuading local dealers to stock more intelligently or take their business to specialty shops.*

**Cheers and Jeers for Sinatra**

● Congratulations on your great article on Frank Sinatra—The Analysis of an Idol—in your April issue.

So many stories have been written about him. Most of them were just words on paper. However, your story was so much more than just empty words. It was a warm, revealing, inspired piece of writing.

Nancy J. Slade  
New York, N. Y.

● Frank Sinatra's comeback to fame should be credited to the new audience he has captured. This new audience is adult and appreciates Mr. Sinatra's more mature presentation of his music.

I am sure the parents of today's teenagers would rather hear Sinatra from their youngsters' phonographs than the trash that is sold to kids today.

Phyllis D. Gould  
Skokie, Illinois

● Why does HiFi / STEREO REVIEW waste six pages on an article which should be either in "Psychiatric Case Histories" or in one of the numerous "Movie" magazines?

Author Hentoff starts off by saying that Sinatra "... is the single most powerful figure in American show business." If true, this indicates that there is something more "sick" in show business than just a few comics.

What Hentoff doesn't state is that his conduct is a disgrace and there is plenty of evidence that he is a phony.

A remote possibility exists that you might print this letter, which is why it is unsigned. To those familiar with Sinatra's ways, the omission will not seem strange—just prudent.

(unsigned)

*Anonymous letters and accusations unsupported by specific evidence will not usually find our pages hospitable. But we are intrigued by the vehemence rather than the nature of this dissent.*

**Stereo Education**

● Neither my service man nor the factory technicians could figure out why my ready-made \$1000 stereo system sounded so poor. Then Gordon Holt's article on phasing in your magazine [April issue, p. 44] pro-

(unsigned)

*Anonymous letters and accusations unsupported by specific evidence will not usually find our pages hospitable. But we*

vided the key to magnificent performance. I am going to take your article to my service man, wave it in his face and say, "Here, get educated!"

James A. Larson  
Belvidere, Ill.

**Tongue Twisters**

● May I suggest to the recording companies to include some sort of pronunciation guide with the album notes and jacket liners? To be sure, George London, Glenn Gould and the Robert Shaw Chorale present no problems. But what about Hugues Cuénod, Hilde Roessel-Majdan or the Chigi Quartet?

William N. Williams  
Los Angeles Calif.

*Good luck to courageous Reader Williams on his elocutionary ventures. We are happy just to get them spelled right.*

**Revived Madman**

● After seeing your article on "Jullien the Mad" (HiFi/STEREO REVIEW, March, 1960) I cannot refrain from dropping you a note.

Last year, I came across a piano copy of Jullien's "American Quadrille," which he wrote in 1853 for his American tour. I orchestrated it and played it on June 14, 1959 (Flag Day) with the National Gallery Orchestra in Washington. This year I am repeating it on May 29 and certainly hope to come across more of Jullien's pieces.

Richard Bales  
Conductor  
National Gallery Orchestra  
Washington, D. C.

*Mr. Bales' orchestration of the Jullien Quadrille might best be described as full-blown, in the literal sense. The audience went wild and the music critic of The Washington Post & Times Herald phrased his own accolade in unrestrained musicians' lingo. "As orchestrated by Bales," he observed, "the piece is a gasser."*

**Back-Pats and Brickbats**

● I am depending on you people as my hi-fi guides. I bought the stereo equipment and records recommended in your articles and reviews. You haven't failed me, and I'm grateful. I have read your magazine from the first issue. It's great!

I have friends lacking such guidance, and my heart goes out to them. One has two huge consoles in his living room which he proudly calls his 'stereo.' Music through two speakers . . . that's all he has. The two are horribly out of balance and he doesn't even know it. He tells me he tried putting the "second channel" at various angles with no appreciable result. He doesn't understand stereo and apparently neither did the salesman who sold it to him. I believe selling stereo has been the most bungled job ever.

David McNeil  
Philadelphia, Pa. ●

*I have friends lacking such guidance, and my heart goes out to them. One has two huge consoles in his living room which he proudly calls his 'stereo.' Music through two speakers . . . that's all he*

# NEW Stereo Master Audio Control Eliminates All Barriers To **TOTAL FLEXIBILITY!**



## **THE FISHER.<sup>®</sup>** **400-CX**

10 Tubes • 27 Controls • 18 Inputs

A glance at the FISHER 400-CX is sufficient to evoke—even from the most sophisticated audio enthusiast—immediate and almost worshipful admiration. When you visit your dealer, however, do not merely look at the 400-CX—*operate it!* As you begin to experience the full potential of its beautiful control panel, see its channel indicator lights flash on and off as you switch from one mode of operation to another—you will make a most unusual discovery. You will realize that here is an instrument that has anticipated *your every wish*. Whether you are an audio enthusiast or audio engineer, you will discover that you will not be able to think of a single feature that the 400-CX does not *already* have. You will realize that here indeed is the *definitive*, the truly *complete* stereo control center! *15 1/8" x 11 1/2" x 4 1/4" high. Weight, 18 pounds. \$199.50*  
Walnut or Mahogany Cabinet, \$24.95 • Metal Cabinet, \$15.95

**SONIC NULL BALANCING** Removes guesswork by eliminating the need to attain perfect channel balance based only on your ear's ability to determine optimum sound quality. With the 400-CX, you can balance the output of your components simply by tuning for minimum sound!

**STEREO DIMENSION CONTROL** Blends the signal from each channel into the other. Permits you to produce any degree of stereo separation (from zero to full), eliminate extreme "ping-pong" effect and create the illusion that a third, "in-the-center" speaker is in operation!

**CENTER CHANNEL** The 400-CX is equipped with a Center Channel output and a front-panel Center Channel Volume Control. Permits setting the level of the main speakers and third, center speaker, *independently*, thus providing maximum flexibility in multi-channel operation.

**REMOTE CONTROL** Add the low-cost FISHER RK-1 Control and achieve perfect stereo balance from your listening-chair! The RK-1 is only \$17.95.

**OTHER FEATURES** Record-Monitor facilities. Pushbutton Program Selectors. Channel indicator lights. Sharp cut-off Scratch and Rumble filters. Separate Bass and Treble controls for each channel. Phase-Reverse switch.

WRITE TODAY for complete specifications on the magnificent 400-CX!

FISHER RADIO CORPORATION • 21-37 44th DRIVE • LONG ISLAND CITY I, NEW YORK

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*Note Perfect!*

Do you hear all the notes on your stereo records—and hear them with true clarity and naturalness? If not, join the change to the superb new ESL-C99 Micro/flex, the note-perfect cartridge that makes all stereo records sound better. Only \$49.50 at your dealer's; write for data.



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## LEKTROSTAT THE FIRST STEREO RECORD CLEANER!

Lektrostat...gentlest...safest...surest of all record cleaners. Is a non-gummy, anti-static detergent. Special applicator cleans to bottom of grooves... eliminates static electricity. Adopted by professional and broadcast studios everywhere. A MUST FOR STEREO! See your high fidelity dealer, \$2.00.



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# just looking

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

• **Advanced Acoustics** dispenses with the baffle in a radical loudspeaker design named the Bi-Phonic Coupler. Having neither cone nor grille cloth and looking essentially like a flat panel, the Bi-Phonic Coupler betrays in its appearance some highly unorthodox engineering. As a vibrating element, a free-swinging thin hardwood panel is driven directly from a 2-inch voice coil. With both sides exposed, the panel acts as a dipole radiator, creating a figure-eight sound pattern extending both to the front and the rear. The dimensions of the vibrating panel alone, unaided by any baffling, suffice to extend bass response down to 30 cycles. A small integral tweeter with a phenolic diaphragm provides treble response beyond the range of audibility. The minimum power requirement is 15 watts, the power handling capacity 50 watts; impedance 8 ohms. Dimensions: 18 x 24 x 4½ inches. Available in mahogany, walnut and oiled walnut. Price: \$134.40. (Advanced Acoustics Corp., 67 East Centre Street, Nutley 10, New Jersey).

• **Eico** ascends to the power summit with a basic stereo amplifier rated at 50 watts per channel. Able to fill even the largest



rooms with concert volume regardless of speaker efficiency or lack thereof, the HF-89 claims overall frequency response from 5 to 100,000 cycles within 0.5 db, essentially undistorted in the audio spectrum between 20 to 20,000 cycles.

The output transformers are said to deliver undistorted 78 watts at 15 cycles and 28 watts at 10 cycles. It is also claimed that the quality of the circuit components reduces the need to use excessive feedback to achieve low distortion. The designers say that with only 18 db of inverse feedback a 13 db stability margin is maintained.

The circuitry features a direct-coupled voltage amplifier, a cathode-coupled phase inverter and EL 34 output tubes in ultra-

linear, fixed-bias operation. Silicon diode rectifiers of very low impedance provide good power supply regulation. A surgistor prolongs tube life, and provisions are made for bias and balance adjustment.

Sensitivity is such that 0.55 volts will drive the HF-89 to full output, with hum down 90 db. Size: 15 x 11 x 6 inches. Weight: 37½ lbs. Price: \$99.50 (kit); \$139.50 (ready wired). (EICO, 33-00 Northern Blvd., Long Island City 1, New York).

• **EMI**, Britain's giant electronics combine, has devised a column speaker with a built-in 25-watt power amplifier for monitor purposes in their own recording studios. This model—DLSI—is now available for consumer use in the United States. The overall frequency range from 30 to 15,000 cycles is divided among an elliptical woofer with a resonance at about 25 cycles, and two small vertically stacked cone tweeters taking over at about 3000 cycles.

The frequency response is set at the factory by means of four equalizing networks in the amplifier to correspond precisely to that of the studio monitor. This assures that the listener in his home hears the same overall response as the recording engineer does at the studio. An overall gain control is provided on the amplifier. The woofer works in an enclosed baffle space of about 3 cu. ft. The entire column is mounted on concealed casters. Dimensions 50 x 13¾ x 17 inches. Price: \$594.00. (Scope Electronics Corp., 10 Columbus Circle, New York 19, New York).

• **Heath** enlarges its kit repertory with a new stereo tuner of moderate cost, the AJ-10 rated at 2 microvolt sensitivity for 20 quieting on the FM band. This model will include a selector switch for varying degrees of automatic frequency control (full, half, and out), provisions for a mul-



tiplex adapter, separate magic-eye tuning indicators for AM and FM, and an AM bandwidth selector for "broad" and "narrow" band. Separate AM and FM output level controls permit convenient balancing for stereo reception. Price: \$59.95. (Heath Company, Benton Harbor, Michigan).

HiFi/STEREO



**Acclaimed by HF Reports!**

*The Fabulous*

# FISHER 600

## Stereophonic FM-AM Receiver

**T**HERE HAVE BEEN TIMES in our 22-year history when the end results, in new product design, have outrun even the highest expectations of our design engineers. THE FISHER 600 Stereo Receiver is just such an achievement. Others have tried, *without success*, to copy its technical excellence, its astonishing simplicity, its superb wiring and assembly. Before you buy *any* receiver, *protect your investment*—insist on removing the bottom cover and compare it to the magnificent workmanship of the 600. *You will be amazed at the difference.* The 600 is guaranteed to *outperform* any other receiver *regardless of price*—with the single exception of the FISHER 800. **\$369.50**

### From High Fidelity Magazine's Report On the FISHER 600

■ "Practically all system interconnections have been eliminated without sacrificing the performance obtainable from separate components of good quality. The performance of each portion of the Model 600 is of top caliber, and the complete unit requires only the addition of a pair of good speakers, a turntable, and a stereo pickup to form a truly high fidelity stereo music system."

■ "(Loudness control) contours are well-chosen. The result is a well-balanced sound, free of boominess at any volume setting. The rumble and scratch filters are nearly ideal. These filters, which are most effective in their intended functions, hardly disturb musical content."

■ "The amplifiers are absolutely stable and free from ringing under any conditions of capacitive or resistive loading."

■ "The amplifiers of the Fisher 600 showed less distortion at very low frequencies than any other integrated stereo or mono amplifier we have tested."

■ "The Fisher 600 has adequate IF bandwidth to receive weak signals without clipping or distortion even at high-modulation levels. It is very easy to tune. The tuning eye is remarkably sensitive, showing a definite indication for signals as weak as two microvolts."

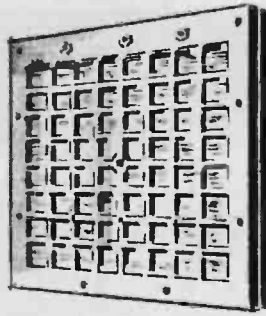
■ "We were surprised to find that the AM sound of the 600 did not suffer a bit by comparison with its FM sound. With this receiver we were able to appreciate FM-AM stereo broadcasts fully, which is more than we can say for most stereo tuners we have used. Much of the tuner's outstanding sound was due to the silent background."

*Write Today For the Complete Story On the FISHER 600!*

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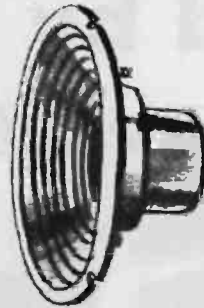
# Janszen Electrostatic

whose push-pull design gives remarkable range and clarity to mid and upper frequencies



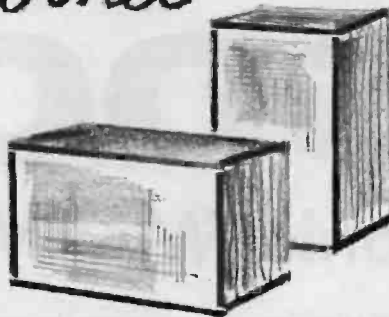
## + Model 350 Dynamic

the only cone woofer specifically designed to match electrostatics



## + Small Cabinet

used vertically or horizontally, on shelf or floor, singly or in pairs for stereo



# = Z-400 from \$134.50

Send for literature and name of nearest dealer.

sound without fury

\*incorporating designs by Arthur A. Janszen and made only by

**NESHAMINY ELECTRONIC CORP.,**  
Neshaminy, Pennsylvania

Send for literature and name of nearest dealer.

• **Knight** augments its kit line with a high-quality stereo amplifier offering ample control facilities, including the option of playing either channel through one or both outputs for monophonic use. In addition, the unit has five positions of record equalization so that older discs can be played under optimum conditions. Clutch-type treble, bass, and volume controls permit either co-adjustment for both channels or individual settings.

Low-noise 12AY7 tubes are employed in the input stages and hum is further reduced by the use of DC on all tube filaments. An LC-type scratch filter (claimed to have cut-off characteristics that will leave the mid-range frequencies unaffected) and a rumble filter are provided. Dimensions: 4 1/8 x 13 1/4 x 7 1/2 inches. Kit price: \$64.95. (Allied Radio Corp., 100 N. Western Ave., Chicago 80, Illinois.)

• **Lafayette**, with the introduction of their LA-210 integrated amplifier, backs their conviction that stereo can be made simple and inexpensive through limitation of power. Conceived as a sort of "minimum stereo" unit, the LA-210 is rated at five watts per channel, which suffices for driving a pair of efficient speakers in a room of moderate size. Most speakers with ported or horn-type enclosures are capable of converting the 10 watts total output delivered by this amplifier into sufficient acoustic volume for monaural-size rooms.

The frequency response at normal listening levels (1 watt) ranges from 40 to 30,000 cycles within 1 db. Total harmonic distortion is 2% of full output, intermodulation distortion is 3%. Hum and noise are 65 db below full output.

Controls have been simplified by ganging the treble and bass controls for both channels and combining selector and mode switching on a single knob. The placement of a phase reverse switch on the front panel allows convenient phasing correction. The compact dimensions are 4 1/2 x 12 7/8 x 7 inches. Price: \$42.50. (Lafayette Radio, 165-08 Liberty Avenue, Jamaica, L. I., New York.)

• **Paco**, known for its amplifier and tuner kits, now extends to do-it-yourself philosophy to speakers by offering a complete two-way speaker system for home assembly. The cabinet actually is factory finished, made of 3/4-inch plywood with all the joints fastened and glued. It only remains for the kit builder to install the 10-inch Jensen long-excursion woofer and a horn-type tweeter to complete the system. The overall frequency response extends from 45 to 14,000 cycles, with the tweeter level adjustable by a rear-mounted control. The PACO's compact dimensions are 23 1/2 x 13 x 12 inches. Price: \$59.95 (unfinished, \$69.95 (walnut finish). (Paco Electronics Co., 70-31 84th Street, Glendale 27, Long Island, New York.)

**H.I.F.I./STEREO**  
plete two-way speaker system for home assembly. The cabinet actually is factory finished, made of 3/4 inch plywood with all



and now . . .  
 an independent tone arm  
 that measures up to  
**SHURE**  
**STANDARDS**



for use with any quality cartridge  
 . . . monophonic or stereo

*new safety  
 for records*

Surface wear is held to absolute minimum through flawless tracking made possible by an ingenious and unprecedented combination of adjustments. Optimum static and dynamic balance, precise height, correct cartridge "overhang," and incredibly accurate stylus force are quickly achieved and easily maintained without guesswork.

*new sound  
 from records*

Modern high-compliance, light tracking cartridges (Shure M3D compliance is 4.0 x 10<sup>-4</sup> cm/dyne; 3 gm. tracking) require arm balance of a high order in *all* planes to deliver ALL the sound, undistorted. The Shure arm pivots on drag-free precision bearings. Precision adjustments assure optimum suspension and permanent balance, regardless of cartridge characteristics.

*new simplicity  
 in installation  
 and operation*

Installs completely from top side of motorboard. Special cable and plug assembly eliminates hum problem, speeds up and simplifies installation. Eliminates soldering. All you do is plug in one end of cable to tone arm, the other end to amplifier. Lock-on heads are instantly interchangeable. Direct-reading stylus force gauge with instant disconnect, and "micrometer" counterweight assembly permit visual static balance checks.

. . . an incomparable combination when used with

**SHURE**

*Stereo Dynetic*

PHONO CARTRIDGES

Overwhelming first choice of the critics. Painstakingly tested, proved, perfected—these superb Shure Stereo Dynetic moving-magnet cartridges are designed specifically to satisfy the critical ear of the most discriminating music lover . . . the most exacting audiophile. They separate disc stereo sound channels with incisive clarity. They are singularly smooth throughout the normally audible spectrum . . . and they are superior to other separate stereo cartridges in the re-creation of clean lows, true-to-performance mid-ranges and brilliant highs. Completely compatible.



THE PRICES

TONE ARM M232, for 12" records . . . . .	\$29.95 net
M232-7 (with M7D cartridge installed) . . . . .	\$53.95 net
M232-3 (with M3D cartridge installed) . . . . .	\$74.95 net
TONE ARM M236, for 16" records . . . . .	\$31.95 net
M236-7 (with M7D cartridge installed) . . . . .	\$55.95 net
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 JUNE 1960

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**AA-50**  
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Every modern feature and convenience has been incorporated into this new stereo amplifier—a truly remarkable instrument at its low, low Heathkit price. A complete 25/25 watt stereo power and control center (50 watts mono) . . . 5 switch-selected inputs for each channel including tape head input . . . new mixed center speaker output . . . stereo reverse and balance controls . . . special channel separation control . . . separate tone controls for each channel with ganged volume controls . . . all of these deluxe elements assure you of quality performance for years to come. With the AA-50 you have these five inputs for each 25 watt channel: stereo channel for magnetic phono cartridge, RIAA equalized; three high level auxiliary inputs for tuners, TV, etc. There is also an input for a monophonic magnetic phono cartridge, so switched that monophonic records can be played through either or both amplifiers. The special center speaker output fills the "hole in the middle" sound sometimes encountered, or lets you add an extra speaker in the basement, recreation room, etc., through which the automatically "mixed" stereo program material is reproduced monophonically. Nearly all of the components are mounted on two circuit boards, simplifying assembly, minimizing possibility of wiring errors. 30 lbs.

**FOR YOU WHO WANT A FINE QUALITY,  
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**AD-10**  
**\$33.95**

Made by famous Garrard of England, the AD-10 is a compact 4-speed player designed to provide trouble-free performance with low rumble, flutter and wow figures. "Plug-in" cartridge feature. Rubber matted heavy turntable is shock-mounted, and idler wheels retract when turned off to prevent flat spots. Powered by line-filtered, four-pole induction motor at 16, 33½, 45 and 78 rpm. Supplied with Sonotone STA4-SD ceramic stereo turnover cartridge with .7 mil diamond and 3 mil sapphire styli. Mechanism and vinyl covered mounting base pre-assembled, arm pre-wired; just attach audio and power cables, install cartridge and mount on base. With 12" record on table, requires 15" W. x 13" D. x 6" H. Color styled in cocoa brown and beige. 10 lbs.

**HEATHKIT AD-30: Mechanism only; less cartridge, base, cables.**  
8 lbs. \$22.95

**QUALITY FM PERFORMANCE . . .  
WITH PROVISION FOR  
MULTIPLEX STEREO**



**FM-4**  
**\$39.95**

Bring the magic of FM programming into your home with this low cost, easy to assemble Heathkit FM Tuner. A multiplex adapter output jack makes the FM-4 instantly convertible to stereo by plugging-in the style-matched MX-1 FM Multiplex Adapter kit (below). Design features include: better than 2.5 microvolt sensitivity for reliable fringe area reception; automatic frequency control (AFC), eliminating station "drift"; flywheel tuning for fast, effortless station selection; and pre-wired, prealigned and pretested, shielded tuning unit for easy construction and dependable performance of finished kit. The clean-lined design will enhance the appearance of any room of your home. 8 lbs.



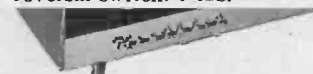
**\$39.95**

**LISTEN TO FM  
IN STEREO!**



**MX-1**  
**\$31.95**

Enjoy the treasures of FM programming in STEREO! An ideal companion for the Heathkit FM-4 Tuner (left), the MX-1 Multiplex adapter may also be used with any other FM tuner to receive FM stereo programs transmitted in accordance with the Crosby system of stereo broadcasting. If your present FM tuner does not have a multiplex adapter output, it can be easily modified following the simple instructions given in the MX-1 manual. Features include a built-in power supply, plus versatile stereo controls. The function selector switch offers choice of: Stereo operation; main (FM) channel operation; and multiplex (sub-channel) operation. Also included are a "dimension" control for adjusting channel separation, "channel balance" control to compensate for different speaker efficiencies, and a phase-reversal switch. 8 lbs.



Enjoy the treasures of FM programming in STEREO! An ideal

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AN ECONOMY-PLUS STEREO PAIR!

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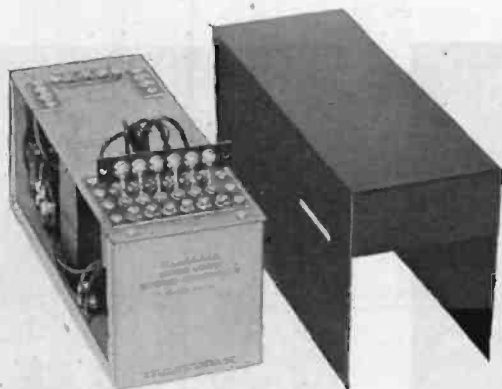


AA-30  
\$45<sup>95</sup>

Although these two new Heathkit models are designed as companion pieces, either one can be used with your present stereo system. The pre-amplifier (AA-20) features 4 inputs in each stereo channel and gives you a choice of 6 functions. It will accommodate a magnetic phonograph (RIAA equalized), a crystal or ceramic phonograph, and 2 auxiliary sources (AM-FM tuners, TV, tape recorders, etc.) and is completely self-powered. Shpg. Wt. (AA-20) 8 lbs.

Two hi-fi rated 14-watt high fidelity amplifiers, one for each stereo channel, are packaged in the single, compact, handsomely styled amplifier (AA-30). Suitable for use with any stereo preamp or with a pair of monophonic preamps, it features individual amplifier gain controls and speaker phase reversal switch. Output terminals accommodate 4, 8 and 16 ohm speakers. Shpg. Wt. (AA-30) 21 lbs.

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AN-10  
\$19<sup>95</sup>

Convert to stereo using just one bass "woofer"; saves buying second bass speaker, permits using more economical "wing" speakers. Delivers non-directional bass frequencies of both channels below 250 cps to the woofer and passes higher frequency stereo channels to a pair of wing speakers. Rated 25 watts per channel. Matches 8 or 16 ohm woofers, 8 ohm high frequency speakers, or Heathkit SS-1, 2, 3. 10 lbs.

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# RATES THE BASIC REPERTOIRE

Item 19 of the "First Fifty"

## SCHUBERT'S "GREAT" C MAJOR SYMPHONY

While the darkly passionate *Unfinished* Symphony in B Minor and the dionysiac "Great" C Major stand as Franz Schubert's symphonic masterpieces, it is interesting to recall that prior to composing these two final symphonies he had written six others—all before he had passed his twenty-first year. All were done for amateur groups of modest size and all derived in large measure from the musical language of Haydn and Mozart. At least four more symphonies are believed to have been written by Schubert after 1818, other than the *Unfinished* and the "Great" C Major; but only two have been salvaged—a work in E Major (recorded on Vanguard 417) dating from 1821, and the so-called *Gastein* Symphony, which has come down to us as the Grand Duo in C for piano, four hands (recorded on Vanguard 427 in the Joachim orchestration).

For the most part, however, the last decade of Schubert's 31 years was devoted to the writing of songs, solo piano works and chamber music. By this time, he had sensed the significance of Beethoven's fantastic expansion of symphonic form so far beyond that of Haydn and Mozart. What he had once criticized as "bizarre," he now accepted with awe and almost worshipful admiration. In any event, those works written after 1822 include some of the most noble and poignant masterpieces of the entire musical literature—the two great song cycles and the *Schwanengesang*; the last three string quartets, the two trios and String Quintet; the last six piano sonatas, *Moments Musicaux* and *Impromptus*; and the *Unfinished* Symphony.

When, in the last year of his life, 1828, Schubert took up his pen to compose the "Great" C Major Symphony, it was  
(Continued on page 22)



△ Furtwängler and the Berlin Philharmonic—despite age, a reading of true spiritual exaltation.



▲ △ Szell and the Cleveland Orchestra—masterful playing, awesome discipline and responsiveness.



▲ Krips and the London Symphony—a performance of penetrating conviction, especially fine stereo.

HiFi/STEREO

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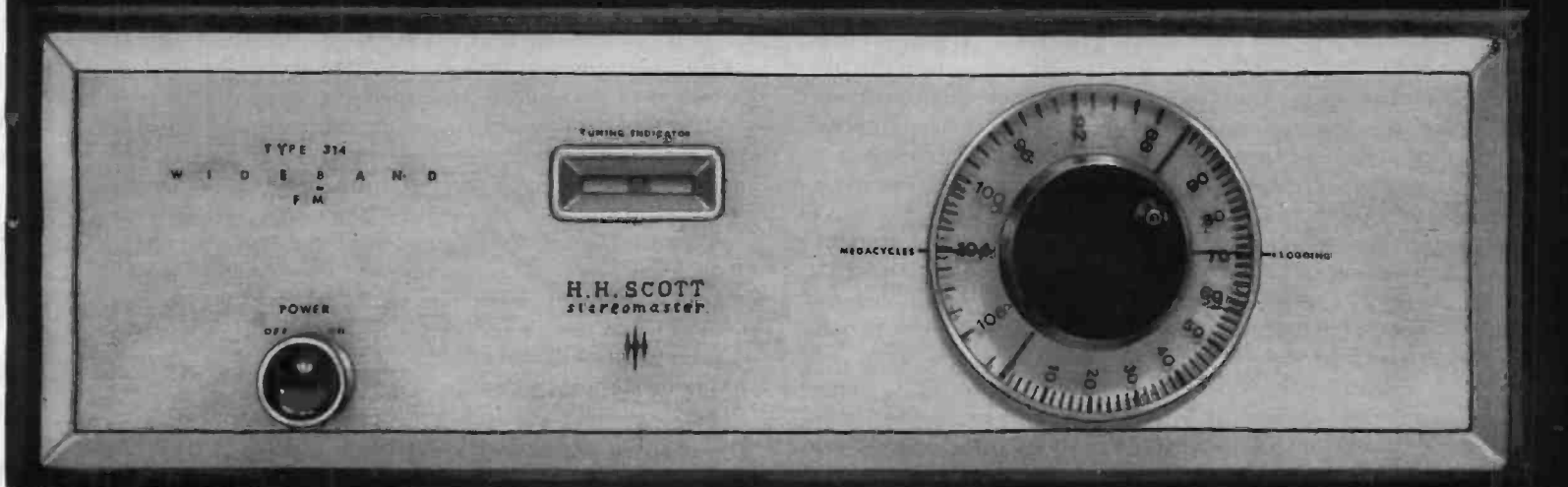
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with no special commission, fee or performance in mind. Difficulty, length, orchestration—these were not ordered by the limitations of any particular orchestra or group of players. The composer by now was motivated only by his own soaring fancy. Rather casually, Schubert offered the score of the new work to the *Musikverein* in Vienna, and just as casually, the parts were copied out and distributed for rehearsal. An early biographer of Schubert, Kreissle von Hellborn, reports that "... The Symphony was soon laid aside as too long and difficult and Schubert advised them to accept and perform in its stead his Sixth Symphony [the so-called "little" C Major]." Some musicologists have tended to doubt this account of Schubert's ready willingness to abandon his newborn symphony, but the fact remains that the work never was performed during the composer's lifetime. Ten years later, Robert Schumann, visiting Vienna, called upon Schubert's brother, Ferdinand, and went through a pile of manuscripts of Schubert's music in Ferdinand's possession. Schumann came upon the C Major Symphony and sent a copied score to his friend in Leipzig, Felix Mendelssohn, who was the conductor of the Gewandhaus Orchestra. Mendelssohn promptly conducted it at a Gewandhaus concert in March, 1839 and wrote to his friend Moscheles: "We recently played a remarkable and interesting symphony by Franz Schubert. It is without doubt one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works." When Mendelssohn visited England sometime later, he scheduled the Symphony for performance with the London Philharmonic Society. The orchestra musicians, however, balked at what they called the unreasonable difficulty of the music and laughed openly at the oft-repeated triplets in the last movement. The same reaction came from Paris when Habeneck attempted to introduce the Symphony there. To us in this latter day of orchestral virtuosity, the complaints of orchestral players a century ago seem grotesque and perverse and the famous triplets in the Finale are the inevitable couriers of Schubert's message of swift and inexorable propulsion.

Sir George Grove, in his masterly essay on the C Major Symphony, written after he had studied the manuscript score, notes numerous changes and corrections in Schubert's own handwriting in the first three movements, but very few in the finale as though "the pen seems to have rushed on at an impetuous speed, almost equalling that of the glorious music itself." Concerning the triplets in the finale, Grove writes fascinatingly: "Here is what happened in Schubert's autograph—he had got as far as the four premonitory notes of the horns: and then he dashed off into a schoolmasterly little fugue from which the only possible reaction would have been a schoolboy's practical jokes. By good luck almost unique in Schubert's short career, he lost interest in this project before he had written nine bars of it—or perhaps the real gigantic inspiration came before he developed interest in the frivolity which he had started. Whatever the mental process was, it cannot have taken three-quarters of a minute: the dingy little fugue subject was struck out before the answer had well begun: the danger was past, and instead of a weak facility, we have the momentum of a planet in its orbit." So it is that the Schubert "Great" C Major stands with Mozart's "Jupiter," Beethoven's "Eroica" and Brahms' "Fourth" as one of the monumental touchstones of major artistic aspirations.

The extent of these aspirations among today's orchestra conductors is reflected in the *Schwann Long Playing Record*

*Catalog*, which lists some eleven available recordings of the score, seven of them in stereo. The late masters of the baton, Wilhelm Furtwängler and Arturo Toscanini, committed their readings to disc, as well as George Szell, Charles Munch and Josef Krips among today's veterans. There is rumor of a forthcoming Columbia stereo disc by Bruno Walter of his justly celebrated interpretation (once available with the New York Philharmonic as mono ML 4093). My own favorite performance among them all is that by Furtwängler with the Berlin Philharmonic Orchestra (Decca DL 9746), an expansive, deeply personal reading. A measure of the kind of approach Furtwängler uses can be taken from the fact that this is the longest playing performance ever recorded (54 minutes plus), and Decca's initial release spread it out over three LP sides. But the performance is a masterly example of Furtwängler's mesmeric power as an interpreter. Despite the restricted frequency response of the recorded sound, one comes away with a feeling of true spiritual exaltation.

Of the more recent versions, those by Krips with the London Symphony Orchestra (London CS 6061) and Szell with the Cleveland Orchestra (Epic BC 1009 or LC 3431) find the greatest favor with me. No one more successfully delineates the forward motion and inevitability of the last movement than Szell. And there is about his whole performance a boldness and virility which are just as valid as Furtwängler's profound but less intense statement. An integral part of the sweeping success of Szell's account is the masterful playing of the Cleveland Orchestra which displays an awesome discipline and responsiveness.

Krips' performance, though not quite up to the level of Furtwängler's or Szell's, is nevertheless a very satisfying one with a strong feeling of momentum and a penetrating conviction as to the heroic nature of the music. This performance, available in stereo only, is distinguished by especially fine stereo sound.

As for the Toscanini recording with the NBC Symphony (RCA Victor LM 1835), I count myself among those who find unacceptable in this score Toscanini's feverish, nervous approach. The Munch recording (RCA Victor LSC/LM 2344) offers us a furiously hard-driven performance almost totally lacking in warmth and grace.

There remain pallid performances by Jochum with the Bavarian Radio Symphony Orchestra (Decca DL 79993, DL 9993) and Kubelik with the Royal Philharmonic Orchestra (Capitol SG/G 7195) and a well-rounded but unexceptional version by Argenta with the Paris Orchestra of *Cento Soli* (Omega 12).

It was Schumann who first referred to the "heavenly length" of the "Great" C Major Symphony. Not only in length is this a heavenly score—and it is Furtwängler, Szell and Krips more successfully than any other of their colleagues who have revealed the divinely inspired nature of this colossal symphony to us on those recordings available today.

Martin Bookspan

#### The BASIC REPERTOIRE Discography

Since the inception of this series, the discography for the first selections in the *Basic Repertoire*—usually seen in this space—has grown to full-column proportions. To prevent it from encroaching on the space normally allotted to Martin Bookspan's analyses it now appears only every third month. Next complete listing will appear in the *Basic Repertoire* for August, 1960.

# AMAZING DEMONSTRATION!

## New H. H. Scott 72 watt Stereo Amplifier drives 20 KLH Speakers at once!



H. H. SCOTT proudly introduces the most powerful, most versatile, complete stereo amplifier ever made. A recent demonstration at KLH Research and Development Corp., Cambridge, Mass., proved the 272's amazing capabilities. This powerful new unit simultaneously drove 20 KLH Model Six speakers to full room volume (with virtually unmeasurable distortion).

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**HF81 Stereo Amplifier-Preamp** 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 and treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers. "Excellent" — SATURDAY REVIEW. "Outstanding... extremely versatile." — ELECTRONICS WORLD. Kit \$69.95. Wired \$109.95. Incl. cover.

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**FM Tuner HFT90**: Prewired, prealigned, temperature-compensated "front end" is drill-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 \$38.95. Wired \$65.95. Cover \$3.95. \*Less cover, F.E.T. incl.

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**New FM/AM Tuner HFT92** combines renowned EICO HFT90 FM Tuner with excellent AM tuning facilities. Kit \$59.95. Wired \$94.95. Incl. cover & F.E.T.

**New AF-4 Economy Stereo Integrated Amplifier** provides clean 4W per channel or 8W total output. Kit \$38.95. Wired \$64.95. Incl. cover & F.E.T.

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**New HFS3 3-Way Speaker System Semi-Kit** complete with factory-built 3/4" 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, 3 1/2" cone tweeter. 2 1/2 cu. ft. ducted-port enclosure. System Q of 1/2 for smoothest frequency & best transient response. 32-14,000 cps clean, useful response. 16 ohms impedance. HWD: 26 1/2", 13 1/2", 24 3/4". Unfinished birch. Kit \$72.50. Wired \$84.50. Walnut, mahogany or teak. Kit \$87.50. Wired \$99.50.

**New HFS5 2-Way Speaker System Semi-Kit** complete with factory-built 3/4" veneered plywood (4 sides) cabinet. Bellows-suspension, 5/8" excursion, 8" woofer (45 cps. res.), & 3 1/2" cone tweeter. 1 1/4" cu. ft. ducted-port enclosure. System Q of 1/2 for smoothest freq. & best transient resp. 45-14,000 cps clean, useful resp. 16 ohms.

HWD: 24", 12 1/2", 10 1/2". Unfinished birch. Kit \$47.50. Wired \$56.50. Walnut, mahogany or teak. Kit \$59.50. Wired \$69.50

**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". Kit \$39.95. Wired \$47.95

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**CONSUMER REPORTS.** America's sharp-toothed watchdog over consumer products, gave a hard look and a close listen to thirty-five leading one-piece stereo package consoles, and let out a warning growl:

"In a typical living room, say 15 x 18, the speakers must be six to ten feet apart to preserve the essential differences of the two stereo sounds. Speaker separation in the one-piece test consoles ran from two to three feet.

"If you care to sit three feet or less from the front of the cabinet, you can get some stereo from these machines."

After this matter-of-fact snarl, the watchdog leaped to the bite: Stereo or no—of the thirty-five consoles only one had even reasonably good sound, asserted *Consumer Reports*.

All of which adds up to a tight case for component-type sound systems which provide both the stereo separation and the tonal quality in which the majority of consoles are so manifestly deficient.

We are pleased that *Consumer Reports*, with whom we have taken issue in the past, so clearly supports our conclusions in favor of components.

**A STEREO POLL** conducted for Electrical Merchandising Week shows that 84 percent of the public still doesn't know the meaning of the terms "high fidelity" and "stereo." Moreover, there is complete ignorance about the possible difference between stereo and high fidelity, which are vaguely regarded as pretty much the same thing.

The poll was taken in Michigan by Louis Harris Associates, professional feelers of the public pulse, who peddle advice to such national institutions as Senator Kennedy and the New York Stock Exchange.

Public indifference to the benefits and pleasures of good sound handicaps the audiophile by holding down the overall demand for sonic quality on discs and in broadcasts. In effect, such unawareness poses a constant temptation to broadcast and recording engineers to get by with sloppy work.

Hi-fi fans can help remedy the situation by propagandizing the cause of good sound within their circle of acquaintance.

**JUNE 1960**

advice to such national institutions as Senator Kennedy and the New York Stock Exchange.

**RCA VICTOR**, after holding out nearly two years for their own 3 $\frac{3}{4}$  ips, 4-track tape cartridge system, finally decided to join the majority and release part of their vast catalog in 7 $\frac{1}{2}$  ips, 4-track reel-to-reel form.

This decision neatly repeats the history of 1948-50 when RCA, plugging for their own 45 rpm doughnuts, refused to make LP's despite Columbia's free offer of the pertinent patents. Swayed at last by the popular verdict, RCA finally allowed itself a ride on the LP bandwagon.

**SPEAKING OUT** against deliberate sonic mutilation, particularly the cutting out of the low bass on some stereo discs, Sidney Frey of Audio Fidelity didn't mince words: "The consumer pays for all the bass below 300 cycles. To rob him of the low response is an abortion of ethics."

What nettled Frey was the policy of some record makers to weaken the bass to get louder-sounding discs in the midrange or to obtain so-called "compatible" stereo discs that can stand playing with a mono cartridge.

When the bass gets such short shrift the music loses depth and becomes unpleasantly strident. To mask this stridency, some small companies compound the injury and lop off highs along with the lows. This restores balance by amputating, as it were, both head and tail of the tonal range.

Such deliberate range restriction on the disc leaves the quality-conscious stereo fan with poor returns on his investment in full-range equipment.

**PAYOLA PREVENTION.** a spectacular exercise in barn locking after a horse theft, now includes a crackdown by the FCC against free records supplied to radio stations. This governmental buckshot, aimed at the manifestly guilty, decimated the innocent.

Payola-bagging pop jockeys who confine their programming to some 40 current top tunes can easily get along with giveaway discs. They need to buy only a few inexpensive 45 rpm discs. In contrast, the usually impecunious "Good Music" stations must maintain extensive and expensive LP libraries. With-

**PAYOLA PREVENTION.** a spectacular exercise in barn locking after a horse theft, now includes a crackdown by the

out outside contributions to their record collections, classical broadcasters could be forced to limit their libraries to basic swiftest items and cut more venturesome releases from their shopping list.

**THE MILLENNIUM** can't be too far off when a commercial TV station offers free plugs to an unaffiliated FM broadcaster. New York's WNTA-TV (Channel 13) is regularly telling their viewers about the mentally stimulating radio fare aired by listener-sponsored WBAI-FM. The telecasters say that WBAI's courageous programming confirms their own concept that the lowest denominator is not the only way to reach an audience.

Acknowledging the merits of a rival medium betokens not only decency and fairness but, above all, a generous attitude toward the public. Such signs of sanity are indeed welcome in TV.

**ECHO**, a magazine combining discs and printed pages, is the American counterpart of such foreign eye-and-ear ventures as the French *Sonorama*, the Italian *Musichiere* and no less than three playable magazines in Japan.

There has been great recent improvement in the sonic qualities of these magazines, thanks to a newly developed recording material only .004 inches thick. The latest issue of **ECHO** features, in addition to current material, the historic recording of New York's Mayor La Guardia reading funnies over the municipal radio station to keep youngsters from suffering because of the 1947 newspaper strike.

The new sound magazine owes something in its editorial slogan to the redoubtable New York Times: "All the Noise That's Fit to Print."

**AMPEX VP** Herb Brown neatly pegged the rivalry between tape cartridges (present and future) and standard reel-to-reel tape. The tape cartridge, says Brown, will attract the customer who today favors "package" phonographs featuring a record changer. Reel-to-reel will appeal to the audio fan whose inclinations lead him to component systems with professional-type turntable and tone arm.

something in its editorial slogan to the redoubtable New York Times: "All the Noise That's Fit to Print."

# Music in the uncorked manner— the "POPS"

Seventy-five years  
of Boston's sprightliest  
institution

Martin Bookspan/Boston Folkways

Springtime in Boston—For the small fry it means the return of the swan boats to the Public Garden that gives the city something of an Old World atmosphere. For the avid baseball fan it means the Red Sox taking on all comers in Fenway Park. But for the music lover, springtime in Boston means just one thing—Arthur Fiedler and the Boston Pops in Symphony Hall, complete with tables on the main floor and liquid refreshment for the beer or champagne taste. This particular springtime marks the 75th anniversary season of the Boston Pops—the 31st successive year under the vital yet genial baton of Arthur Fiedler.

It was in 1885, when the Boston Symphony was winding up its fourth season, that the Program Book notified its readers of a forthcoming series of summer concerts to be given by members of the regular Orchestra, to be "made up largely of light music of the best class." This idea originated with Wilhelm Gericke, the brilliant musician who had succeeded George Henschel, the first conductor of the Boston Symphony Orchestra. Gericke, as he approached the end of his first season as the orchestra's conductor, began to be concerned that many of the musicians would find remunerative springtime and summertime employment away from Boston and might not return in the fall for the next season. One way to counteract this, Gericke decided, was to offer the musicians a longer season of employment, hence more money. Major Henry Lee Higginson, the founder and benefactor of the Boston Symphony Orchestra, responded to Gericke's plan with enthusiasm and Adolf Neuendorff, who had been the conductor of the New York Philharmonic Orchestra in 1878, was engaged as conductor of the "Promenade Concerts" in Boston.

It was decided that the "Promenade" concerts, which were named after the Promenade Concerts of London, would be modelled after the Berlin popular concerts originated and conducted by Benjamin Bilse from 1868-84, and the highly successful Central Park Gardens summer concerts conducted

by Theodore Thomas in New York from 1866 (see HiFi Review, December 1959, p. 46). Food and drink were to combine with the music to make for an evening's entertainment of high spirits and conviviality, and these "Promenade Concerts," were to begin on Saturday evening, July 11.

In those days the concerts of the Boston Symphony Orchestra were given in the Boston Music Hall, an imposing old building on the site where the Loew's Orpheum Theatre now stands, and in advance of the first "Promenade" season the interior of the old Music Hall was repainted and all the seats on the floor were removed. When the gentlemen and their ladies of that first "Promenade" audience assembled inside the Music Hall, they took their places at small sidewalk-cafe type tables and throughout the performance uniformed waiters were busy scurrying around taking the patrons' orders for food and beverage.

The "Promenade Concerts" had plenty of rivalry in entertainment in Boston that summer: at the Boston Museum people were flocking to *Polly, the Pet of the Regiment*, which introduced a charming new prima donna named Lillian Russell; the theater offered the ever-popular *Count of Monte Cristo* with James O'Neill (father of Eugene) in the featured role; and there was a constant stream of Minstrels, Educated Horses and Wild West shows in and out of town. But the "Promenade Concerts" outlasted them all. "These concerts will continue until further notice" ran the newspaper announcements at the time, and it was not until October 3rd, 1885 that the concerts were forced to end so that the 1885-1886 season of the Boston Symphony Orchestra might begin.

The "Promenade Concerts" continued uninterrupted for four seasons, basking in a warm public reception, displaying conductors of such unvaried nationalities as Neuendorff and Kneisel, and one with the magnificent Boston-Irish name of Mullaly. Then, in 1890, tragedy struck. For some reason the licensing board refused the management a liquor license (an 8-page program book of the period displayed no less than 8 beer ads) and there was nothing to do but abandon the entire season! However, normalcy—in the form of a liquor license—was restored the following year by a newly benevolent licensing board, and there has never since been a Boston Spring without a Pops season.

In 1901, after a successful season at Mechanic's Hall, the "Promenade Concerts" were moved to the magnificent new home of the Boston Symphony Orchestra, Symphony Hall. Here they acquired a new name—"Symphony Hall Pops Concerts"—which eventually became shortened to the pre-ordained identity, "Boston Pops Concerts." The word "Pops" undoubtedly comes from the word "popular," but there is a theory that holds that the Boston "Pops" got their name from the "popping" of champagne corks which not infrequently serves as an unexpected obbligato in a *pianissimo* passage. However the "Pops" got their name, there is nevertheless something particularly appropriate in the nonchalant, explosive jauntiness of the word.

During the two-and-a-half decades between 1891 and the entry of the United States into the First World War, the names of three conductors stand out in close association with the Boston Pops: Timothée Adamowski, Max Zach, and Gustav Strube. All three were members of the Boston Symphony Orchestra during that period, and two of them, Zach and Strube, graduated to become the conductors of the St. Louis and Baltimore Symphony Orchestras respectively. The conductor during the years 1918 to 1926 was Agide Jacchia,



*Left—Wilhelm Gericke, Boston Symphony conductor in 1885—He proposed the founding of the Boston Pops.*



*Right—Adolf Neuendorf, onetime New York Philharmonic conductor—He directed the first Boston Pops seasons.*

an Italian musician whose arrangement of the Jewish folk song, *Eli, Eli*, still figures in the Pops repertoire. Jacchia served, incidentally, during the height of the Prohibition era, but unlike 1890 era, the non-availability of liquor cancelled not a single Pops season! Jacchia was succeeded in 1927 by another Italian musician, the distinguished composer, Alfredo Casella, who served as Pops conductor for three seasons. Unfortunately, Casella was grossly miscast in his new role. He brought an uncompromisingly severe attitude to the Pops podium, introducing a number of modern works into the programs which would have been tough going for the wintertime devotees of Symphony Hall, let

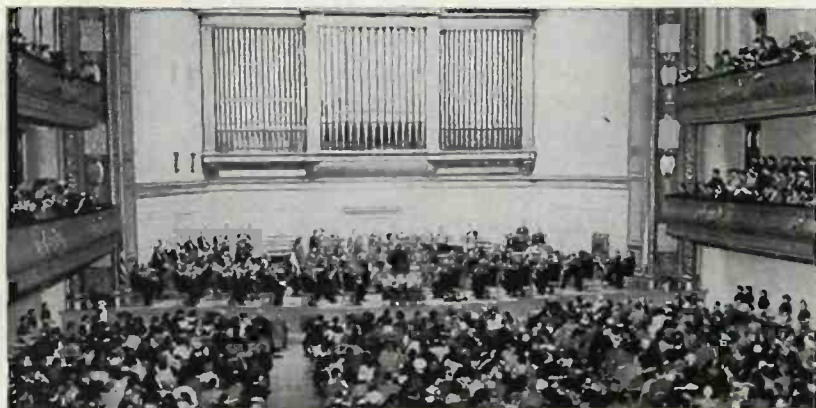
alone the audiences who came to the Pops to experience an essentially light-hearted and musically uncomplicated evening's diversion.

And so, in the spring of 1930, Arthur Fiedler entered upon the Pops scene as conductor. Actually, Fiedler's association with the Boston Symphony and the Pops had begun a good many years earlier. After having studied in Berlin with Willy Hess, who had been a concertmaster of the Boston Symphony in the early years of the century, young Arthur returned to Boston in 1914 and soon thereafter became a member of the orchestra as violist.

Interestingly enough, he thus accompanied the 1917 Bos-



*Young soloists from the Boston area often get their first big concerto performances with Fiedler and the Pops.*



*All tables filled is the order of the evening at Symphony Hall when the Pops holds forth.*

*When a heat wave hits Boston during the Pops season, the players turn out in shirtsleeves.*



ton Symphony Orchestra which journeyed to Camden, New Jersey to make the first recordings by a symphony orchestra ever undertaken successfully in this country. Some years ago Fiedler and I were browsing in a little second-hand record shop on Boston's Columbus Avenue when he suddenly let out a whoop and called me over to a pile of very old 78 rpm discs. There, in mint condition, were several copies of each of the old Boston Symphony Orchestra discs. We promptly bought the lot—at about 25 cents per record—and my set of the discs remains a treasure of my collection.

All through the 1920's, Fiedler sat in the viola section of the Boston Symphony Orchestra, playing the winter concerts under Monteux and, later, Koussevitzky, and the Pops concerts under Jacchia and Casella. During this period he began to try his wings as a conductor in whatever spare time he had. "Members of the Boston Symphony Orchestra conducted by Arthur Fiedler" read a good many concert announcements and banquet programs throughout New England during those years. At the same time he formed a chamber orchestra—composed of his colleagues—which he called Arthur Fiedler's Sinfonietta, and with this group he made the rounds of the local college and museum circuit. One of Boston's oldest choral groups, the Cecilia Society, which used to appear regularly for the performance of large choral works with the Boston Symphony Orchestra, chose Fiedler as its conductor. And in the summer of 1929 he founded Boston's famous Esplanade concerts on the banks of the Charles River. In short, he had already cut an impressive figure in Boston's musical life by the time he was selected to conduct the Pops concerts of the 1930 season.

As it happened, 1930 was the 45th Pops season and something of a gala merely by that fact alone. It soon became apparent, however, that the new conductor was bringing to the audiences a real flair and a dynamic excitement which were combining to make the 45th season a truly memorable one. Attendances were good, despite the Depression, and Symphony Hall was a scene of much joviality during the season. In July and August, Fiedler took the musicians outdoors with him for the second Esplanade season, and many thousands of Bostonians and visitors flocked to the wooden shell each evening to hear Arthur Fiedler conduct Beethoven and Brahms Symphonies and other substantial fare in contrast with the lighter diet of the preceding Pops concerts. There was no doubt about it now: an imposing conductor for Boston's spring-and-summer musical activities had been nurtured within the ranks of the Boston Symphony, and had now impressed himself upon the public, though he was to remain in the viola section of the Boston Symphony Orchestra through the end of the 1937-38 season.

It was during the summer of 1935 that Fiedler and the Boston Pops Orchestra made their first recordings for RCA Victor. One of the works then recorded was an obscure tango by an equally obscure Danish composer named Jacob Gade. The piece was titled *Jalousie*, and amazing things happened when the record—a 12-inch 78 rpm disc—was released: people heard it and bought it in droves. Almost overnight Fiedler and the Boston Pops became a household word in every section of the country, and *Jalousie* went on to become the first recording by a symphony orchestra to sell a million copies. *Jalousie* still may be the single most popular item in the Pops repertoire and Fiedler and his musicians have re-recorded it twice more since the original 1935 release: a version of the early 1950's is to be found on the LP called *Pops Picnic* (RCA Victor LM 1985), and the

most recent one is included in *Pops Stoppers* (RCA Victor stereo LSC 2270, mono LM 2270). In any case, striking gold with *Jalousie* at the very first recording session was prophetic; Fiedler and the Boston Pops have been on the best-seller lists ever since.

Throughout the era of the New Deal and the ripening struggle for Europe, Fiedler remained the conductor of the Cecilia Society Chorus in Boston, preparing such works as Stravinsky's *Oedipus Rex*, Walton's *Belshazzar's Feast*, Debussy's *The Martyrdom of Saint Sebastian* and Constant Lambert's *Rio Grande* for performance with Koussevitzky. How did Koussevitzky and Fiedler get along? Pretty well, all things considered, until an episode in late 1944 served to develop a breach between the two of them which was never healed.

As it happened, the 1944 Pops season was Fiedler's 15th anniversary at the helm of the Pops concerts. Fiedler was feted and toasted by Boston officialdom, and further honor was heaped upon him when it was announced that he would be a guest conductor of the Boston Symphony Orchestra for the first time during the forthcoming winter season. He was looking forward to the engagement with eager anticipation, anxious to prove that his musical horizon extended beyond the *Semper Fidelis* March on the one end and Tchaikovsky's "1812" on the other. (One of the works he intended for his program was Dvořák's *Fourth Symphony*, a score that had not been played by the Boston Symphony Orchestra for years.)

But a sardonic fate decreed otherwise. Fiedler, as the accompanying photographs prove abundantly, is a most distinguished looking gentleman with a full head of flowing

SATURDAY EVENING, MAY 16, at 8:30 o'clock

**Nineteenth Program**

Slavonic Dance in C major, Op. 72, No. 7 . . . . .	Dvořák
* Overture to "Orpheus in Hades" . . . . .	Offenbach
* Minuet . . . . .	Bolzoni
Voices of Spring, Waltzes . . . . .	Strauss
-----	
* Suite from "Peer Gynt" . . . . .	Grieg
Morning Mood — Anitra's Dance — In the Hall of the Mountain King	
Piano Concerto in A minor, Op. 16 . . . . .	Grieg
I. Allegro	
II. Adagio	
III. Allegro marcato	
Soloist: YUNG KWONG-KWONG	
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* Selection from "South Pacific" . . . . .	Rodgers
I'm Gonna Wash That Man Right outa My Hair — Ball H'oi — Happy Talk — Some Enchanted Evening — A Wonderful Guy	
* Belle of the Ball . . . . .	Anderson
Peter Gunn . . . . .	Mancini
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Among Those Present: Guild of the Infant Saviour and Proparvulic Club, Forsyth School for Dental Hygienists and Staff, The Business and Professional Women's Club of Central Congregational Church	
BALDWIN PIANO	*RCA VICTOR RECORDS

*The Pops three-part format starts with solid fare, winds up with favorite novelties like Peter Gunn theme*

## THE BOSTON POPS IN HI-FI/STEREO

All Recordings by RCA Victor

**A Boston Pops Concert**—Elgar: *Pomp and Circumstance March in D*; Thomas: *Mignon Overture*; Handel: *Largo from Xerxes*; Wagner: *Lohengrin—Act III Prelude*; J. Strauss: *Accelerations Waltz*; Trad.: *Drink to Me Only with Thine Eyes*; Enesco: *Roumanian Rhapsody No. 1*; Saint-Saëns: *Danse Macabre*; Liszt: *Hungarian Fantasy (with Ozan Marsh—solo piano)*; Bernstein: *West Side Story—Highlights*; Anderson: *Bugler's Holiday*; Kern: *Smoke Gets in Your Eyes*; Anon.: *Kid Stuff—Medley*; Mancini: *Theme from Peter Gunn*. LSC/LM 6082 2 12"

**Gershwin**: *Rhapsody in Blue (with Earl Wild—solo piano)*; *An American in Paris*. LSC/LM 2367

**Song of India**—Dancing Through the Years; Rimsky-Korsakov: *Song of India*; Anderson: *Syncopated Clock*; The Typewriter; Dinicu-Helfetz: *Hosa Staccato*; E. Strauss: *Bohn frei Polka*; J. Strauss: *Polkas—Thunder and Lightning*; Pizzicato; Khachaturian: *Lullaby from Gayne*; *Vollstedt*: *Jolly Fellows—Waltz*. LSC/LM 2320

**Slaughter on Tenth Avenue**—Rodgers: *Slaughter on Tenth Avenue*; Gould: *Interplay—Gavotte*; Blues; Bernstein: *Three Dances from Fancy Free*; Falla: *Dances from The Three-Cornered Hat*; Shostakovich: *Polka from The Golden Age*; Copland: *Saturday Night Hoedown from Rodeo*; Ginastera: *Malambo from Estancia*; Khachaturian: *Sabre Dance from Gayne*. LSC/LM 2294

**Pops Stoppers**—Chabrier: *España*; Falla: *Ritual Fire Dance from El Amor brujo*; Gade: *Jalousie*; Ketelbey: *In a Persian Market*; Liszt: *Liebestraum*; Mendelssohn: *War March of the Priests from Athalia*; Sousa: *The Stars and Stripes Forever*; Waldteufel: *The Skaters—Waltz*. LSC/LM 2270

**Offenbach**: *Gaîté Parisienne*; Khachaturian: *Gayne—Ballet Suite No. 1*. LM/LSC 2267; Tape Cartridge KCS 4002

**Sousa-Kay**: *Stars and Stripes—Ballet*; Gottschalk-Kay: *Cakewalk—Ballet*. LSC/LM 2240

**Good Music to Have Fun With**—Weber: *Oberon—Overture*; Beethoven: *Scherzo from "Eroica" Symphony*;

Sibelius: *Alla Marcia from Karelia Suite*; Bach-Cailliet: *"Little" Fugue in G Minor*; Tchaikovsky: *Polonaise from Eugene Onegin*; Rimsky-Korsakov: *Flight of the Bumblebee*; Humperdinck: *Hansel and Gretel—Overture*; Mendelssohn: *Scherzo from A Midsummer Night's Dream*; Wagner: *The Ride of the Valkyries*. LSC/LM 2235

**Marches in Hi-Fi**—Verdi: *Triumphal March from Aida*; Herbert: *March of the Toys*; Sousa: *Semper Fidelis*; Tchaikovsky: *Marche Miniature from Suite No. 1*; Gould: *Yankee Doodle*; American Salute; Morse: *Up the Street*; Berlioz: *Rakoczy March*; Willson: *76 Trombones from The Music Man*; Ippolitov-Ivanov: *March of the Sardar from Caucasian Sketches*; Planquette: *Samdre et Meuse*; Beethoven: *Turkish March from The Ruins of Athens*; Alford: *Colonel Bogey*; Emmett: *Dixie*; Gershwin: *Strike Up the Band*. LSC/LM 2229

**Boston Tea Party**—Nicolai: *The Merry Wives of Windsor—Overture*; Vaughan-Williams: *Fantasia on Greensleeves*; Bolzoni: *Minuet*; Lehár: *Waltzes from The Count of Luxemburg*; *Waltzes from The Merry Widow*; Hudson-DeLange-Mills-Dunning: *Moonglow and Theme from "Picnic"*; Adler-Ross: *Hernando's Hideaway from "The Pajama Game"*; Balfe: *The Bohemian Girl—Overture*. LSC/LM 2213

**Pops Caviar**: Borodin: *Prince Igor—Overture & Polovstian Dance*; *In the Steppes of Central Asia*; Rimsky-Korsakov: *Russian Easter Overture*. LSC/LM 2202

**J. Strauss**—Highlights from *Die Fledermaus & The Gypsy Baron*. LSC/LM 2130

**Grieg**: Peer Gynt—Incidental Music (with Eileen Farrell—soprano); *Lyric Suite*. LSC/LM 2125

**Hi-Fi Fiedler**—Rimsky-Korsakov: *Suite from Le Coq d'Or*; Rossini: *William Tell—Overture*; Tchaikovsky: *March Slav*. LSC/LM 2100

**Offenbach in America**—*La belle Helène—Overture*; *Tales of Hoffmann—Excerpts*; *Galop from Genevieve de Brabant*; *La Perichole—Excerpts*; *The Grand Duchess of Gerolstein—Overture*; *Les belles Americaines—Waltz*; *Musette*; *Orpheus in Hades—Overture*. LSC/LM 1990

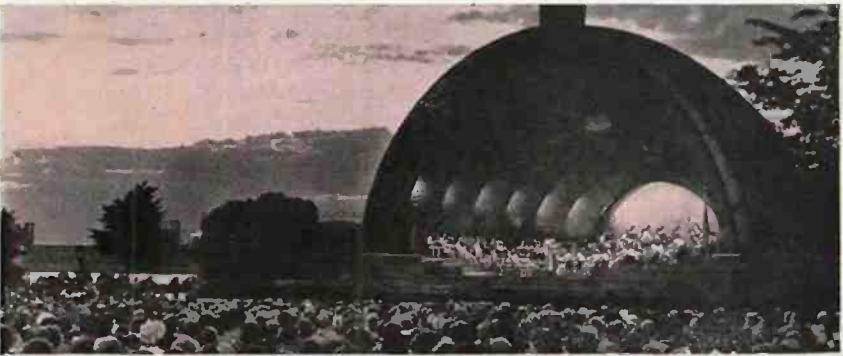
white hair and a dramatic white moustache setting off his ruddy complexion. Moreover, he is an elegant, fastidious dresser. Therefore his appearance as a "Man of Distinction" in a certain well-publicized series of advertisements of the time must have given him great satisfaction—but it also cost him his chance to appear as a guest conductor with the Boston Symphony Orchestra during the 1944-45 season. Officially it was announced that Mr. Fiedler had graciously relinquished his dates to Heitor Villa-Lobos, the distinguished Brazilian composer who was then on his first visit to the United States. The real but covert reason, however, was that the volatile Russian maestro saw red when he saw Fiedler smiling at him, whiskey glass in hand, out of the pages of nearly every mass circulation publication in the country! Hence it was not until the 1955-56 season, on the Boston Symphony Orchestra's 75th anniversary, that Fiedler got his chance to conduct a pair of concerts during the regular winter subscription season.

It was at about the same time as the "Man of Distinction" episode that I first met Fiedler and interviewed him for radio. This was before the days of tape and the interview was to be recorded on an acetate disc for later re-broadcast. I asked Fiedler about the obvious good time he and the musicians have playing the Pops repertoire and he replied, "Yes, we do have fun, but we don't like to make it too obvious." During the broadcast, however, one of those incidents occurred which cause one to believe that the Fates do have a sense of humor. At the point where Fiedler was saying, "Yes, we do have fun," the pickup stylus ran

into a repeating groove and played it over and over again until the engineer mercifully gave it a little nudge to help it on its way. But what the radio listeners heard was: "Yes, we do have fun, we do have fun, we do have fun, we do have fun, we do have fun, we do have fun . . . but we don't like to make it too obvious!"

Sometimes, however, they make it very obvious. A few years ago, when Davy Crockett was a big television hero and the *Davy Crockett* song had swept the country, Fiedler had an arrangement of the tune made for his use at the Pops concerts. It was a big hit in Symphony Hall, too, and audiences clamored for it every night. After a while, some of the members of the orchestra decided to have some fun with Davy Crockett. Subsequently, one of the cellists, Benny Parronchi, came armed with a supply of coonskin caps which he proceeded to pass out to his colleagues. When it came time for the playing of *Davy Crockett*, lo and behold, the entire cello section of the orchestra broke out in Mr. Crockett's preferred headgear! Far from frowning upon this, Fiedler himself took the cue and appeared in a coonskin cap to conduct *Davy Crockett* on the following evening.

Another example of conspicuous levity is to be found in Walter Piston's Ballet, *The Incredible Flutist* (RCA Victor LM 2084). Piston composed the score in 1938 especially for the Boston Pops and the dance company of Jan Veen, a prominent Boston dance instructor. The work was an immediate hit with the Pops audiences and Fiedler and the orchestra recorded it that season. One of the sections in the score is a circus parade, and at the rehearsals which

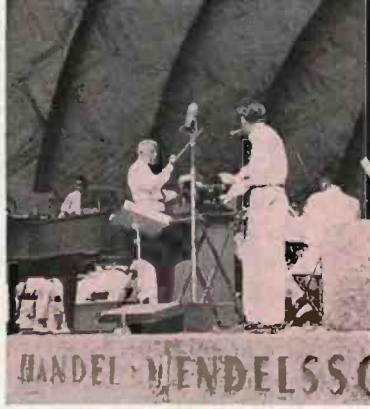


Above, Fiedler's Esplanade Concerts are a major Boston attraction after the Pops season. Below, a typewriter solo lends authenticity to Leroy Anderson's "The Typewriter."



Directing the Pops isn't all glamor and applause. Fiedler is a busy executive, too.

On tour with the Pops, Fiedler sizes up an unfamiliar hall for strategic placement of the ensemble.



In full hue and cry, the spirit of Davy Crockett confronts a defenseless audience to highlight a special Pops arrangement.



"Barbers" lead the Pops audience during a Barbershop Quartet Singers conclave.

Pops rehearsals are informal, but require hard work and concentration.

Small fry love the Pops and like to try for a closer look from the first balcony vantage point.



The aging Paderevski (center) was on hand in 1939 when Fiedler (left) and the Pops did the first recording of his Piano Concerto with Jesús María Sanromá (right).

As Pops conductor and musical celebrity, Fiedler wears many hats, including that of honorary fire chief in almost every musical town in the nation.



Fiedler's lively sense of fun comes to the fore as he turns his baton over to an organ grinder's monkey just outside Symphony Hall.



preceded the premiere, some of the musicians, Fiedler recalls, began to "cut up" at this particular point, whistling and shouting and creating general mayhem. Piston, who attended the rehearsals, loved this extra bit of nonsense—even the barking of the dog, who happened to be present at the rehearsal and was carried away by the rowdy noisemaking—and asked that the noisemakers continue their merry-making in the actual performances. And so it is that now it has become traditional for all orchestra musicians everywhere to behave like school children at recess in the circus parade section of *The Incredible Flutist*.

Certainly the fun which is everywhere to be felt at a Boston Pops concert is one of the elements which has made a national institution of these affairs. But there is more, much more to be considered when one ponders the enormous popularity of the Pops. For one thing, Fiedler has hit upon a sure-fire program formula. Each Pops concert is divided into three parts, with two intermissions. In the first part Fiedler schedules well-known pieces from the standard light symphonic repertoire—works like the Overture to *Zampa* by Herold, or Enesco's First Roumanian Rhapsody, or Handel's Largo from *Xerxes*. There are always four selections in the first part of each Pops concert, and generally two encores, and—oh yes, every program begins with a March—the louder the better, says Fiedler, in order to quiet the chattering audience down and prepare them for what follows. Then, in the middle section of every program there is usually a soloist, sometimes a prominent figure from the concert world like Richard Tucker or Jesús María Sanromá, other times a talented student from one of Bos-

ton's many colleges and universities and music schools. The musical material in this section is likely to run anywhere from Gershwin's *Rhapsody in Blue* and Addinsell's *Warsaw Concerto* to a Mozart piano concerto; indeed, I have heard many more Mozart piano concertos at the Pops during the past twenty years than at the winter subscription concerts of the parent Boston Symphony! In the concluding section Fiedler parades the musical novelties before the audience: this is the spot for the medleys from current Broadway musicals, the burlesques on the popular song hits of the day (a few years ago, when a tune called *Ebb Tide* was enjoying great favor in the Tin Pan Alley marts, Fiedler had a hilarious spoof of it arranged for the Pops under the title *Low Tide*), and the rousing send-'em-home-with-a-laugh finishing number, which again usually comes from the radio, television, Broadway or film circuits. Two seasons ago the two favorite closing numbers were *76 Trombones* from *The Music Man* and Alford's *Colonel Bogey March* (complete with whistling) which was enjoying such a popularity because of its incorporation into the score for the film, *The Bridge on the River Kwai*. Last season it was some of the music from television's *Peter Gunn* which succeeded to the place of honor at the end of many a Pops program.

A major factor in the sold-out status of the Pops concerts is the theater party aspect of practically every night of the season. Civic, charitable, religious and fraternal organizations in the Boston area discovered long ago that if they bought up large blocks of tickets to a Pops concert, they could then resell the tickets to their members and friends at a profit and thus enrich their treasuries by a substantial amount. And in June, at Commencement time, many colleges in the area have their "Nights at the Pops," with tickets sold among the student body, faculty and alumni.

There is yet another—and perhaps it is the most important—reason for the success of Boston's Pops concerts, and that is the atmosphere and attitude of Boston itself. Not only does the coming of spring thaw out the accumulated ice and snow on Boston Common and Huntington Avenue, it also thaws out the personality of the average Bostonian. When the trees and flowers are blossoming on Commonwealth Avenue, there is a whole new radiance to the city and its population. A light-hearted and easy conviviality is to be found everywhere, and Boston's Pops concerts are the perfect expression of this emotional vernal equinox.

The Braves may have left Boston for greener (in the pocketbook) pastures in Milwaukee, the Boston Opera House on Huntington Avenue may now be only a wide-open-spaces type of parking lot, and James Michael Curley may now have passed on into the pages of history; but it seems a safe bet to predict that 75 years from now the Boston Pops will still be going strong, bringing joy to all who can hear and delight in sharing the pleasures of good music, good food and drink, and good company.

Martin Bookspan, Director of Recorded Music for New York radio station WQXR, has been associated with HiFi/STEREO REVIEW from its very beginnings, both as classical record reviewer and as writer for the Basic Repertoire feature appearing every month in the magazine. A major part of his WQXR work is that of commentator for the broadcasts of the Boston Symphony Orchestra and, of course, for the Boston Pops.

# THUNDER OUT OF BOSTON



Symphony Hall seats were removed to accommodate the orchestra, shown here with Munch awaiting the signal for a "take" to begin. The brass choirs are deployed in the balcony.

The BSO drums evoke the thunders of Judgement Day at the climax of the *Tuba mirum*, as the four brass choirs sound fanfares from the topmost balconies of Symphony Hall.

Charles Munch after work on the *Dies Irae*. "It's time for one more 'take,'" he decides; the brass choirs weren't quite together.

David Hall / feature review

▲ ▲  
**BERLIOZ:** *Requiem (Grande messe de morts)*, Op. 5. New England Conservatory Chorus, Leopold Simoneau (tenor), Boston Symphony Orchestra, Charles Munch cond. RCA Victor Soria Series LDS 6077 2 12" \$13.96; Mono LD 6077 \$11.96

Interest: Overwhelming tonal fresco  
 Performance: The best  
 Recording: Remarkable  
 Stereo Directionality: Realistic  
 Stereo Depth: Impressive

RCA Victor has at last given us repertoire and a recorded performance of same wholly worthy of the deluxe Soria Series packaging—the long awaited documentation of the Charles Munch-Boston Symphony performance of the grandiose yet touchingly lyrical *Requiem* of Hector Berlioz.

This music, with its huge array of time and its four separated brass choirs in the *Tuba mirum*, *Rex tremendae* and *Lachrymosa*, demands the finest in stereo sound reproduction—and insofar as it can be gotten onto disc at the present stage of the art, RCA Victor's engineering team has done the job magnificently. Only tape could be finer.

However, it is the *musical* element, not the spectacular sound in itself, that makes this recording of the Berlioz *Requiem* an altogether remarkable achievement. Munch's first American performance—he introduced the *Requiem* to the Boston Symphony repertoire during the 1950-51 season—tended toward the overwrought, with a tendency to speed up tempi when working toward the climactic moments of the *Tuba mirum* and *Lachrymosa*; but in this 1959 performance, there is present that combination of classical control of tempo, phrasing and instrumental balance, combined with a truly romantic contrast of dynamics and color which makes for the ideal Berlioz performance.

The first stereophonic recording of the Berlioz *Requiem*, that was done under Hermann Scherchen's baton for Westminster (WST 201 2 12"), remains something of an historic document in its own right, since it took place in the Eglise St. Louis of Les Invalides where Berlioz himself conducted the work on December 5, 1837; but there is no brooking the superiority of the Boston choral and orchestral forces under Munch's eloquent baton, let alone the Frenchman's flawless

choice of tempo from beginning to end. There is no dragging under Munch's baton; neither is there any needless rushing. What is most impressive is the finely nuanced dynamics of the choral work, especially in the fierce contrasts of the *Rex tremendae* and in the unaccompanied *Quaerens me*. For this, a goodly measure of credit goes to Lorna Cooke de Varon, who trained her singers from the New England Conservatory to the highest pitch of perfection. Leopold Simoneau also does a sensitive job with the seraphic tenor solo of the *Sanctus*, if with just a trace of strain on the high notes. Taking the performance as a whole, I would have asked for only more of an accent and cutting edge to the savage syncopated violin figures in the *Lachrymosa*, but this is a small moment when judged in relation to Munch's total accomplishment.

We played through both the stereo and monaural discs of this performance and were interested to note that the stereo version was superior not only with respect to spatial illusion, but also in dynamic range and freedom from distortion. We can only hazard a few guesses as to why the opposite should be true for RCA Victor's Berlioz *Requiem*. A close look at the picture showing the general layout of chorus and orchestra will show the reader that there is a space of at least 50 feet between the first row of violins and the front row of the chorus, so that the use of separate sets of three microphones for basic recording was a necessity. Skilful mixing to the stereo master tape produced a thrilling result on the playbacks we heard at the session, and very little was lost in going from the 3-channel master to the 2-track disc. However, it may have been harder to produce the monaural tape and/or disc counterparts.

So, to be quite candid, it is the stereo version of this newest Berlioz *Requiem* recording that we recommend without reservation. It is an achievement that can take its place among the very few major achievements of the still new stereo recording age, such as London's album of Wagner's *Das Rheingold*. Those who acquire this album with its elegant packaging and 24-page brochure of 4-color reproductions from Bosch and others, will be adding richly to their store of musical and visual experience. ●



# musical MONSTROSITIES

Sanity, it seems, is not a constant virtue of the muse

Frank and Rilla Remington / humor

Not long ago some Los Angeles residents complained of "mighty peculiar goings-on" in the apartment of an amateur composer. Investigation revealed that he was keeping a flock of 110 assorted chickens in his study. "I need them for my work. I'm writing a chicken symphony."

The barnyard Beethoven went on to explain that he hoped to train the fowls to render his composition in choral harmony. To add weight to his assertion, he cited a number of instances where animals have performed in unorthodox orchestrations. Though he might have chosen a more propitious setting to compose his poultry polyphony, the fellow was not as balmy as might appear.

Indeed, the annals of musickedom clearly demonstrate that there's music in just about everything, including animals. No one can draw a fine-line distinction between legitimate and illegitimate methods of producing music. In striving to create something different or in attempting to interpret the modern scene, do-ri-mi practitioners occasionally come up with the craziest arrangements this side of outer space.

A case in point is the 120-piece orchestra which participated in the 1958 Interplanetary Music Festival in London. The late, lamented Gerard Hoffnung, creator and conductor of the madcap affair, was carried to the rostrum in a sedan chair. He stepped out, put a point on his baton with a pencil sharpener and produced a fat London telephone directory as his score.

The pandemonium program included buffoonery by the barrellful, not to mention a duel between the pianist and Hoffnung, with batons as foils. Hoffnung left the orchestra stuck on two discordant notes, which they held for the duration of the two-minute combat. High point of the raucous recital came when four brass bands stormed in from four different doorways, each playing a different march, each crashing straight into the other, each refusing to move backward (see Angel Record, stereo and mono, 35800).

Asked why he staged the performance, Hoffnung replied: "This is a serious attempt to bring caricature into music."

The irrepressible Spike Jones and his uninhibited screwballs are masters of this type of slam-bang syncopation. Serious music lovers usually disclaim Spike's boiler-factory orchestrations. But he insists it is music, and he certainly retains a large following. Spike has been known to lead his band with a specially tuned pistol which shoots bullets at a tin pan in

time to the music of a piano, a motorcycle, two washboards, cowbells, a trombone, a police siren, nine automobile horns, a tuba and a violinist who sneezes instead of fiddles (see Verve 4005; Warner Bros. Stereo WS 1332, Mono B 1332).

Once, Spike was scheduled to do a show in Washington for the annual banquet of the White House Correspondents' Association at which President Harry Truman was to be guest of honor. As is customary, the Secret Service automatically checked the entertainers and their tons of equipment. Spike experienced considerable difficulty in explaining his arsenal of eight pistols and revolvers, oversized shotguns and 3,500 rounds of ammunition. He finally convinced the undercover boys that the artillery was a musical necessity.

Later the agents also found baseball bats, whistling bombs, torches, gasoline cans, fencing foils, croquet mallets and a variety of electrical gadgets. With this discovery, Spike had to start his explanations anew. Ultimately, the President's protectors allowed the show to go on but they still eyed Spike and his boys as questionable security risks.

At one time Spike Jones trained Phoebe, a goat, to go "N-n-n-a-a-a" on cue in the key of C. He also included three live pigs in the clitter-clatter of one of his orchestrations. Perhaps the versatile Spike was inspired by history. Certainly, top honors for animal symphonies must go to Abbé de Baigne, musical director of the French imperial court during the reign of Louis XI.

Rigging up an outlandish innovation, de Baigne termed it a "pig-o-phone." It consisted of a long box divided into compartments, one for each note. Into these sections he placed various sized pigs. The tails of the porkers extended through holes and terminated under small wooden blocks resembling a piano keyboard. By an ingenious spring and lever arrangement, the pressing of each key pinched a tail, whereupon a porker squealed at predetermined pitch.

Thumping the keys of the pig-o-phone, Abbe de Baigne wowed his audience as the squeals of the swine fell into the recognizable melody of an old French air. It is said that King Louis laughed until his sides ached.

Equally ludicrous was the Cat Harmonicon dreamed up by John Curtis of Cincinnati in 1920. Curtis collected dozens of cats ranging from small kittens to venerable toms and constructed a contraption along the lines of de Baigne's pig-o-phone. When attached to an organ, the blade keys by

HiFi/STEREO

agitating the cats' tails elicited appropriate caterwauls in unison with the notes of the organ.

After a few rehearsals, the feline fantasy was ready to premiere. The curtains rose to reveal two rows of boxes, one on top of the other, a cat's head protruding from each of the forty-eight compartments. With the initial rendering, *Auld Lang Syne*, the timorous tabbies grew over excited by the tormenting of their tails and the roar of the audience. In justifiable outrage, they set up such a yowling, squealing, meowing and phizzing that they drowned out the organ.

The first and last performance of the cat concert ended in bedlam. Laughing and screaming in delight, the spectators stamped with such glee that the platform collapsed. Curtis freed the cats and they scrambled in all directions. To cap the climax, someone yelled "Fire!" An engine company rushed to the spot and poured a steady stream of water through a window, drenching all in attendance.

Animal bones, including those of humans, have gone into many fanciful musical instruments. One of the most bizarre was constructed some years back by Henry Reider of the University of Nebraska. He created music by tickling the rib bones of prehistoric rhinoceres. Carefully selecting enough rib bones for two full octaves, Mr. Reider mounted them on a stand. His novel xylophone produced euphonious echoes from the long ago.

Violins have been constructed from steers' horns and even from the jawbone of a mule. In one orchestra the jawbone of a horse serves as a percussion instrument. South American Indians frequently made flutes and drums from human skulls. A museum in Rio de Janeiro boasts a clarinet with a human skull for the bell.

Professor Charles C. Weideman of Ohio State University ranks as, perhaps, the most talented of the odd-instrument maker's fraternity. Back in the thirties, he teased tunes from turkey bones! Slicing off the ends of the bones, he sealed them with varnish and mounted them in a frame to make a

set of pipes. By holding this homespun music maker before his lips and blowing into it, while moving it back and forth, he produced weird-sounding notes.

Professor Weideman, who found music in everything, put together a variety of out-of-this-world instruments from common materials. Among his other innovations was a rare item called a "kindletone."

Unique in the annals of Orchestralia, the kindletone acquired its name from the fact that its chief components were bits of kindling wood. Sticks of various sizes, the professor noticed, made different musical tones when clunked together. Sawing a batch of sticks to different lengths until he had a range of three octaves, the professor arranged them across open tubes of rolled newspapers. He produced a variety of tunes by thumping this makeshift xylophone with improvised mallets whose heads were bound with twine.

Some instruments are unique because of their appalling size. Take, for instance, those of Paul Bunyan proportions created by Arthur K. Ferris of New Jersey. His 14-foot bass viol was the largest in the world. Among Ferris' other crazy creations were a harp so large that it could be played with ease from a second-story window, fiddles which required two operators, and a violin with three necks.

Comparable to the colossal proportions of Mr. Ferris' harp and bass viol was the mighty windjammer manufactured by the Conn Company back around the turn of the century. Similar in appearance to a gigantic megaphone, the "Immensephone" boasted a bell with a four-yard diameter and tipped the scales at 35 tons. It is said that a rendition directed into the lesser end of this leviathan by a bevy of brass blowers could be heard 30 miles away.

Many screwball instruments, of course, have no special significance other than displaying the ingenuity of the performer. Original tones have been wheedled from a length of pipe with a funnel in one end, a comb and a piece of thin tissue paper, and even from a slowly deflating innertube.



Entertaining at the White House, Spike Jones had considerable difficulty explaining his musical arsenal of pistols, shotguns and bats.

To augment their more conventional instruments, hillbilly bands have come up with a hatful of comic contraptions. The "hootnanny" concocted by "Texas Jim" Lewis and operated from a bicycle, ranks among the daffiest of musical monstrosities. A framework supports a collection of pressball horns, gongs, bells, sirens and a motley array of other noise makers. A well-practiced hootnanny player can carry a tune on it along with the rest of the band and occasionally ad lib a novel sound effect.

"Herman the Hermit," perhaps, ranks as the zaniest of all hillbilly practitioners of pixilated harmony. His one-man band has never been equalled in the chronicles of madcap music. A heterogenous collection of some sixty conventional instruments and novel noise makers mounted on a three-sided framework made up this "poor man's orchestra." While rendering a vocal number, the dextrous Herman sometimes carried the down beat on a bass drum with his left foot and the after beat with his right foot. Meantime his left hand accompanied on the piano and his right hand on a ten-string banjo. Amazingly agile, Herman played five instruments simultaneously, and might make six complete changes, for a total of thirty instruments, during one song.

Louis Antoine Jullien, a French conductor, was doubtless the first apostle of monstrous music in the United States. After batoning his way to spectacular success in Europe, M'sieu Jullien, in 1853, invaded America under the auspices of that master showman, Phineas T. Barnum. Appearing in New York concert halls, Jullien introduced Americans to their first large orchestra and to symphonic music at popular prices. They rendered music in the conventional style—but the program invariably included a spectacular exhibition of musical madness.

For his farewell to the United States, Jullien conducted a "Concert Monstre" at the Crystal Palace. Forty-two thousand music lovers attended the affair.\* As the grand finale, the maestro dug into his bag of musical tricks to perform *The Fireman's Quadrille*. At the onset of this number, he cautioned the spectators against undue alarm during the frightful demonstration they were about to witness.

The opening measures belied his warning. The soft, smooth

\* Playing in the orchestra was Theodore Thomas who apparently vastly impressed by Jullien showmanship (see *HiFi/STEREO Review*, March, 1960 p. 8) went on to develop the "Pop Concert" (see *HiFi Review*; Dec., 1959; p. 47).



Abbé de Baigne plays his "Pig-o-phone." A pinch of the tail, and each porker responds in his carefully predetermined pitch.



The hurricane created by the whirring propeller in George Anthiel's "Ballet Mecanique" threw the audience into a panic.

music seemed more like a lullaby—until a fire alarm sounded and a terrified voice screamed "Fire!" Flames burst out from the background. Four companies of firemen in full regalia dashed on stage to the clang of fire engines. Reels of hose clutched in their hands spewed streams of water. Musicians shouted hoarse directions through megaphones. Women in the audience screamed. The crash of falling buildings and shattering glass echoed through the hall.

Suddenly, the maestro signalled a halt. The firemen left the stage. The number ended with the orchestra leading the *Doxology*. Joining the singing, the audience heaved a monumental sigh of relief.

Perhaps the most fascinated spectator at one of Jullien's "Monster Concerts" was Patrick Gilmore, a young Boston bandleader.\*\* By the time Gilmore's bandleading proclivities reached their zenith, he out-Julliened Jullien himself. At the 1872 World Peace Jubilee in Boston, Gilmore batoned an aggregation of 22,860. A band of 2,000 instruments, augmented by 860 military bandsmen from many nations, accompanied a gigantic chorus of 20,000 voices in what is probably the largest and most fantastic musical concert ever performed.

As a fitting finale, this impresario of the spectacular, presented the *Anvil Chorus*. While Boston firemen pounded a crashing crescendo on fifty anvils, Gilmore triumphantly closed the concert with an ear-splitting boom by triggering a battery of cannon outside the hall!

Just what musical monkeyshines composers and conductors might incorporate in their scores for singular tonal effects is anyone's guess. One American composer with an ear for the unusual calls for bursting balloons in his concerto. The balloons are punctured by the percussionist with pins attached to his fingers. In an orchestration by Musard, one of the musicians comes to his feet, clutches his chair and smashes it on the floor with a thump.

Arthur Honegger, the Swiss modernist, wrote a part for a typewriter in one of his compositions. Arnold Schoenberg called for heavy iron chains to be clanked and rattled at designated intervals in one of his scores. In his composition *New Year's Eve in New York*, Werner Jensen included the hubbub of an ambulance siren and honking automobile

\*\* Gilmore's contribution to American band music is further outlined in "Popcorn, Mosquitoes and Music," (*HiFi and Music Review*, August, 1958 p. 44).

horns. At one point the score indicates: "All those not occupied with wind instruments shout, *ad libitum*, 'Happy New Year' and cheer."

There's no telling what bizarre item a conductor may request for a special effect. Several years back Leopold Stokowski dispatched a troop of radio technicians to scout the local junk yards before he rendered Lou Harrison's *Canticle No. 3* on a network broadcast (see *Urania*, Stereo USD 1050; Mono UX 106). Equipped with tuning forks, the searchers eventually rounded up a score of singular percussion "instruments": brake drums from ancient vintage Reos and Hupmobiles. Stokowski demanded them as the only items capable of producing the exotic tonal qualities required by the score.

One percussion man created a neat bit of harmony by whirling a bucket on the end of a rope in circles over his head. Called upon to create the whirring of an airplane motor, another musician massaged the top of his kettle drum with an electric vibrator, one of those machines utilized by barbers for scalp stimulation.

George Antheil, however, authentically reproduced the sound of a whirring airplane motor for the score of his *Ballet Mecanique*. When he premiered the composition in Paris some years back, he actually used a huge airplane propeller. The giant blades imparted the exact tonal qualities he desired, but the accompanying "hurricane" all but threw the audience into panic (*Urania*, Stereo USD 1054; Columbia, Mono 4954).

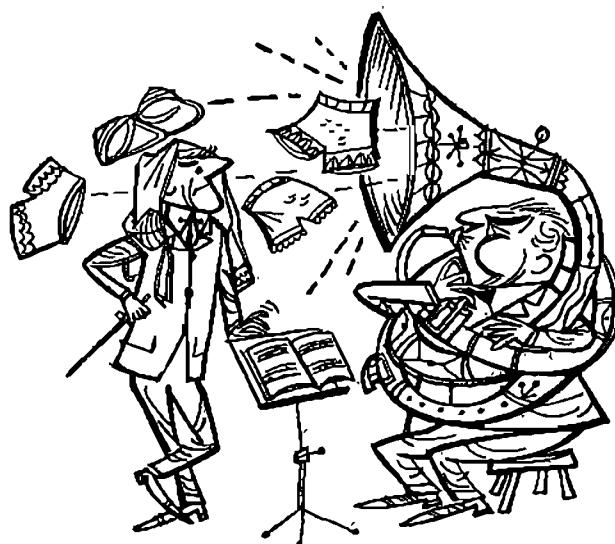
Mutes, too, have had their share of curiosities and humor. Ever since the time of Haydn (1752-1809) horn men have been producing a variety of effects ranging from the eerie to the poetic by stopping up the bells of their instruments with various items. These have run a gamut from cardboard cylinders, cloth, and derby hats on the more conventional side to beer bottles, tin cans, and tumblers for the more raucous renderings.

Even the most conservative symphony orchestras go in for odd ball-muting devices, albeit, they are frequently discovered accidentally. A case in point was the harassed tuba player in a highly respected symphony orchestra. One day, just prior to rehearsal, he embarked on a Christmas shopping expedition and purchased some dainty unmentionables for his wife's present.

Arriving at his dressing room he laid the parcel aside and scrutinized the music to be rehearsed that morning. Suddenly he noticed the score called for a mute. Since a tuba rarely requires one, his was stashed away at home. He'd have to produce some form of mute, he realized from long experience, or face the alternative of a severe tongue lashing from the maestro who was not indulgent of careless musicians.

Casting about backstage for a substitute to replace the conventional cardboard mute, the frenetic tuba player could find nothing suitable until he glimpsed the Christmas package. Hopefully, he unwrapped it and dropped the dainties into place. A few short toots convinced him the sleazy scanties would work out very nicely. Indeed, the rehearsal came off without a hitch. Thankful for his last-moment deliverance from the conductor's wrath, he carefully re-wrapped the lingerie and duly presented it to his wife.

The story might have ended there except for the maestro's keen ear for tonal timbre. At the very next rehearsal the tuba player tootled away happily, secure in the knowledge that he'd retrieved his standard mute from home. Came the passage for the muted tuba and he blithely placed the cardboard device into the bell of his horn.



The harried tuba player made drastic emergency provision for specially dulcet muting effects.

A few measures later the conductor irately tapped a staccato with his baton and withered the tuba man with a devastating glare. The orchestra stopped. In a vociferous verbal solo ending in a fiery crescendo, he poured out in somewhat less than flattering terms just what he thought of stupid horn blowers who switched mutes from one rehearsal to the next. "Now get rid of that cardboard," he snapped, "and get the same mute you used the last time."

Mortified and trembling, the offending musician weakly explained that he'd left the other mute at home. "Then," stormed the maestro, "go home and get it." From that day to this that particular tuba player surreptitiously slips a flimsy array of feminine undergarments into his instrument whenever the score calls for a muted tuba.

Even Franz Josef Haydn was not adverse to pulling a shenanigan or two. In the final movement of his *Farewell* Symphony and orchestra members, one by one, lay down their instruments and stroll off the stage. At the end, all that remains is one violinist. He ultimately lowers his bow and blows out a candle, leaving the stage in darkness.

Actually there is music in everything—even in silence. Japanese musicians play "silent music" at their Shinto religious festivals. Orchestra members go through the motions they normally would, but there is no sound! The drummer doesn't quite strike his drums and the fiddlers only move their bows without touching the strings.

So what is music? The most highly esteemed composers and conductors have conferred respectability upon a large number of musical monstrosities. So the question remains a moot one, for everyone from Abbé de Baigne to Leopold Stokowski has favored his own particular brand of music.

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Californian Frank Remington has for nine years been a freelance writer whose work regularly appears in both regional and national publications. Recently married, he now enlists the full-time services of his wife, Rilla for research and writing collaboration on such informative articles as "Monstrosities."

# THE LEGACY OF LIED



John J. Stein, M.D.'s biography

## How the tragic genius of Wolf perfected the synthesis of poetry and melody

On the twenty-fourth of February, 1908, the Carnival season was in full swing in Vienna. Masked crowds were filling the gaily decorated streets, music was streaming out of coffee houses and restaurants, and happy multitudes were following bands through the center of the town. At noon, a dark little funeral procession, oddly out of tune with the joyous tumult of the celebration, could be seen winding its way to the Votivkirche, the proud gothic cathedral near the heart of the town.

This group, small in number but great in importance on the musical scene of Vienna, had assembled to say farewell to Hugo Wolf, a great "minor composer," cut down in the prime of life by mental disease, after four years of unspeakable misery in an asylum. Wolf's whole creative life was concentrated into a span that totals intermittently to little more than five years. He finished no symphonies; made no mark in the realm of opera. From what little instrumental music he did compose, there is remembered only the flawless and altogether treasurable Italian Serenade for string quartet or small orchestra, (Columbia ML 5116; Capitol SP/P8515). His lasting greatness, however, is founded on some 250 songs of unbelievable beauty, tenderness and passion, songs which mold themselves to the words of great poetry in a way which no one has matched before or since.

Hugo Wolf was placed historically by fate where he could benefit from the work of his great predecessors in the field of song, and where the technical development of musical expression enabled him to adapt his own tone language to the finest nuances of poetic meaning. It was his inborn genius, however, which allowed him to fashion masterpieces which stand above considerations of time and style. His birthplace was the small Austrian town of Windischgrätz, where he was the fourth child of a moderately well-to-do leather merchant. His early years were marked by an irrepressible attraction to music and an equally strong disinclination to pay any attention to the more sober subjects of conventional education. By the time he was fifteen, he had been the object of sad contemplation and sometimes drastic action by the principals of five educational institutions. He finally succeeded in convincing his music-loving but practical-minded father that he was not made to become an ordinary citizen, that the only "A's" he was getting were in music and singing, and that the Music Conservatory in Vienna was the only school where he could breathe. But it was there, after two years of study, that he became involved in the writing of a mysterious letter, which, over his name, threatened Director Hellmesberger with sudden and painful death. It is more than probable that Wolf was the innocent victim of a cruel prank, but his days at the Conservatory became numbered, and soon the 17-year-old boy was at the end of his formal studies.

His mind remained steadfast in its resolve that music was to be his vocation, his life. During times when he was without a piano, he borrowed scores and studied them on park benches. He wrote music, listened to music, played it—and taught it. In this way he eked out a precarious living. He would accept no help from his father, whose business

had nearly been ruined by a disastrous fire. He lived at times in a state of near-starvation and meanwhile tried to instill the rudiments of music into the recalcitrant minds of the young. Even at this early age a character trait which would make Wolf miserable in his adult years aggravated his struggle—a pride which bordered on arrogance, and an utter intolerance of mediocrity. He managed to antagonize both students and parents, regardless of how bitter his own need was for their patronage.

In 1881, when he was 21, Wolf managed to be appointed assistant conductor at the Salzburg Opera—a small provincial enterprise at that time. A friend described how he met Wolf at the railway station, with a small bundle containing all his belongings under one arm, while in the other hand he carried a heavy, paper-wrapped object that turned out to be a large plaster bust of Richard Wagner. His devoted love for the great sorcerer of music-drama proved his undoing in Salzburg. Ineffectual as a conductor and unpopular with the majority of the opera personnel, he made no impression whatever on the musical life of Salzburg, and he was fired when he was found one day playing to the choristers excerpts from *Tristan and Isolde* instead of rehearsing them in a Strauss operetta.

Wolf returned to Vienna and to piano teaching. But now he began to meet more influential people who sensed that there were hidden creative fires burning in this rather arrogant young musician. The public was then unaware of the new, unusual music being written by Wolf, for it was to be nearly 10 years before any appreciable part of it was to be published or performed. But in another medium Wolf was going to make people sit up and take notice. His friends, aware of the chronic financial crisis in which he had been floundering, achieved his appointment as music critic on the *Wiener Salonblatt*, a fashionable daily paper for the Vienna elite. For a young man of 24, this was a responsible position and anybody would have hoped for Wolf to tread softly and to avoid jarring any sensibilities. Short in years but long in opinions and emotions, the young novice critic practically exploded into action, telling Vienna in no uncertain terms what he thought of the rather variable standards prevalent in its concert halls and at the Court Opera House.

Here are some of his choicer critical outbursts—On the occasion of the first performance of the Third Symphony by Johannes Brahms in 1884, he wrote, "Just as, in olden times, people danced the minuet, or wrote symphonies, so Herr Brahms writes symphonies, regardless of what has happened since. He returns home like a long-departed ghost, totters up the wobbly stairs, turns painfully the rusty key which opens the creaky door to his deserted abode and he stares absent-mindedly at the spiders busying themselves with their cobwebs and at the ivy peeping through the dusty window. A stack of yellowed paper, a dusty ink stand, a rusty pen attract his attention. As in a dream he shuffles to an old-fashioned easy-chair and ponders and ponders and cannot think of anything worthwhile. At last the fog lifts: he thinks of the Good Old Past, which has lost all its teeth, has become tottering and wrinkly and mumbles and jabbars



"Wolf (achieves) the finest development of romantic expression . . ."

like an old woman. For a long time he listens to this voice, these sounds—so long that at last he believes they had emerged from his own mind in the form of musical motifs. He gropes for the pen, and what he writes down—indeed, it's music, lots of music! These bits and pieces he now stuffs into the good, old form, and what appears is—a symphony!"

He was also anything but inhibited when he took up his pen in the defense of music he loved, his own included. The following excerpt from his column in the *Salonblatt* is unique; in it he actually quarrels with the famed Rosé Quartet for refusing to play his posthumously published String Quartet in D Minor (at one time recorded on Columbia ML 4821): "There is nothing more depressing than to see one's wish unfulfilled, be it ever so modest. And yet, nothing occupies one more than the hope that one's desire be acceded to one day. . . . When I submitted a chamber music piece written by me to the Rosé Quartet, I was unfortunately bold enough to ask that it be performed. This splendid group has thought better of it and decided 'unanimously', as I understand, to desist from playing my work. If I think of how this formidable 'non', expected in purest unison by four powerful male voices, made the walls tremble, a similar moment in Gluck's *Orpheus* seems to pale. I would never have thought that this splendid quartet could perform vocal music in such dramatic accents."

During this hectic period, when Wolf again made himself more enemies than friends, he wrote more songs and even had some of them performed. Hugo Wolf was more impressed by this event than was the musical world: so much so that in 1887 he resigned his post, which had become a chore, and decided to devote himself entirely to composing music instead of writing about it. He was now 27, and had come to know where his strength lay; he knew that his fate was to write *Lieder*, to abandon all thought of larger forms, to devote his talent to giving great poetry a new dimension. "All my previous work," he said on one occasion, "was slow, tormenting suicide."

Wolf had a special sensitivity for poetry—which he loved deeply and to which he had always endeavored to introduce his intimates. Now he had found his opportunity to devote himself absolutely to the service of poetry—by translating it into the language of music. Impeccable literary taste and sensitive understanding of the beauties of poetic language were his basic tools. Added to this was a unique musical gift for the small form, the ability to express the most intimate thought in aphoristic brevity. When Wolf encountered the lovely, tender poems of Edward Mörike, the pastor-poet of Swabia (1804-1875), he immersed himself entirely in the work of this little-known genius. Going farther than Schubert and Schumann, who occasionally composed cycles of selections from their favorite poets, Wolf set in the space of 42 days no less than 53 of Mörike's poems to music! This gift for submerging himself in poetry and emerging with a song sometimes frightened the young musician. He lived in breathless tension during 1888-89 and was, for the first time in his life, really happy. He interrupted his devotions to Mörike to compose 25 beautiful poems by the arch-

romantic Eichendorff, then returned to Mörike. Then, without taking a breath, he embraced Goethe, to compose 51 masterpieces in 41 days. While this wondrous profusion was prepared, through the generosity of friends, for publication, Wolf took time off in the summer of 1889 to spend it as the guest of friends, to read and re-read new poems, to select, to immerse himself deeply in them and by fall another masterwork began to burst forth—the 46 glorious songs of the *Spanisches Liederbuch*, a collection of Spanish poems translated by the German poets Heyse and Geibel.

Hugo Wolf was now 30 years old. He had published nearly 140 songs, such as had never been sung before. Yet, as a composer he was still hardly known in Vienna. He was constantly beset by financial troubles; the published *Lieder* brought in hardly anything. He still had no home of his own but lived in the houses of friends—or in cheap rented rooms. The only addition to his old Wagner bust was an upright piano.

His admirers continued their efforts to make Wolf better known. The Wagner Societies in many towns took him under their wings and had his songs performed occasionally. They were so new and unusual that criticism by conservative elements was inevitable. Wolf could not accept this. "I rather want to be loved by a few than misunderstood by thousands," he wrote to a friend. The well-meaning Wagner Societies resented this attitude of sensitive pride, and Wolf had now antagonized the only section of the public which was trying to give him a chance to be heard. At the same time the Brahms followers repaid him for his activities as a music critic. "Childish, rattling-dry stuff, incredibly trite melodies and ridiculous harmonic cramps, which want to be regarded as emotions. Herr Wolf, who as a critic had unwillingly caused some amusement by his weird examples of style and taste, had been advised rather to concentrate on composing. The latest outpourings of his muse have shown that this advice was a mistake." Thus wrote Max Kalbeck, obviously a "Brahmin."

It speaks well for the discernment of his friends that they maintained their efforts to help Wolf. He did not make it easy for them. In his tenuous contacts with ladies of society he enjoyed nothing better than to sing to them songs which made malicious fun of the weaker sex, of which he characteristically had written so many. When the world-famous publishing firm of Schott in Mainz became interested in his work, he fought his newly-found supporters at every turn. He refused to have his songs published in any other than the original keys, for it was then common practice to make them available for every vocal range. He would not supply biographical material or his photograph for the first publication. "My songs," he wrote, "have to find their way by themselves or not at all." So insistent was he on the importance of poetry to song that he had the title page of his Mörike *Lieder* read, "Poems by Edward Mörike for solo voice and piano by Hugo Wolf," giving himself second billing. It is tragic that this sensitive musician was burdened with such a difficult character, such stubborn idiosyncrasies, which made his life so miserable. It seems almost as though famous publishing firm of Schott in Mainz became interested in his work, he fought his newly-found supporters at every turn. He refused to have his songs published in any

his final illness had been foreshadowed in his psychopathic flounderings, were it not known that it was the late stages of syphilis and not mental disorder which eventually destroyed his mind.

In 1891 a frightening period of musical sterility occurred for the first time. "I'm finished," he wrote, "I cannot even imagine what melody, harmony means. I begin to doubt whether the music published under my name is really mine." These periods were to become more frequent and more extended as the years went by. At the same time, however, his works became better known, more in spite of Wolf than because of any efforts on his part. For almost five tormenting years he remained silent. He searched for material to compose and rejected several opera librettos which friends submitted to him in response to desperate entreaties. Finally, in 1895, he found what he thought was Heaven's answer to his prayer, a German translation of a Spanish story by Alarcon (1813-1891). It was a slight comedy of confusion made into an inadequate libretto by a friend, Rosa Mayreder, and not worthy of his genius (nearly 25 years later, Manuel de Falla of Spain was to use the same Alarcon for his popular ballet, *The Three-Cornered Hat*). Wolf threw himself into the composing of *The Corregidor* with incredible frenzy, but all his beautiful music could not bring it to life. It was performed only once during his lifetime and is staged today only occasionally for historical or sentimental reasons (a recording of the work was once available as Urania 208).

As we see Wolf in 1896, near the end of his short pilgrimage on earth, he has no home, no fixed income; he depends on friends who tactfully invite him to make his home with them and who even send him money gifts. Though his songs are being performed more and more frequently, they fail to bring him any remuneration of importance. He writes the second half of the *Italianisches Liederbuch* (begun in 1890-91) in a few weeks of white-hot creativity, and the three magnificent songs after sonnets of Michelangelo. In 1897, another libretto is found, *Manuel Venegas* again based on a Spanish theme. Another period of feverish composing follows, but this opera shall not be completed. Now little peculiarities which had worried his friends lately become frightening—his irritable moods are more frequent and he becomes over-sensitive and easily insulted. Soon delusions of grandeur make their appearance—he imagines himself to have been appointed director of the Court Opera House. Toward the end of the year he is taken to a sanitarium and general paresis is diagnosed. This was the beginning of the end. It will probably never be known how the shy, woman-hating composer had managed to bring this fate onto himself. Or was his shyness, his detachment from womanhood a result of his secret knowledge that he was suffering from syphilis, which was then a horrible social stigma, and for which no certain cure was known?

Wolf was discharged for a short period. In the fall of 1897, he threw himself into the icy waters of a lake near Vienna. His suicide attempt was foiled, and a few weeks afterwards he asked to be sent to an institution. The tor-

ments through which he must have gone in those days when his mind was clear enough to realize the hopeless gravity of his condition are unimaginable. The disease took its inexorable course. He deteriorated painfully and miserably for five horrible years, the last of which were spent in a cage-enclosed bed, occasionally visited by friends whom he hardly recognized. On February 22, 1903, during the Carnival season, he died, alone and almost forgotten. His remains were buried near those of Schubert and Beethoven.

His work survives—some 250 *Lieder*, collected in a few thin volumes, the greatest creations in this form. In the *Lied*, Wolf represents the supreme achievement of spiritual expression and formal refinement—the finest development of romantic expression. The piano achieves true independence of the voice, yet is one with it in musical conception. Wolf was in a sense the symphonist of the *Lied*, just as his idol, Wagner, was the symphonist of the opera. His most personal contribution is a refined harmonic texture which looks to that of our own day—and his genius lies in the overwhelming formal strength of his tonal language achieved with the most detailed psychological penetration of the verbal expression of the poets whose works he chose to set.

What makes Wolf little known outside the German-speaking countries is, of course, the fact that his work is based on *the word*, on poetry. A technical treatise can be translated into any language without significant loss of meaning. A novel is more difficult to transfer into the medium of another language, but a congenial, sensitive writer who is fortunate enough to be on intimate terms with both languages can succeed. But poetry? Here technical ability and intimate mastery of the languages is not enough. The inner meaning of words, the connotations, associations, the suggestive power of the work in poetry is far outside the sphere of the dictionary, the spoken language and even the inspired transposition of an accomplished writer.

Translation becomes a labor of love, doomed from the beginning because of the virtual impossibility of transferring one culture into another. Poetry cannot be truly translated, and the greatest obstacle to understanding the *Lied*, is the inability of the non-German-speaking listener to appreciate the poetic content. The only way to come close is, probably, not to attempt direct translation at all but to offer a sympathetic, short description of the mood and the emotions evoked by the poem in question. The *Lied*, and Hugo Wolf's work with it, may perhaps never be popular in countries outside its origin, but untold treasures await him who takes the trouble of trying to come to grips with it.

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*Reared on a diet rich in music, John J. Stern perambulated about the Middle East and spent a few years in the British Army before settling down in Utica, N. Y., where he practices as an eye specialist. In addition to being a confirmed stereophile, Stern plays the cello and is president of the Chamber Music Society of Utica. He is also the head of his "house quartet": Mrs. Stern plays the piano and sings, their daughter plays the clarinet, and their son, the flute.*



# A BRIEF GUIDE TO WOLF RECORDINGS

These discs represent about half of the *Lieder* output that Hugo Wolf allowed to be published during his lifetime. To them we can add the imported German Electrola discs,\* featuring baritone Dietrich Fischer-Dieskau in forty-three of the Mörike *Lieder* (90018/20s), all twenty of the Eichendorff settings (90989), a disc of fourteen miscellaneous songs including the Michelangelo *Lieder* (91002), as well as the complete *Italienisches Liederbuch* sung by Erna Berger and Hermann Prey (80565/68s).

The Wolf song discography encompasses a virtual honor roll of great *Lieder* interpreters, past and present—Fischer-Dieskau, Schwarzkopf, Flagstad, Seefried among today's major luminaries; and Lotte Lehmann, Heinrich Schlusnus, Kathleen Ferrier and Elisabeth Schumann from the recent past. Among the gifted younger singers of Wolf, the names of Leontyne Price, Kim Borg, and Christa Ludwig should be singled out as offering interpretations of more than ordinary distinction.

From the standpoint of sheer cross-sectional repertoire variety, it is the Westminster label that fills the bill for the newcomer-collector almost ideally, and with two excellent though not top-name singers, baritone Alfred Poell (XWN 18696) and soprano Hilde Rössl-Majdan (XWN 18847). The twenty-nine songs contained in these two albums cover just about the whole gamut of Wolf's musical utterance and sample most of the major poets he set—Mörike, Eichendorff, Goethe and the poems of the Spanish and Italian *Liederbücher*. Only one song is duplicated

\* German Electrola records are available at specialty record shops or can be ordered through Record and Tape Sales Corp., 41 West 8th Street, New York 11, N. Y.

in common, the exquisite *Anacreons Grab* ("Anacreon's Grave"), most recorded of all the Wolf songs (more than half-a-dozen versions) and a splendid answer to those who claim Wolf to be cerebral and lacking in melodic impulse. Looking more closely at the Poell disc, which by the way still sounds well nearly 10 years after its initial release, we find a pair of delightfully humorous character pieces—Goethe's poem about the legendary Pied Piper (*Der Rattenfänger*) and a savage diatribe against nosy critics that ends with the intruder being kicked downstairs as the poet sings a triumphant Viennese waltz (*Abschied*). With what relish Wolf must have set this little scene! By contrast we have the noble Weyla's Song (*Gesang Weylas*) and the charmingly affirmative *Fussreise* ("Tramping"). In more serious vein, Poell offers the deeply probing *An eine Aeolis-harfe* and the painfully introspective *Verbergeneheit* ("Secrecy"). The poems of Goethe figure heavily in the Rössl-Majdan disc, in particular the four Mignon songs from *Wilhelm Meister*, which bespeak longing, homesickness and heartbreak. Again, in contrast we have a love song, *Num bin ich dein* ("Now I am Thine") and some of the intensely felt religious songs from the *Spanisches Liederbuch*. Both of these Westminster discs include complete English and German texts—a necessity for the newcomer to German *Lieder* in general and to an appreciation of Hugo Wolf in particular.

Those who seek the ultimate in the art of *Lieder* interpretation, with all the psychological subtlety and refined vocal coloration that can be brought to bear on Wolf's tone-poems for voice and piano, will of course turn to the discs of Dietrich Fischer-Dieskau and Elisabeth Schwarzkopf. In fact, two new Wolf recordings

by these artists are released by Capitol (35473, 35474) as we go to press. If we include the German Electrola discs, Fischer-Dieskau has recorded just about all the Wolf songs appropriate to the male voice. Schwarzkopf, on the other hand, has just begun to explore seriously the Wolf repertoire for discs.

Among the Wolf recordings done by great singers of the past, I have a particular fondness for those issued by Decca of the late Heinrich Schlusnus. *Denk' es, O Seele* ("Bethink Thee, O Soul"), *Ver-schwiegene Liebe*, ("Silent Love") and *Abschied* ("The Departure") are among the most memorable of his interpretations. Elisabeth Schumann's performances, as issued on Angel's "Great Recordings of the Century" series, do not show her in best vocal estate, save in Keller's nostalgic and touching *Wie glänzt der helle Mond* ("How cold and distant shines the Moon").

Oddly enough, two of the most spectacular songs of the Wolf repertoire are not easily obtained on disc; for Hans Hotter's Angel record of the monumental *Prometheus* (Goethe) has been withdrawn from the catalog, while the brilliant and scaring *Feuerreiter* ("Fire Rider") can be had only as part of the Fischer-Dieskau Electrola set of Mörike *Lieder*.

To those who take to Hugo Wolf with the idea of building up their Wolf library poet-by-poet, I find the Mörike songs the most approachable and full of vital impulse; the Goethe songs urbane—by turns witty and profound; the Eichendorff series rather ambivalent; the Spanish songs sharply contrasted between passion and introspection; and the Italian songs, widely varied, ranging from the captivating (*Heb' auf dein blondes Haupt*) to the acerb (*Hoffärtig seid ihr*). D. H.

## The Wolf Interpreters on Disc

**Kim Borg** (bass) with Erik Werba (piano): 3 Michelangelo *Lieder*—Deutsche Grammophon 712023; Mono 12023

**Kathleen Ferrier** (contralto) with Phyllis Spurr (piano): Mörike—*Verborgeneheit*; *Der Gärtner*; *Auf ein altes Bild*; *Auf eine Wanderung*—London 5291

**Dietrich Fischer-Dieskau** (baritone) with Gerald Moore (piano): 23 Songs from the *Spanisches Liederbuch*—Angel 35838

**Dietrich Fischer-Dieskau** (baritone) with Gerald Moore (piano): Songs from Goethe, *Spanisches Liederbuch*, Eichendorff—Angel 35474

**Dietrich Fischer-Dieskau** (baritone) with Gerald Moore (piano): 16 Songs from the *Italienisches Liederbuch*—Decca DL 9632

**Kirsten Flagstad** (soprano) with Edwin McArthur (piano): Songs from Mörike, Eichendorff, *Italienisches Liederbuch*, Reinick, Korner, Sturm—London 5292

**Hans Hotter** (baritone) with Gerald Moore (piano): Songs from Goethe, *Italienisches Liederbuch*—Angel 35057 (collectors' item)

**Lotte Lehmann** (soprano), Paul Ulanowsky, Erno Balogh (piano): Songs from Mörike, Goethe, *Italienisches Liederbuch*, *Spanisches Liederbuch*—Camden 378

**Christa Ludwig** (soprano) with Gerald Moore (piano): Songs from Mörike—Angel S 35592; Mono 35592

**Alfred Poell** (baritone) with Franz Holetschek (piano): Songs from Mörike, Goethe, Eichendorff, *Italienisches Liederbuch*, Sturm—Westminster XWN 18696

**Leontyne Price** (soprano) with David Garvey (piano): Songs from Mörike, Reinhold, *Spanisches Liederbuch*—RCA Victor LSC 2279; Mono LM 2279

**Hilde Rössl-Majdan** (soprano) with Erik Werba (piano): Songs from Goethe, *Spanisches Liederbuch*, Reinhold, Reinick—Westminster XWN 18847

**Heinrich Schlusnus** (baritone) with Franz Rupp, Sebastian Peschko (piano): Songs from Mörike, Eichendorff, *Italienisches Liederbuch*—Decca DL 9620/21/22

**Elisabeth Schumann** (soprano) with Gerald Moore, Ernest Lush (piano): Songs from Mörike, Keller, *Spanisches Liederbuch*, *Italienisches Liederbuch*—Angel COLH 102

**Elisabeth Schwarzkopf** (soprano) with Gerald Moore (piano): Songs from Mörike, Reinick, *Spanisches Liederbuch*, Goethe—Angel 35023, S 35383; Mono 35383, 35473

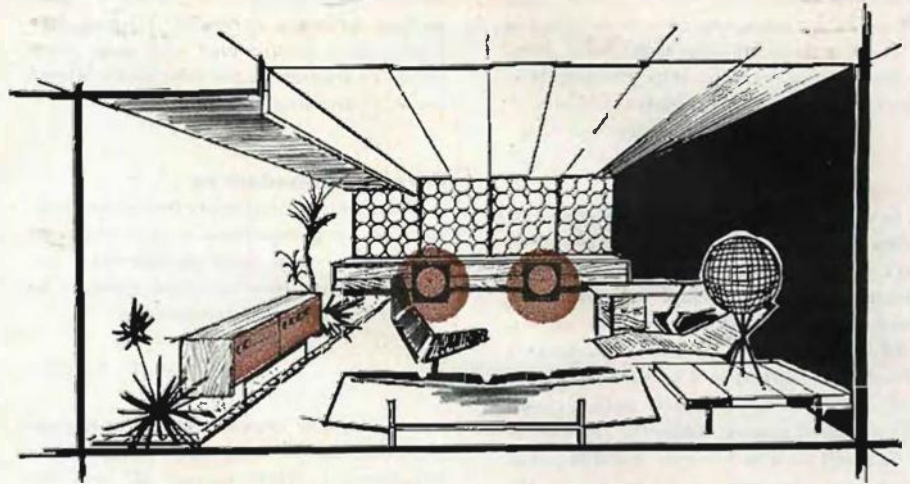
**Irmgard Seefried** (soprano) with Erik Werba (piano): Songs from Goethe—Decca DL 9974; *Italienisches Liederbuch*—Decca DL 9743; *Spanisches Liederbuch*—DGG 18591

**Rita Streich** (soprano) with Erik Werba (piano): Songs from Eichendorff, Wetts, Reinick—Decca DL 9972

**Cesare Valletti** (tenor) with Leo Taubman (piano): Songs from Eichendorff, *Italienisches Liederbuch*—RCA Victor LSC 2411; Mono LM 2411

# STEREO AND THE ENVIRONMENT

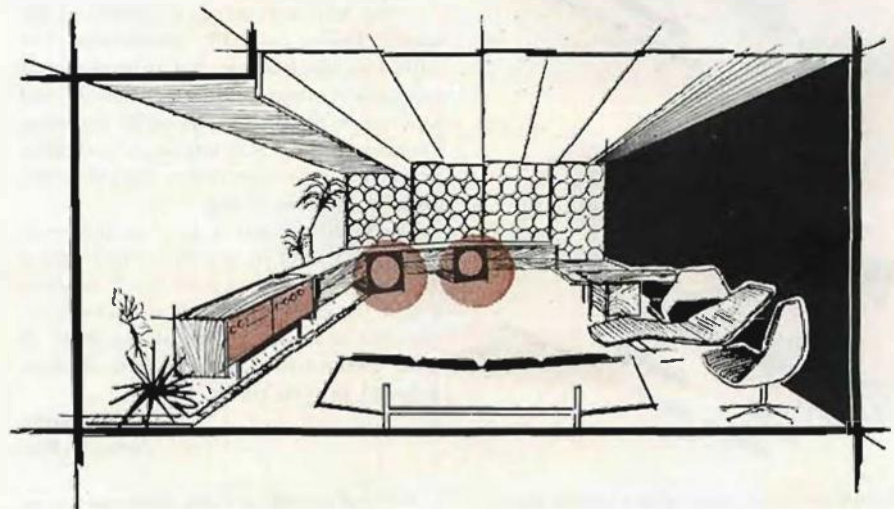
Every home presents  
a unique setting  
but stereo adapts to  
them all



**Problem:** *Creating maximum stereo listening area in a small room.*

**Solution:** *Stagger speakers, arrange seats near diagonal corner.*

Following the common practice of placing both stereo speakers against one wall of his small living room did not provide sufficient listening area for Richard Pompian of Fort Hood, Texas. In this arrangement, shown above, only the center chair received the full benefit of stereo separation. As a remedy, the two speakers were staggered in depth to either side of a corner, as shown below, and the seating facilities were disposed around the diagonally opposite corner. The result was considerable broadening of the stereo area, to include both the chaise longue and part of the couch. Adjustment of the balance control compensated for the staggered speaker location.



Your stereophonic hi-fi system may be "news"! We're on the lookout for offbeat ideas, providing they really work. Have you a stereophonic 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.

# SOUND and the QUERY

a form for dispensing  
with the most common—and  
sometimes the most unique—  
problems of stereo hi fi

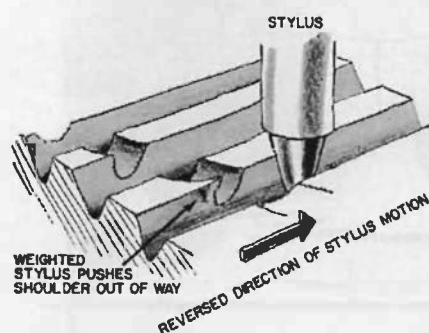
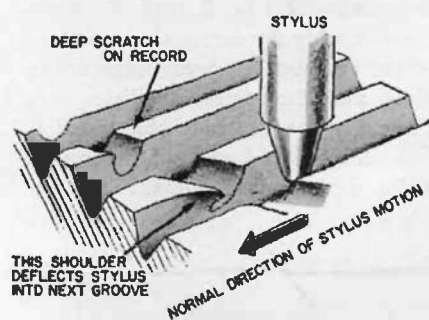
## Groove Skipping

Is there a safe, easy way of remedying a "skip" in a record due to a deep scratch? I have a few records that have been scratched and tend to skip grooves; how can I restore these brief snatches of music?

Roger Sperling  
Riverside, Calif.

*Groove skipping due to scratches can often be remedied by increasing the pickup's tracking force to around 15 grams, placing the stylus a couple of grooves in beyond the spot where the skip occurs, and rotating the turntable backwards through the skip spot. The excessive force will literally engrave a new path through the damaged groove, while the reverse rotation will tend to force the vinyl material back into the gaps so as to fill in the damaged groove wall.*

*An old, not-too-compliant monophonic pickup should be used for this purpose. Most stereo pickup styli will fold up if*



*tracked at more than about twice their recommended tracking force, and some stereo styli will be ruined if the record is rotated backwards against them.*

*Incidentally, groove skipping is often indicative of a worn stylus or an insufficiently compliant pickup. Check stylus*



*condition and, if skipping persists on a number of different records, try a better pickup cartridge. Frequent skipping into a preceding groove may also stem from excessive friction in the tone arm's lateral pivot, restraining free motion.*

## Foreign Impedances

I have noticed that many European loudspeakers have impedance ratings which do not coincide with those on American amplifier outputs. How can these speakers be matched to American amplifiers?

L. W. Teter  
Colonel, U. S. Army

*Loudspeaker impedance ratings are approximations at best, since a speaker's impedance is likely to vary all over the place throughout the audio range.*

*A mismatch of 100 percent in either direction may cause a very small loss of power, but will not audibly affect the sound of most loudspeakers. A 50 percent mismatch will have even less effect, so a speaker rated at, say, 12 ohms could be connected to either the 8-ohm or 16-ohm tap on an amplifier. If there is a discernible difference between the two alternate connections, use the one that sounds best.*

## Printed Circuits

Is the hi-fi field going completely to the dogs? Every radio-TV serviceman I've talked to has told me that printed-circuit equipment causes nothing but trouble, and is a horror to repair. Yet I notice alarming numbers of hi-fi manufacturers, including some very reputable names, adopting this form of cut-rate wiring.

Can't anyone put a stop to this malpractice? I want to buy equipment that is both dependable and good, but I am finding it increasingly difficult to locate components that are inherently capable of good performance, yet are free of those infernal printed circuit boards.

Carl V. Knox  
Sarasota, Fla.

*Printed circuits are not inherently troublesome, either to the user or to the serviceman. It is possible to make dependable, easy-to-repair printed-circuit amplifiers and tuners, as several hi-fi equipment manufacturers have already demonstrated. But cheap or poorly designed printed-*

*both dependable and good, but I am finding it increasingly difficult to locate components that are inherently capable of good performance, yet are free of those*

*circuit components can indeed be a source of annoyance and frustration to everyone concerned. Some such ill-conceived TV sets and home radios have been made, hence the average serviceman's disapproval of printed circuits in general.*

*Here are some things to watch out for: Heavy transformers, supported entirely by the circuit board, can shatter the board or snap the wiring if the component is jarred (as in shipment through the mail). Large tubes, located near the middle of a fairly large expanse of circuit board, can inflict damage when being removed or replaced in their sockets. Lack of mechanical rigidity in a chassis holding a printed circuit board can also cause breakage of the board or its circuits if the chassis is roughly handled.*

*If in doubt, talk to some qualified audio servicemen who have worked with a wide variety of components. They can usually tell you which ones are prone to trouble.*

## Amplifier Power

I recognize the fact that low-efficiency speakers require high-powered amplifiers. But just what the dickens is the sense of using a 50-watt amplifier with a speaker system that is so efficient it may never draw more than half a watt from the amplifier?

Convince me, if you can. I own a high-efficiency speaker system.

John McLean  
Brooklyn, N. Y.

*There are three reasons why perfectionists gravitate toward high-powered amplifiers, even though they may never call on more than a watt or so of power.*

*First, the majority of low-to-medium-powered amplifiers deliver considerably less than their rated output power at very low frequencies. A nominal 15-watt amplifier may well be limited to 5 watts at 25 cycles, and although it may never have to reproduce anything this deep, some heavily-recorded bass tones will push it close enough to its overload point that its bass will be audibly muddy.*

*Second, it takes a rather large and heavy output transformer to deliver a really clean signal below about 50 cycles, and it is simply not economical to use a transformer of this size on a competitively-priced moderate-power amplifier. As a result, we find that most such amplifiers cannot deliver as clean a deep-bass signal at any power level as can a good high-powered amplifier.*

*Third, and although this doesn't follow axiomatically, moderate- and low-powered amplifiers generally have higher distortion throughout their entire frequency range, even at low power levels, than do the better of the high-powered units.*

*Whatever the reasons, proponents of high-powered amplifiers claim that they sound sweeter, cleaner, and fuller than do lesser-powered units, regardless of the power being delivered to the speaker.*

*As a result, we find that most such amplifiers cannot deliver as clean a deep-bass signal at any power level as can a good high-powered amplifier.*

Oliver P. Ferrell / lab test report

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Lafayette KT-250A



Heathkit AA-50



Knight-Kit Y-774J



PACO SA-40



For kit builders there are many roads to stereo. At least one of them is a gold-plated pathway, while others are

*(continued overleaf)*

nothing more than unproven trails full of pitfalls. In this article we describe a middle-of-the-road approach provided for us by four fully integrated stereo amplifier kits. As kits—entirely assembled by the purchaser—they represent cash savings of \$25.00 or more, plus a sense of personal achievement in having built at least part of your stereophonic hi-fi equipment with your own hands.

The four kits (Heathkit model AA-50, Knight-Kit model Y-774J, Lafayette model KT-250A and PACO model SA-40) discussed in this article also represent four different design concepts. Two of them (Heathkit and Knight-Kit) use printed circuit boards to speed and simplify wiring and purportedly reduce the possible number of wiring errors. The other two (Lafayette and PACO) employ so-called point-to-point wiring which simplifies trouble-shooting should a resistor or capacitor fail while the unit is in service. In addition, the Heathkit and PACO amplifiers are loaded with *frills* and *extras* while the Lafayette and Knight-Kit are straight-forward designs offering uncomplicated operation for stereo-shy wives.

If all other things were considered equal, the choice between these four amplifiers would simply be one of frills vs. no frills and printed circuitry vs. point-to-point wiring, with the cross-correlation of frills and printed circuits (Heathkit), no frills and printed circuitry (Knight-Kit), frills and point-to-point wiring (PACO), or no frills and point-to-point wiring (Lafayette).

Once again (see HiFi REVIEW, October 1959 issue, p. 66) the editors have engaged the services of a well-known independent designer and audio engineer to simultaneously test these units under identical conditions. The results are as accurately reported and as fairly represented as we can make them. The final analysis of each unit is the subjective responsibility of the purchaser, but it is our hope that sufficient data have been presented here to enable a workable and valuable choice.

#### What About Power and Frequency Response?

**Heathkit AA-50:** This unit is rated by the manufacturer at 25 watts per channel. Our tests disclosed that this is a *conservative figure* and to some extent misleading. Measured on the same basis as the other three units in this story, the power output (before "hard clipping" was viewed on the oscilloscope) was 32 watts per channel. The  $\pm 1.0$  db range at this power level was 40 to 15,000 cycles. At 30 cycles this amplifier is 4.0 db below maximum output. At 20,000 cycles it is 2.0 db down. The surprising development of an amplifier rated at 25 watts giving 32 watts can probably be

traced to the Heath Co. power output rating system.\* There is little doubt that the amplifier has been deliberately "under-rated" to up-grade corollary distortion measurement. This is a fairly radical, though welcome, departure.

**Knight-Kit Y-774J:** Many readers of this magazine are aware that the power output of an amplifier is directly related to the value of house wiring voltage. The "working" range of household voltage is from 110 to 125 volts AC. Practically all equipment offered to the public is rated at an input of 117-120 volts. The Knight-Kit Y-774J appears to have been rated at an input line voltage level of 125 volts AC.\*\* At this level the  $\pm 1.0$  db frequency response for 20 watts per channel output was from 50 to 13,000 cycles. Power output was about 5.0 db down at 30 cycles and 2.0 db down at 20,000 cycles.

**Lafayette KT-250A:** Specifications supplied by the manufacturer call for an output level of 25 watts per channel. Tested and measured at 117 volts AC line voltage input, our laboratory could only achieve 20 watts per channel before "hard clipping" set in. No effort was made to raise the input line voltage. The  $\pm 1.0$  db range at the 20-watt level was about 37 cycles to 19,000 cycles. At 30 cycles the power output was 4.0 db down. Response fell off rapidly beyond 20,000 cycles where the power was 2.0 db down.

**PACO SA-40:** The manufacturer has rated this integrated stereo unit at 20 watts per channel. Our tests for maximum output—before "hard clipping" set in—rendered a figure of 16 watts. The frequency response at this power level was with  $\pm 2.0$  from 40 to 15,000 cycles. At 35 cycles the power output was 4.0 db down and at about 20,000 cycles it was 3.5 db down.\*\*\*

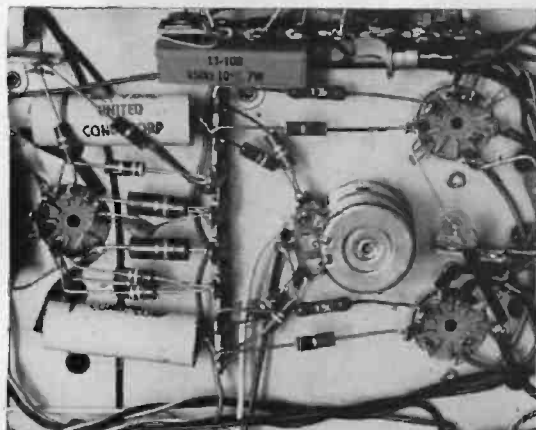
#### What Were The Distortion Figures?

Harmonic and intermodulation distortion in all four amplifiers was measured on an identical common basis. Harmonic distortion percentages were obtained as a function of frequency for full "clean" output (see above) and again at one-quarter of the maximum "clean" power level. Intermodulation distortion was measured at three power levels: 1 watt, 10 watts and maximum "clean" output.

\* See advertisement of the Heath Co., November 1959 issue, p. 26.

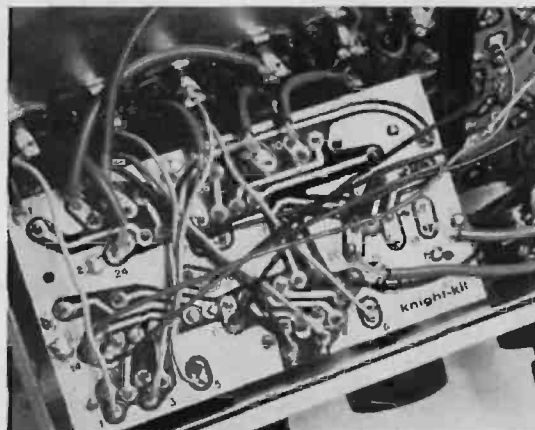
\*\* The editors note that constant application of this voltage to an amplifier may shorten tube life.

\*\*\* Readers are reminded that all four units discussed in this article were wired from kits. Some variation from the manufacturer's specifications must be expected since the influence of wiring symmetry, lead lengths, etc. cannot be taken into account. Also, all four amplifiers in this article will "put out" more watts than shown in our tests (see ELECTRONICS WORLD, January 1960 issue, p. 60). However, in this discussion we are speaking solely of wattage output that is essentially undistorted.



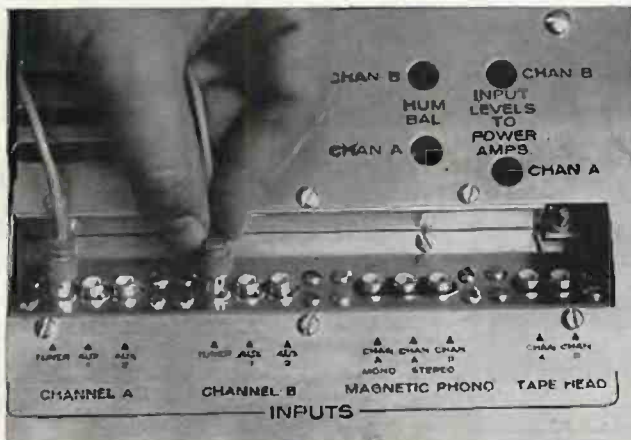
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Two wiring techniques are employed in these kits. To the right is a printed circuit board of the Knight-Kit. Capacitors and resistors are mounted on the reverse side. Wire leads are pushed through pin holes. To the left is an example of the point-to-point wiring in the Lafayette. Resistors and capacitors are soldered between terminals and tie-point strips.



are employed in these kits. To the right is a printed circuit board of the Knight-Kit. Capacitors





Input connections to the Heathkit (shown above) and the Knight-Kit are made under the chassis. The Lafayette and PACO input sockets are on the rear skirt of the chassis. Under chassis sockets are somewhat inconvenient if you are in the habit of stacking your hi-fi equipment. Input level controls in upper right vary gain of built-in amplifiers so that speakers of different efficiencies can be used for left or right channels.

**Heathkit AA-50:** Manufacturer claims a harmonic distortion figure of less than 0.5% at 25 watts at 1000 cycles. In line with the above notation we measured harmonic distortion at 32 watts and obtained a figure of 0.9%. However, of considerably more value in rating an amplifier we observed harmonic distortion readings of 2.0 and 0.9% (full output and one-quarter output, respectively) at 50 cycles. At 10,000 cycles our readings at these levels were 1.5 and 0.8%.

Intermodulation distortion at 30 watts output was 0.95%, which is in line with the figure claimed by the manufacturer. IM at 10 watts was 0.4% and at 1 watt, only 0.1%. **Knight-Kit Y-774J:** At 20 watts output (see above) a figure of 0.5% harmonic distortion was maintained from 100 to 10,000 cycles equalling manufacturer's specifications. At 50 cycles for 5 watts output the harmonic distortion figure was approximately 0.4%.

Intermodulation distortion was measured at 0.8% at 20 watts, 0.5% at 10 watts and 0.25% at 1 watt output.†

**Lafayette KT-250A:** The manufacturer publishes only one harmonic distortion figure—less than 0.25% at 1 watt at 1000 cycles. At 1000 cycles, our measurements disclosed harmonic distortion of 0.8% and 0.45% for 20 and 5 watts output, respectively. At 50 cycles our readings were 1.5% and 0.75%, respectively. At 10,000 cycles they were 1.5 and 0.65%.

Intermodulation distortion is rated by the manufacturer at 1 watt as less than 0.5% (60-7000 cycle mix at a 4:1 ratio). We obtained 1.3% at 20 watts, 0.6% at 10 watts and 0.3% at 1 watt.

**PACO SA-40:** The manufacturer does not publish adequate details for direct comparison of harmonic distortion percentages (the claim is made that it is less than 0.2% at 20 watts output—a figure lower than what might be considered average). Our tests rendered figures that were as surprisingly high as the manufacturer's were low. At 1000 cycles at 16 watts output we measured 2.0% and at 4 watts on the same frequency 1.4%. At 50 cycles we obtained a reading of 2.7 and 2.0%, at 16 watts and 4 watts output, respectively.\*\*\*

† Care must be exercised in attempting to compare our IM percentages with those supplied by manufacturers. Some manufacturers use mixed frequencies of 60 and 7000 cycles, others a mix of 60 and 12,000 cycles. Our tests were made with a mix of 60 and 7000 cycles with a 4:1 ratio.

On the other hand, our IM distortion figures were fairly good, equalling 1.1% at 16 watts, 0.85% at 10 watts and 0.6% at 1 watt.

### Are the Two Amplifiers "Separated?"

Each of the four amplifiers in this article was subjected to a severe test for "separation." This term when applied to stereo amplifiers refers to the ability of one channel to ignore the signal in the other channel. Separation has been previously thought to be necessary only in stereo cartridges. Obviously, however, stereo separation in a good cartridge could be forfeited if separation in the attached amplifier is not up to snuff. Our severe test was made at 10,000 cycles—a point in the audio spectrum where annoying lack of separation would be most obvious—and most likely (due to capacitive interaction) to occur. To make this test our laboratory fed a strong signal into the *tuner* input of only one channel, and then repeated the operation with the *phono* input of that one channel. On each test the relative signal strength was measured at the output terminals of the "fed" and "unfed" channels. A ratio (in db) was then derived as a figure of merit.

**Heathkit AA-50:** At 30 watts output the separation was 33 db for tuner input and 30 db for phono.

**Knight-Kit Y-774J:** At 20 watts output the separation was 20 db for tuner and phono inputs.††

**Lafayette KT-250A:** At 20 watts output the separation was 42 db for tuner and 28 db for phono.

**PACO SA-40:** At 16 watts output the separation was 31 db for tuner input and 22 db for phono.

### What About Equalization and Tone Control Action?

Each amplifier in this article was purposely designed to match the common RIAA record and NAB tape equalization curve. Since equalization requires an emphasis of bass notes and an attenuation of treble notes, it is imperative to double-check how closely the designers were able to follow the pre-determined curve. Slight variations from these curves are readily permissible—provided tone control action is of sufficient magnitude to cope with all speaker systems and acoustic environment situations.

**Heathkit AA-50:** Both phono (RIAA) and tape (NAB) equalization curves were followed with  $\pm 2.0$  db. Tone control settings were reasonably accurate at the nominal "flat"

†† The editors feel it should be mentioned that separation at 1000 cycles exceeded 40 db. Apparently, the unit we wired was extremely sensitive as to lead dress.

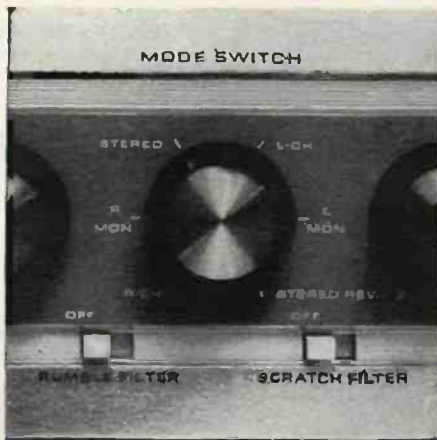
### The Foursome We Tested

(Manufacturer's data)

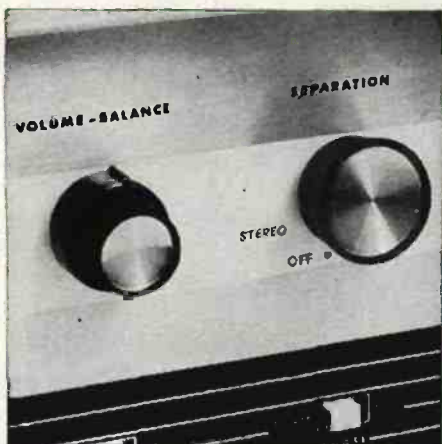
	OUTPUT (watts per channel)	SIZE (inches)	POWER DRAIN (watts)	PRICE
HEATHKIT AA-50	25	15 $\frac{1}{8}$ w x 4 $\frac{5}{8}$ h x 12 $\frac{1}{2}$ d	150	\$79.95
KNIGHT Y-774J	20	15 $\frac{1}{2}$ w x 4 $\frac{1}{8}$ h x 11 $\frac{1}{4}$ d	200	\$79.50
LAFAYETTE KT-250A	25	14 $\frac{1}{2}$ w x 5 $\frac{1}{2}$ h x 12 $\frac{3}{4}$ d	200	\$74.50*
PACO SA-40	20	15 $\frac{3}{8}$ w x 5 $\frac{5}{8}$ h x 11 $\frac{3}{4}$ d	175	\$79.95**

\*available factory wired for \$99.50. \*\*available factory wired for \$129.95.

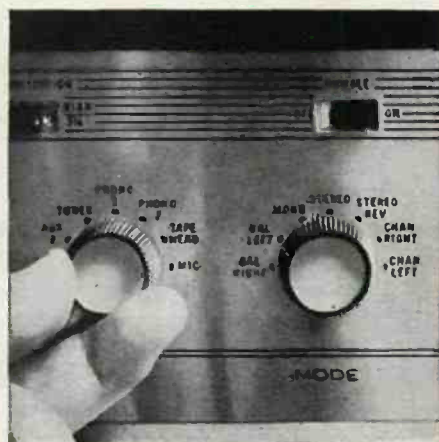
The Knight-Kit is one of the two amplifiers that permit you to listen to one speaker at a time. Control positions "L-CH" and "R-CH" single out the channels for accurate balancing. Positions "L-MON" and "R-MON" are mono positions that feed both speakers from either left or right program sources. Note this control rotates 360°.



The PACO SA-40 is the only unit in this group that has two different record equalization positions (seen in upper left corner). These positions also double up for correct NAB tape compensation for 3¾ and 7½ ips speeds—another "only" for the PACO. "BAL LEFT" and "BAL RIGHT" cross-feed programs so that only one speaker is used.



The "separation" control is something new to stereophonic hi-fi equipment. In this group it appears on both the Heath-kit and the Lafayette (shown at left). Portions of both channels are fed through the "Separation" control into opposing channels. This mixture eliminates the severe ping-pong effect that plagues some stereo discs.



Tone controls on the Knight-Kit feature a clutch arrangement not used in any other amplifier in this story. Also note that "BASS" and "TREBLE" controls are on the same concentric shaft—important in attempting to reset the stereo system once it has been balanced for your living room. Unclutched controls are difficult to reset.



Although the Selector control switch on the Lafayette appears simple it hides the fact that channel reversing and combining of channels for mono programs is accomplished by two slide switches in the lower part of the panel. The arrangement of the Selector switch functions here corresponds exactly with that of the Knight-Kit.



The PACO SA-40 has provisions for a pair of extension speakers to be connected to the same amplifier and controlled from the front panel. The editors were pleased to note that all four units had AC power switches wired in the circuit so that their operation did not require changing the Volume and Balance control settings.



settings. Bass frequencies could be cut 17 db and boosted 16 db at 50 cycles. Treble cut was 16 db and boost was 11 db at 10,000 cycles.

**Knight-Kit Y-774J:** Both phono and tape equalization curves were 3.0 db low in the model wired in our shop. Tone control settings were "flat" at their midrange settings. Bass notes could be boosted 16 db and cut 13.5 db at 50 cycles. Treble frequencies could be boosted 12 db and cut 13 db at 10,000 cycles.

**Lafayette KT-250A:** Phono equalization was found to be within 1.0 db of the RIAA curve while tape equalization was within 2.0 db. Tone controls were "flat" and bass notes could be cut 16.5 db or boosted 16 db at 50 cycles. Treble frequencies could be cut 13 db or boosted 12.5 db at 10,000 cycles.

**PACO SA-40:** We were surprised to find that this unit followed the RIAA curve only down to 50 cycles at which point a severe drop was introduced.††† Since this curve also serves as the slow speed tape (3¾ ips) equalization there is a loss of deep bass on both records and tapes. The second equalization position—for EUR records and 7½ ips tapes—is similarly affected. The tone controls provide a range of 14 db boost and 12 db cut at 50 cycles. At 10,000 cycles, there is available 15 db in both boost and cut.

**Summary:**

As the comments below will show, an integrated stereo amplifier kit is a good dollar value. Without going back to the homily of having built it with your own two little hands, the manufacturers offer the buying public a fair assortment of basic ideas and concepts, electronic designs, functional utility and neatness to somberness to gaudiness in physical appearance. The purchase of any one of the four is a compromise, since none of them can be rated highest in all categories. For finished appearance, the Knight-Kit stands out far above all others—it looks like it belongs in a home. For purity of sound, the Lafayette just barely shades the Heathkit, although the latter has better laboratory specifications. The PACO kit is an attempt to tread the middle ground by featuring considerable versatility, but unfortunately the unit ranks fourth in "auditioned" quality.

If coupled to medium- or high-efficiency speakers, all four qualify as hi-fi instruments. A choice between them would then be based on flexibility, eye-appeal, ease of wiring, or even brand-name preference.

**Heathkit AA-50:** In complexity of assembly this unit ranks second—being much more complex than the Lafayette KT-250A, slightly more than the PACO SA-40 and slightly less than the Knight-Kit. But, as expected, the Heathkit instruction book is a masterpiece in making a very difficult project seem almost "too simple." On an average you can probably assemble the AA-50 within 18-20 hours without strain.

The assembled AA-50 is an audiophile kit builders dream. It is rugged in appearance, tops in performance according to laboratory tests, flexible, versatile, and its handling ease is good. The "under-rated" electronic design of the AA-50 performed well in our "audition" tests, driving medium-efficiency speakers in a simulated living room. It is notably clean

††† The manufacturer is reported to have introduced this cut as a built-in anti-tone arm resonant.

250A, slightly more than the PACO SA-40 and slightly less than the Knight-Kit. But, as expected, the Heathkit instruction book is a masterpiece in making a very difficult project seem almost "too simple." On an average you can probably assemble the AA-50 within 18-20 hours without strain.

**HUM and NOISE**

This is a measurement of the residual noise generated in the amplifier by AC hum and inherent circuit noises. It is expressed as a ratio between full power output and the noise itself.

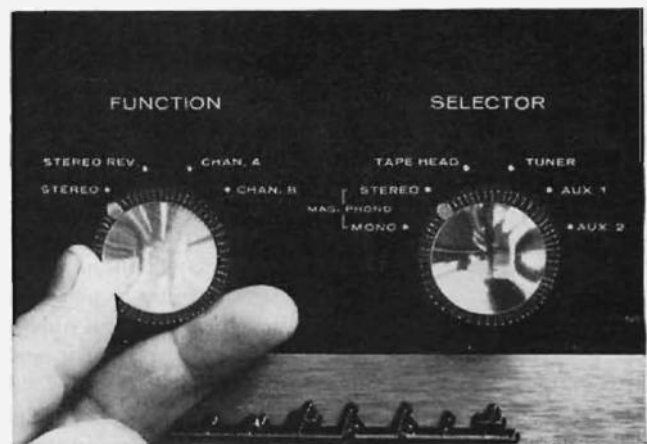
	TUNER Input*	PHONO Input*	TAPE Input*
Heathkit AA-50	-73 db	-41 db	-36 db
Knight-Kit Y-774J	-69 db	-44 db	-35 db
Lafayette KT-250A	-72 db	-48 db	-40 db
PACO SA-40	-75 db	-46 db	-41 db

\*These figures are not weighted (according to the method suggested by the Institute of High Fidelity Manufacturers) and are taken with partial (600-ohm) termination. They may not coincide with the manufacturer's published ratings, but should provide a comparative basis for judging the four units within the context of our own laboratory tests.

in the bass note range. Subtle differences in the highs could be detected between this unit and the Lafayette KT-250A at fairly loud volume levels by the more experienced listener. In this regard the KT-250A seemed just slightly better.

We had three minor gripes about the AA-50. First, mounting the tone controls of one channel on one concentric shaft leaves us cold (we believe in putting both bass controls on the same shaft and the treble controls on another. These should also be friction-clutched—as in the Knight-Kit—so that they may be rotated in unison—not one at a time with little chance of ever rebalancing the system controls to their original settings); secondly, the fitting of the cabinet to the chassis is awkward; and lastly, there is too much "exposed" wiring too near the rear edge of the chassis.

**Knight-Kit Y-774J:** If this report were a contest for "classic appearance" the Knight-Kit would win hands down. The dynamic symmetry of the panel layout, arrangement of controls (the Mode switch rotates 360°), plus the over-all "unit-like" feeling of the finished assembly are most impres-



The Heathkit AA-50 has a separate phono input for a mono cartridge. Function positions "CHAN A" and "CHAN B" feed the content originating in either channel input to the entire system. Selector connections "AUX 1" and "AUX 2" may someday be useful when electronic organs become a part of our homelife.





sive. Obviously, a lot of planning went into the external design of this unit, but during the effort to make it compact and solid-feeling, the assembly by a home constructor started taking a beating. No matter how versatile the wireman, this is still a 20-22 hour job of greater complexity than any of the other three units in this story. The greatest possible care must be exercised in constructing the Y-774J—servicing is not an easy job.

As previously mentioned, the manufacturers specifications could be correlated with our lab findings only when the line voltage was of the order of 125 volts. This is an uncommon value and for this reason we feel it fair to call this unit an 18-watter (prime undistorted output at 115 volts). Needless to say, this is more than sufficient power for 98 out of 100 stereo installations. In its "audition" tests, the Knight-Kit came in a close third beyond the front-running Heathkit and Lafayette units. But what the Y-774J may have lacked in a critical sound analysis, it made up for in its functional design details—not least of which was our favored clutched-type tone controls. It also has a *Rumble Filter*, *Scratch Filter*, *Loudness* compensation, single speaker operation (only otherwise seen in the PACO), and direct connections to a third speaker (also available in the Heathkit) for center channel operation.

#### Harmonic Distortion

This is a percentage reference value to the amount of non-linearity in hi-fi amplifying equipment—i.e., how much the output wave differs from the input wave after amplification. Harmonic distortion of less than 1.0% at a room listening level is not discernable by the human ear.

#### Intermodulation Distortion (IM)

This percentage value tells the user what happens when two sine wave audio tones are mixed together in an amplifier, where one tone will influence the reproduction of the other. At usual listening levels, an IM of less than 0.25% is worth looking for, while 1.5% IM at full output is still good hi-fi.

**Lafayette KT-250A:** Of the four kits in this article, the KT-250A is distinctly the easiest and fastest to assemble. A "speed merchant" wireman could complete the assembly in 11½-12 hours, an average builder in 14, and the novice in 16 hours. Point-to-point wiring is used in the KT-250A and all capacitors, resistors, etc. are accessible for "servicing." The KT-250A has the least number of controls to fuss with and for this reason might be well accepted in households that view stereophonic complexities with a jaundiced eye.

I was pleased to see that Lafayette continues to place importance in the *Speaker Phasing* switch, rather than hide it (as per Heathkit) or ignore it (as did Knight-Kit and PACO). Also, along with the Heathkit AA-50, the KT-250A has a *Separation* control. This is a simple but quite useful device to overcome exaggerated "ping-pong" effects in stereo records and tapes. It simply permits the operator to take varying portions of each channel and mix them together. For those unfamiliar with this innovation, mono material played through a stereo system should sound as if it originates from a point-source equidistant between the two

speakers. Good stereo material should not sound as though it comes only from either the left or right speakers, but from continuously varying points along an imaginary line between the speakers. The absence of this control in the Knight-Kit and PACO should not be considered a serious defect—it just happens to be an adjustment that has proven very useful in playing possibly 5-10% stereo recordings.

One objection we found in the striving for simplicity so obvious in the KT-250A was the absolutely "odd" method of reversing stereo channels, or feeding mono program material into both amplifiers. The designers apparently felt that this was of minor importance and unlike the Heathkit, Knight-Kit and PACO, all of which have *Mode* switches, the combine/reverse functions are handled by two slide switches. To reverse channels the slide switches are reversed (A to B and B to A). For combining, the operator must remember whether the right speaker is A or B, then determine whether the mono material is connected to A or B and then match the slide switches accordingly.

Lastly, we would prefer concentrically ganged tone controls clutched together so as to synchronize their rotation (as in the Knight-Kit). Experience has taught us that pepping up a dull recording with the tone controls should be done in both channels simultaneously—not a little bit of treble here and a lot more over there. Our philosophy is based on the practical notion that at sometime or other the system either has been, or will be, balanced. If so, individual tone control adjustments in the absence of a ganging clutch arrangement throws everything out of whack when the poor recording is removed and a good one substituted.

**PACO SA-40:** This amplifier kit has been advertised as "the last amplifier you'll ever have to buy." By implication, we presume this to mean flexibility-plus and on this basis the PACO outshades the Heathkit. In fact, the PACO lacks only a *Scratch Filter* (seen only on the Knight-Kit), *Speaker Phasing* (seen on the Lafayette and Heathkit) and *Separation Control* (Heathkit and Lafayette) to be the over-all scorer in this department. What the SA-40 *does* include—that the others do not—is two record equalization positions, and provision to operate a pair of extension speakers (either mono or stereo) from switches on the amplifier front panel. In some households where hi-fi in the rumpus room or patio is desirable this could be a noteworthy consideration.

The PACO SA-40 also includes a *Rumble Filter* (seen otherwise only on the Knight-Kit), *Loudness* compensation (not on the Heathkit), and two phono cartridge inputs plus two auxiliary inputs (also in the Heathkit).

Wiring the SA-40 was not an overly complex operation (see comments on Heathkit), but it was rather tedious—consuming some 21-22 hours. It is doubtful this could be speeded up by any shortcuts—there are just too many things to do.\*\*\*\* We were greatly annoyed by the inconvenient location of the input jacks. They are placed too near the tubes to be reached with ease.

Performance-wise, the figures for the SA-40 speak for themselves—the model we wired and tested was not (at 15 watts power output) up to the three others, though at lower power levels the difference was much less noticeable. For installation with high-efficiency speakers the SA-40 would still make a fairly decent showing.

\*\*\*\* This is reflected in the price differential between the wired and unwired models of the Lafayette and PACO.



## Privacy Regained

*Earphones leave you alone with the music*

Hans H. Fantel/new equipment report

In the melee of modern life, the hi-fi listener stands embattled; not so much because his music disturbs others, but because others disturb his music. Our homes have taken on a communal aspect. The separate rooms of old-fashioned houses have given way to the "open" floor plan of the fashionable ranch-type home, grimly enforcing the full measure of togetherness.

*(continued overleaf)*

*Earphones leave you alone with the music*

Even where partitions are provided, present-day standards of construction give no assurance of quietude. Sound creeps through the cardboard panels that pretend to be walls in modern houses; the age of technology asserts itself in the whining voices of dishwashers, washing machines, refrigerators, garbage grinders, Exercycles, shoeshine machines and motorized can openers. A robot chorus topped by the shrill descant of the human fauna in our households engulfs us with inescapable din.

To carve out an island of quiet to which one might retreat with a Schubert Quartet from the noisy tides of family living is quite beyond the power of any normally permissive *pater familias*. Schubert can't get through to him. Our suffering hero is effectively sealed off by a sea of casual, meaningless noise from all communication, including essential communion with himself.

### Intracranial Refuge

From this situation, a growing number of music listeners are taking refuge in a padded cell. Let us make it clear—to remove possible doubt—that we are talking about the padded "cells" commonly attached to quality earphones. Readers of our August 1959 issue may remember an article on page 36 describing the surprises in store for the stereo fan venturing into earphone listening. Like the magic hats and helmets of folklore, these small items of electronic headgear are endued with hexing propensities removing the wearer—pronto—from the scene. Slip them on and their psychological effect completely isolates you from distraction, whisks you from your noisily mundane ambiance to your private rendezvous with Franz Schubert.

In addition to the primary gain of sonic privacy, such "personalized" listening actually is an aural shortcut taking you directly into the acoustic environment of the recording studio. Earphone listening bypasses the whole problem of living room acoustics, stereo speaker placement, and listener position. But shutting out your own listening room by means of the earpads and applying the stereo signal directly to the ears, the actual space factors of the original recording hall reach you without alteration.

Donning your stereo earphones for the first time is a rather uncanny experience. You feel yourself taken out of the surroundings which you still have before your eyes. You may still be looking at your living room, but your whole consciousness seems transposed to another place. A whole concert stage seems to be spreading out in your intracranial space—a sensation as startling as it is pleasurable. It provides an odd mixture of sensing simultaneously the close intimacy of the earphone sound and the wide dimensions of stereo.

What accounts for such a literal transfer of the space feeling from the recording situation to the listener? One major factor is the complete channel separation in earphone playback. In loudspeaker listening, both ears hear both speakers. In earphone listening, each ear hears only one channel. (For this reason, the term "binaural" is more accurate in describing earphone listening rather than "stereophonic," which denotes the situation where a room is filled by the intermingled output from both speakers.)

Psychologists and philosophers still have to explore the mysteries of aural perception by which the brain manufactures the illusion of concert hall space inside our heads. Differences in the arrival time of a given sound at the left and right ears, respectively, are undoubtedly the principal factor, with corresponding differences of phase and relative loudness contributing to the effect. Our present purpose

however, is more empirical, concerning itself chiefly with the instruments by which such sensory impressions are achieved.

### Essential Hardware

In addition to the Ampex and Koss stereo headsets described last August, six new models now vie for the stereophile's favor. They are manufactured, respectively, by AKG, Brush-Clevite, Magna Electronics, Melody Master and Telex. Each of these is a far cry from the early earphones of the catwhisker days when the older and more adventurous used to fish in the crackling ether for the voice of Warren Harding campaigning for election. Those earphones of yesteryear were simply primitive telephone receivers in which a magnetically activated metal disc vibrated in rhythm with the audio signal. The modern breed of headsets are precision instruments with frequency response, distortion characteristics and dynamic range fully in keeping with stringent high fidelity requirements.

Particularly astonishing is the full bass attainable from such small sound generators. Measuring only about three inches across—a diameter usually associated with high-voiced tweeters—earphones are capable of response way down into the 30 cycle region.

The explanation of this seeming paradox is simple. Ordinary loudspeakers must be relatively big for bass response because they must move a lot of air for effective bass propa-

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Each character in the solemn assemblage convened on page 51 is absorbed in music; and each, in Thoreau's phrase, ". . . hears a different drummer." Each insists on music suited to his or her individual mood, and yet they live together in close harmony, owing such indulgence of their personal foibles to the possession of stereo earphones.

The ladies in the top row (reading from left to right) favor Brush-Clevite, Melody-Master and Koss, respectively. Their friends in front show evident delight in the Telex Dyna-Twin, the A.K.G., and the Magna. The slightly cracked gentleman in the foreground is listening to the Telex Tela-Twin.

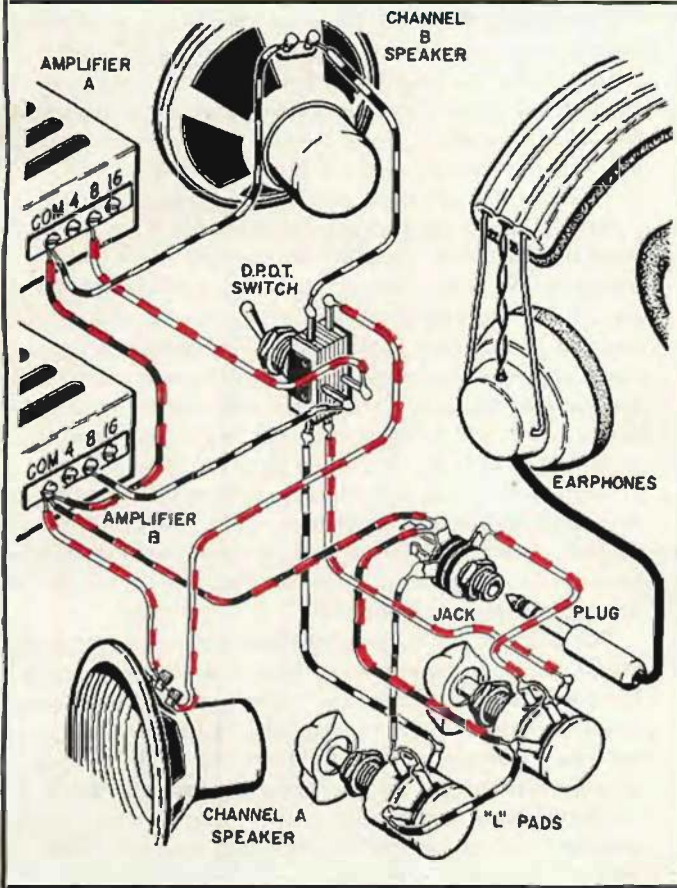
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gation in a room-size listening space. The "listening space" to be filled by earphones consists only of the minimal air volume in the ear duct between the ear drum and the earphones. In other words, there is highly efficient air-coupling between the two vibrating members of the system: the ear drum and the earphone diaphragm. Moreover, with tightly fitting earphones, the ear duct represents a "closed system," providing practically loss-free transfer of low frequencies. Under these conditions, even a small sound generator and tiny amplitudes of vibration suffice to create the sensation of ample bass.

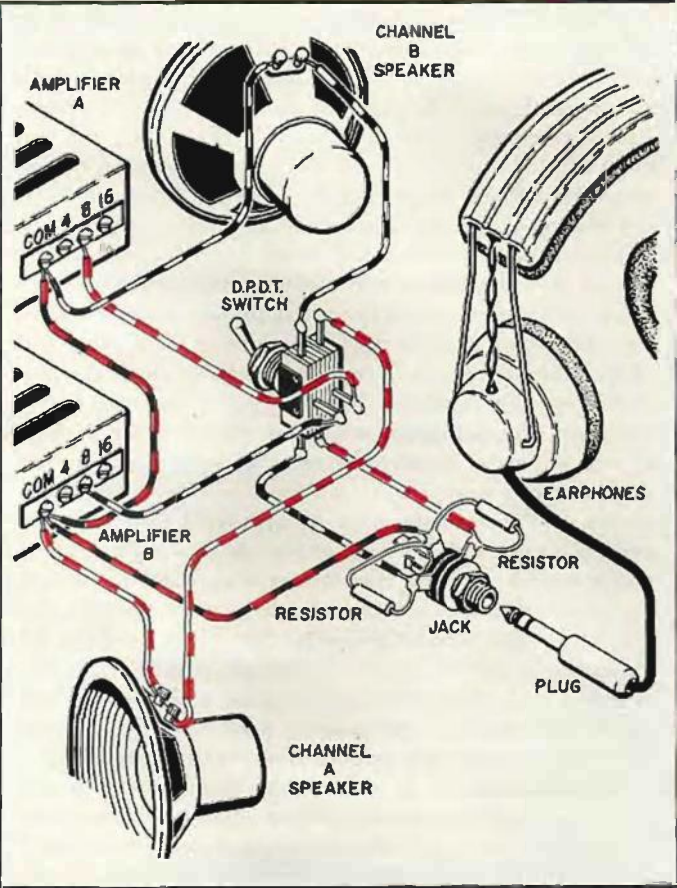
Above all, the modern headsets are so wired that the two earphones reproduce the left and right stereo channels, respectively. With one exception, all of the headsets here reviewed are of the dynamic type, i.e. they are actually miniature loudspeakers with a mechanism consisting of a magnet, a voice coil, and a small vibrating cone. The one exception to this rule, the Brush-Clevite ceramic earphones, will be described in detail.

Among the units tested by HiFi/STEREO REVIEW, the AKG is the most striking in appearance and the most unconventional in design. Two miniature speakers, measuring about half an inch in diameter are combined with a transparent plastic shell to fit around the ear. The whole assembly is extremely light, which lessens any possible fatigue or strain from prolonged wearing. The frequency response of the

## HOOKUP PROCEDURES AND PRECAUTIONS



This wiring scheme allows you to alternate between speakers and low impedance (dynamic) stereo earphones by means of a double-pole double-throw toggle switch. The earphones themselves are connected through a three-terminal plug and jack. L-pad (Electro-Voice Model AT 37) controls have been included in the circuit to permit simple balancing and volume setting for the earphones. The red-striped wires are Channel A, the black-striped wires are Channel B, and the red-black combination represents the ground leads common to both channels.



Essentially the same arrangement as that used in the diagram at the left may be used for high-impedance (ceramic) headsets if they are to be alternated with loudspeakers. In this case, however, load resistors (Vidair Audio Resistor Model AR-8) must be substituted for the speakers to assure proper loading of the amplifier output. L-pad controls are not shown here, but they may be connected as in the facing diagram if a separate earphone volume control is desired. The color scheme of the circuitry is identical to that at the left.

Probably the easiest way to connect earphones is at the regular amplifier output terminals. If the earphones are of the same low impedance as the loudspeakers (4, 8 or 16 ohms), they constitute a proper "load" for the amplifier and can be hooked up in exactly the same way as the loudspeakers themselves. A switch in the output leads will let you conveniently alternate between earphone and loudspeaker listening.

You will find the earphones producing full listening volume at low settings of the amplifier volume control. Be sure that the earphones are not overloaded with excessive volume when you throw the "SPEAKER-PHONE" switch while the volume control is still set for loudspeakers. Such overloads may easily damage the earphones. As a precaution, you may wire a L-pad control into the connecting line to equalize the relative volume of speakers and earphones for a given volume control setting. This will avoid the likelihood of overloads. The L-pad should be rated for the same impedance value as the earphones.

Earphones with an impedance higher than 16 ohms do not constitute an adequate load for the amplifier. In effect, their high impedance leaves the amplifier output current with no place to go. It therefore chokes up the amplifier with possible damage to the output stage. To prevent this from happening, a dummy load resistor must be connected in parallel with the high impedance earphones across the amplifier terminals. This load resistor soaks up the current flowing from the amplifier, leaving the *voltage* to safely activate the earphones. The load resistor should have the same ohm value as the impedance marked on the amplifier output tape. To be on the safe side, the wattage rating of the resistor should be about 1/4 the wattage rating of the amplifier so that no burn-out occurs even at fairly high earphone volume settings.

The circuit for such an arrangement, shown in our diagram, could be neatly assembled in the form of a small junction box. If this is beyond your technical ken, your hi-fi dealer will gladly come to your aid.

AKG is claimed to extend from 30 to 20,000 cycles. To recording engineers, familiar with the renowned, professional-type AKG studio microphone, the exceptionally clean audio quality of these earphones will come as no surprise. Our only reservation is the fact that the thin plastic shells rest so lightly upon the ears that no complete seal is formed. Unless one presses the earphones lightly against the ear, there is some loss of bass and incomplete exclusion of surrounding ambient noise. For this reason, rubber pads that can be slipped over the plastic shells are optionally available.

The standard AKG headset comes wired for mono. Conversion to stereo, however, is easily accomplished with additional cables terminating in special contact discs that screw into the phones without need for soldering. The other end of the cable terminates in free wire ends, to which any connector may be attached. The nominal impedance is 400 ohms per channel when wired for stereo, which is high enough to make these earphones voltage-sensitive rather than current consuming (1 milliwatt will drive them adequately). They can therefore be connected directly to the preamp output with no need to run the power amplifier at all. A special matching transformer is available for matching these earphones to any cathode-follower preamp output stage. The Brush-Clevite BA-220 stereo headsets are conventional in appearance, relatively light, and come equipped with rubber ear pads forming a tight sound seal against outside noise and assuring good bass transmission. The frequency response extends from 50 to 10,000 cycles.

The Brush-Clevite headset differs from others in this group by having a ceramic rather than electromagnetic mechanism. This works like a ceramic pickup "in reverse." Recall that crystal or ceramic cartridges generate electric signals from mechanical motion. Ceramic earphones generate mechanical motion, producing audible sound, from electric signals on precisely the same piezo-electric principle. Such earphones, like most piezo-electric devices, inherently have a high impedance, somewhere around 100,000 ohms. To drive them from the low-impedance output of ordinary audio amplifiers (4, 8 and 16 ohms) would result in a rather serious mismatch. They had best be connected at some point before the output transformer. The Brush-Clevite Model BA-220 is sensitive enough to produce adequate volume from a 2-volt preamp output alone. Since it draws virtually no current, thanks to its high impedance, it may simply be paralleled across the preamp outputs and left permanently connected there. The loudspeakers can then be switched in and out simply by turning the power amplifier on or off. If an integrated pre-amp/amplifier is used, the Brush ceramic earphones may be connected to the "tape out" or "monitor" jacks. In that case, however, the front panel volume control will not be effective for the earphones and

the rear panel input level controls (if your preamp has them) may have to be used to set a comfortable volume.

The Magna Model SHP-1 stereo headset is quite handsome in appearance, being made of beige-colored plastic. It functions as a low-impedance dynamic device, which can be connected directly to the loudspeaker terminals of the amplifier. No frequency response is stated by the manufacturer, but listening tests revealed a nice musical balance with good bass, clearly defined highs and pleasing overall quality.

Melody Master has been producing headsets for the treatment training of the partially deaf as well as for communication in the armed forces. From this background derive their rather businesslike no-frill appearance as well as their exacting performance characteristics. Their wide frequency range and apparently smooth response accounts for excellent musical balance. Particularly noteworthy is their dynamic range, which keeps even the loudest passages beautifully clear. This attests to their original purpose as an aid to the partially deaf, who require their earphones to reproduce very high sound intensities (up to 4000 milliwatts) without distortion. The Melody Master phones operate as low-impedance, dynamic units, and may be connected to the speaker output terminals.

The Telex is a miniature set employing miniature reproducers similar to those used in hearing aids. Each phone is fitted into the ear by means of a small, tube-like projection. Small "gaskets" of rubber sponge material surrounding these ear tubes provide a fairly tight air seal and assure good acoustic transmission of the bass frequencies. The Telex earphones have a musically pleasing sound and we were surprised to hear so small a unit take orchestral climaxes without "breakup" and distortion. Being very light, the Telex set can be worn for a long time without fatigue, though some people might object to the feeling of the small tubes projecting into their ears.

Cognizant of the possible objections to this somewhat unorthodox design, the Telex Corporation recently introduced a companion headset, called the Dyna-Twin, in which the ear tubes are supplanted by external shells sealed against outside noise with an extremely light and comfortable rubber rim. In listening quality, the two Telex models are quite similar, with the Dyna-Twin tending toward somewhat more brilliance.

Like loudspeakers, earphones have their individual coloration of sound. Some, notably the Brush-Clevite set, tend toward brightness, some toward more "rounded" tone (e.g. the Magna set) with the others occupying the middle ground. The choice, therefore, may be swayed by subjective preference in either direction. But regardless of their individual characteristics, any of these sets will regain for you the priceless privilege of privacy.

### AN EARPHONE DIRECTORY

Make and Model	Manufacturer's Address	Type and Impedance	Price
A.K.G. K-50	Electronics Applications, Inc. 194 Richmond Hill Avenue, Stamford, Connecticut	Dynamic—400 ohms impedance (see text)	\$32.00
Brush-Clevite Model BA-220	Clevite Electronic Components, Division of Clevite Corp. 3405 Perkins Avenue, Cleveland 14, Ohio	Ceramic High impedance	\$44.95
Koss SP-3	Koss Inc., 2227 N. 31st Street, Milwaukee 8, Wisconsin	Dynamic—Low impedance	\$24.95
Melody Master Model BOHS-288	Melody Master Manufacturing Co. 2149 West Roscoe Street, Chicago 41, Illinois	Dynamic Low impedance	\$45.00
Magna Model SHP-1	Magna Electronics, Inc. 2133 Dominguez Street, Torrance, California	Dynamic Low impedance	\$14.95
Telex Tele-Twin Model HAV-13	Telex Telex Park, St. Paul, Minnesota	Dynamic—Low impedance (tubular)	\$13.50
Telex Dyna-Twin	Telex Telex Park, St. Paul, Minnesota	Dynamic—Low impedance (shell)	\$24.38

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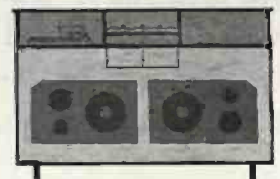
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\*Prices audiophile net, Zone 1, less base, subject to change.

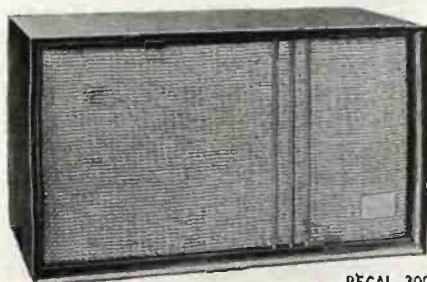


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### BEST OF THE MONTH . . .

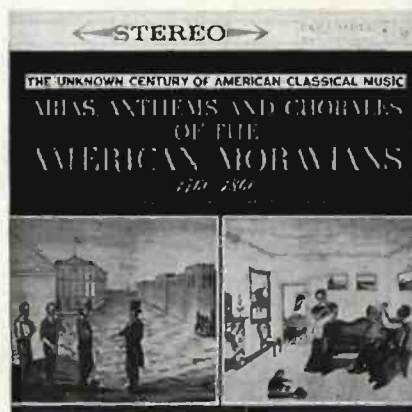
▲ △  
RCA Victor has dressed up its long-awaited Munch-Boston Symphony stereo recording of the grandiose Berlioz *Requiem* in the finest Soria Series packaging—and deservedly so. “. . . insofar as it can be gotten onto disc in the present stage of the art, RCA Victor’s engineering team has done the job magnificently.” (see p. 33)



▲ △  
Capitol, with its release of the Haydn *Salomon Symphonies*—Vol. II, as interpreted by Sir Thomas Beecham, has created “. . . an album to live with . . . The result is a new respect for the genius of Haydn and for the maturity of the art of Sir Thomas. . . . The stereo recording is in every way ideal.” (see p. 62)



▲ △  
Columbia has opened up a hitherto unknown and startling beautiful repertoire of American music in its LP of *Arias, Anthems and Chorales of the American Moravians*, done under the direction of Thor Johnson. . . . “It is a truly cultivated art-music . . . This disc is a real find.” (see p. 72)  
JUNE 1960



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

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

. . .

▲ △ BACH: Cantatas—No. 4—Christ lag in Todesbanden; No. 140—Wachet auf. Vienna Chamber Choir with Lauræo Dutoit (soprano), Kurt Equiluz (tenor) and Hans Braun (bass). Felix Prohaska cond. Bach Guild BGS 5026 \$5.98; Mono BG 598 \$4.98

Interest: Popular cantata coupling  
Performance: Undistinguished  
Recording: Good  
Stereo Directionality: Mostly good  
Stereo Depth: Good

That this is a stereo “first” for the very popular Cantata No. 140 makes this disc of more than passing interest. But speaking for myself, I should prefer to wait awhile for a performance of more distinction, power and sustained line than what is to be had here. The notes are all there; the soloists do their job well enough; but nothing very much happens musically. The mono recordings by Scherchen on Westminster or by Shaw on RCA Victor both offer more exciting listening for the moment. As for the Cantata No. 4, my choice would be the recent Robert Shaw recording on RCA Victor stereo or mono. A comparison of the great downward leap for basses on “dem Tode” as between Shaw and Prohaska should be sufficient to decide the musical issue for any listener. The Bach Guild recorded sound is adequate but in no way outstanding. Also, I prefer to have my Bach duets in stereo emerge from *between* the two speakers rather than as one voice to each separated channel.

D. H.

△ BACH: Clavier Concerto No. 1 in D Minor; PROKOFIEV: Piano Concerto No. 1



in D-flat, Op. 10. Sviatoslav Richter with the Czech Philharmonic Orchestra, Vaclav Talich cond.; with Prague Symphony Orchestra, Karel Ancerl cond. Artia ALP 119 \$4.98

Interest: Sustained  
Performance: OK  
Recording: Good

Neither performance reveals Richter as the astonishing pianist and musician we know him to be from other recorded evidence. His Bach is careful and precise, his Prokofiev more impetuous and uninhibited. But there is nothing special about either of these performances.

The quality of recording in both cases is adequate. M. B.

▲ **BACH:** Double Concerto in D Minor; Concerto in A Minor; Concerto in E Major. Yehudi Menuhin (violin and conductor), with Christian Ferras (violin) and the Festival Chamber Orchestra; Robert Masters Chamber Orchestra. Capitol SG 7210 \$5.98

Interest: Violin masterpieces  
Performance: All excellent  
Recording: Fine  
Stereo Directionality: Very good  
Stereo Depth: Excellent

Beautiful music, sensitively played; faithfully recorded, with warm, spacious sound. Harpsichord is included in the orchestra, as it should be. Solo violin is at dead center. The slow movement of the A Minor Concerto is very expressively played. Tempos are nicely chosen. The collaboration of Christian Ferras in the Double Concerto is totally admirable, with fine sense of ensemble. In short—a fine disc. D. R.

▲ **BACH:** Italian Concerto; Partita No. 2 in C Minor; Toccata and Fugue in E Minor. Robert Casadesus, (piano). Columbia MS 6120 \$5.98

Interest: Why not?  
Performance: Assured  
Recording: Faithful  
Stereo Directionality: Well centered  
Stereo Depth: Satisfactory

A legend on the record jacket states that this disc was issued "In Celebration of 25 Years in America," on the part of the renowned pianist.

The performances by M. Casadesus are in every way secure and expressive—as one might expect from a musician of his attainments. Especially noteworthy is the *élan* which he brings to the closing movement of the Italian Concerto. The Toccata is very dramatic, and its Fugue suggests the famous D Minor organ Fugue.

The piano is squarely in the middle, but a slight distance away. The record surfaces are exceptionally quiet. D. R.

▲ **BACH:** Prelude and Fugue in D Major; Prelude and Fugue in A Minor; Prelude and Fugue in E Minor. Marcel Dupré (organ). Mercury SR 90227 \$5.98; Mono MG 50227 \$4.98

Interest: Organ staples  
Performance: Masterly  
Recording: Spacious  
Stereo Directionality: See below  
Stereo Depth: See below

Here are three examples of Bach's organ music; recorded with impressive sonority on the Gallery Organ in the Church of Saint-Sulpice, in Paris. The jacket notes

tell us "In terms of size, it is the largest organ in continental Europe." From this fact alone, one might expect that this will be no attempt to recreate Bach on a "baroque"-sounding instrument. Instead, this is large-scaled Bach, taking advantage of the tremendous power of the celebrated French instrument.

The sound is nothing less than tremendous, and the engineers are to be congratulated for having captured it so truly. The bass has been caught with amazing fidelity. In view of the very long reverberation time (I happened to have visited this church during the summer of 1959, and noted its impressive size) the clarity of the individual contrapuntal lines has been preserved very well indeed.

I have never been able to discover any stereo directionality in any organ recording, and the present disc is no exception. Instead, the stereo version adds a sense of depth and spaciousness. My sole complaint has to do with the somewhat excessive amount of tape hiss. For the most part it is covered over by the sound of the organ, but it is apparent in the softer passages.

The performances of this veteran organist are imposing, and capture the flamboyant quality of the D Major Prelude and Fugue, as well as the more thoughtful characteristics of the one in E Minor, with its so-called "Wedge" Fugue. D. R.

▲ **BARTÓK:** Bluebeard's Castle, Op. 11 (complete opera, sung in German). Bluebeard—Dietrich Fischer-Dieskau (baritone); Judith—Hertha Töpper (contralto), with the Berlin Radio Symphony Orchestra, Ferenc Fricsay cond. Deutsche Grammophon Gesellschaft (imported) SLPM 138030 \$6.98; Mono 18565 \$5.98

Interest: Profoundly moving  
Performance: Fischer-Dieskau's great  
Recording: Favors the voices  
Stereo Directionality: Not much  
Stereo Depth: Impressive

Béla Bartók's son, Peter Bartók, issued some five years ago a two-disc set of *Bluebeard's Castle* recorded by himself in London during 1953 using the original Hungarian text. It still remains one of the great recordings of the LP era for sheer sound. Walter Susskind did a first-rate conducting job and the Judith (sung by Judith Hellwig) was superb. However, Endre Koreh's Bluebeard was not quite in the same class.

In this new German-language recording—unhappily with no English translation or program notes—the situation is reversed; for despite the handicap imposed by the German language on Bartók's music, Fischer-Dieskau is magnificent in the passion and sadness that he brings to the music of Bluebeard; and it is for his performance alone that this disc is at all worthy of acquisition.

There are a number of disqualifying elements in the DGG performance: not only is there no English translation and the handicap of a German—rather than Hungarian-language performance; there are also a number of small cuts that have been made to accommodate the music on two LP sides, in particular the spoken prologue of The Bard that adds so much to the mythic, fairytale atmosphere.

*Bluebeard's Castle* differs from the version most of us know of the old fairy story,

in that Bartók and his librettist, Béla Balázs, have transformed it into a deeply probing dialogue on the relationship of man and woman. Judith is made to seek out the secrets of Bluebeard's soul and his unhappiness, while Bluebeard demands unquestioning acceptance. Each of the seven doors of Bluebeard's Castle represent a key to his essential self; and up to a certain point, as Judith opens them, she brings light into the Castle and to his life. But as she gets ever closer to the seventh door, it is plain that she has gone beyond the pale; and as she opens the seventh door and Bluebeard's former wives emerge, Judith must now join them. The castle is left in total darkness and the solitary Bluebeard can only muse on the eternal apartness of woman with the words, "And now it will be night forever."

To this story, Bartók in 1911 wrote music of a beauty and compassion matched only by the finest masterpieces of his last years. Indeed, it is fascinating to find in the Lake of Tears episode of *Bluebeard's Castle* music that bears a startling similarity to the *Elegia* of the Concerto for Orchestra of 1948.

This is great and moving music, and while the DGG recording is worth having for Fischer-Dieskau's marvelous musicianship, it is the Peter Bartók two-record set (Bartók 310/11) that should be had by those who desire a full understanding of Béla Bartók's message. Even as sound, this 1953 recording far surpasses that of the DGG effort! D. H.

▲ **BARTÓK:** Piano Concerto No. 1 (1926); Rhapsody for Piano and Orchestra, Op. 1 (1904). Leonid Hambro with the Zimble Sinfonietta, Robert Mann cond. Bartók 313 \$5.00 (available from Bartók Records, 111 West 57th Street, New York 19, N. Y.)

Interest: Rare and exciting masterpiece  
Performance: Crystal clear  
Recording: Superb

The capsule comments above apply to the remarkable First Piano Concerto rather than to the Lisztian (albeit brilliant) Rhapsody from Bartók's 23rd year.

The First Piano Concerto dates from 1926, the same year that produced the uncompromising Piano Sonata (Decca DL 9803; Period 736) and the colorful *Out of Doors* Suite for piano (Bartók 002; Decca DL 9084). The first and last movements are ferociously motoric (the first with strongly neoclassic contrapuntal texture), while the middle movement could be called a nocturne for solo piano and percussion. It all adds up to a tremendously exciting listening experience, in which the sheer kinetics tend to carry one away. Yet, only this year have there been any signs that this remarkable work might gain a measure of popularity in this country comparable to that enjoyed by the Third and Second Bartók piano concertos. For when Rudolf Serkin played the First Concerto with Fritz Reiner and the New York Philharmonic this past season, he created a genuine sensation. Perhaps the present very fine premiere recording, produced and engineered by the composer's own son, Peter, will provide the final impetus needed to make a regular repertoire piece out of this score.

HiFi/STEREO

Leonid Hambro is a past master at the art of performing modern piano music; and though Robert Mann is more normally associated with his brilliant work as first violin of the Juilliard Quartet, he proves to be a capable conductor with that body of Boston Symphony players which comprise the Zimblet Sinfonietta. The whole performance is brilliant, precise, and tremendously dynamic; and Peter Bartók's recording does it superb justice throughout. *D. H.*

▲ **BEETHOVEN:** Piano Concertos—No. 1 in C Major, Op. 15; No. 4 in G, Op. 58. Robert Casadesus with the Amsterdam Concertgebouw Orchestra, Eduard van Beinum cond. Columbia MS 6111 \$5.98

Interest: Solid  
Performance: Disappointing  
Recording: Wooden-sounding  
Stereo Directionality: OK  
Stereo Depth: OK

Casadesus doesn't seem comfortable in either concerto, but it is the marvelous G Major which is especially disappointing here. One comes away from the performance feeling that only the surface has been skimmed off the top of this profound work. Backhaus, Fleisher, Gilels and Rubinstein—to mention only Casadesus' stereo competitors—are all preferable.

The C Major Concerto receives a more felicitous performance, but here, too, the feeling persists that in the Beethoven Concertos Casadesus really is *not* "Doin' what comes naturally."

Beinum's accompaniments are rather lacklustre in both cases, and the wooden recorded sound doesn't help matters either. All told, a keenly disappointing disc. *M. B.*

▲ **BEETHOVEN:** Symphony No. 6 in F Major ["Pastoral"]; Op. 68; Prometheus Overture. Suisse Romande Orchestra, Ernest Ansermet cond. London CS 6160 \$5.98

Interest: Certainly  
Performance: Cool  
Recording: Good  
Stereo Directionality: Fine  
Stereo Depth: Good

Ansermet's series of the complete Beethoven symphonies for London continues apace with a cool, detached performance of the *Pastoral* Symphony which yet has its special attractions. Not the least of them is the careful balance between the strings and the winds of the orchestra, in particular, the microscopically delineated bassoon parts. As a totality, however, the performance lacks the personal involvement of Bruno Walter's edition for Columbia (MS 6012) or the serenity of the RCA Victor with Monteux (LSC/LM 2316).

The *Prometheus* Overture which fills out the second side is taken at a deliberate pace which negates some of the kinetic thrust of the music, but again the inner details are meticulously arranged and organized. The recorded sound all the way is of the very best. *M. B.*

▲ **BEETHOVEN:** Symphony No. 7 in A Major, Op. 93. Cleveland Orchestra, George Szell, cond. Epic BC 1066 \$5.98

Interest: Yes indeed!  
Performance: Slick  
Recording: Pinched-sounding  
Stereo Directionality: OK  
Stereo Depth: OK

This apparently is just not a lucky month for the Beethoven symphonies on records. I had entertained high hopes for this performance in advance of its release. Alas, the actuality is a disappointment. Szell and his brilliant orchestra turn in a very slick, polished performance, but one lacking spontaneity or any real probing of the score. Swift propulsion is certainly one of the hallmarks of the Seventh Symphony, but Szell's prevailing breathless pace leaves one gasping long before the finish line. The singing lyrical lines of the music receive short shrift in this treatment and I can't avoid feeling short-changed because of it.

The recorded sound is on the overbright side, with a treble that is too often pinched-sounding. In short, this disc offers no competition to Bruno Walter's magisterial performance of the music as part of his complete set of the Beethoven Symphonies for Columbia. *M. B.*

▲ **BEETHOVEN:** Symphonies—No. 9 in D Minor, Op. 125 ["Choral"]; No. 1 in C Major, Op. 21. Leipzig Broadcasting Chorus and Ingeborg Wengler (soprano), Ursula Zollenkopf (contralto), Hans-Joachim Rotzsch (tenor), Theo. Adam (bass). Leipzig Gewandhaus Orchestra, Franz Konwitschny cond. Epic BSC 107 2 12" \$11.96

▲ **BEETHOVEN:** Symphony No. 2 in D Major, Op. 36; Prometheus Overture. Leipzig Gewandhaus Orchestra, Franz Konwitschny cond. Epic BC 1052 \$5.98

Interest: Indubitably  
Performance: Adequate  
Recording: Adequate  
Stereo Directionality: OK  
Stereo Depth: OK

These are all routine performances, with no special illuminating insights anywhere. Konwitschny seems to be a qualified time-beater, but as a match, say, for Klemperer in the First and Ninth Symphonies (Angel), or Beecham in the Second (Angel) Konwitschny just is not playing the same game, let alone playing in the same league.

The most consistent fault to be found with these performances is a rhythmic slackness which causes such pages as the Finale of the Second Symphony, or the Scherzo of the Ninth to limp where they should soar. Then, too, Konwitschny has trouble sustaining a flowing melodic line, as in the slow movements of both the Second and Ninth Symphonies.

The chorus and soloists in the Ninth Symphony bring no distinction to their assignments and they are indifferently recorded, with details of internal balance often blurred by the overly-reverberant acoustics. One wonders, in short, why Epic bothered to release these performances at all in light of the very stiff competition to be found elsewhere. *M. B.*

▲ ▲ **BEETHOVEN:** Violin Sonatas—No. 5 in F Major, Op. 24 ("Spring"); No. 9 in A Major, Op. 47 ("Kreutzer"). Henryk Szeryng [violin] with Artur Schnabel (piano). RCA Victor-LSC 2377 \$5.98; Mono LM 2377 \$4.98

Interest: Tops  
Performance: Grand  
Recording: Brilliant  
Stereo Directionality: Reasonable  
Stereo Depth: Good

▲ **BEETHOVEN:** Violin Sonatas—No. 1 in D Major, Op. 12, No. 1; No. 9 in A Major, Op. 47 ("Kreutzer"). Zino Francescatti (violin) with Robert Casadesus (piano). Columbia MS 6126 \$5.98

Interest: Tops  
Performance: Wonderfully balanced  
Recording: Vivid  
Stereo Directionality: Reasonable  
Stereo Depth: Good

These are both beautiful performances of the *Kreutzer* Sonata. Rarely can such polished and well-balanced renditions be heard. If there is a mite more unity of style in the Columbia, this is easily understandable, for Casadesus and Francescatti have played together for years. Their performance is elegant and aristocratic, not as warm or broad, perhaps, as the Victor, but no less persuasive. Rubinstein seems more authoritative vis-a-vis his partner than Casadesus, but again, this is understandable, and it imposes no hardship on the music, which itself favors the piano.

Columbia gets the entire "*Kreutzer*" on one side of the disc, while Victor puts the third movement on the second side. The *Spring* Sonata is played with wonderful grace and verve, and it is bigger music than the D Major, which also receives an exceptional performance. Both recordings are very well engineered, with the piano given proper prominence in each instance. Whether this is the consequence of a desire for aural balance or genuine stylistic awareness, the result is a happy one, with the music the chief beneficiary. *W. D.*

**BERG:** 5 Songs (see COLLECTIONS)

**BERLIOZ:** Requiem (see p. 33)

▲ **BRAHMS:** Symphony No. 4 in E Minor, Op. 98. Columbia Symphony Orchestra, Bruno Walter cond. Columbia MS 6113 \$5.98

Interest: Symphonic cornerstone  
Performance: Lyrical  
Recording: Fine  
Stereo Directionality: Good  
Stereo Depth: Good

This is a much better performance than the one Walter recorded about a decade ago with the New York Philharmonic. There were some curiously jerked-about rhythms then; now, the conductor gives a far more unified and integrated performance of great beauty and conviction. There is a serenity about it all which is very much in keeping with the autumnal nature of the music.

Columbia's engineers have captured sound of rich warmth and the stereo elements are well-handled. This edition now joins Klemperer's (Angel 35546, S 35546) at the top of the list of available Brahms Fourth. *M. B.*

▲ ▲ **BRAHMS:** Violin Concerto in D Major, Op. 77. Joseph Szigeti with the London Symphony Orchestra, Herbert Menges cond. Mercury SR 90225 \$5.98; Mono MG 50225 \$4.98

Interest: Repertoire staple  
Performance: Excellent  
Recording: Clean and clear  
Stereo Directionality: Good  
Stereo Depth: Good

It was with no little surprise that I learned, about a year ago, that one of the most respected artists of our time, Joseph Szigeti, was about to embark upon a new phase in his long career by way of a new and exclusive recording contract with Mercury. It was only a few months before that I had painfully suggested in these pages that perhaps the time had come for Szigeti to step down from active concertizing and recording, so difficult were the sheer mechanics of violin playing now becoming for him.

The release of this performance of the Brahms Concerto marks Szigeti's initial appearance on the Mercury label. I must say that I am bowled over by it! The playing here has a security and ease which I have not heard from Szigeti in years; there are still moments when the bow arm is not under absolute control, and when the intonation is slightly less than letter-perfect. But these lapses are minor in the face of the overpowering authority that Szigeti brings to his interpretation. It is an interpretation of subtle shadings and instinctive phrasing which actually sheds a new light on this beloved masterpiece of the repertoire.

Menges and the orchestra offer sympathetic accompaniment, and the Mercury recorded sound, both mono and stereo, is clear and well-balanced. I think I would now nominate this as the choicest of contemporary recordings of the Brahms Violin Concerto, a worthy companion to Kreisler's great performance which recently was reissued in Angel's Great Recordings of the Century series (COLH 35). *M. B.*

▲ **CHOPIN:** Piano Concerto No. 1 in E Minor, Op. 11. Adam Harasiewicz with the Vienna Symphony Orchestra. Heinrich Hollreiser cond. Epic BC 1060 \$5.98

Interest: Popular Chopin Concerto  
Performance: Excellent  
Recording: Excellent  
Stereo Directionality: Reasonable  
Stereo Depth: Good

Harasiewicz was No. 1 in the 1955 Fifth International Chopin Competition at Warsaw. Vladimir Ashkenazy was second.

This performance of the First Concerto is beautifully paced and phrased. The young pianist plays poetically and sensitively, more so, I think, than on the previous recordings of his I have heard. His tone is pleasing and firm and he carries the melodic line forward with grace and strength. Hollreiser's collaboration is less self-effacing than usual, a factor that is an asset to the performance. The recording is well balanced, with excellent stereo spatiality. *W. D.*

▲ **CHOPIN:** Les Sylphides (see **SCHUMANN**)

▲ **DELIUS:** Florida Suite; Dance Rhapsody No. 2; Over The Hills And Far Away. Royal Philharmonic Orchestra, Sir Thomas Beecham cond. Capitol SG 7193 \$5.98

Interest: For Delius buffs  
Performance: Absolutely superb  
Recording: Good  
Stereo Directionality: Good  
Stereo Depth: Excellent

Yorkshire-born Frederick Delius (1862-1934) did quite a bit of wandering about the world in order to escape being dra-

gooned into his wealthy father's wool business and to stick to the music that he loved above everything else. Perhaps the most colorful episode of his *Wanderjahre* was the American sojourn that began in 1884 when he went to Florida to manage an orange plantation at Solano Grove. Here he heard the songs of the plantation Negroes. He also brought back to the plantation from Jacksonville one day a piano and a teacher, one Thomas Ward, to school him in the lore of harmony and counterpoint. After a year, restlessness set in and young Delius began to move north, teaching violin for awhile at Danville, Va. and even taking a post as organist in a New York church.

By the summer of 1886, papa had caught up with him and reluctantly consented to further studies in Leipzig. Intervention by no less a personage than Edvard Grieg, whom Delius met during that first year in Leipzig brought a grudging acquiescence from Delius-*père* that Fred could make a life for himself in music if that was what he wanted.

The first big orchestral work attempted by the young Delius was an evocation of the American year—a suite, *Florida*, for which he was able to get a full orchestral reading in a Leipzig beer hall with a 60-piece ensemble under Hans Sitt's direction, a barrel of beer being the fee.

As edited by Delius' lifetime friend and champion, *Florida* consists of four evocative movements: *Daybreak—Dance, By The River, Sunset—Near The Plantation, At Night*. Would that the music was as interesting as the circumstances that produced it! But this would be too much to expect from other than a Mozart. *Florida* is pretty diluted fare, in late-romantic vein with Griegish overtones. The real musical fruits of Delius' American sojourn were to come later—in the slow movement of the Piano Concerto, in the *Appalachia* Variations, and above all in the setting of Walt Whitman's *Sea Drift* (both superbly recorded by Beecham on Columbia ML 4915 and ML 5079).

Unhappily, the Dance Rhapsody No. 2, dating from 1916, is also less than top-drawer Delius. Quite another matter is *Over The Hills And Far Away*, one of the first wholly personal Delian orchestral scores (1897). The musical language is full-blown romantic; yet it rings with genuine conviction and poetry, notably in the wonderful "chorale-variations" of the middle section that could well have stemmed from an subconscious memory of the Florida Negro melodies.

This recording marks the third time that Beecham has put *Over The Hills And Far Away* on disc, and this one represents the absolute quintessence of the baronet's magical way with Delius' music. It must be heard to be believed, especially in stereo which comes off superbly well here. Let us hope before it is too late that Sir Thomas will give us stereo recordings of the truly major masterworks of Delius—*Sea Drift, Appalachia, Song Of The High Hills, A Village Romeo And Juliet, In A Summer Garden* and the altogether lovely and unplayed Violin Concerto. *D. H.*

▲ ▲ **DVOŘÁK:** Symphony No. 5 in E Minor, Op. 95 ("From the New World").

Vienna State Opera Orchestra, Vladimir Golschmann cond. Vanguard SRV 114 SD \$2.98; SRV 114 \$1.98

Interest: Symphonic standby  
Performance: Crisp  
Recording: Excellent  
Stereo Directionality: Fine  
Stereo Depth: Good

If you're looking for a crisp, straightforward interpretation of Dvořák's *New World* Symphony very well recorded and at a bargain price, here it is. Golschmann gives an unmannered, robust account of the music and the engineering is splendid—especially the stereo with its remarkable richness and fullness of sound. *M. B.*

▲ **FINE:** Concertante for Piano and Orchestra; **FRANCO:** Symphony No. 5 ("The Cosmos"). Reiko Honsho (piano) with the Japan Philharmonic Symphony Orchestra, Akeo Watanabe cond.; North Holland Philharmonic Orchestra, Henri Arends cond. Composers Recordings CRI 135 \$4.98

Interest: For modern fanciers  
Performance: Very good  
Recording: Very good

Vivian Fine was born in 1913 in Chicago. Her Concertante is lyrical and expressive, but lacking in striking individuality. The performance is excellent, with sensitive playing and fine balance between the soloist and the orchestra.

Johan Franco was born in 1908 in Zaandam, Holland. Since 1934, he has resided in the United States, and in 1942, he became a citizen to serve in this country's Air Force during World War II. The four movements of his Fifth Symphony are labeled 1. *The Beginning*, 2. *Nocturne*, 3. *The Planets*, 4. *The Earth and Man*.

An avowed mystic, Franco may not have thought this program pretentious. Unfortunately, we who are not mystics are not on such intimate terms with the Infinite, and therefore are perhaps more timid, and also more demanding and critical. Regardless of the program, the music is more banal than grand. The performance and the recording as such offer nothing with which to cavil. *W. D.*

▲ **G. GABRIELI:** 11 Intonazioni for Organ; Fantasia on the Sixth Tone for Organ; 4 Canzone (1608) for Brass and Organ; **FRESCOBALDI:** Toccatas for Organ—D Minor; G Major; Canzone for Brass, Harpsichord and Organ—G Major; C Major; A Minor; G Minor; B Minor. E. Power Biggs (organ), Amando Ghitalia and Andre Come (trumpets), William Gibson and Kauko Kahila (trombones), Daniel Pinkham (harpsichord), Richard Burgin cond. Columbia MS 6117 \$5.98

Interest: Venetian and Roman splendors  
Performance: Superb  
Recording: Brilliant  
Stereo Directionality: Somewhat limited  
Stereo Depth: Very good

▲ **G. GABRIELI:** Symphoniae sacrae (1597)—Canzone—Septimi Toni I & 2; Duodecimi Toni; Quarti Toni; Sonatas—Pian' e forte; Octavi toni; **A. GABRIELI:** Aria della Battaglia (1590). Brass Ensemble of the Vienna State Opera Orchestra, Sayard Stone cond. Westminster XWN 18887 \$4.98

Interest: More Venetian splendor  
Recording: Good  
Performance: Fair to good

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We advise those who add either or both of these discs to their libraries to listen to not more than one side in one sitting; for more than a half-hour of plangent brass and baroque organ sonority can try the ears severely.

Aside from the sheer musical glories of Venice's Giovanni Gabrieli (1557-1612) and Rome's Girolamo Frescobaldi (1583-1644), the special pleasure offered by Columbia's disc is the sound of the new Flentrop organ at Harvard University's Busch-Reisinger museum. There are some very fine modern baroque-style organs in this country, but this one goes them all one better by incorporating the mechanical linkage from keyboard to pipes common to all the great 17th and 18th century instruments. This adds a fine flexibility of touch not to be had with electric or pneumatic actions; and under the fingers of a master organist, the results can be beautiful, as they certainly are in the solo organ pieces included here. The room acoustic is just ideal for the size of the instrument, itself a joy to the ear in variety of color and clarity of tonal line.

The exuberance of Gabrieli and the more stately mien of Frescobaldi are wonderfully well served in the performances by Biggs and the Boston Symphony brass under Richard Burgin's able direction. Daniel Pinkham is credited as harpsichordist on the Frescobaldi side, but his instrument seems to have been pretty well buried in the wealth of organ and brass sonority, at least on the stereo disc; for I couldn't hear it at all! However, this is a minor failing under the circumstances. Pre-Bach baroque fanciers will love this record, to say nothing of dyed-in-the-wool stereophiles; for the recorded sound is clean and brilliant. Directional effects are somewhat limited by the apparent narrowness of the room.

Westminster's brass disc offers musical fare every bit as intriguing as Columbia's, and with no repertoire overlap. Unhappily, the performances are not nearly so well rehearsed or conducted with comparable vitality. Indeed, the famous *pian' e forte* Sonata of Gabrieli sounds downright stodgy here. One number, and a fascinatingly elaborate one at that, makes the difference between a critical thumbs up or down for this disc—and that is the remarkable *Aria della Bataglia* by Andrea Gabrieli (1520-1586), uncle and teacher of the more famous Venetian master, Giovanni Gabrieli. Published in 1590, the *Aria della Bataglia* is a descriptive piece that could well be called a 16th century counterpart to Tchaikovsky's 1812 Overture. As played on this disc by woodwinds and brass, the effects are both imposingly solemn and thrillingly brilliant. The performance is mostly very good, thus making this particular music—in my opinion at least—worth the price of the disc.

The stereo pressing was not at hand at the time of writing this review; but if the sound is as good as on this pressing, the stereo version should turn out very well indeed.

D. H.

▲ **HAYDN:** The Salomon Symphonies—Vol. 2—No. 99 in E-flat; No. 100 in G Major ("Military"); No. 101 in D Major ("The Clock"); No. 102 in B-flat; No. 103 in

E-flat ("Drum Roll"); No. 104 in D Major ("London"). Royal Philharmonic Orchestra, Sir Thomas Beecham cond. Capitol SGR 7198 3 12" \$17.95

Interest: Unquestioned  
Performance: Rich  
Recording: Spacious and warm  
Stereo Directionality: Good  
Stereo Depth: Very satisfying

Here is an album to live with. This statement is not made idly, since I have just done exactly that. I purposely spread my listening to these six symphonies over a period of several days, in order to do justice to each one of them. The result was a new respect for the genius of Haydn—and for the maturity of the art of Sir Thomas Beecham.

Aside from my general "listening" familiarity with these symphonies, I have come to know most of them through having played them in four-hand arrangements at the piano—a course that I recommend most heartily. From the standpoint of the "playability" of the notes, at least, they are well within the grasp of the amateur pianist.

There were a number of gratifying places in which, I am pleased to report, Sir Thomas' approach was identical with mine. (Does this seem presumptuous on my part? Well, how else does a critic arrive at his standards of judgment, other than by the sum total of his previous experiences—whether or not those include performing the works in question?)

More important, however, is the fact that in those places where Sir Thomas differed from the conception that I might have desired, his overall approach was so convincing that one could accept it with no trouble at all. I might add, incidentally, that in those places, which had to do mainly with the tempos at which the slow movements were taken, Sir Thomas differed not only with me, but with the majority of the conductors with whose recordings I compared his. The slow movement of the Symphony No. 100 (the movement with the now-famous battery of percussion instruments) and that of the Symphony No. 102, were played at quite a healthy clip. On the other hand, the corresponding movement of the Symphony No. 103 was played at an unusually slow tempo, with some surprising retards thrown in. And the famous slow movement of the *Clock* Symphony was taken at a considerably slower pace than that adopted by either Dorati on Mercury or Wöldike on Vanguard. A further indication of the slowness of Beecham's tempo is the fact that he takes eight minutes and five seconds for that movement, while Monteux, in his new version with the Vienna Philharmonic (to be reviewed next month) takes only six minutes and seven seconds.

My overall point, however, is that at no point does Sir Thomas' interpretation seem anything but convincing. His approach can always be accepted on its own terms. The fast movements, incidentally, are played with wholly suitable *élan*.

The Royal Philharmonic is, of course, responsive to the conductor's every wish. As an example of the care that has been expended upon the interpretations, I

would call attention to the finesse in the playing of the trio of the minuet of the Symphony No. 104. The dynamic shading and the phrasing are truly *con amore*.

The stereo recording is in every way ideal, with good directionality and depth, and endowed with especially fine bass presence.

D. R.

**HOVHANNES:** Meditations on Orpheus (see COLLECTIONS)

▲ **LAYTON:** String Quartet (1956); **MOEVS:** Sonata per pianoforte. Claremont String Quartet; Joseph Bloch (piano). Composers Recordings CRI 136 \$4.98

Interest: Superior modern compositions  
Performance: Excellent  
Recording: Excellent

The American Academy and its parent organization, The National Institute of Arts and Letters, annually award three grants of \$1000 each to young composers of distinction and promise. Billy Jim Layton and Robert Moevs were 1958 award winners and, in addition, this recording is sponsored by the Academy and Institute.

Layton was born in 1924 in Corsicana, Texas. This Quartet in Two Movements was composed in Rome, while he was at the American Academy there on a fellowship. The music is lyrical, vibrant and intense. It has much to say and it says it well, with impact and personality. It is played with conviction and thoroughly commendable ensemble.

Moevs was born in 1920 in LaCrosse, Wisconsin. He studied with Nadia Boulanger and in 1952, he was awarded the *Prix de Rome*. His Sonata is an engaging neoclassic composition, and it is played with spirit, sparkle and fine finish.

I wish record companies would adopt the policy of having liner notes written by the composer when the recording is of a contemporary work. Especially if it is a first recording. Then ambiguities and banalities could be properly attributed to the responsible party, and perhaps might more readily be avoided. Most important, we might gather some insight into the composer's motivation and be able to relate a particular composition to the body of his works.

W. D.

**LADERMAN:** String Quartet (see **OVER-TON**)

▲ **LOCATELLI:** L'Arte del Violino, Op. 3—Concerto No. 2 in C Minor; Concerto No. 3 in F Major. Susi Lautenbacher (violin); Mainz Chamber Orchestra, Günter Kehr cond. Vox STDL 500.500 \$5.95

Interest: 18th Century rarities  
Performance: Exquisite  
Recording: Excellent  
Stereo Directionality: Very good  
Stereo Depth: Fine

These works will fall gratefully, indeed, upon those ears that are favorably disposed toward the concertos of Vivaldi. There is that same melodious writing that we have come to expect from the music of the more famous Italian composer. Locatelli was born in 1695, twenty years later than Vivaldi.

There is, however, an additional characteristic to these two concertos—and a rather unusual one it is, too. The first

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and last movements of each concerto contain a long passage for the solo violin, unaccompanied, as in the case of the cadenzas which have become part of our more modern concertos. These sections, which are all of considerable length, are called "capriccios," and contain what was for that time a complete inventory of violin technique. Hence, the omnibus title of the collection from which these two works were taken: "The Art of the Violin, 12 Concertos for Violin Solo with 24 Capriccios." An idea of the importance given to these "capriccios" can be gathered from the fact that they were mentioned in the titles. Indeed, they do contain virtuosic writing, abounding in difficult arpeggios, leaps, rapid passages, etc.

The presence of the "capriccios" has had an effect upon the remainder of the music of each piece, however. Because they were the repositories of all the virtuosity, there was little need to infuse the rest of the concerto with brilliance. Thus, even the normally virtuosic outside movements, which are normally exuberant, are quite restrained in these works. They contain beautiful writing, but give the impression of emanating from a rather somber personality. In fact, the tempo designations in the case of each of the concertos recorded here are *Andante*; *Largo*; *Andante*. Note the absence of an *allegro*.

A special word should be said for the performances by Miss Lautenbacher, whose name is new to me. Her playing is at all times technically secure, tonally mellifluous, and expressive. In short, this is beautiful violin playing. The support from the orchestra is equally polished and tonally gratifying. The recording is ideal—with stereo used for the benefit of the music. The solo violin is squarely in the middle, and the harpsichord is nicely balanced with the ensemble. My review copy had a bubble near the beginning of Side 2. *D. R.*

▲ ▲ **MAHLER:** Symphony No. 9 in D Minor. London Symphony Orchestra, Leopold Ludwig cond. Everest SDBR 3050-2 12" \$8.80; Mono LPBR 6050-2 \$8.80

Interest: Late Mahler masterpiece  
Performance: Clear-cut  
Recording: Transparent  
Stereo Directionality: First-rate  
Stereo Depth: Impressive

Gustav Mahler's last complete major work, the Ninth Symphony, is one of the toughest nuts in the orchestral repertoire for any conductor. Not only are the first and last movements 20 minutes-plus in length, but their contrapuntal texture is of a complexity and coloristic subtlety that looks to the work of Schoenberg and Webern that was to come a year or two later. Bruno Walter and Dimitri Mitropoulos are the only two interpreters I have ever heard cope with this score with complete success. The latter's New York Philharmonic performance some months ago was a totally overwhelming experience and a shame it is that no commercial recording is likely to come of it!

This being the case, we can take a considerable measure of gratitude in this first stereo recording of the music as issued by Everest. Leopold Ludwig lacks the sense of total involvement necessary to convey

the full impact of the bitterly stormy first movement or the sardonic *Rondo-Burleske* third movement; but he does very well with the heartbreakingly beautiful final *Adagio*—Mahler's true valedictory to life on this earth. Save for one glaring trumpet mishap, the London Symphony players do a fine job throughout. However, it is the finely transparent, yet full-bodied recorded sound achieved by Everest that is the main attraction of this album; for Mahler's late style needs all of this that it can get and the excellence of the stereo characteristics here constitute an even further enhancement.

Until such time as a true Mahler specialist records this music in stereo, the Everest album is likely to remain the modern-day standard. *D. H.*

**MEYERBEER:** Symphony No. 4 (see COLLECTIONS)

**MOEVS:** Sonata per pianoforte (see LAYTON)

**MOZART:** Piano Concerto No. 20 (see TCHAIKOVSKY)

▲ **OVERTON:** Second String Quartet; **LADERMAN:** String Quartet. The Beaux-Arts String Quartet. Composers Recordings CRI 126 \$5.95

Interest: Important modern quartets  
Performance: Authoritative, dramatic  
Recording: Excellent

Hall Overton was born on February 23, 1920, in Bangor, Michigan. He studied counterpoint with Gustave Dunkelberger in Chicago, and composition with Vincent Persichetti in New York. Later teachers were the renowned Wallingford Riegger and Darius Milhaud.

His Second Quartet is an intense, powerful work. It is in two movements, with a contrasting section in the middle of the second movement that serves as a quasi-third movement. The rhythms of the piece are strong and sharply defined, while its harmonic structure is ruggedly chordal, offset with strains of melody.

Ezra Laderman is a native of New York City, born on June 29, 1924. He studied composition with Otto Luening, Douglas Moore, Wallingford Riegger and Stefan Wolpe. His Quartet is in three movements. It is a more graceful work than the Overton, but it also is dramatic, and has intensity of feeling underlying its lyricism. It has thrust and drive and complete certainty of purpose.

The Quartets are played with conviction and vitality. The ensemble has an affinity for this music and projects it tellingly. These are splendid performances of significant modern American music, and the brilliant recording does them justice. *W. D.*

**PROKOFIEV:** Piano Concerto No. 1 (see BACH)

**PROKOFIEV:** Piano Concerto No. 5 (see TCHAIKOVSKY)

**SCHOENBERG:** 5 Pieces (see COLLECTIONS)

▲ ▲ **SCHUBERT:** String Quartet No. 14 in D Minor ("Death and the Maiden"); Quartettsatz in C Minor. Amadeus String Quartet. Deutsche Grammophon DGS 712037 \$5.98; Mono DGM 12037 \$4.98

Interest: Chamber music masterpieces  
Performance: Excellent  
Recording: Excellent  
Stereo Directionality: Reasonable  
Stereo Depth: Good

This disc comes hard on the heels of the Juilliard Quartet's recordings of the same compositions for Victor (LSC 2378). The Amadeus performance is not quite as forthright and rugged. It is lyrical and refined and it dwells more on detail. The playing is highly polished, actually not more so than the Juilliard's but giving that impression. This may be due to the more distant pickup of the DGC microphones. There is an element of tension in the Juilliard performance of the D Minor which I prefer in that work. In the C Minor, the easier Amadeus approach seems more apt. *W. D.*

▲ **SCHUMANN:** Carnival — Ballet; **CHOPIN:** Les Sylphides—Ballet. Philharmonia Orchestra, Robert Irving cond. Capitol SG 7206 \$5.98

Interest: Good pairing for ballet fans  
Performance: High standard  
Recording: A trifle thin  
Stereo Directionality: Good  
Stereo Depth: Too much

Irving has made an accomplished recording of the much-abused orchestrated piano music used for *Les Sylphides*, with a much-needed *Carnaval*. Although there are plenty of mono releases of the Chopin, the adaptation of Schumann's piano music by ten Russian composers has been largely ignored on LP. Irving, one of the most talented of ballet conductors, makes *Carnaval* sound very French. The Capitol sound is a little bit thin in the climaxes; and, in fact, the Chopin music appears to be the better engineered of the two sides. The fault in the Schumann is slight, and does not deter from the overall excellence of the disc. *J. T.*

**SCHUMANN:** Piano Concerto (see p. 66)

▲ **SHOSTAKOVICH:** Symphony No. 1 in F Major, Op. 10; Cello Concerto in E-flat, Op. 107. Mstislav Rostropovich with the Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6124 \$5.98

Interest: Shostakovich at 19 and 53  
Performance: Brilliant and authentic  
Recording: Brilliant  
Stereo Directionality: Good  
Stereo Depth: OK

▲ **SHOSTAKOVICH:** Symphony No. 7, Op. 60 ("Leningrad"). Czech Philharmonic Orchestra, Karel Ancerl cond. Parliament PLP 127 2 12" \$3.96

Interest: A powerful document  
Performance: Superb  
Recording: Mostly good

The taut and intensely expressive First Symphony, written by Shostakovich as his Leningrad Conservatory graduation piece at the age of 19, has maintained a secure place in the repertoire for a generation; and we can be grateful to Columbia for having taken advantage of the composer's visit to this country last fall in order to have him on hand for a recording done with Mr. Ormandy and the Philadelphia Orchestra. The result is a performance of extraordinary power and brilliance that

H I F I / S T E R E O

bears the hallmark of Shostakovich's approval as to tempo, dynamics and phrasing—neither as taut as Rodzinski used to play the work, nor quite as lush as Stokowski. Columbia has managed very well with the sound, though it hasn't quite the powerful bass and transients to be heard in Stokowski's version of the music for United Artists. For myself, I would find it hard to be without both.

As for the Cello Concerto, which was written for Rostropovich and premiered in Russia and the U.S.A. this past fall, it is a virtuoso's holiday—sometimes gay, sometimes tart and sometimes grave in expressive content, with the finest writing in the slow movement. There is also a solo cadenza that must be heard to be believed, especially as Rostropovich plays it. Few indeed will be the cellists that will dare to tackle this piece; for they have their work cut out for them every measure of the way. The recorded sound is even better here than in the First Symphony and is especially kind to Mr. Rostropovich. All in all, a fine disc.

With Shostakovich's *Leningrad* Symphony we come to controversial ground. Composed when Russia was undergoing the worst of the German invasion during World War Two, the Symphony was written with the defenders of besieged Leningrad specifically in mind; and its first American performance during July of 1942 by Toscanini and the NBC Symphony was the subject of vast publicity. After a few wartime performances, the work dropped out of the active repertoire so far as American concert life was concerned. This was no mere matter of change in political climate; for the music takes 75 minutes in performance and calls for augmented brass in the first and last movements.

Nevertheless, a first-rate recorded performance by a major orchestra is most welcome, if only because it offers a fair opportunity to judge the work on its own merits as *music*. First of all, let it be said that Ancel and the Czech Philharmonic turn in a performance not one whit inferior to those done by Toscanini, Koussevitzky and Stokowski in the 1940s. The recorded sound, furthermore, has plenty of wallop and spaciousness, though I should have liked a stronger violin tone in the brilliant cadenza episodes of the third movement.

As heard on these records, I find the "battle-fresco" first movement standing up least well, though Ancel does his best to wring every ounce of excitement out of the continuous crescendo treatment of the "nazi march." The Scherzo, likewise, is second-drawer Shostakovich. In the third movement, however, is music of intensity and near-nobility that will stand up with some of the best of the 20th century; and it is fascinating to hear how resourcefully Shostakovich handles the fanfare-chorale that constitutes the main theme. The finale is a curious affair, in which episodes of astounding mastery and power (the handling of the ascending-progression main theme) alternate with slackenings of inspiration (the whole middle episode in slow tempo and the final apotheosis).

For all its unevenness, this is music worth the continuous crescendo treatment or the "nazi march." The Scherzo, likewise, is second-drawer Shostakovich. In the third movement, however, is music of intensity and near-nobility that will stand up with some of the best of the 20th century.



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ment and for the better pages of the finale. At \$1.98 per disc, this particular performance is a real bargain. Now we should like to see Artia-Parliament have Mr. Ancerl and the Czech Philharmonic do Shostakovich's other remarkable war fresco, the even more interesting Eighth Symphony. It would also be good to have Shostakovich himself team up with David Oistrakh and Mstislav Rostropovich for a new recording of the finest of all his wartime works (for me the best of all his mature scores), the Trio in E Minor dedicated to the memory of Ivan Sollertinsky. *D. H.*

▲ ▲ **SIBELIUS: Symphony No. 2 in D Major, Op. 43.** Detroit Symphony Orchestra, Paul Paray cond. Mercury SR 90204 \$5.98; Mono MG 50204 \$4.98

Interest: Superb romantic score  
Performance: Good  
Recording: Good  
Stereo Directionality: Good  
Stereo Depth: Good

Sibelius goes up and down in popular appeal like a see-saw. Right now we're in a period when his popularity is at a low point, and yet the Second Symphony continues its hold on the public. This is as it should be, for the D Major Symphony is a superbly-crafted, deeply-felt score in the great Romantic tradition and it is a hard musical heart indeed which can resist the bold, triumphant exultation of the last movement.

Paray gives us a solid, vital performance of the music, but he fails to communicate its message as passionately as does Ormandy in his mono/stereo edition for Columbia.

I am impressed by the continuing improvement in the Detroit orchestra which is manifest in this performance, and also by Mercury's fine recording—clear, yet warm and ringing. *M. B.*

▲ **SIBELIUS: Violin Concerto in D Minor, Op. 47; Tapiola, Tone Poem, Op. 112.** Tossy Spivakovsky with the London Symphony Orchestra, Tauno Hannikainen cond. Everest LPBR 6045 \$4.40

Interest: Varied  
Performance: Very good  
Recording: Excellent

Spivakovsky is one of the master technicians of the violin and it is good to learn that Everest plans an ambitious recording program for him. His performance of the Sibelius Concerto is intense and lyrical at the same time and he is magnificently partnered by Finnish conductor Hannikainen and the orchestra.

Hannikainen gives us a superb performance of *Tapiola*, which turned out to be one of the composer's last orchestral works, but even Hannikainen is unable to convince me that this is anything but a pretentious score of really slight musical substance.

Recording quality throughout is first-rate. The stereo version was not on hand for review. *M. B.*

**TCHAIKOVSKY: Capriccio Italien** (see COLLECTIONS)

▲ ▲ **TCHAIKOVSKY: Manfred Symphony, Op. 58.** London Symphony Orchestra, Sir Eugene Goossens cond. Everest SDBR 3035 \$4.40; Mono LPBR 6035 \$4.40

Interest: Unjustly neglected Tchaikovsky  
Performance: Excellent  
Recording: Excellent  
Stereo Directionality: A-1  
Stereo Depth: Superb

In November, 1938 Eugene Goossens made one of his regular guest conducting appearances with the Boston Symphony Orchestra and led a staggering performance of Tchaikovsky's *Manfred*. In the more than twenty years since, Goossens has obviously not forgotten anything he knew about the score. He still gives a deeply perceptive and emotionally intense performance (without cuts), of this brooding, mystical work. Everest's engineers have captured the performance marvelously well, with ringing orchestral sonorities and a solidly-defined bass substructure.

The work is based on the *Manfred* of Lord Byron (which also served as a musical stimulus for Schumann—see Columbia MSL 245) and is in Tchaikovsky's most typical vein. He himself once wrote: "I am sure that it is my best symphonic work." Its relative obscurity is a puzzling phenomenon of the concert hall. It is a long work, to be sure, but not much longer than the *Pathétique* Symphony and it is sustained in interest.

In any case, obscure or no, the *Manfred* of Tchaikovsky is now available in a recording of superlative merits. The stereo edition represents a superb enhancement of an already magnificent accomplishment in mono. *M. B.*

▲ **TCHAIKOVSKY: Piano Concerto No. 1 in B-flat Minor, Op. 23.** Sviatoslav Richter with the Czech Philharmonic Orchestra, Karel Ancerl cond. Parliament PLP 120 \$1.98

Interest: Popular warhorse  
Performance: Erratic  
Recording: Good

▲ ▲ **MOZART: Piano Concerto No. 20 in D Minor (K. 466); PROKOFIEV: Piano Concerto No. 5 in G Major, Op. 55.** Sviatoslav Richter (piano) with the Warsaw National Philharmonic Orchestra, Stanislaw Wislocki, Witold Rowicki cond. Deutsche Grammophon (imported) SLPM 138075 \$6.98; Mono LPM 18595 \$5.98

Interest: High  
Performance: Excellent  
Recording: Excellent  
Stereo Directionality: Reasonable  
Stereo Depth: Good

▲ ▲ **SCHUMANN: Piano Concerto in A Minor, Op. 54; Introduction and Allegro appassionato, Op. 92; Novelllette in F Major, Op. 21, No. 1; Toccata in C Major, Op. 7.** Sviatoslav Richter with the Warsaw National Philharmonic Orchestra, Witold Rowicki, and Stanislaw Wislocki cond. Deutsche Grammophon (imported) SLPM 138077 \$6.98; Mono LPM 18597 \$5.98

Interest: High  
Performance: Very good to phenomenal  
Recording: Excellent  
Stereo Directionality: Reasonable  
Stereo Depth: Good

Richter was born in 1915, but it was not until after World War II that he began to win acclaim. Today, he is universally hailed as one of the great pianists of the era, and by some as the greatest, although how these latter arrive at such an opinion before hearing him in person, or even on



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recordings in Chopin and Beethoven, I do not know.

The best playing in these three discs is of the Schumann Teccata. Here, his exceptional dexterity and control combine with musicality to make an experience. This is not as exciting a performance as I have heard Horowitz give in recital, and I think Mr. H. can still deliver a superior recorded rendition, but the Richter is remarkable indeed.

In the Tchaikovsky, Richter takes the slow way. He plays with ease and assurance, with now and then a little splash of virtuosity, seemingly just to show that he can scintillate if he has a mind to. This performance does not begin to have the white-hot excitement of the Horowitz rendition recently released by Victor (LM 2319); neither does it have the emotional communication of the Van Cliburn (RCA Victor ISC/LM 2252). It is rather objective for this type of music and some of the vagaries of tempo are not really convincing. The sound is good, and at the price, Parliament undoubtedly has a real winner.

Of the two other standard concertos, I prefer the Mozart over the Schumann. I think the latter requires more personal involvement than Richter accords it. He plays beautifully, with rare poise, but he seems to hold back emotionally, and Schumann's music fails to glow as a result. He gives the same amount of personal warmth to the Mozart, and here, it is in relatively better quantity. The Mozart does glow, even if the pace at times is somewhat slower than it could be. The melodies sing and the tones have a pearly pure quality. Perhaps even in this work a little more intensity would not be amiss. There is more inherent drama in the music than we hear in this performance, but Richter sacrifices it to subtlety of detail. Is this an advantageous exchange? As there are other, more dramatic performances extant, perhaps so.

In the Prokofiev, Richter is decidedly in his element. He plays it with vivacity and dynamism. This is not as attractive a concerto as the Third, or as provocative as the Second, but it hurtles along with power and decisiveness. Here, Richter's objectivism is not at all a handicap, and his steely control is a positive asset.

The Polish and the Czech orchestras collaborate effectively with their distinguished soloist. The Deutsche Grammophon recording is more spacious than the Parliament, especially in stereo. The DGG discs were pressed and packaged in Germany. The pressing is excellent, obviously superior to Decca's usual quality. However, the packaging is disappointing. The sleeves are thin paper instead of rigid cardboard, and if the liner notes had appeared with an American record, I would label them commercial tripe. They are printed in German, French and English, and say nothing in all—in three languages. Fortunately, the music is more articulate. W. D.

▲ **VERDI:** *Rigoletto* (complete opera). Richard Tucker (tenor)—Duke of Mantua; Renato Capecchi (baritone)—Rigoletto; Gianna d'Angelo (soprano)—Gilda; Ivan Sardi (bass)—Sparafucile; Miriam Pirazzini (mezzo-soprano)—Maddalena; Vito Susca

(baritone)—Monterone; others. Chorus and Orchestra of Teatro di San Carlo di Napoli, Francesco Molinari-Pradelli cond. Columbia M2S 901 2 12" \$11.96

Interest: Repertoire mainstay

Performance: Routine  
Recording: Voices favored  
Stereo Directionality: Effective  
Stereo Depth: Good for voices

With one welcome exception (*Linda di Chamounix*) Columbia's operatic excursions to Naples seem determined to follow the well-worn path. Still, another *Rigoletto* at this time may be justified by two considerations: This is the opera's first recording in stereo and it brings us a phonographic replica of one of Richard Tucker's admired interpretations.

That Tucker is the "star" of this production is a fact Columbia's packaging will not allow us to forget. Since the name of the opera is *Rigoletto*, I find this procedure in dubious taste and reminiscent of the advertising and publicity approach of provincial theaters.

Fortunately, the implication of imbalance is not borne out by the performance of Renato Capecchi, a first-rate *Rigoletto* with a particularly effective lower register. His voice tends to lose color and sonority above E and he may miss some of the finer dramatic nuances that make Warren's and Gobbi's interpretations superlative. On the other hand, he has a few original and effective ideas such as the tender *pp* phrasing of the word *scorrei* in "*Piangi fanciulla*" and the vivid conveying of laughter through tears in "*La sh, la ra.*"

Altogether, a thoroughly praiseworthy and expressive performance.

Except for a surprisingly uneasy "*Questa o quella.*" Tucker's Duke is secure, authoritative and fervently vocalized. In many respects he surpasses all recorded rivals in this role and, were his singing more insinuating and seductive in the Quartet—his snappy rather than melting phrasing of "*Con un detto, un detto*" is a case in point—the preference would be even more emphatic. "*La donna è mobile,*" incidentally, is above reproach, topped off by a virtuosic cadenza. But isn't there a noticeable tape splice at the opening of the second verse?

American-born Gianna d'Angelo is an artist to watch, though her Gilda still has a good many tentative moments. "*Caro nome*" is, happily, not one of them. It is sung exquisitely, with accurate trills, ideal cadenzas and an effortless E well up in the stratosphere.



Routine is the best one can say about Molinari-Pradelli's conducting, moving along at an equal distance from both slovenliness and true dramatic excitement. The supporting singers are adequate, and no more than that. Ivan Sardi lacks weight and menace as Sparafucile, and his duet with Capecchi's unusually dark-timbered Rigoletto produces the exact opposite of the desired balance. The Monterone is, likewise, much too light for the part.

*Rigoletto*, with its frequently divided stage and parallel lines of action, offers excellent opportunities for stereo. Most of these are imaginatively realized in this set

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and, what is even more important, the vocal ensembles have depth and clear definition. Note, for example, the clarity of Capecchi's pronouncements in the Quartet. In overall balance, however, the orchestra's role is reduced to a very low dynamic level, which is particularly harmful in the presence of such an unexciting conductor as Signor Molinari-Pradelli.

Columbia has provided a very attractive booklet with the set, containing a new translation by Julius Elias, interesting background material by Leo Lerman, and fascinating illustrations. But with all that, we did not get here a *Rigoletto* to challenge RCA Victor LM 6021 or Angel 3537, to say nothing of the Toscanini-conducted final act on RCA Victor LM 6041. G. J.

**WEBERN:** 5 Pieces (see COLLECTIONS)

**WOLF:** Italian Serenade (see COLLECTIONS)

**WOOD:** Poem for Orchestra (see COLLECTIONS)

## COLLECTIONS

▲ **BERG:** Five Songs to Picture Postcard Texts of Peter Altenberg, Op. 4; **WEBERN:** Five Movements for String Orchestra, Op. 5; **SCHOENBERG:** Five Pieces for Orchestra, Op. 16. Both by Beardslee (soprano), Columbia Symphony Orchestra, Robert Craft cond. Columbia MS 5428 \$5.98

Interest: Modern Viennese milestones  
Performance: Superb  
Recording: Very good  
Stereo Directionality: Most effective  
Stereo Depth: Excellent

As an evening's listening designed to demonstrate the essentially romantic roots of Viennese 12-tone music, it would be fascinating to preface this new Columbia disc with Wagner's *Tristan und Isolde* Prelude and the two movements of Mahler's Symphony No. 10 (Epic BC 1024/LC 3058).

Certainly the music on this Berg-Webern-Schoenberg LP would seem to give the lie to those who insist on mathematical permutations and combinations being at the heart of the whole pan-tonal serial aesthetic. Here, in this pre-serial but pan-tonal music, the three founding fathers of 12-tone music are romantics to the core. Out of the musical language of Wagner's "*Tristan*" they have created a kind of impressionism that stands directly opposed to the Gallic variety. Where French impressionism evokes objects and situations, the Viennese evoke states of the soul, sometimes erotic, sometimes idyllic, but most often taut with nightmare anxiety.

Berg's Altenberg songs reveal him even, in 1912 as a master of orchestral color, using the full Mahlerian apparatus for the purpose. Webern's 1909 pieces, composed originally for string quartet and arranged by him for full string body 20 years later, still remain hair-raising miniatures in terms of both expression and virtuoso technique. Schoenberg's Five Pieces, also from 1909, to which he attached the titles *Premonitions*, *Yesterday*, *Summer Morning by a Lake (Colors)*, *Peripetia*, *The Obligatory Recitative*, remain extraordinary miniature tone-poems.

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We are deeply indebted to Columbia and to Robert Craft for what amounts to a basic introduction to the Viennese ultrachromatic musical language. Furthermore, he, his soloist Miss Beardslee and his orchestral players do themselves proud in communicating in performance music of formidable difficulty. What's more, Columbia's engineers have done a first-class job with the stereo miking; for stereo recording as good as this can accomplish wonders in laying bare the complex textures of such music and making it seem far more clear than when heard monaurally or under the distracting conditions of the concert hall.

For those who have any genuine interest in the music of the 20th century, this splendid LP is an absolute "must"—preferably in stereo. D. H.

△ **PISK:** Passacaglia; **SCHWARTZ:** Concertino for Chamber Orchestra; **MILLS:** Prelude and Dithyramb; **GIDEON:** Symphony Brevis. Radio Orchestra of Zurich, Jacques Monod cond. Composers Recordings CRI 128 \$5.95

Interest: Electric Americana  
Performance: Impressive  
Recording: Very good

Vienna-born Paul Pisk's *Passacaglia* was written in 1944 and is the composer's Op. 50. It uses the traditional form, with modern harmonies and brilliant passages for the brass.

Vienna-born Paul Schwartz's *Concertino* had a 20 year life before it was premiered in 1957. He wrote it originally in 1937, then revised it ten years later. In three movements, it fuses neo-classic and modern elements, and has a melodiously attractive Sarabande and Variations slow movement. Like Pisk, Schwartz has lived in the United States since the late 1930's.

Charles Mills and Miriam Gideon are younger than their disc-mates and were both born in this country. Their music has a more American flavor, although they also employ classic forms. I find it also more attractive.

The performances of all four compositions are capable and lively, and the recording is bright and clear. JF. D.

▲ **THE ENGLISH COUNTRY DANCING MASTER**—Eight Playford Dances; Variations on "Rigs O'Marlowe"; Six Playford Dances; Variations on "The Maid Peep'd Out of the Window"; Variants of "Wooddycock"—Divisions for Recorder and Harpsichord, Variations for Harpsichord by Giles Farnaby; Variants of "Greentleaves" for Recorder and Harpsichord; Variations on "The Bacca Pipes Jig"; Three Country Dances—"Mr. Beveridge's Maggot"; "Orleans Baffled"; "Mr. Isaac's Maggot"; Two versions of "Hole in the Wall"—Arr. Purcell; Arr. Richard Schulze. Theodora Schulze (oboe, recorders, harpsichord), Dorothy Walters (harpsichord), Richard Schulze (recorder). Tele-mann Society Orchestra, Richard Schulze cond. Vox STDL 500.470 \$5.95

Interest: Specialized but high  
Performance: Completely winning  
Recording: Excellent  
Stereo Directionality: Fine  
Stereo Depth: Good

Here is a most unusual and delightful disc. As will be apparent from the large number of pieces included on the record, most of the selections are quite short. A high proportion of them are old English tunes drawn from John Playford's *The Country Dancing Master*, a series of publications issued between 1651 and 1728. We are informed that "Except where otherwise noted, all orchestrations, compositions and arrangements are by Richard Schulze." Mr. Schulze may well be proud of his accomplishments; all the arrangements are in the best of taste, and the compositions are utterly charming. In fact, the only place where my interest flagged was during the Divisions for Recorder and Harpsichord on *Wooddycock*, which turned out to have come from an anonymous manuscript, c. 1609.

In view of the captivating quality of these brief pieces, it would be unnecessary to discourse at length on any one of them. One might mention the charm of Mr. Schulze's variations on *Rigs O'Marlowe*, for the sopranino recorder and harpsichord, and the completely idiomatic quality of his arrangements for string orchestra of the Eight Playford Dances. Many of them suggest the brief interludes to be found in the operas of Purcell.

The performances are all adroit and polished, and the recording is tonally faithful and very nicely balanced. There are a couple of curious noises that seem to come from some distance, during the Farnaby harpsichord variations, but they are of no consequence. D. R.

▲ **MENDELSSOHN:** Symphony No. 4 in A Major, Op. 90 ("Italian"); **WOLF:** Italian Serenade; **TCHAIKOVSKY:** Capriccio Italien, Op. 45. Pittsburgh Symphony Orchestra, William Steinberg cond. Capitol SP 8515 \$5.98; Mono P 8515 \$4.98

Interest: Mixed  
Performance: Likewise  
Recording: Excellent  
Stereo Directionality: Fine  
Stereo Depth: Good

For my money Steinberg turns in the most consistently satisfying performance of Mendelssohn's *Italian* Symphony since Koussevitzky's hallowed 1935 recording with the Boston Symphony Orchestra (which once was available as a Camden reissue). The lyric grace and sunshine of this verdant score is captured marvelously in a sound reproduction which is just about the best work Capitol has done in Pittsburgh. I find especially felicitous an aspect of this recording which at first flush seemed very peculiar to me—there are no separating bands between the movements of the symphony, and as we hear it from the disc the music pours out from first to last with practically no pause at all between movements. Now that I've heard it this way several times, I'm convinced that Mendelssohn—who later directed that his *Scotch* Symphony should be played continuously with no pause between movements—would have applauded this approach to the "*Italian*." Bravo Steinberg!

Wolf's charming little vignette likewise receives a sympathetic and warm performance, but the Tchaikovsky gets a dull one which has been so carefully planned

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and dissected that most of the spontaneity has been drained from its pages.

For the superb performance of the *Italian* Symphony, however, this is a most desirable disc and the whole thing sets a high sonic goal for the Everest engineers—who now are to be charged with the future recording destinies of the Pittsburgh Symphony. *M. B.*

▲ **HOVHANESS:** Meditations on Orpheus; **KELLER:** Symphony No. 3; **WOOD:** Poem for Orchestra. Japan Philharmonic Symphony Orchestra, William Strickland cond.; Asahi Orchestra of Tokyo, Richard Korn cond. Composers Recordings, 134 \$4.98

Interest: Slight  
Performance: OK  
Recording: OK

None of these three works is a very significant contribution to the literature of American orchestral music on records. The strongest of them is the Hovhaness *Meditations*, a somewhat forced piece in the composer's familiar exotic, rhapsodic idiom. The other two are slight indeed. Joseph Wood's Poem for Orchestra is a tired, academic score and the Keller Symphony bustles around without getting much of anywhere.

The disc does disclose that the two Japanese orchestras concerned in the performances are alert, responsive organizations by any standard, Western or Eastern. *M. B.*

▲ ▲ **HANDEL:** Oboe Concerto No. 1 in B-flat; **MARCELLO:** Oboe Concerto in C Minor; **FIOCO:** Adagio; **BACH:** Sinfonias to Cantatas Nos. 12, 21 and 156; **TELEMANN:** Oboe Concerto in F Minor, Harry Shulman (oboe), with Orchestra, Daniel Saidenberg cond. Kapp KC 9041 S \$4.98; Mono KCL 9041 \$3.98

Interest: Baroque gems  
Performance: Polished  
Recording: Clear and round  
Stereo Directionality: Good  
Stereo Depth: Satisfying

Danny Kaye once defined an oboe as "An ill wind that nobody blows good." Here, I am pleased to report, is a complete refutation of that statement. Mr. Shulman plays beautifully, with an appealing tone quality and with sensitive phrasing. Moreover, he receives first-class support from Mr. Saidenberg and his string orchestra.

The music is well-chosen, and ranges from the Sinfonia of Bach's Cantata No. 156 *Ich steh' mit einem Fuss im Grabe*, which most listeners will recognize as the familiar "Arioso," to Mr. Shulman's own tasteful arrangement of a keyboard piece by Fiocco.

The recording is in every way admirable, with a nice tonal envelope surrounding the players. Moreover, the harpsichord continuo is kept in focus to just the right degree throughout both the mono and stereo versions. *D. R.*

▲ ▲ **MUSIC FOR TRUMPET AND ORCHESTRA. VOL. 2—VIVALDI:** Concerto in E-flat for Two Trumpets and Strings; **MANFREDINI:** Concerto for Two Trumpets, Strings, Clavicembalo and Organ; **TORELLI:** Sinfonia con Tromba for Solo Trumpet, Strings and Continuo; **BIBER:** Sonata a 6 for Trumpet and Strings; **TELEMANN:** Concerto in D for Trumpet, Two Oboes and Continuo. Roger Voisin, John Rhea (trumpets), Orchestra directed by Kenneth Schermerhorn. Kapp KC 9033-S \$4.98; Mono KCL 9033 \$3.98

**JUNE 1960**

able, with a nice tonal envelope surrounding the players. Moreover, the harpsichord continuo is kept in focus to just the right degree throughout both the mono

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duction to their present systems.

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superlative recording it is...made under ideal conditions at the famous Abbey Road Studios of EMI in London, with the superb Philharmonia under Walter Susskind.

Interest: Trumpet rarities  
Performance: First-rate  
Recording: Vibrant  
Stereo Directionality: Yes  
Stereo Depth: Good

As might be anticipated from the fact that the featured instrument is the trumpet, this disc consists of a collection of exuberant pieces, all of which make for delightful listening. Especially unusual, at least in scoring, is the Telemann D Major Concerto.

The performances are spirited and skilled in every respect, with a special nod due the soloists for their virtuosity. To be really picayune, I noted only one moment of doubtful intonation in the trumpet solo near the beginning of the Telemann work.

The recording itself is brilliant. Curiously, on my equipment, the orchestra seemed to emanate from one channel, the solo instruments from the other. More important than the directionality, however, is the sense of spaciousness that the stereo version seems to impart to the recording, in comparison with the monaural disc.

Lovers of the trumpet will find either one a rewarding disc. D. R.

△ **ENCORE, ROBESON!** Skye Boat Song; Shlof mein Kind; Now Sleeps the Crimson Petal; Dans le Printemps; Passing By; Little Gal; O Mistress Mine; Kevin Barry; Zvornost-Freedom; No More Auction; Some Day He'll Make It Plain to Me; Didn't My Lord Deliver Daniel; Bear The Burden In The Heat Of Day; Mount Zion; I'm Gonna Let It Shine; Let Us Break Bread Together; Amazing Grace. Paul Robeson (bass) with piano accompaniment. Monitor MP 581 \$4.98

Interest: Great singer  
Performance: Moving  
Recording: Very good

Robeson is 62 years old. For at least forty of these years, he has been a public performer, yet his voice is still rich and full. He sings with vitality and tenderness. His diction in the four languages represented on this program is immaculate. As always, he is a moving performer, completely identified with his material. The name of the effective accompanying pianist is surprisingly omitted. W. D.

▲ △ **CESARE VALLETTI — TOWN HALL RECITAL** (October 16, 1959). **PASQUINI:** Cantate d'amore, "Al tramontar del giorno"; **MOZART:** Concert Aria—"Misero, o sogno"; **BERLIOZ:** Villanelle; Sur les lagues; L'île inconnue; **WOLF:** Der Musikant; Verschwiegene Liebe; Der Gärtner; Und willst Du deinen Liebsten sterben sehen; Heimweh; **OBRADORS:** Tres Morillas; Del cabello mas sutil; **CALLEJA:** Granadinas; **BÖITO:** Mefistofele-Guinto sul passo estremo; **CILEA:** L'Arlesiana—Lamento di Federico. Cesare Valletti (tenor) and Leo Taubman (piano). RCA Victor LSC 2411 \$5.98; Mono LM 2411 \$4.98

Interest: Art-song in concert  
Performance: Very fine  
Recording: Excellent  
Stereo Directionality: Reasonable  
Stereo Depth: Good

Valletti is as potent on the recital stage as he is in the opera house. Although this disc has documentary value as a recording of a public performance, it has even more significant musical value. The singing is beautiful, and the beauty of the voice is matched by intellectual and emo-

**BÖITO:** MEFISTOFELE-Guinto sul passo estremo; **CILEA:** L'Arlesiana—Lamento di Federico. Cesare Valletti (tenor) and Leo Taubman (piano). RCA Victor LSC 2411 \$5.98; Mono LM 2411 \$4.98

tional insight. As annoying as the applause after each number gets to be with repeated playings, the admission must be made that it is well deserved.

Valletti sings with vitality and authority. He has none of the archness that sometimes pervades the efforts of song recitalists. He has a feeling for style that buttresses his versatility. Rare as good opera singers are, good song recitalists are even rarer—particularly tenors—which makes the Valletti quality especially welcome. Leo Taubman's accompaniments merit considerable praise and the recording as such is excellent. W. D.

△ **LEONARD WARREN—LEONCAVALLO:** Pagliacci: Prologo; **VERDI:** La Traviata; Di Provenza il mar; Rigoletto: Cortigiani vil razza dannata; Il Trovatore: Il balden del suo sorriso; Macbeth: Perfidì! All'Anglo. . . . Pietà, rispetto; Simon Boccanegra: Figlia a tal nome palpito (duet with Astrid Varnay, soprano); La Forza del Destino: Morir! tremenda cosa . . . . Urna fatale del mio destino; **GIORDANO:** Andrea Chenier: Nemico della patria; **PONCHIELLI:** La Gioconda: O monumento. Leonard Warren, (baritone) with Orchestras conducted by Renato Cellini, Pierre Monteux, Jonel Perlea, Fernando Prévitali, Arturo Basile and Erich Leinsdorf. RCA Victor LM 2453 \$3.98

Interest: Memorial to a great artist  
Performance: Massive and memorable  
Recording: Excellent

To assure long-lasting vocal resources, Mattia Battistini once said that singers should only use the dividends—never draw on the principal. Battistini and De Luca both adhered to this rule. Both continued singing well into their seventies, a feat unlikely to be duplicated in our generation.

During the twenty years of his career Leonard Warren sang in steadfast defiance of Battistini's theory. In the majestic outpouring of his tones one was always aware of a concentration of resources, of a presence of that "principal." How long he could have continued with undiminished resources we shall never know, but we are fortunate in having such a wealth of recorded evidence of this vocal phenomenon's long-lasting bloom.

RCA Victor's memorial collection limns itself to the artist's 1950-59 output. In doing so an evenness of recorded sound is assured from beginning to end. Serious collectors, perhaps, would have preferred a wider representation, with the inclusion of at least some splendid mementos of Warren in 1941 and 1942 as captured in his *Falstaff*, *Gioconda*, *Tales of Hoffmann* and *Faust* singles (18293 and 18420 on 78 rpm). But on the whole, I cannot take issue with the excerpts chosen for LM 2453 which, incidentally, concludes with the terrifyingly prophetic "Morir! tremenda cosa" from Verdi's *La Forza del Destino*, the artist's blazing farewell to life. I do wish to call attention, however, to an earlier Warren collection (LM 1168)—a good representation of the artist's output in the late 1940's—by way of a companion disc to the present offering.

Listeners attuned to the Battistini-De Luca-Ruffo gold standard of Mediterranean color, plastic phrasing and liquid grace did not immediately succumb to the

(Continued on page 72)

**HiFi/STEREO**  
and *Faust* singles (18293 and 18420 on 78 rpm). But on the whole, I cannot take issue with the excerpts chosen for LM 2453 which, incidentally, concludes with

# Be Our Guest...

Wherein the reader is invited to be a Guest Critic of new record releases

In his initial letter to us, Richard N. Morgan, one of our Guest Critics this month, wrote: "I like good music and am as enthusiastic a booster about something I like as I am a vengeful detractor of the fraudulent."

There are implications in this simple statement which reside in the core of serious criticism. The professional critic not only presents his opinions for all to consider; he also lays out his integrity. The fraudulent is not a true challenge to the critic. It is an entrapment, with his integrity as the potential victim. The serious critic is, of course, aware of this and, for better or worse, it may well serve to shape his attitudes.

The overwhelmingly favorable response to our invitations to "Be Our Guest" has led us to an expansion of this feature to two Guest Critics a month. In addition to Mr. Morgan, we present Jean Harmon, of Bethesda, Maryland. She shares a deep interest in music with her husband, James O. Harmon, who is a Contract Administrator for a Washington, D. C., electronics firm.

He sings tenor and she accompanies him, her college diploma having been in violin and piano. They have two daughters, Erica and Eleanor, and the family enjoys listening to records in a room recently built onto their house and specifically designed for stereo. The Harmon system consists

of two 12" University Diffaxial speakers, a Garrard 301 turntable with Fairchild SM-1 cartridge, and a Bogen DB-212 integrated amplifier.

Richard N. Morgan resides in Hermosa Beach, California, where he writes for television. Among his shows are *Riverboat* and *Markham*. Art, rocketry, electronics and, of course, music are among his enthusiasms. He plays recordings on a system that includes a JBL Ranger Paragon, a Thorens TD-124 turntable with Rek-O-Kut arm and Pickering cartridge, and the Leak Point One preamp and Stereo 50 amplifier.

Their reviews mark our Guest Critics as audiophiles with decidedly individualistic tastes and standards. We invite you to express your tastes and standards for all our readers to consider. Write to:

Guest Critic  
HiFi / STEREO REVIEW  
One Park Avenue  
New York 16, N.Y.

Everyone is eligible. Let us know a little about your background and what equipment you play your records on. We will send the records for review to the "applicants" selected as Guest Critics. Write now to have your say.

## \*\*\* JEAN HARMON Guest Reviewers, June, 1960 RICHARD N. MORGAN \*\*\*

▲ **BACH:** Preludes and Fugues—in D Major, A Minor, E Minor. Marcel Dupré (organ). Mercury SR 90227 \$5.98

Interest: Masterpieces  
Performance: Marvellous  
Recording: Fine  
Stereo Directionality: Good  
Stereo Depth: Good

I could compare these only with the early Decca recordings by Walcha, but I cannot imagine how the performances or the sound could be improved. Perhaps there are more echoes in a "live" cathedral performance, but they usually only muddy the music. So partly from good engineering, and more importantly from Dupré's steady rhythm and good choice of registrations, the articulation of the fugal passages is as clean as I ever expect to hear. Dupré plays upon the largest organ in continental Europe, that at the Church of Saint-Sulpice, where he has held the post of principal organist for 26 years.

Warning! Avoid this record unless you have good equipment. If you have it, make sure the foundations of your house are strong. Then turn up the volume and give yourself and your neighbors a treat. J.H.

▲ **THE ENGLISH COUNTRY MASTER.** The Telemann Society Orchestra, Richard Schulze cond., with Theodoro Schulze (oboe, recorders, harpsichord), Dorothy Walters (harpsichord), Richard Schulze (recorders). Vox STDL 500.470 \$5.95

JUNE 1960

Interest: Specialized  
Performance: Excellent when unhindered by instruments used  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Good

This beautifully executed record will appeal primarily to devotees of 17th Century music, particularly to purists who admire antique instruments. The sprightly pieces for string orchestra should be refreshing for anyone, and Mr. Schulze's soprano recorder solo (*Variations on Rigs O'Marloue*) is spectacular. I found the other numbers for recorder(s) and harpsichord got monotonous. The alto recorders have two out-of-tune notes, and the harpsichord rattles and thumps so much that we get more mechanism than music. I admire the devotion which led the Schulzes to build their own harpsichord, but I cannot justify a long solo on so very inadequate an instrument.

Besides performing, the versatile Schulzes also provided almost all of the arrangements and wrote the informative jacket notes, while Mr. Schulze even helped prepare the disc cutter used in making this very high hi-fi record. J.H.

▲ **PHIL NAPOLEON & HIS MEMPHIS FIVE.** Mullenberry Jay, Wang Wang Blues & 10 others. Capitol ST 344 \$4.98

Interest: ?  
Performance: Good, I guess  
Recording: Very good  
Stereo Directionality: Sufficient  
Stereo Depth: Good

Asking me to review Dixieland is like asking the late George Bernard Shaw for his opinion of a steak: I never touch the stuff. This record is obviously well recorded, nicely balanced, and the musicians have enough technique, but further opinions I cannot truthfully offer.

In our house, this record is considered hilarious music to ride tricycles by, particularly if played at 45 rpm. J.H.

▲ **LOCATELLI:** L'Arte del Violino, Op. 3 —Concerto No. 2 in C Minor, Concerto No. 3 in F Major. Susi Lautenbacher with Mainz Chamber Orchestra, Gunter Kehr cond. Vox STDL 500.500 \$5.95

Interest: For devotees  
Performance: OK  
Recording: Excellent  
Stereo Directionality: OK  
Stereo Depth: A trifle shallow

In Locatelli's music, form is most important, an obvious requirement in a church-dominated art form. However, he tempered the pedantry of the current polyphonic style with melodism, thus playing both sides of the fence and thereby surviving as a musical entity.

The only technical fault I could find with this record is that the soloist seems submerged in the orchestra. And Susi Lautenbacher seems to have difficulty with the harder passages. They sound a trifle labored.

This is delicate music, better suited perhaps for a more educated ear than mine. I have always approached recordings with

the assumption that the artist is master of his or her instrument. I do not enjoy forty-odd minutes of such proof or lack of it. Locatelli's statement is far too submerged for me to decipher it, so the only conclusion I can draw is that Susi Lautenbacher played well most of the time. R. M.

▲ **SCHUMANN: Carnaval; CHOPIN: Les Sylphides.** Philharmonia Orchestra, Robert Irving cond. Capitol SG 7206 \$5.98

Interest: General and basic  
Performance: OK  
Recording: Could have been better  
Stereo Directionality: Leftish  
Stereo Depth: Fine

The only critique I can offer of *Carnaval* is: I like it. I also like *Les Sylphides* on the other side of the disc.

Robert Irving is a workman, precise and to the point. But at times his con-founded British conservatism leaves me a little frustrated. In ballet music, which depends on sight as well as sound for total meaning, just playing the sound portion is not enough. This is a good record; but in this day and age, "good" is not necessarily a "qualitative" adjective. I feel that Irving should have made up for the lost picture of the dancers, especially in *Carnaval*.

Similarly, the recording also has deficiencies. I miss accents of the triangle and the chimes, the shimmering overcast of the strings. They are there, but are so subdued that a presence is lacking which might have made up for the picture portion of the program. Still, I like both numbers. They're a pleasant way to spend forty minutes if you have a cabinet to paint or your income tax to fill out. R. M.

▲ **YAKETY SAX.** Teach Me Tonight; Sweet Talk & 10 others. Boots Randolph. RCA Victor LSP 2165 \$4.98

Interest: Gack! But, commercial  
Performance: As the title implies  
Recording: I didn't notice  
Stereo Directionality: Below the belt  
Stereo Depth: Little

In the words of Professor Higgins in *My Fair Lady*: "Heavens, what a noise!"

At first, when I saw that the jacket notes were by Jethro, of Homer and Jethro, I thought this must be a monstrous satire, but when I listened to it all the way through, I discovered THEY WERE SERIOUS. The intended market for this record is obvious, blatantly, whorishly obvious: *The Teenagers*. It is tribal music for the fertility rites of the dance floor, liturgical chants for the inducement of *togetherness*.

Boots Randolph grinds, grunts and honks his way through such standards as *So Rare*, *Temptation* and *After You've Gone* with such sexual vigor that you wonder why he hasn't been put in jail for indecent exposure. This is not to imply that he plays well, for that would call for a comparison to music, and this really isn't that sort of thing at all.

This album succeeds admirably in its intent. I have nothing against this sort of "intent," but now that I'm a little older, I like a kiss along with the seduction. Listening to the stuff in this album, I wasn't kissed, only groped. R. M.

magic of Warren's voice for all its sheer power and amazing amplitude. But as the artist managed to make that powerful instrument an obedient tool of his perceptions, as he gradually assumed command over an astonishing range of dynamic shades and expressive subtleties, the fences of predisposition gradually gave way. If, for some, Leonard Warren was something of an acquired taste, there was deep enjoyment in the "acquiring."

In this quintessence of Warren's art we can hear Barnaba's sinister soliloquy "*O monumento*" as a monument to vocal characterization and dramatic insight. "*Di Provenza*" demonstrates the extent of his control and a kind of *mezza-voce* that can easily fill an auditorium with soft but solidly supported sound. The entire sequence testifies to his stylistic mastery, to the evenness of his registers, and there are marvelous examples of the astonishing strength of his top—the despair of all baritones today.

Two of these excerpts are of unusual interest: One is the previously unreleased "*Nemico della patria*" (1955, vocally splendid, though not yet filled with the deeper sense of identification Warren was to impart to the role of Gerard in the intervening years. The other is "*Il bulen*" from the complete *Il Trovatore* RCA Victor taped in Rome last summer and promised for release during 1960. This was Leonard Warren's last recording—the roles of Simon Boccanegra and Iago, which had been envisioned for him, will now be undertaken by other and, unavoidably, less imposing interpreters.

In the tragic dénouement of Warren's death at the age of 48, at the zenith of his career, history repeats the case of Enrico Caruso. There is another, equally meaningful, similarity between the immortal Neapolitan tenor and the New York baritone: there is no trace in their voluminous legacy of recordings of a less-than-first rate or indifferent effort. Two generations of phonophiles have learned to equate the name of Caruso on a label with a standard of undisputed excellence. In all likelihood, future generations will honor the memory of Leonard Warren with the same immortalizing homage. G. J.

#### ▲ **ARIAS, ANTHEMS AND CHORALES OF THE AMERICAN MORAVIANS (1760-1860)**—PETER: It Is A Precious Thing (Anthem); The Lord Is In His Holy Temple (Aria); HERBST: I Will Go In The Strength Of The Lord (Aria); O Sacred Head Now Wounded (Chorale-Anthem); ANTES: Go, Congregation, Go! (Aria); Surely He Has Borne Our Grievs (Anthem); What Splendid Rays Of Truth And Grace (Chorale); O Deepest Grief (Chorale); Loveliest Immanuel (Aria); MICHAEL: Hearken! Stay Close To Jesus Christ (Anthem); LEINBACH: Hosanna (Anthem). Ilona Kombrink (soprano), Aurelio Estanislao (baritone) with the Moravian Festival Chorus Orchestra, Thor Johnson cond. Columbia MS 6102 \$5.98

Interest: American treasures!  
Performance: Fervent  
Recording: Splendid  
Stereo Directionality: Good  
Stereo Depth: Impressive

The German Protestants of Moravian faith,

who settled in Pennsylvania and North Carolina some three centuries ago were no dour fanatics, but cultured folk and great lovers of and performers of music. They not only brought with them or imported music of Bach, Handel, Haydn and Mozart, they also developed composers of their own who—on the evidence of this Columbia LP—were by no means inferior to many of their European contemporaries. Johannes Herbst (1746), John Antes (1740), John Peter (1746-1813) and David Moritz Michael (1751-1827) were among the finest representatives of the golden age of Moravian music in America that reached its peak during the last quarter of the 18th century. The musical traditions of the Moravians were carried on by men such as Edward W. Leinbach (1823-1901) and in our day, it is the Bethlehem, Pennsylvania Bach Festival that remains the best known public manifestation of Moravian musical culture.

Only in recent years, however, has a systematic effort been made to explore the creative work of the 18th century American Moravian composers; and thanks to the efforts of such men as Moravian Music Foundation Director, Donald M. McCorkle, and conductor Thor Johnson some of the choicest finds are getting onto discs. Some of the chamber works of Peter and Antes have been recorded on LP in the recent past; but without any question, it is the vocal music for church use that represents the real cream of this particular crop.

Save for the *Hosanna* of Leinbach, which is rather more closely allied to the 19th century Gospel hymn tradition, all the music on this LP of anthems, arias and chorales stems from the musical language of Haydn and Mozart, with roots also in Handel and Bach. Fortunately, Herbst, Antes, Peter and Michael were no mere epigones, but creators of remarkably fine musical craftsmanship and with something of their own to say. The resulting music is a far-cry from the picturesque primitivism of Boston's William Billings (1746-1800). It is rather a truly cultivated art-music, imbued with an element of profound personal expression. This is notably so with John Antes, whose *Go, Congregation, Go!* is permeated with an intense and somber melancholy not unworthy of Mozart himself. Moving, too, is his choral setting of the same text used by Handel in *Messiah*—*Surely He Has Borne Our Grievs*.

In one of the works of Herbst, *O Sacred Head*, we come upon another familiar favorite—even to the chorale melody, which is the same used by Bach in the *St. Matthew Passion*. Here, too, the treatment is deeply moving, and worthy of the Bach tradition. Delightfully gay is Herbst's soprano aria *I Will Go in the Strength of the Lord*, while the tenderness of Peters' *It Is a Precious Thing* is altogether captivating.

The soloists are no great virtuosi, but they sing with conviction and zest. The chorus of amateurs is superb and the orchestral support under Thor Johnson's baton is perfection. So, too, is Columbia's recording. This disc is a real find, not merely as rare Americana, but as a musical experience in its own right.

We look forward to future releases from Columbia in this American Moravian music series. D. H.

HIFI/STEREO

### BEST OF THE MONTH . . .

Reviewed by

**RALPH J. GLEASON**

**NAT HENTOFF**

▲ △ Atlantic Records scores the first of two B-O-M bull's-eyes with a new Charlie Mingus LP—*Blues and Roots*. . . . “He has based most of his material on blues and some gospel elements, but he has fused them into a much more personal and challenging whole than the usual run of ‘funky,’ neo-gospel modern writers and players.” (see p. 76)



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

▲ △ Atlantic's second topnotch jazz album of the month—*Pyramid*—features the redoubtable Modern Jazz Quartet. “Their improvisations remain truly collective. . . . For anyone, incidentally, who still may doubt John Lewis' ability to swing, there is his brilliantly revealing placement of accents during his solo in *It Don't Mean a Thing*.” (see p. 76)



▲ RED ALLEN meets KID ORY—Red Allen (trumpet), Kid Ory (trombone), Bob McCracken (clarinet), Cedric Haywood (piano), Frank Haggerty (guitar), Alton Redd (drums), Morty Corb (bass). Blues For Jimmy; Honeysuckle Rose; Tishomingo Blues & 4 others. Verve MG VS 6076 \$5.98

Interest: Mostly for Red  
Performance: Red's the man  
Recording: Good  
Stereo Directionality: Competent  
Stereo Depth: Excellent

For reasons I cannot understand, Red Allen is one of the least recorded major jazz soloists. New Orleans-born and long a foundation of The Metropole in midtown New York, Red is a virile, personal, intense trumpeter. When playing to the crowd he can be tasteless; but when under control—as he is throughout most of this album—he is powerful and often joyful.

Unfortunately, Red is the only big leaguer on the date. The over-rated veteran, Kid Ory, is an exceptionally limited soloist and often a boorish ensemble player. McCracken's clarinet is slickly predictable and the rhythm section sounds as if it were on the last day of a ten-day hike. The disc is worth getting, however, because there is so little current Red Allen on record. By the way, how come *I Wish I Could Shimmy Like My Sister Kate* is now called *Keep Off Katie's Head* and is credited to Kid Ory? N. H.

▲ △ Verve has brought together a pair of all-time great jazz figures, Duke Ellington and alto saxman Johnny Hodges in *Side by Side*. . . . “The wonderful, warm and singing (while amazingly rhythmic) horn of Johnny Hodges literally shines. This is the sort of LP you can play over and over, and like more each time.” (see p. 74)



▲ LOUIS ARMSTRONG—I'VE GOT THE WORLD ON A STRING—Louis Armstrong (vocals) with arrangements and Orchestra conducted by Russell Garcia. You're The Top; Little Girl Blue; I Gotta Right To Sing The Blues & 7 others. Verve MG VS 6101 \$5.98



Interest: A failure  
Performance: Poor backing  
Recording: Good  
Stereo Directionality: Adequate  
Stereo Depth: OK

Not even Louis Armstrong can successfully transcend arrangements as pedestrian as Russ Garcia's in this album. Too lush in the slow numbers and stiffly contrived in anything faster, the scores hamper Armstrong constantly. Accordingly, he sounds uncomfortable and this is one of his most expendable albums.

It's unfortunate that Norman Granz did not instead hire a first-rate rhythm section and let Louis ad lib. As it is, there are moments of warmth in his singing and the few trumpet solos are spare and lyrical, but the set in general is an A&R man's mistake. Garcia is much better suited to pop performer than to a jazzman of Louis' stature. *N. H.*

▲ **DANCE ALONG with BASIE**—Count Basie and his Orchestra. Soloists unidentified. Makin' Whoopee; Easy Living; Secret Love & 7 others. Roulette SR 52036 \$4.98

Interest: Moderate  
Performance: Competent  
Recording: Full-bodied  
Stereo Directionality: Very good  
Stereo Depth: Competent

This is a Count Basie dance set in contrast to the band's usual program of blues and of originals specifically fitted for the band. The result is not entirely successful. This band has never been at its best on ballads; and here, too, on slow tempos, there is a somewhat sluggish feeling as if the band were playing for heavy-footed dancers late at night.

When the tempo brightens, as on *How Am I To Know*, the band jumps alive and sounds its normal vigorous self. On *It's A Pity To Say Goodnight*, the sidemen get another chance to shout and the tune winds up almost as a stomp. On the rest, though there are several short, attractive solos, the performances are no more than adequate. This is simply not a superior band when it comes to playing for dancers only. *N. H.*

▲ **SIDNEY BECHET**—Sidney Bechet (soprano saxophone), Buck Clayton (trumpet), Vic Dickenson (trombone), Arvell Shaw (bass), Kansas Fields (drums), George Wein (piano). *Swanee River; Indiana; All Of Me & 4 others.* Columbia CL 1410 \$3.98

Interest: Mostly historical  
Performance: Sidney's in charge  
Recording: Good

Taped at the United States exhibit during the Brussels Fair on August 4, 1958, this was, according to the notes, Bechet's last concert appearance. It is hardly his best record but it is worth having as further illustration of how lusty and passionate his playing remained until the very end.

This was a pickup band and not especially well matched. Buck Clayton is excellent in the slower numbers but does not seem comfortable with Bechet's up-tempos although much of his problem also may have been with the insensitive rhythm section. Vic Dickenson is relatively at ease in all contexts, but sounds relaxed only in the less frantic numbers. (Vic's semi-

satiric solo in *Society Blues* is his most "gutbucket" on record since *Bolton Blues* on Commodore.) Bechet, as usual, is vibrant and wholly involved in his music. *N. H.*

▲ **PATTI BOWN PLAYS BIG PIANO.** Nohin' But The Truth; Waltz De Funk; Head Shakin'; I Didn't Know What Time It Was & 6 others. Columbia CL 1379 \$3.98

Interest: Good jazz piano  
Performance: Unladylike.  
Recording: Good

Miss Bown is a jazz pianist currently with the Quincy Jones band. Here she is heard with a trio in some blues and ballad selections which are uneven in quality. Her blues are occasionally a bit too forced (it is difficult for a lady to sound funky, apparently) but her ballads display sensitivity and charm. She swings, too, and may eventually make an LP that will stand up under repeated playings. This one, possibly made too soon, does not. *R. J. G.*

▲ **RIOT IN BLUES**—RAY CHARLES. I Found My Baby There; Guitar Blues; I Wonder Why; Feeling Blue And Low. Time T 70008 \$3.98

Interest: Excellent blues  
Performance: Intense  
Recording: Pre-ht-fi

Each of six blues performers (Brownie McGehee and Sonny Terry count as one, don't they?) gets two tracks in this collection of sides from the early 50s. Ray Charles has one vocal, *I Found My Baby There* which is thrilling; Lightning Hopkins has two searing statements and Smokey Hogg, a real secular artist, is the surprise of the LP with a rare, sensitive and moving voice. *R. J. G.*

▲ **CHRIS IN PERSON**—Chris Connor (vocals) with Bill Rubenstein (piano), Kenny Burrell (guitar), Eddie de Haas (bass), Lex Humphries (drums). *Señor Blues; Round Midnight; Fine And Dandy & 11 others.* Atlantic SD 8040 \$5.98

Interest: Chris is improving  
Performance: Generally effective  
Recording: Very good  
Stereo Directionality: Competent  
Stereo Depth: OK

Recorded at New York's Village Vanguard, this is one of Chris Connor's most tasteful albums. As usual, her material is substantial, but this time she is much less antic in her phrasing and timbre-stretching than has usually been the case. She also is becoming less rigidly stylized. Still I find her ballads occasionally dull and she has more work to do on dynamics in all areas. Excellent accompaniment. *N. H.*

▲ **HELLO BLUES**—FLOYD CRAMER. I'll Never Be Free; Midnight; Stormy Weather; Tricky & 8 others. RCA Victor LPM 2151 \$3.98

Interest: Good swing blues  
Performance: Convincing  
Recording: Good

Cramer and his associates are all veterans of the country and Western music field; but, like Bob Wills and others, have a strong and legitimate feeling for the blues and are able to play it, in their own way, with conviction and authenticity. This LP

was a surprise to me; I would not have thought it could be so much fun to hear, yet it is relaxed, swinging and has the benefit of a fine tenor man. *R. J. G.*

▲ **JOHNNY DANKWORTH, ENGLAND'S AMBASSADOR OF JAZZ.** Tribute To Chauncey; Slo Twain; Sunflower; Kool Kate & 7 others. Roulette SR 52040 \$4.98

Interest: Mild  
Performance: Sterile  
Recording: Muddy  
Stereo Directionality: Adequate  
Stereo Depth: Shallow

Even though this band may be delightful in person (and some reports indicate that is the case), this LP doesn't get it across. The saxes are thin, the trumpet solos too long, the sound echoey and the whole affair dull as dishwater. Almost any rehearsal band in this country (witness the examples of Virgil Gonsalves and Herb Pomero) sounds more authentic. *R. J. G.*

▲ **SIDE BY SIDE**—DUKE ELLINGTON AND JOHNNY HODGES. Stompy Jones; Big Shoe; Ruinf; Band One; Just A Memory & 4 others. Verve MG VS 6109 \$5.98; Mono MG 8345 \$4.98

Interest: A beautiful LP  
Performance: First rate  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Good

On three of the tracks, Hodges and his mentor, Duke Ellington, are together (or side by side). On the rest Duke is replaced by Billy Strayhorn but on all of them the wonderful, warm and singing (while amazingly rhythmic) horn of Johnny Hodges literally shines. This is the sort of LP you can play over and over and like more each time. There's a lovely reappearance of Lawrence Brown as an added attraction for old Ellington fans. *R. J. G.*

▲ **THE NEW JAZZ SOUND of SHOW BOAT**—The Guitar Choir (Barry Galbraith, Billy Bauer, Jimmy Raney, Howard Collins) with, among others, Bob Brookmeyer (trombone), Phil Woods (alto saxophone), John Carisi (trumpet, arranger, conductor). *Make Believe; Ol' Man River; I Still Suits Me & 7 others.* Columbia CL 1419 \$3.98

Interest: Minor  
Performance: Very good  
Recording: First-rate

John Carisi was responsible for the brilliant piece, *Israel*, recorded by Miles Davis a decade ago, and Carisi has long been regarded by many of his contemporaries as potentially one of the most inventive of the younger jazz writers. That potential, however, is not realized here. These scores for various horns and a group of guitars with rhythm section are pleasant but seldom memorable. The playing—the horns are not heard together—is imaginative but limited by the backgrounds. *N. H.*

▲ **COLEMAN HAWKINS AND CONFRERES.** Maria; Sunday; Hanid; Honey Flower; Nabob. Verve MG VS 6110 \$5.98

Interest: Top rank mainstream jazz  
Performance: Excellent  
Recording: First rate  
Stereo Directionality: Good  
Stereo Depth: Good

This LP has one track with Hawkins and

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review

# JAZZ FESTIVALS:

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Ben Webster playing tenors, accompanied by Oscar Peterson, Herb Ellis, Ray Brown and Alvin Stoller. The rest of the LP is Hawk and Roy Eldridge with a rhythm section. The best track is *Dinah*, ooops, sorry, I meant *Hanni* on which Roy plays a lovely muted solo that becomes an open horn shout. Another fine track is *Honey Flower* with the horns on opposite sides of the sound-spread in a fascinating statement and obbligato. They all sound like they mean it on this one. *R. J. G.*

▲ **RIOT IN DIXIE—THE KINGS OF DIXIELAND**, otherwise unidentified. Squeeze Me; My Monday Date; Piccolo Pete & 21 others. Time 10006 \$3.98

Interest: Dubious bargain  
Performance: Rather mechanical  
Recording: Good

In terms of quantity, this is a Dixieland "bargain" in that twenty-four numbers are included. As with most such bargains, however, the rewards are thin. The playing is competent but undistinctive and there is none of the heady exuberance of Dixieland at its best. It's palatable enough but of no interest to an experienced collector. The unidentified musicians are probably British. *N. H.*

▲ **SWINGING GUYS AND DOLLS—MANHATTAN JAZZ ALL-STARS** featuring, among others, Phil Woods (alto saxophone), Zoot Sims (tenor saxophone), Bobby Brookmeyer (trombone), Fugate for Tinorns; Guys And Dolls; Adelaide & 7 others. Columbia CL 1426 \$3.98

Interest: Expendable  
Performance: Generally incisive  
Recording: First-rate

By contrast with the Eddie Costa-Bill Evans jazz version of *Guys and Dolls* (Coral 57230), this is only mild. The arrangements are skilful but seldom capture the bite and wit of Loesser's original score. There is especially fluent improvising by Woods and Brookmeyer; but Woods, an unfortunately neglected talent, deserves a more challenging setting than this. *N. H.*

▲ **THE MASTERSOUNDS PLAY COMPOSITIONS by HORACE SILVER AT THE JAZZ WORKSHOP**—Monty Montgomery (Fender electric bass), Buddy Montgomery (vibes), Richie Crabbree (piano), Benny Barth (drums). *Ecaroh; Enchantment; Nico's Dream; Doodlin'; Moonrays; Buhania.* World Pacific 1284 \$4.98

Interest: Good idea  
Performance: Attractive  
Recording: Competent  
Stereo Directionality: Very good  
Stereo Depth: Excellent

The idea of devoting an entire album to the compositions of one of the growing number of true jazz composers is a good one. The Mastersounds, now disbanded, were rarely strikingly inventive or intense; but they did play with taste, intelligence, and collective improvisation. They treat Silver's standards here with respect but with little of the driving fury of Silver himself. It's to the credit of pianist Crabbree, who did the arrangements, that he does not try to imitate Silver's style. Best playing is by vibist Buddy Montgomery, now with Miles Davis' unit. *N. H.*

▲ **JIMMY McPARTLAND AND HIS DIXIELANDERS: THAT HAPPY DIXIELAND**—Jimmy McPartland and Charlie Shavers (trumpets), George Wettling (drums), Bob Wilbur (tenor saxophone and clarinet), Ernie Caceres (baritone saxophone and clarinet), Dick Cary (alto saxophone, piano), Cutty Cutshall (trombone), Harvey Phillips (tuba), George Barnes (guitar), Joe Burresco (bass). *High Society; Fidgety Feet; Farewell Blues & 7 others.* Camden CAL 549 \$1.98

Interest: Invigorating Dixieland  
Performance: Crisp  
Recording: Very good

At last, a Dixieland album that has buoyancy and some freshness. Most Dixieland sets of recent years have been composed of stale, cliché-stiff solos, tired ensembles, and lumpy rhythm sections. This McPartland date succeeds mainly because of Dick Cary's bright, airy arrangements which leave room for improvised solos and also set up plastic frameworks that keep the music moving. This leads logically to driving, satisfying ensemble climaxes. McPartland is consistently good because in this setting he doesn't have to carry more solo space than he can handle. The other soloists are skilful though George Barnes' statements are corny by jazz standards. *N. H.*

▲ ▲ **BLUES & ROOTS — CHARLIE MINGUS**—Charlie Mingus (bass), Jackie McLean, John Handy (alto saxophones), Booker Ervin (tenor saxophone), Pepper Adams (baritone saxophone), Jimmy Knepper, Willie Dennis (trombones), Horace Parlan, Mal Waldron (pianos), Dannie Richmond (drums), *Wednesday Night Prayer Meeting; Tensions; Cryin' Blues; My Jelly Roll Soul & 2 others.* Atlantic SD 1305 \$5.98; Mono 1311 \$4.98

Interest: Fierce and vital  
Performance: Power-driven  
Recording: Very good  
Stereo Directionality: Excellent  
Stereo Depth: Superior

Composer-leader-bassist Charles Mingus is, I'm convinced, one of the major and organically original figures in modern jazz. In this collection he has based most of his material on blues and brought in some gospel elements, but he has fused them into a much more personal and challenging whole than the usual run of "funky," neo-gospel modern writers and players.

Mingus is the most impressive soloist on the album and is, in fact, the most accomplished bassist jazz has yet produced. Also striking is tenor saxophonist Booker Ervin who has been developed by Mingus. The rest are largely capable of the intensity and imagination Mingus' music requires, but occasionally they seem somewhat overwhelmed by it all. Engineer Tom Dowd deserves great credit for his stereo separation and balance. *N. H.*

▲ ▲ **PYRAMID—THE MODERN JAZZ QUARTET**—John Lewis (piano, musical director), Milt Jackson (vibes), Percy Heath (bass), Connie Kay (drums). *Vandome; Pyramid; Romaine & 3 others.* Atlantic SD 1325 \$5.98; Mono 1325 \$4.98

Interest: Important modern jazz  
Performance: Superbly integrated  
Recording: First-rate  
Stereo Directionality: Excellent  
Stereo Depth: Very good

The most consistent of all modern jazz chamber units, the Modern Jazz Quartet has never allowed its interpretations to become static. Its basic repertory not only continues to grow but also to change shape, and the improvisations remain truly collective. (*Django*, for example, is quite different here from the earlier Prestige version.) Newly added to the book are Jim Hall's tender *Romaine* and a long, subtly powerful composition by bassist Ray Brown, *Pyramid*, based on gospel and blues material. For anyone, incidentally, who still may doubt John Lewis' ability to swing, there is his brilliantly revealing placement of accents during his solo in *It Don't Mean A Thing (If It Ain't Got That Swing)*. *N. H.*

▲ **GERRY MULLIGAN MEETS BEN WEBSTER**. *The Cat Walk; Sunday; Toll Me When; Go Home & 2 others.* Verve MG VS 6104 \$5.98

Interest: Mainstream jazz  
Performance: On the bland side  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Good

Although the overall tone of this LP is a bit bland, due to the tonal qualities of tenor saxophonist Ben Webster and baritone saxophonist Gerry Mulligan, it is a very pleasant package and it contains some very special playing by both men. Pianist Jimmy Rowles gets several opportunities to solo and he takes full advantage of them; Mulligan is in excellent form throughout and Webster has a particularly beautiful solo on *Chelsea Bridge*. *R. J. G.*

▲ ▲ **PHIL NAPOLEON AND HIS MEMPHIS FIVE**. *Limehouse Blues; Black and Blue; After You've Gone; St. Louis Blues & 8 others.* Capitol ST 1344 \$4.98; Mono T 1344 \$3.98

Interest: Diluted Dixieland  
Performance: Uninspired  
Recording: Excellent  
Stereo Directionality: Bland  
Stereo Depth: Shallow

The sound is split nicely with the clarinet on the right, the brass in the middle and the rhythm on the left. The only trouble is that the music itself is dull, watered-down Dixieland without any of the fire or spark of creativity that can bring it close to the status of real jazz art. The tunes are standard two-beat warhorses and if you want a collection of them, with good recording, played in a manner perfectly suited to background music at a party, then this is for you. If you're looking for more than that, skip it. *R. J. G.*

▲ **SWINGING BRASS with OSCAR PETERSON**—Oscar Peterson (piano) with arrangements and Orchestra conducted by Russell Garcia. *Blues for Big Scotia; Spirit Feel; Little Pee's Blues & 5 others.* Verve MG VS 6119 \$5.98

Interest: Powerful but leaden  
Performance: Hollow at the center  
Recording: Very live  
Stereo Directionality: Very good  
Stereo Depth: Excellent

This may well be Oscar Peterson's most satisfactory recording since his trio tap-

HIFI/STEREO

ings at the Stratford (Ontario) Shakespeare Festival (Verve 8024) and at a Canadian night club (Verve 8287). His playing here is more emotionally involved and less glib than usual and the arrangements present an appearance of power. Yet, on repeated listenings, it is clear—to this reviewer, in any case—that Peterson still does not swing with ease and that his attempt at "soulful" blues is more determined than spontaneous. There is superb bass playing throughout by Ray Brown. N. H.

△ **RAGTIME CLASSICS** played by **WALLY ROSE**. Topliner Rag; Gladiolus Rag; Red Pepper Rag; The Pearls & 8 others. Good Time Jazz M 12034 \$4.98

Interest: Excellent ragtime examples  
Performance: Loyal, trustworthy  
Recording: Exemplary

The art of ragtime piano playing has no more faithful exponent these days than Wally Rose and no more faithful patron than Good Time Jazz. These are excellent examples of Rose's ragtime playing with a sure, fond and facile touch. The selections are good rags, the performance of the drums and bass more than adequate and the notes by Lester Koenig, a capsule history of the art itself. It is well recorded, 100. R. J. G.

△ **CHARLIE SHAVERS QUARTET—GIRL OF MY DREAMS**. I'll Get By; Lover; Frenesi; Dream & 8 others. Everest LPBR 5070 \$3.98

Interest: Pleasant pops  
Performance: Better than average  
Recording: First rate

Jonah Jones has put a lot of trumpet players in the recording studios! This time it's Charlie Shavers, a fine, clean-sounding veteran of the swing era, who leads a small group with a wonderful pianist named Ray Bryant and which plays a set of standards with swing, warmth and affection. You can listen or dance to this easily and I suspect it will not pall. R. J. G.

▲ **A SINGER—ANNIE ROSS; A SWINGER—ZOOT SIMS—A GASSER**. Everything I've Got Belongs To You; I Didn't Know About You; You Took Advantage Of Me; Lucky Day & 6 others. World-Pacific 1285 \$4.98

Interest: Broad  
Performance: Warm  
Recording: Spotty  
Stereo Directionality: Erratic  
Stereo Depth: Good

Miss Ross, for this reviewer at least, is the Queen of Jazz, and anything she does is worth attention. However, even as one of her staunchest admirers, I must admit that she does not always attain regal stature in these performances but when she does, as on *Everything I've Got Belongs To You*, the results are worth the effort. Zoot Sims and Russ Freeman (tenor and piano) who are on most of the tracks are outstanding accompanists and contribute some exciting moments. R. J. G.

▲ **THE SOUND OF MUSIC—THE PAUL SMITH QUARTET**. Paul Smith (piano), Barney Kessel (guitar), Irv Cottler (drums), Morty Corb (bass), Mario; So Long, Farewell; Do-Re-Mi & 7 others. Verve MG VS 6128 \$5.98

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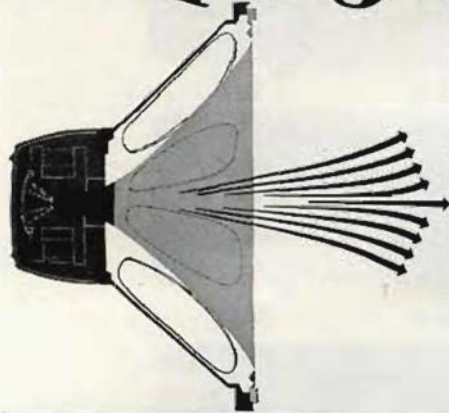
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Interest: Good background music  
Performance: Slick  
Recording: Competent  
Stereo Directionality: First-rate  
Stereo Depth: Excellent

As a "jazz" version of Rodgers and Hammerstein's *The Sound Of Music*, this is undistinguished because Smith, excellent technician though he is, has never been a jazzman of originality or "soul," as the in-groups put it. However, as a pleasant, tasteful series of jazz-like impressions of the score, the album is palatable. N. H.

▲ **SONNY STITT SITS IN WITH THE OSCAR PETERSON TRIO.** I'll Remember April; Easy Does It; Au Privave; Molten Swing & 4 others. Verve MG VS 6108 \$5.98

Interest: Swinging jazz  
Performance: Earthy  
Recording: Excellent  
Stereo Directionality: Marked  
Stereo Depth: OK

Stitt plays tenor on one side and alto on the other and on both has the benefit of accompaniment by the Oscar Peterson Trio (Peterson, piano; Ray Brown, bass; Ben Thigpen, drums). Although he has always been known as a hard swinger, this LP has him in a less forceful mood than usual and there are times when one wonders if he was really at top form when they were made. The ballads are the best tracks and scattered throughout. There are also some good bits by Peterson and Brown. R. J. G.

▲ **HALLELUJAH—SPIRITUALS IN HI-FI BRASS** featuring JIM TIMMENS AND HIS SWINGING BRASS. Joshua; Let My People Go; Sometimes I Feel Like A Motherless Child; Hold On & 8 others. RCA Victor LPM 2029 \$3.98

Interest: More than expected  
Performance: Very good  
Recording: Excellent

The device here is that of a brass and rhythm group doing a collection of the best spirituals. It was a delightful idea and one that comes off here very well. The writing for the brass is clean and easy and swinging (Timmens did it) and the ensemble playing is faultless. There are excellent solos by several men including Joe Wilder, Sonny Russo, Jimmy Cleveland and several others. This may not be an historic jazz session, but it certainly is a pleasure to hear. R. J. G.

▲ **TOMMY TURRENTINE.** Gunga Din; Webb City; Time's Up; Long As You're Living; Too Clean & 2 others. Time Records 70008 \$3.98

Interest: Excellent modern jazz  
Performance: Very good  
Recording: Top notch

This is essentially the group with which drummer Max Roach has been working for some months but here it is under the nominal leadership of the young trumpeter Tommy Turrentine. The group offers a collection of blues oriented and blues-based modern jazz that swings throughout, has fine solos and owes allegiance to the format and mode of the Miles Davis Quintet. Roach, one of the great drummers, is in fine form here and the solos by the trumpet and by pianist Horace Parlan are especially good. R. J. G.

HiFi/STEREO

Reviewed by

JOHN THORNTON

### 4 TRACK CLASSICS

▲ **GILBERT AND SULLIVAN:** *The Mikado* (complete operetta). Soloists & Chorus of the D'Oyly Carte Opera Co. with the New Symphony Orchestra of London. Isidore Godfrey cond. London LOH 9001 \$12.95

Interest: Most famous G & S  
Performance: In great tradition  
Recording: Good most of the way  
Stereo Directionality: Tops for movement  
Stereo Depth: Exactly right

*The Mikado* was among the first of the important albums London released when it began its impressive stereo disc program and the recording which I was privileged to review then was and still is a great addition to the G & S catalog. Now, we have the 4-track tape version, contained on one reel, which in itself is an achievement. The performance is in the great D'Oyly Carte tradition, without musical weakness of any kind. Stereo is always an asset in theatrical production since it heightens movement on the stage and so dramatically illustrates the directional function of spatial recording. In G & S this advantage is made even more attractive as there is a constant stirring to and fro. As an example, Ko-Ko's hlithe aria "I've Got A Little List" and the Mikado's hilarious scene in Act Two, "My Object All Sublime," are excitingly served up in stereo as both Pratt and Donald Adams prowl from one side of the stage to another. The technical wizardry is accomplished so well that you can follow the action from speaker to speaker as the principals cross from extreme to extreme, with no "hole-in-the-middle" effect. The tape is superior in this respect to the disc.

However, good as this tape is, all is not roses and sunshine, for high frequency response distorts on many loud passages. A running A-B comparison from stereo disc to tape revealed that the disc held up in those passages where the tape did not. There is a noticeable bass-boost on the tape, a generally smoother sound, and a better middle-fill effect, so that the advantages just about even out.

All told, you won't find a better performance of *The Mikado* anywhere, even though the Angel stereo disc production is in its own way a top-ranking effort. The D'Oyly Carte cast is hard to beat, and when such stars as Peter Pratt, Ann Drummond-Grant, and Donald Adams and Thomas Round are featured, then you listen to the very cream of G & S talent.

JUNE 1960

Godfrey gets better as he goes on, and he has been "going" with D'Oyly Carte for many years. J. T.

▲ **LEHÁR:** *The Merry Widow* (complete operetta). Hilde Gueden, Per Grunden, Waldemar Kmentz, Emmy Loose, Karl Donch with Robert Stolz cond. Chorus and Orchestra of the Vienna State Opera. London LOH 90003 \$12.95

Interest: Operetta masterwork  
Performance: Engaging  
Recording: Favors voices  
Stereo Directionality: Excellent  
Stereo Depth: Orchestra is perfect

Hilde Gueden, who sings the role of Hanna Glawari, the "Merry Widow," has a voice particularly suited to Lehár's operetta masterpiece. She brings to the music the invaluable experience of a successful opera career, and she sings lightly, and deliciously, avoiding the pitfall of interpreting the role too heavily. Fortunately, she is not given too much "presence," but others in the cast suffer at times from microphones placed too close for comfort, so that vocal climax blur and overload at times.

Stolz is an old hand with this music, and he conducts it in a manner deserving of the highest praise. Lehár's lovely waltzes spin out of the orchestra gracefully without exaggerated dynamic treatment, while the gay peasant music under his firm control accelerates at a dizzy pace. Instrumentally the performance is perfect. Stolz never allows the orchestra to overwhelm the vocal line.

Stage movement is especially enhanced by stereo treatment, notably the large ensemble scenes such as the beginning of Act One and the gay peasant scene that opens Act Two. Listening to this enchanting operetta in full vocal-orchestral dress makes the countless transcriptions seem pale by comparison. Only in the full production can you realize why Lehár's light-hearted comedy is considered a masterpiece of its kind.

Per Grunden is a satisfactory Count Daniloowitsch, and Emmy Loose an excellent Valencienne, but there is no doubt at any time that Gueden is the essential attraction. All other members of the cast are satisfactory with only a few traces of the thin voice production that seems to handicap Viennese productions of such music. The chorus is marvelous, albeit handicapped also by close microphoning, so that one hears an occasional "roar" when the mikes overload. Such a mistake is rare for London engineering. Likewise on the critical side, it is a serious mistake to issue a work so splendidly done without a line-

by-line German-English translation of the text. A small and inadequate eight-page brochure is enclosed with an explanation of the plot, by acts, and information about the artists. But *The Merry Widow* is filled with spoken dialogue, here beautifully delivered, and understanding of this animated conversation is essential.

Otherwise, this is a fine release, well recorded except for the fault mentioned, beautifully performed, and magnificently produced. J. T.

▲ **MENDELSSOHN:** *Symphony No. 4 in A Major, Op. 90 ("Italian")*. **SCHUBERT:** *Symphony No. 5 in B-flat*. Israel Philharmonic Orchestra, Goorg Solti cond. London LCL 80009 \$7.95

Interest: For both, great  
Performance: "Italian" superb, Schubert good  
Recording: Tops  
Stereo Directionality: The best  
Stereo Depth: Just right

Not since the historic reading of the *Italian* Symphony by Koussevitzky has a Mendelssohn A Major come along endowed with such buoyancy and spirit [but see also *M. B.* review, p. 68—ed.]. Solti's account of this popular work does not have the drive nor the large tone of the Koussevitzky-Boston Symphony interpretation for RCA Victor which has served as so perfect a model these many years, but this new tape release, benefiting by superb engineering, plus the fidelity and spatial advantage of stereo, can be considered as one of London's very best albums. The strings of the Israel Philharmonic play with magnificent precision and control. Stereo treatment is of special value in the Mendelssohn score where themes are tossed with dizzy speed from section to section. All of the weaving sparkle of the inner woodwind voices are also heard in crisp detail. Solti takes a perfectly paced tempo, conducting the second movement *Andante* so that it sings throughout, where so many conductors allow it to drag. In the swiftly moving Saltarello he maintains firm control of the string bodies so that all is articulated flawlessly, even at the brisk beat he elects. For stereo effect and general overall engineering, this "Italian" tops the list of what I have heard.

Schubert's sun-lit B-flat Symphony is given a very good, sturdily competent reading by the Israel ensemble. Solti makes it sound like a chamber symphony, retaining generally an intimate sound from beginning to end. This is a fine companion piece to the "Italian" to make up a truly outstanding tape. J. T.

▲ **THIS IS VIENNA** (Music of the Strauss family)—Radetzky March; Bad'ner Mad'ln Waltz; Annen Polka; Accelerations Waltz; Tritsch-Tratsch Polka; Weiner Burger Waltz; Leichtes Blut Polka; Tales From The Vienna Woods Waltz. Vienna Philharmonic Orchestra, Hans Knappertsbusch cond. London LCL 80016 \$7.95

Interest: High  
Performance: Solid  
Recording: Good  
Stereo Directionality: Just right  
Stereo Depth: OK

Knappertsbusch approaches these Strauss favorites in the Old-World manner conducting the music carefully and easily. Where Willi Boskovsky in his Strauss recordings for London exacts from the Vienna Philharmonic a tone that is more brilliant, Knappertsbusch demands a warmer sound, at a slower pace. Dynamically this version of Strauss polkas and waltzes is a solid effort, but not one of overwhelming excitement. The Vienna Philharmonic over the years has made more Strauss recordings than any other orchestra in the world, and the old mono "New Years" series with the late Clemens Krauss remain prized items. No matter what conductor directs this famous ensemble in Strauss music, whether the tempo is fast, slow or in between, the sound is always beautiful! If you want to own a pair of recordings to illustrate the comparison, then acquire the recent London stereo disc called *Vienna Carnival*, with concertmaster Boskovsky directing his fel-

low players, and this tape, or its disc counterpart. However, this London 4-track tape has not a trace of the mechanical distortion one encounters on the inside grooves of the disc. The sound is clean and clear, all the way, and the lack of distortion heightens the middle-fill effect, thus further enhancing the whole. J. T.

#### 4 TR. ENTERTAINMENT

▲ **FAMOUS MARCHES OF SOUSA.** The Stars and Stripes Forever; Invincible Eagle; High School Cadets; Picadore; Semper Fidelis; El Capitan; Manhattan Beach; King Cotton; Washington Post; Liberty Bell. Band of the Grenadier Guards, Major F. J. Harris cond. London LOM 10016 \$6.95

Interest: Superb Sousa  
Performance: Solidly British  
Recording: Fine  
Stereo Directionality: Well spread  
Stereo Depth: Good

Recording a brass band of dress parade marching size is no easy engineering task, and London here has succeeded remarkably well. The tape is crisp and dynamic, lacking only in the solid bass drum sound. In this country we are accustomed to a brisker tempo for Sousa, but Major Harris doesn't wholly dawdle, establishing a beat to bring out the lyrical quality of the band's choirs. Consequently, although the Guards do not play for dynamic excitement, the lines are very clear. This is great playing in the sturdy British manner. Everybody is impeccably together,

and the repertoire is absolutely sure-fire for band buffs. J. T.

▲ **THE CASH BOX—INSTRUMENTAL HITS.** Holiday For Strings; Ebb Tide; Patricia; Canadian Sunset; Delicado; 12th Street Rag; April in Portugal; Lullaby of Birdland; Third Man Theme; Blue Tango; Melody of Love; Cherry Pink. Stanley Black and His Orchestra. London LOM 70011 \$6.95

Interest: Great tunes!  
Performance: Slick  
Recording: Fine engineering  
Stereo Directionality: Good balance  
Stereo Depth: Exceptional

Stanley Black, who came to popular music arrangement via the films, and who has made so many superior recordings, is heard here in one of his best.

Black's superiority in the arranging art is asserted in every number, for unlike so many arranger-conductors, he avoids repetition of style and gives to each selection a different orchestral garb. Thus, *Ebb Tide*, where the melody is carried mostly by the piano, is arranged in terms of its nostalgia, using harp as a secondary support, whereas *Canadian Sunset* features a "prepared" piano sound, with Latin American rhythms carried in drums and bells. Each selection is quite individual in treatment, and that treatment is expert. Engineering is tops, and happily enough there is no boxed-in "studio sound." The tape sounds as though recorded in a large hall, but with no loss in clarity of melody or rhythm. J. T.

▲ **CUBAN MOONLIGHT.** Vereda Tropical; Majorca; Siboney; Ay Ay Ay; El Truco De Pernambuco; Green Eyes; Rumba Matumba; Stars In Your Eyes; Os Quindins de Yaga; The Moon Was Yellow; Nostalgia; Hold Me Close Tonight; Perfidia; Frenesi. Stanley Black and his Latin-American Rhythms. London LPM 70010 \$6.95

Interest: Popular arrangements  
Performance: Commercial  
Recording: Super  
Stereo Directionality: Good balance  
Stereo Depth: Fine

Stanley Black has another fine album here, typified however, by standardized commercial arrangements of this Latin fare. Black's selections are mostly dominated with the familiar piano lead, replete with *arpeggio* and flossy passage work. The rhythm section, while recorded with firm strength, doesn't change much throughout. The sound is "commercial," what the public wants and buys by the tone. But just the same, if it's Latin American dance music you want, and your budget is tight, listen to Ros on London LPM 70013 (*Rhythms of the South*) and LPM 70014 (*Hollywood Cha Cha Cha*) before you buy. It's not that the Black Album isn't good; it's superior in many ways to much of the Latin Americana on the record market, it's simply that Ros has just as good a band, and his approach is refreshingly different. J. T.

▲ **HITS I MISSED.** High Noon; Ebb Tide; 12th Street Rag; Love Is A Many Splendored Thing; Three Coins In The Fountain; Unchained Melody; Learnin' The Blues; Swedish Rhapsody; Moulin Rouge; My Resistance Is Low; My Foolish Heart; Secret Love. Ted Heath and His Music. London LPM 70007 \$6.95

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Interest: Mostly pop hits  
 Performance: Very, very good  
 Recording: The same  
 Stereo Directionality: Perfect balance  
 Stereo Depth: Just right

It was a fine day in 1942 for music when young Ted Heath attended a concert in Britain featuring Glenn Miller's American Band of the AF. He determined to have his own band, and eventually, with the help of an American "Toots" Camarata, he organized his own band after the war ended. Today, his is one of the most popular orchestras in England, and he is keeping alive the tradition of the great dance bands. Despite the fact that Heath shows originality and good imaginative use of instruments in his arrangements, his "sound" is the great Miller sound, in every measure and bar. He uses his winds and his trombone choir in the Miller manner. It is no wonder his band is among the best, for the Miller tradition was founded on a solid musical basis, and the sound is as great today as it was in the old days when Miller was alive and supreme.

Perhaps some fine day "Rock" will go back where it came from, and the "pattern" that seems to govern popular music will return the Big Bands to their rightful place. In the meantime, if you long for the kind of music-making that Miller created you couldn't do better today than Ted Heath. J. T.

**▲ MANTOVANI FILM ENCORES.** My Foolish Heart; Unchained Melody; Over The Rainbow; Summertime In Venice; Intermezzo; Three Coins In The Fountain; Love Is A Many Splendored Thing; Laura; High Noon; Hi-Lili, Hi-Lo; September Song; Theme From Limelight; High And The Mighty; A Certain Smile; Friendly Persuasion; Que sera, sera; Tammy; Be My Love; April Love; When You Wish Upon A Star; Separate Tables; Around The World; Fascination; Secret Love. Mantovani and His Orchestra. London LPK 70003 \$6.95

Interest: For Mantovani fans  
 Performance: Typical  
 Recording: Lush  
 Stereo Directionality: Much spread  
 Stereo Depth: Yes!

More than two decades of movie music writing is covered in this Mantovani release, starting with music from such ancients as *The Wizard of Oz* and *Intermezzo* and winding up with *Around The World In 80 Days*. Although the technological changes in the art of motion picture production have been drastic in the past twenty years, movie scores remain much the same. Mantovani uses an accordion in many of these adaptations, and occasionally an oboe and sometimes even trumpet (*Around The World*) but never piano. Each selection is plentifully sprinkled with the Mantovanian method of scoring for strings, but the orchestral treatment is as usual, highly skilled. The first dozen "encores" seem musically superior to the second dozen at first hearing, but after awhile everything merges as the same. The original recording, issued I believe more than two years ago, has been a steady best seller ever since. J. T.

**JUNE...1960.**... of motion picture production have been drastic in the past twenty years, movie scores remain much the same. Mantovani uses an accordion in

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## BEST OF THE MONTH . . .

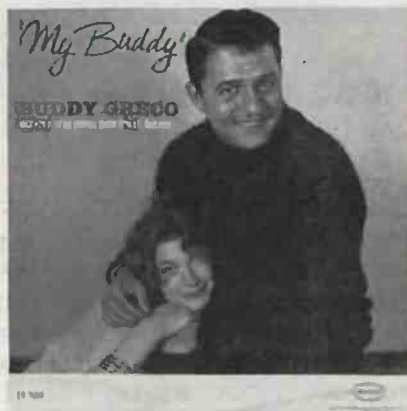
Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

△  
Epic's new *My Buddy* LP starring singer Buddy Greco . . . "is not only Buddy Greco's most entertaining album, but also one of the most successfully informal night club performances yet preserved. . . . Greco projects a warm, spontaneous-sounding, infectiously merry mood that he sustains throughout. . . . For its genre this is exceptionally done." (see p. 84)



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

## POPS

▲ △  
Mercury has turned out one of its best Patti Page discs yet in *Three Little Words*. . . . "Miss Page comes through like a star performer. She sings well and rings true, with warmth and taste, and the choice of material is excellent. The whole production ranks as a superior example of pop singing by a really first-class artist." (see p. 87)



▲ **MANHATTAN WITH STRINGS—GEORGIE AULD.** *Satin Doll; Misty; Street Scene; Autumn In New York & 8 others.* United Artists UAS 6068 \$4.98

Interest: Lushly melodic  
Performance: Dramatic  
Recording: Good  
Stereo Directionality: Good  
Stereo Depth: OK

Tenor saxophonist Auld, who has a big strong tone, devotes himself to some fervent playing of a series of really beautiful tunes. He is accompanied by a string section and rhythm and limits his interpolations to the second time 'round the tune. It is a familiar pattern, a combination of melody and improvisation and is not without interest. Since the songs themselves are so good, it may be worth having for that alone. Auld, of course, is a perfectly competent soloist but without, at this point, any particular distinction. R. J. G.

▲ △  
RCA Victor's *How the West Was Won*, based on the *Life* Magazine series, and using an all-star singing cast with chorus and orchestra . . . "is an inspired and inspiring collection of forty songs. It is to be hoped that future efforts of this type will be marked by the same kind of taste, imagination and affection. . . ." (see p. 90)



△ **TO MY WONDERFUL ONE—TONY BENNETT.** Tony Bennett (vocals) with arrangements and orchestra conducted by Frank De Vol. *September Song; April In Paris; Tenderly & 9 others.* Columbia CL 1429 \$3.98

Interest: Good pop romanticism  
Performance: He sustains the mood  
Recording: Well balanced

Tony Bennett became a major night club star by means of a throbbing emotional

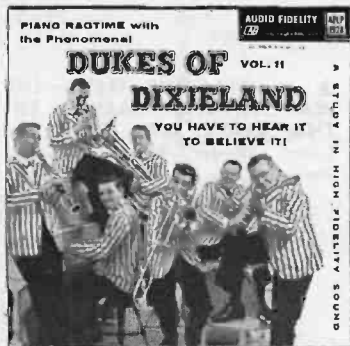
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AFLP 1928/AFSD 5928



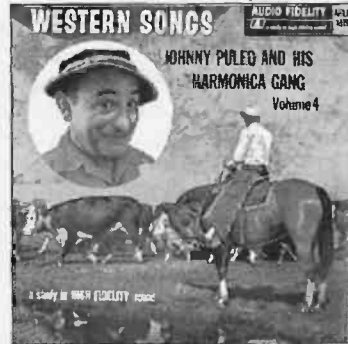
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AFLP 1912/AFSD 5912



With his big band . . . **LIONEL HAMP-TON** at the vibes . . . playing "Hamp's Mambo", "Air Mail Special", and "Hey Ba Ba Re Bop".

AFLP 1913/AFSD 5913



Go west with **JOHNNY PULEO** and his Harmonica Gang while they play "Red River Valley", "Yellow Rose of Texas", and "On Top of Old Smokey", etc.

AFLP 1919/AFSD 5919



**LOUIS ARMSTRONG** plays jazz favorites born in the early 1900's . . . immortal classics that have withstood the test of time . . . music that is as vibrantly alive today as the day it was written. Satchmo played all the selections in this album with King Oliver, and, many of the selections were written by King Oliver himself. Listen now to Louis Armstrong play such classics as: "Saint James Infirmary," "Frankie & Johnny," "Jelly Roll Blues," "Big Butter & Egg Man," "Hot Time in the Old Town Tonight," "Panama," "I Ain't Got Nobody," "Dr. Jazz," "Drop That Sack" and others.

AFLP 1930/AFSD 5930



Hear the rich, resonant voice of **ARTHUR TRACY** . . . **THE STREET SINGER** singing Marta, the song he made so famous. Hear also in brilliant high fidelity, renditions of "September Song", "Because", "You Are My Heart's Delight", "You'll Never Walk Alone", and "Beautiful Love".

AFLP 1929/AFSD 5929

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AFLP 1870/AFSD 5870

style. On records, however, his emotions have often seemed exaggerated and his style thereby has sounded contrived. In this collection of romantic standards, however, Bennett is passionate without panting and the album is one of his best.

Bennett's is not a remarkable pop singing voice, but he does project an individual musical personality. Frank De Vol's arrangements for orchestra and gentle chorus are appropriately daydream-like. *N. H.*

△ **THE BIG GUITAR** featuring **OWEN BRADLEY**. *Patita Fleur; Tequila; Happy Whistler; Rumble & 8 others.* Decca DL 8868 \$3.98

Interest: For guitarists  
Performance: Good  
Recording: OK

There's so much echo on parts of this LP that it sounds like it was made in the bottom of the Grand Canyon. The guitarist may be interesting to other guitarists, but not to me. I wonder sometimes why things like this are made. There seems no earthly musical reason. *R. J. G.*

△ **A TOUCH OF TABASCO—CLOONEY AND PRADO**—Rosemary Clooney (vocals) with Perez Prado Orchestra. *Like A Woman; Mack The Knife; Adios & 9 others.* RCA Victor LPM 2133 \$3.98

Interest: Lively blending  
Performance: Light-hearted  
Recording: Clear and clean

Although I would question the value of Latinizing some of the standards in this program, the meeting of Clooney and Prado is stimulating and entertaining. Miss Clooney's natural warmth and vibrancy are vigorously matched by Prado's charging band (and his own strategic grunting). This is one of Victor's sunnier albums during a period when much of its pop and jazz fare has been singularly dreary. *N. H.*

▲ **NAT KING COLE—TELL ME ALL ABOUT YOURSELF**—Nat Cole (vocals) with arrangements and Orchestra conducted by Dave Cavanaugh. *The Best Thing For You; For You; My Life & 9 others.* Capitol SW 1331 \$4.98

Interest: A real pro popster  
Performance: One of his liveliest  
Recording: Clear and crisp  
Stereo directionality: Excellent  
Stereo depth: Very good

Nat Cole's newest set is concerned mainly with the better standards and some equally attractive material that is not so well known. Thanks to Dave Cavanaugh's brisk, resilient arrangements, Nat is more animated—even on the ballads—than he has often been in the past. *N. H.*

△ **EVERYTHING'S COMING UP MUSIC** featuring the **ART VAN DAMME QUINTET**. *You Do Something To Me; When I Fall In Love; When Your Lover Has Gone; April In Paris & 8 others.* Columbia CL 1382 \$3.98

Interest: Broad pops  
Performance: Excellent  
Recording: First rate

This group, which features the leader's accordion, makes lovely, schmaltzy sounds and is especially good when playing the

sort of trivial but attractive songs included in this LP. Everything they do is done with taste and a fine quality of performance that has its roots in jazz despite the frankly popular approach. Recommended for background music and late night dreaming. *R. J. G.*

△ **THIS GAME OF LOVE** featuring **VIC DAMONE**. *Alone Together; But Beautiful; I'll Be Around; Me And My Shadow & 8 others.* Columbia CL 1368 \$3.98

Interest: Broad  
Performance: Good  
Recording: Excellent

A collection of pleasant ballads sung in a rhythmic, Sinatra-ish style by one of the more consistently good singers around. There's no quality or excitement in this LP at all, but perhaps it doesn't need it. Damone is not the definitive singer Sinatra is, but he does a passable job and this LP is definitely one of his more interesting efforts. *R. J. G.*

△ **DIETRICH IN RIO—MARLENE DIETRICH** with Orchestra, Burt Bachrach cond. *My Blue Heaven; Well All Right; I Will Come Back Again & 9 others.* Columbia WL 164 \$4.98

Interest: Poor repertoire  
Performance: Dietrich  
Recording: Splendid

Maybe I'm just getting tired of living legends, but this seems to me the least appealing of any Dietrich release. Recorded during a performance at the Golden Room of the Copacabana Palace in Rio de Janeiro, the ageless entertainer has unfortunately added quite a few numbers to her repertoire that are hardly suited to her sultry sandpaper delivery. Moreover, three of the best, *Look Me Over Closely, The Boys In The Backroom, and Das Lied ist Aus*, may also be heard on *Marlene Dietrich at the Café de Paris* (Columbia ML 4975). *S. G.*

△ **TOMMY EDWARDS—FOR YOUNG LOVERS**. Tommy Edwards (vocals) with orchestra conducted by Leroy Holmes. *Paradise; Music, Maestro, Please; Welcome Me & 9 others.* MGM E 3760 \$3.98

Interest: Innocuous  
Performance: Unvaried  
Recording: Good

Tommy Edwards, who has had several hit pop singles, is an undistinguished ballad singer. His voice is caressingly gentle but his phrasing and general musical conception are dull and rather mechanical. The background is even more banal. Breaking through the conventional romantic aura created by strings and a wordless chorus is the incongruous, incessant rock-and-roll backbeat of the rhythm section. It's played down, but it's there. The company apparently wanted to try for both the older audience and the youngsters, but the glue shows. *N. H.*

△ **PERCY FAITH AND HIS ORCHESTRA—BON VOYAGE!** *Guaglione; Morgen; Mon Oncle; Petite Fleur & 8 others.* Columbia CL 1417 \$3.98

Interest: Paris & Rome favorites  
Performance: Tastefully lush  
Recording: Excellent

Although the subtitle of the collection is

*Continental Souvenirs*, Maestro Faith has limited the musical locale almost exclusively to products of France and Italy. No harm done, really, as it is a generally engaging recital with the rich coloration of the orchestra greatly enhanced by perfect sound. Of the numbers I had not heard before, I particularly enjoyed *Mon Oncle*, a bright, skipping item, and a graceful waltz called *L'eau vive*. There is also a Faith original, *Souvenir*, which spotlights a notably expressive cello solo. *S. G.*

△ **CONNIE'S GREATEST HITS—CONNIE FRANCIS**. *Who's Sorry Now; Fallin'; If I Didn't Care; My Happiness & 8 others.* MGM E 3793 \$3.98

Interest: Mild rock 'n roll  
Performance: Surprisingly good  
Recording: Good

Miss Francis, take away the triplets, the twanging guitars and the back beat wallowing accent, is a fine, plain straightforward singer who sometimes manages to get a very personal message across. Even with the pseudo gimmicks of this LP, she isn't hard to take. However, I suspect she this LP is definitely one of his more interesting efforts. *R. J. G.*

▲ **WAGONS WEST—THE GATEWAY SINGERS SALUTE THE WEST THAT REALLY WAS**. The Gateway Singers (Jerry Walter, Marc Richards, Elmerlee Thomas, Ernie Sheldon). *Spanish Is The Loving Tongue; Ridin' Home; Old Joe Clark & 9 others.* Warner Brothers WS 1334 \$4.98; Mono W 1334 \$3.98

Interest: "Entertainment" folk  
Performance: Vigorous  
Recording: Well-balanced  
Stereo Directionality: Fine  
Stereo Depth: Very good

The Gateway Singers, like the Kingston Trio, adapt folk and folk-like music for purely entertainment purposes. There is little attempt to duplicate the authentic style and sound of the material. In this western collection, for example, there is an attractively theatrical romanticism in the singing of the riding songs and ballads—some with string backgrounds—and there is a folksy exuberance in the more playful songs. There is little, however, of the feeling of lonely distance and the constantly imminent dangers of "the west that really was," as the jacket puts it. This is the West as seen from a night club stage, and that's exactly what it intends to be. As such, it's a thoroughly enjoyable package of its rapidly growing genre. *N. H.*

△ **MY BUDDY—BUDDY GRECO**—Buddy Greco (vocals and piano). *Like Young; Misty; The Lady Is A Tramp & 8 others.* Epic LN 3660 \$3.98

Interest: Superior nightclubbery  
Performance: His best so far  
Recording: Very live

This is not only Buddy Greco's most entertaining album but also one of the most successfully informal night club performances yet preserved (the album was recorded at Le Bistrot on Rush Street in Chicago). Greco for some reason has never made the big league of show business, despite the fact that his musicianship and verve are much more professional and con-

H i F i / S T E R E O

sistent than those of many headliners.

In this set, Greco projects a warm, spontaneous-sounding mood that he sustains throughout. There are changes of pace, but he is at his most exhilarating in briskly irreverent treatments of tunes such as *The Lady Is A Tramp* and *Cheek To Cheek*. For its genre, this album is exceptionally well done. *N. H.*

△ **AIN'T WHAT YOU DO** featuring **DO-DO GREENE**. Manhattan; Black Coffee; It's A Pity To Say Goodnight & 9 others. Time 70001 \$3.98

Interest: So-so selection  
Performance: Happily uninhibited  
Recording: Fine

Miss Dodo Green is a night club singer of the old—perhaps even the old, old—school. She tears through her numbers and tears them apart with an engaging spirit that frequently hides the basic triteness of some of her material. Among the slower numbers are a meaningful interpretation of *Black Coffee*, and a curiously distended version of *Manhattan* which makes it sound like a parody of all the torch songs ever sung by Billie Holiday. *S. G.*

▲ **JANICE HARPER—EMBERS OF LOVE** with Orchestra, Stan Applebaum cond. If You Are But A Dream; I'm Through With Love; The Thrill Is Gone & 9 others. Capitol ST 1337 \$4.98

Interest: For bleeding hearts  
Performance: Fine voice, too intense  
Recording: Excellent  
Stereo Directionality: Unnecessary  
Stereo Depth: Tops

"I'm through with love, I'll never fall again," sings Janice Harper with obvious sincerity. For her own sake, I wish she'd keep her promise, or, at least, occasionally take a less tormented view of the subject. There's no denying that the lady has a rich, throaty voice, but she obviously suffers so acutely from the pangs of love, both unrequited and requited, that the listener can't help but feel sorry for her. While I'm all for personal involvement, I think it would show up even more effectively if she would throw in a happy number now and then. *S. G.*

△ **LADY LONELY—TONI HARPER**. In The Dark Of The Night; He Was a Man; The Lack Of Love; Blue It Grows & 10 others. RCA Victor LPM 2092 \$3.98

Interest: Limited  
Performance: Undistinguished  
Recording: Good

Miss Toni Harper is a girl with a voice that did not mature into individuality, and all the things that were charming in her youth are not acceptable now. She sings here, straightforwardly enough, a selection of new tunes that are the product of a song-writing class at a Southern California academy of higher education. They are almost all of them bad enough to have been written by Steve Allen and have the same sort of ghosts of prototypes lurking in the overtones. *R. J. G.*

▲ △ **RICHARD HAYMAN AND HIS ORCHESTRA—CARAMBA!** El Caballero; Corrida; Jalousie; Twilight On Las Pampas & 6 others. Mercury SR 60103 \$5.95; Mono MG 20431 \$3.98

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did not mature into individuality, and all the things that were charming in her youth are not acceptable now. She sings here,

Interest: Keeps it  
Performance: Slick but attractive  
Recording: Splendid  
Stereo Directionality: Dramatically effective  
Stereo Depth: Acceptable

By stringing together ten unrelated selections, Richard Hayman has, surprisingly, created a continually entertaining musical picture of a city in which a bullfight takes place. Some of the pieces are traditional (*La Virgen de la Macarena*, for one), but most of the tracks are filled by such atmospheric though hardly authentic melodies as Leroy Anderson's *Saraband* and Delibes' *Les Filles de Cadiz*. Stereo is a great boon to the dramatic effectiveness of this pasticcio. *S. G.*

△ **RICHARD KILEY—RODGERS AND HAMMERSTEIN SONGBOOK** with Orchestra, George Siravo cond. Younger Than Springtime; Love, Look Away; June Is Bustin' Out All Over; Oklahoma! & 20 others. Camden CBL 102 2 12" \$3.96

Interest: The cream of R&H  
Performance: Virile  
Recording: Satisfactory

With this handsomely-packaged two-record album, Richard Kiley may well become the first matinee idol of the suburban super-market set. The voice is masculine (though slightly harsh) and the approach is direct and sincere. But what distinguishes Kiley's approach is that he is a singing actor. He doesn't bother to project himself, he projects the song—its melody, its lyric, and, most important, its meaning. Not all the selections in the collection were written for a male singer, yet Kiley makes all seem perfectly suited to his style. Take *Hello, Young Lovers* and *Kansas City*, which follow one another. The former is hushed, intimate, as if confiding a secret, while the latter is all frontier he-man, bragging of the hot time in the big town. The full orchestral backing is good, but the occasional organ and rhythm accompaniments sound thin. *S. G.*

△ **JONI JAMES AT CARNEGIE HALL**. Have You Heard?; Your Cheatin' Heart; Why Don't You Believe Me?; Danny Boy & 9 others. MGM E 3800 \$3.98

Interest: For J. J. fans only  
Performance: Incredible  
Recording: Too faithful

After a tremendous timpani roll and a long overture ("The Joni James Overture" (sic!)) what comes on is the slight, strained voice of a very limited singer whose faults and inadequacies are highlighted by the pretentiousness of the introduction, accompaniment and surroundings and faithfully captured in hi fi. As a simple pop singer she had some appeal; as a gussied-up concert artist in the pop field she is almost ludicrous as she strains for notes just out of her range and as her voice thins out on long-held tones. *R. J. G.*

△ **GISELE MACKENZIE IN PERSON AT THE EMPIRE ROOM** with the Emil Coleman Orchestra, Al Pellegrini cond. Smoke Gets In Your Eyes; April In Fairbanks; Thanks A Million & 15 others. Everest LPBR 5069 \$3.98

Interest: Pleasant fare  
Performance: Engaging personality  
Recording: Great

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# Entertainment Music Miscellany

MORE NEW MONO ITEMS RATED AT A GLANCE

Title	Interest	Performance	Recording	Score
THE MUSIC OF SIGMUND ROMBERG—George Melachrino and his Orchestra Deep In My Heart, Dear; Serenade, Wanting You, One Alone & 8 others. RCA Victor LPM 2106 \$3.98	✓✓✓	✓✓✓	✓✓✓✓	10
SING WHILE DANCING THE CHA CHA CHA—Norman Leyden directing Chorus & Orchestra Moan Over Miami, Isle of Capri, Blue Room & 7 others. Camden CAL 559 \$1.98	✓✓	✓✓✓	✓✓✓✓	9
CAFE BERLIN—Kurt Henkels Dance Orchestra of Germany Tweedle-Dee, Chocfoda, Reflections & 8 others. Bruno BR 50131 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
BALLROOM DATE—Sammy Kaye and his Orchestra Baby Face, There Is No Greater Love, Ain't She Sweet & 14 others. Columbia CL 1387 \$3.98	✓✓	✓✓✓	✓✓✓✓	9
A JOURNEY WITH THE TRAVELERS Riders in the Sky, Delia's Gone, Without My Lover, Darlin' Corey & 10 others. Kapp KL 1167 \$3.98	✓✓	✓✓✓✓	✓✓	8
WOO-HOO—The Rock-A-Teens I'm Not Afraid, Oh, My Nerves, I Was Born to Rock, Pagan & 8 others. Roulette R 25109 \$3.98	✓	✓✓✓	✓✓✓✓	8
WHERE THERE'S LIFE—Orchestra and Chorus cond. by Russ David All My Life, Give Me The Simple Life, Life Is So Peculiar & 9 others. RCA Victor LPM 2191 \$3.98	✓✓✓	✓✓	✓✓✓	8
THE SOUND OF MUSIC—Richard Hayman and his Orchestra Maria, My Favorite Things, Do Re Me & 9 others. Mercury MG 20500 \$3.98	✓✓✓	✓✓✓	✓	7
BROADWAY PLAYBILL—The Hi-Lo's Music from: The Sound of Music, Gypsy, Fiorello. Columbia CL 1416 \$3.98	✓✓✓	✓	✓✓✓	7
ROLLIN' WEST—The Sandy Van Horne Singers Wagons West, High Noon, Empty Saddles, Cool Water & 8 others. Everest LPBR 5071 \$3.98	✓✓✓	✓	✓✓✓	7
DOWN BY THE STATION—The Four Preps Memories, Memories; Down By The Station, Lazy Summer Night & 9 others. Capitol T 1291 \$3.98	✓	✓✓	✓✓✓	6
VIVA—Francis Bay and the Big Dance Band Mambo #5, Tico-Tico, Andalusia, Cachito, Brazil & 8 others. Epic LN 3673 \$3.98	✓	✓✓	✓✓	5
EMERY AND HIS VIOLIN OF LOVE—Emery Deutsch with Orchestra and Chorus Be My Love, Stella By Starlight, I Hear A Rhapsody & 9 others. ABC Paramount ABC 281 \$3.98	✓	✓	✓✓✓	5
A ZILLION STRINGS—Dick Hyman, his Piano and Orchestra Symphony, Caravan, Glow Worm, Sugar Blues & 8 others. Everest LPBR 5074 \$3.98	✓	✓	✓✓✓	5
LECUONA CUBAN BOYS PLAY FOR DANCING I Know That You Know, Toot Toot Tootsie, Goodbye, Granada & 9 others. ABC Paramount ABC 316 \$3.98	✓	✓✓	✓✓	5
THE INVITATIONS WITH BILLY MAY AND HIS ORCHESTRA Beyond The Reef, Lehuanal, Says My Heart, Leahy & 8 others. Liberty LST 7145 \$4.98	✓	✓	✓✓✓	5
EVERYBODY SINGS—Johnny Rollins Singers Come On-A My House, Undecided, Woodchopper's Ball & 34 others. Time T 10005 \$3.98	✓✓	✓	✓	4
A THOUSAND MILES AWAY—The Heartbeats Crazy For You, Have Rock, Will Roll & 9 others. Roulette R 25107 \$3.98	✓	✓	✓	3

Musical Interest:	Excellent	✓✓✓✓	Pleasing	✓✓✓	Fair	✓✓	Disappointing	✓
Performance:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Dull	✓
Recorded Sound:	Brilliant	✓✓✓✓	OK	✓✓✓	Fair	✓✓	Poor	✓

While Gisele MacKenzie may not be all one looks for in a singer, she does have the winning faculty of communicating a genuinely warm, friendly personality. This comes across not so much via lengthy introductions to her songs—at least not on this recording made at the Waldorf-Astoria's Empire Room—but largely through her choice of numbers and the way she handles them. Her repertory consists mainly of show tunes, a French song (*Le Fiacre*), a pseudo-folk ballad (*The 12th of Never*), and, appropriately, a Scottish number (*The Piper O' Dundee*). The old-time medley built around *I Love A Piano* is hardly inspired but it fits the public personality Miss MacKenzie has succeeded so well in establishing for herself. S. G.

▲ ▲ **RALPH MARGERIE AND HIS MARLBORO MEN—MUSIC FOR A PRIVATE EYE.** M Squad; The Thin Man; Peter Gunn and 7 others. Mercury SR 60109 \$4.98; Mono MG 20437 \$3.98

Interest: Approaching saturation point  
Performance: By now traditional  
Recording: Stereo good; Mono slightly hollow  
Stereo Directionality: Slightly unclear  
Stereo Depth: Fine

Still no station break. Ralph Margerie and his Marlboro Men (obviously named in honor of England's great military hero) give clean, crisp, frequently hard swinging interpretations of some of the more staple thematic fare of TV's back alley dramas. Stanley Wilson's amusing signature for the Alfred Hitchcock series is a happy relief from the strident, light-lipped creations devised for most of this nonsense. S. G.

▲ **SARA MONTIEL—BESAME!** Un Compromiso; Señor, Señor; Mil Besos & 9 others. Columbia WL 149 \$4.98

Interest: Spanish omelet  
Performance: Sultry  
Recording: Excellent

Sarah Montiel is either smoking too much or she has the most naturally husky voice now heard on records. This, of course, is of no little help in making her seem to be continually in the throes of a well-heated despondency—even in such a light-hearted number as *Mil Veces*. English translations are on the jacket. S. G.

▲ **CARLOS MONTOYA—FROM ST. LOUIS TO SEVILLE**—Carlos Montoya (guitar) with unidentified rhythm section. St. Louis Blues; Zambrilla; La Canción del Olé & 5 others. RCA Victor LPM 1986 \$3.98

Interest: Disappointing  
Performance: Mismatched  
Recording: Very good

Carlos Montoya is one of the most brilliant of all flamenco guitarists. His agreement, however, to try jazz with a conventional rhythm section was unwise. Montoya simply has little conception of jazz improvisatory patterns and therefore relies, quite understandably, on flamenco-like devices. The mixture is least palatable on the three American popular standards. On the Spanish numbers, where Montoya is more comfortable, the presence of the American musicians—who are skilled and relatively unobtrusive—is nonetheless

Interest: Disappointing  
Performance: Mismatched  
Recording: Very good

Carlos Montoya is one of the most bril-

superfluous. The jazzmen on the date are guitarist Barry Galbraith, drummer Osie Johnson, and bassist Milt Hinton. N. H.

▲ ▲ **THREE LITTLE WORDS—MISS PATTI PAGE.** Jim; We Three; I Get A Kick Out Of You; Will You Still Be Mine & 8 others. Mercury SR 60037 \$4.98; Mono MG 20417 \$3.98

Interest: Top notch pop singing  
Performance: Warm and enjoyable  
Recording: Good  
Stereo Directionality: Good  
Stereo Depth: Good

With the voice in the middle (a slight tendency to the right is occasionally noticeable) and with a broad spread of the sound of a crack studio band, Miss Page comes through like a star performer. She sings well and rings true, with warmth and taste and the choice of material is excellent. The whole production ranks as a superior example of pop singing by a really first-class artist. R. J. G.

▲ **IMAGINATION (Ron Goodwin)—Malcolm Peters and Orchestra.** African Patrol; Big Top Circus; Movie Time & 9 others. Time 70007 \$3.98

Interest: Easy to take  
Performance: Satisfactory  
Recording: Needs bass

The angle here is that each piece is supposed to conjure up some mental picture, and most of the time composer Ron Goodwin and arranger-conductor Malcolm Peters succeed quite well. *African Patrol* sounds like an African Patrol (albeit a loud one), *Big Top Circus* is a nice, lively march that could easily start the parade at a local circus, and *Skin Divers' Ballet* sounds appropriately aquatic. Although *Jubilee U. S. A.* might not immediately suggest the hayride that it is supposed to, it nevertheless struck me as the most attractive number in the program. S. G.

▲ **THE MUSIC OF RICHARD RODGERS AND HAROLD ARLEN**—Poliakin and his Orchestra and Chorus. Falling In Love With Love; My Funny Valentine; Over The Rainbow; Stormy Weather & 8 others. Everest LPBR 5066 \$3.98

Interest: Superior melodies  
Performance: Has good  
Recording: Very good

Though it is undoubtedly intended for string section fanciers, this collection is marked by the intelligent use of a strong brass section to complement the swirling violins. The conductor, however, does have a fairly heavy touch; the wistful *My Funny Valentine*, for example, gets a strangely out of place timpani pounding. In addition to the fifty-four-piece orchestra, there is also a chorus of twenty voices. Most of the time, it merely does the "AAH AAH AAH" bit, but once in a while it actually does sing some of the words. S. G.

▲ **SLOW AND EASY featuring JAYE P. MORGAN.** When My Dream Boat Comes Home; Let's Fall In Love; I Thought About You; For All We Know & 8 others. MGM E 3774 \$3.98

Interest: Limited  
Performance: Better than usual  
Recording: Good

Miss Morgan is a limited singer with a tendency to get off-key on occasion. In addition to the fifty-four-piece orchestra, there is also a chorus of twenty voices. Most of the time, it merely does the "AAH AAH AAH" bit, but once in a while it actually

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this LP, she is less annoying than usual. It is, in fact, just about the best album she has ever made but even at that, she is a cold and frequently dull singer who never seems to have personal involvement in her performances. R. J. G.

**▲ ANDRÉ PREVIN PLAYS SONGS BY JEROME KERN.** A Fine Romance; All The Things You Are; Why Do I Love You? & 7 others. Contemporary M 3567 \$4.98

Interest: Quite a bit  
Performance: Tasteful & imaginative  
Recording: Muffled sounding

Jerome Kern was one of the great creators of melody; possibly the greatest ever to write for the American theater. In this recital, André Previn takes quite a few liberties with some of the original concepts, though at all times revealing sound-musicianship and an appreciation of the source. Such liquid pieces as *Long Ago and Far Away* and *Why Do I Love You?* get rather angular, jarring interpretations that yet stand up quite well, while *Ol' Man River* becomes a fairly placid barcarolle rather than the usual stirring song of oppression. S. G.

**△ SID RAMIN AND HIS ORCHESTRA—LOVE WITHOUT TEARS.** My Ship; Quiet Night; It's Good To Be Alive & 9 others. RCA Victor LPM 2013 \$3.98

Interest: Appealing melodies  
Performance: Ideal for dancing  
Recording: Beautiful

With such notable accomplishments as *West Side Story* and *Gypsy*, Sid Ramin has become one of the leading orchestral arrangers of the musical theater (See HiFi/STEREO REVIEW, May, 1960.) However, he is an all-around man who can work with equal effectiveness within the requirements of purely dance music. The aim of this program is well stated in the title of the album. To fulfil it, Mr. Ramin has come up with some light, bright, and attractive interpretations that avoid the merely saccharine and sentimental. My one reservation is in applying this treatment to Arthur Schwartz's *I'll Buy You a Star*, a lovely and still little-known melody that is almost obscured by the obtrusively insistent beat. S. G.

**△ BOOTS RANDOLPH'S YAKETY SAX.** With unidentified personnel. RCA Victor LPM 2165 \$3.98

Interest: Microscopic  
Performance: Boots is no boon  
Recording: All too clear

Since this was recorded in Nashville and the notes are by Jethro (of Homer and Jethro), I first thought the album might be a joke; but apparently, Chet Atkins, Victor's A&R man in Nashville actually does think that Randolph is a jazz musician. He is, however, an uninventive, un-subtle, rough-toned tenor who drives rather than swings and is altogether crude on ballads. The unidentified choral group does sound professional but in this context, it also sounds as if it had wandered into the wrong studio. N. H.

**△ JIM REEVES featuring HE'LL HAVE TO GO and OTHER FAVORITES.** Jim Reeves (vocals) and unidentified instrumen-

tal and choral accompaniment. Wishful Thinking; Partners; Home & 9 others. RCA Victor LPM 2223 \$3.98

Interest: Mainly for sentimentalists  
Performance: Unaffected  
Recording: Good

Texas-born Jim Reeves is one of the established performers in that branch of country music that has become blended with pops. His financially most successful recordings have been the bland, sentimental songs of lost love and yearning that make up most of his collection here. Musically, he is of more interest in quasi-folk tunes such as *Billy Boyou* and the grim *Partners*. His voice is virile and ungimmicked. For what he aims at, Reeves succeeds. N. H.

**△ LEROY ANDERSON IN LATIN AMERICA**—Marco Riza and his Orchestra. Jazz Legato; Sleigh Ride; Summer Skies & 9 others. Tico LP 1061 \$3.98

Interest: For the cha-cha-mambo set  
Performance: Spirited  
Recording: Clear & clean

I have no idea what prompted pianist-arranger Marco Riza to give Leroy Anderson's music the Latin American treatment, but the results are generally quite delightful. There are, of course, some curious tempo changes. *Blue Tango* now emerges as half cha-cha and half tango, and the waltz *Belle of the Ball* is performed as a slow rumba. Nevertheless, the approach throughout is lighthearted and danceable, and the melodies, surprisingly enough can all be recognized. S. G.

**▲ △ SATIN BRASS—THE GEORGE SHEARING QUINTET WITH BRASS CHOIR.** George Shearing (piano) with vibraphone, guitar, bass, drums, four trumpets, four trombones, two French horns, and tuba. Deep Night; Just Plain Bill; Night Flight & 9 others. Capitol ST 1326 \$4.98; Mono T 1326 \$3.98

Interest: Moderately pleasant  
Performance: Polished  
Recording: Excellent  
Stereo Directionality: Superior  
Stereo Depth: First-rate

This Shearing bout with brass has arrangements by Hal Rood, Shearing himself, and one by pianist Jimmy Jones. As in previous combinations of a Shearing small combo with a large ensemble, the music is well played but has little emotional substance or invention. Shearing's changes in instrumentation on his albums are probably good for sales, but they do not cover up the lack of fresh imagination that has marked his music for the past several, formularized years. N. H.

**△ JOYA SHERRILL—SUGAR AND SPICE** with Luther Henderson and his Orchestra. Hi Diddle Diddle; Mary Had a Little Lamb; Humpty Dumpty & 9 others. Columbia CL 1378 \$3.98

Interest: Rhythmic nursery rhymes  
Performance: Supple swinging style  
Recording: A bit close

As the lyrics of most Tin Pan Alley songs seem to convey Kindergarten emotions, I suppose it was inevitable that someone would eventually write songs based directly on nursery rhymes. Joya Sherrill, the

former Duke Ellington vocalist, has done just that and to surprisingly good effect. Indeed, this Birdland Mother Goose has come up with some strikingly original notions particularly in such swinging sagas as *Little Bo Peep* (who won't hop), *Three Blind Mice* (a trio of inebriated rodents), and *Hi Diddle Diddle* (a barnyard jam session). Miss Sherrill's singing is persuasive, the melodies have commendable variety, and Luther Henderson's backing is splendid. S. G.

**▲ MY DEAR LITTLE SWEETHEART: THE JOHNNY SMITH GUITAR**—Johnny Smith (guitar) with Orchestra directed by Irwin Kostal. All The Things You Are; Flamingo; Violets For Her Furs & 7 others. Roost SLP 2239 \$4.98

Interest: Background music  
Performance: Inoffensive  
Recording: Good  
Stereo Directionality: Very good  
Stereo Depth: Convincing

Judging from the overblown notes, Mr. Smith is a combination of Segovia and Charlie Christian, and this album is one of the treasures of the ages. Actually, Smith has a small, lyrical talent which he has shown to charming advantage in several other albums, and best in the company of tenor saxophonist Stan Getz.

In this collection, however, Smith has simplified his guitar playing to fit in with a remarkably unimaginative set of orchestrations which he also wrote. It all amounts to the kind of music that may make shopping easier. N. H.

**△ REMEMBER WHEN . . . THE MERRILL STATON CHOIR** featuring JAY WILLOUGHBY, Edwin McArthur cond. Daisy Deane; Nobody's Child; Come Home Father & 18 others. Epic LN 3664 \$3.98

Interest: 19th Century Hit Parade  
Performance: Just right  
Recording: Fine

This is the kind of program I find hard to resist. All twenty-one songs were written within the forty year period from 1861 to 1900, and all are given exemplary performances by the Merrill Staton Choir.

Many of the selections are still well known, but others, of equal appeal, have long been forgotten. Did you know that Mark Twain was once a lyricist? In 1876 he supplied the words to a jolly topical number, *Punch In the Presence of the Passenjare*, whose cryptic title merely refers to the fact that railway conductors should punch tickets in the passengers' presence. Other once timely topics have also been given engaging musical settings. In 1889, Thomas Getz created a gentle spoof of the office-working female in *Since My Daughter Plays On the Typewriter*, and nine years later Gustave Kerker and Hugh Morton penned a lulling soft shoe tribute to *My Estelle*, the queen of the telephone girls. If you're at all sentimental about America's "age of innocence," you should have a ball here. S. G.

**△ THE EYES OF GOD—LESLIE UGGAMS.** Leslie Uggams (vocals) with Orchestra conducted and arrangements by Glenn Osser. I Believe; It Is No Secret & 10 others. Columbia CL 1376 \$3.98

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## NOW ON SALE EXCLUSIVELY AT ELECTRONICS PARTS STORES,

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Interest: For the religious  
Performance: Strong and emotional  
Recording: Excellent

Sixteen-year-old Leslie Uggams has been performing for nine years, including frequent TV appearances. She has surprising professional assurance for her age, and sings in a clear, powerful voice. She indulges in no vocal trickery and despite the temptation endemic to this material, she is not cloying. The songs are all concerned with faith, and since they're not by Bach or Mozart, their appeal depends considerably on the individual listener's capacity to be moved by this kind of inspirational message.

Miss Uggams has also sung popular songs—but not rock and roll—elsewhere, and it might be a sound idea for Columbia to record her in a set of light-hearted standards with a Nelson Riddle-type backing. It's a pleasure to hear a youngster who can project feeling without substituting for it the synthetic frenzy of most rock 'n' roll. N. H.

▲ **FRANKIE VAUGHAN AT THE PALLADIUM** with Raymond Long (piano), the Beryl Stott Singers, & the London Palladium Orchestra, Reg Cole cond. Stars In Your Eyes; Am I Wasting My Time On You? That's My Doll & 12 others. Columbia CL 1405 \$3.98

Interest: Lively show  
Performance: Personality kid  
Recording: Hollow theater sound

Obviously attempting to follow in the flamboyant footsteps of Al Jolson and Harry Richman, Frankie Vaughan is an English entertainer with a repertoire of great songs that he delivers with considerably more personality than voice. Here, recorded during an actual performance at the London Palladium, he comes across as a devilish fellow whose complete enjoyment of himself is unanimously shared by his mainly female audience.

Although it is not stated in the liner notes, one of Mr. Vaughan's specialties is wandering down the aisles serenading cackling old biddies and making discreet passes at teenage girls. S. G.

▲ **JOE WILLIAMS WITH SONGS ABOUT THAT KIND OF WOMAN**—Joe Williams (vocals) with arrangements and orchestra cond. by Jimmy Jones. Candy; Cherry; Have You Met Miss Jones & 9 others. Roulette SR 52039 \$4.98; Mono R 52039 \$3.98

Interest: Uneventful  
Performance: Straightforward  
Recording: Mellow  
Stereo Directionality: Very good  
Stereo Depth: Excellent

Joe Williams gained his reputation as a vigorous blues shouter with the Count Basie band; and although he lacked the blustering ardor of Joe Turner and the pungent individuality of Jimmy Rushing, Williams filled his role solidly. Joe, however, has always yearned to sing ballads. He does again in this album, and it's to his credit that he interprets these standards with an ungimmicked, direct warmth and intelligent attention to what the lyrics actually say. Yet his ballad work lacks

that extra element of spark and musical personality that distinguishes Frank Sinatra from Vic Damone and that differentiates Jack Teagarden, let's say, from Joe Williams.

The backgrounds are pleasantly unobtrusive. Someone might tell the liner writer that Jimmy Jones' scores complement as well as "compliment" Mr. Williams' singing. N. H.

## THEATER, FILMS, TV

▲ **BLACK ORPHEUS** (Antonio Carlos Jobin-Luis Bonfá). Original soundtrack recording. Epic LN 3672 \$3.98

Interest: May slacken  
Performance: Compelling  
Recording: Very good

The alternating pulsating rhythms and languid melodies that make up the score for this prize-winning French film provide some of the most arresting movie music heard in a long while. Unfortunately, a certain monotony does creep in as themes are repeated and repeated until they almost provoke the listener to start skipping to the next band. The heart-pounding samba, *O Nosso Amor*, gets quite a workout, and so does the beautiful *Manha de Carnaval*, which is first sung by an uncredited Orpheus and later by an uncredited Eurydice. Anyone brave enough to bring back the ten-inch disc? S. G.

▲ **GREENWILLOW** (Frank Loesser). Original cast recording. Anthony Perkins, Cecil Kellaway, Pert Kelton, Ellen McCown, William Chapman, Lee Cass & others, Orchestra & Chorus, Abba Bogin cond. RCA Victor LSO 2001 \$5.98; Mono LOC 2001 \$4.98

Interest: Ambitious try  
Performance: Perkins weak; others fine  
Recording: Splendid  
Stereo Directionality: Could be better  
Stereo Depth: Perfect

Frank Loesser is one of the most consistently adventurous composers and lyricists now writing for the musical theater. Never content to repeat himself, he bravely strikes out on new paths with each succeeding score he creates. *Greenwillow*, though it may lack the special distinctiveness of some of his earlier efforts, nevertheless shows Loesser's constant striving for fresh means of expression while revealing many facets of his very considerable talent.

Because *Greenwillow* is an imaginary, bucolic community where everyone is deeply religious and some even hear strange voices, the score must convey, accordingly a folk quality with both ecclesiastic and fantasy overtones. This is not always easy. The melodies at times are a bit too Tin Pan Alley simple (as in the theme of the play, *The Music of Home*), and occasionally the lyrics get a bit too self-consciously cute (as in the repetition of "ring ding ding" and "clang dang" in two of the comic numbers).

Yet there are some genuinely moving pieces that fit both atmosphere and the characters with great skill. In particular, *Walking Away Whistling* and *Faraway Boy*, both well sung by Ellen McCown,

combine just the right amounts of wistfulness and genuineness in music and lyrics. Although Anthony Perkins' inadequacies as a singer are apparent, his *Summertime Love* is a great song fairly bursting with its affirmation of love's constancy, and his *Never Will I Marry* is a touching, impassioned declaration.

Of the comic numbers, the hymn-like *Sermon* is an amusing bit in which two clergymen give contrasting interpretations of the same theme. One of the clerics, the delightful Cecil Kellaway, also has a fine time with *What a Blessing*, possibly Loesser's cleverest lyric.

Stereo is grand for the choruses and some of the duets, but it is not always used intelligently. I like the idea of Mr. Perkins' voice traveling from deep in the right speaker to the left foreground for *Gideon Briggs, I Love You*, but there is little point in allowing this duet to remain on that side. Nor is there much logic in confining some of the other solos also to the left. *Could've Been A Ring* has Pert Kelton and Lee Cass begin at the left, go to the middle, and then quickly return to the left. That isn't theatrical movement, that's just indecision. S. G.

▲ **HOW THE WEST WAS WON**—Bing Crosby; Rosemary Clooney; Sam Hinton; Jimmie Driftwood; The Tarrytown Trio; The Jack Halloran Singers; The Salt Lake Mormon Tabernacle Choir; The Deseret Mormon Choir with Orchestra, Bob Thompson cond. Bound For The Promised Land; Crossing The Plains; Will You Come To The Bower?; What Was Your Name In The States?; Billy The Kid; Buckskin Joe & 34 others. RCA Victor LSO 6070 2 12" \$10.98; Mono LOP 6070 2 12" \$9.98

Interest: Ambitious try  
Performance: Fine group  
Recording: Splendid  
Stereo Directionality: Tasteful  
Stereo Depth: Impressive

Everyone connected with the production of this album should feel proud. Based on the recent series in *Life* magazine on the winning of the West, it is an inspired and inspiring collection of forty songs all revealing the spirit and emotions of different groups of American pioneers.

The program is divided into nine sections, each one conforming to a chapter heading in a handsomely illustrated enclosed booklet. Two sections benefit from a spoken narrative bridging the musical numbers. In *Exploring The Wild New Land*, the scene is set by extracts from Carl Sandburg's writings, while in *The Great Gold Rush Days*, a miner's diary provides a fascinating picture of California in the middle of the nineteenth century.

Almost all the numbers used are authentic folk songs, with most of them sung by Bing Crosby (his Project Records produced the set), Rosemary Clooney, Jimmie Driftwood, and Sam Hinton. As an appropriate and stirring finale—especially effective in stereo—both the Salt Lake Mormon Tabernacle Choir and the Deseret Mormon Choir are heard in superb performances of Mormon hymns.

The ability of music and text in effective combination to bring American history alive offers many opportunities for

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record companies. It is to be hoped that future efforts of this type will be marked by the same kind of taste, imagination, and affection that went into the making of *How The West Was Won*. S. G.

**△ WAYNE AND SHUSTER—IN PERSON COMEDY PERFORMANCE** with Frank DeVol Orchestra. Columbia CL 1435 \$3.98

Interest: Only occasionally  
Performance: Somewhat forced  
Recording: All right

Thanks to Ed Sullivan's television program, comedians John Wayne and Frank Shuster have been able to build up a wide national following. Judging from this recording of four of their routines, the boys are apparently great ones for combining unlikely elements within one story—a baseball sketch in Shakespearean English, for example, or a television Western about a psychiatrist.

Unfortunately, this kind of thing does not stand up very well on a record. *A Shakespearean Baseball Game* has some clever ideas, but the humor is too dependent on the juvenile trick of using almost every well-known quotation in a baseball connotation. ("A hit, a hit, my kingdom for a hit!" is fairly typical.) Wit of this caliber continues throughout. In a sketch about a television addict, the individual who is hooked complains about a 21" Philco on his back, and then gets "Disney spells" when he is sent to a hospital for a cure.

The sketch about the investigation of Julius Caesar's murder by a private Roman eye is the most successful because of the wildly funny characterization of Caesar's bereaved wife, Calpurnia. Whenever she is questioned about the slaying, she squeals hysterically in a chorus-girl voice: "I told him Julie don't go. It's the Ides of March. Beware already!" This I like. S. G.

### FOLK

**△ PASSPORT TO CHINA**—Chinese National Song and Dance Ensemble. Music To The Dance With Shawls; The River Tatu; The Last Battle Between Kingdoms Chu And Han & 3 others. Artia ALP 112 \$4.98

Interest: Mixed  
Performance: Spirited  
Recording: Good

*Passport to China* is one of a series of albums being released here by Artia, which in turn gets the tapes from Supraphon, a Czechoslovakian firm. So far the catalog has consisted of folk and classical releases. This program is of modern Chinese music and there are strong western musical influences on a couple of the tracks. The orchestral backgrounds on *The River Tatu*, for example, are far from traditional Chinese and the singing bears only traces of older Chinese styles. *The Bubbling Brook* is more a mixture of east and west. The others, both in the singing and in the instrumental work are more authentic and therefore more arresting.

The packaging is expensive, even unto an inside sheet of rice paper, but the notes are frustratingly incomplete. There is a general, disjointed essay on Chinese music but no specific information about any of the tracks or performances. It seems absurd to release unfamiliar music without complete translations and notes in the manner of *Folkways* and Elektra. N. H.

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orchestral backgrounds on *The River Tatu*, for example, are far from traditional Chinese and the singing bears only traces of older Chinese styles. *The Bubbling*

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Title	Interest	Performance	Recording	Stereo Quality	Score
<b>COMMAND PERFORMANCE</b> —Harry Sukman (piano) and Orchestra Beautiful Love, Intermezzo, If You Love Me, Ritual Fire Dance & 8 others. Liberty LST 7135 \$4.98	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓	13
<b>DREAM CONCERTO</b> —Ferrante and Teicher (pianists) with Orchestra and Chorus Twelve Arrangements by Ferrante, Teicher and Costa of themes by Tchaikovsky, Rachmaninoff, Schumann, Borodin and Beethoven. United Artists UAS 6087 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓✓	13
<b>THE LONELY HEART</b> —Michael Collins Strings Eleven themes adapted from compositions by Tchaikovsky. Capitol ST 10236 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
<b>SWINGIN' WEST</b> —Marty Gold Orchestra Ballad Of Paladin, Black Saddle, Gunsmoke, Cheyenne, Maverick & 7 others. RCA Victor LPM 2163 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
<b>VIENNA REMEMBERED</b> —Mishel Piastro & Symphony of the Air Skater's Waltz, Love's Dream, After The Ball, Danube Waves & 5 others. Decca DL 78956 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
<b>ISLAND PARADISE</b> —William Kealoha Orchestra Pagan Love Song, Sweet Aloha, Hawaiian Sunset, Kahana Hula & 9 others. Roulette R 25111 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
<b>LET'S DANCE AWHILE TO THE GRIFF WILLIAMS STYLE</b> Intermezzo, Temptation, A Gal In Calico, various medleys and other singles. Mercury SR 60173 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
<b>SWING FEVER</b> —Buddy Cole at Hammond Organ Heat Wave, Poinciana, Brazil, The Peanut Vendor, Frenesi & 7 others. Warner Bros. WS 1373 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
<b>BRAZILIAN CHOO-CHOO</b> —Horacio Diaz Orchestra Negra Leao, No Asi Es, The Whistling Baion, Fire Island & 8 others. Kapp KS 3181 \$4.98	✓✓	✓✓	✓✓✓	✓✓✓	10
<b>PLAYTIME IN HAVANA</b> —Orquesta Tropicana All The Things You Are, No Me Hables De Amor, La Muchchita & 9 others. Dot DLP 3242 \$4.98	✓✓	✓✓	✓✓✓	✓✓✓	10
<b>RADIO CITY MUSIC HALL ORGAN</b> —Ashley Miller (organist) Non Dimenticar, Musetta's Waltz, Fascination, Poinciana & 10 others. Columbia CL 1434 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓	10
<b>TOWN AND COUNTRY SQUARE DANCES</b> —(musicians not identified) Old Joe Clark, Buffalo Gal, Arkansas Traveller, Turkey In The Straw & 8 others. Everest SDBR 1078 \$3.98	✓✓	✓✓	✓✓✓	✓✓✓	10
<b>BIG MAN ON CAMPUS</b> —Irving Fields Trio (vocals by The Sophomores) On Wisconsin!, Boola Boola, Eyes Of Texas & 10 others. Vox STVX 426.140 \$4.98	✓✓	✓✓	✓✓✓	✓✓	9
<b>OLD TIME POLKA PARTY</b> —Elmer Scheid Polka Band Faded Rose Polka, Westphalia, Bye Bye Baby, Eddie's Waltz & 8 others. Epic BN 560 \$4.98	✓✓	✓✓	✓✓✓	✓✓	9
<b>IMMORTAL FILM MUSIC</b> —Russ Case Orchestra Spellbound, Tale Of Two Cities, Gypsy (theme), Life Of Stephen Foster & 5 others. Rondo-lette SA 160 \$2.48	✓✓	✓✓	✓✓✓	✓✓	9

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

△ **GERMAN FOLK SONGS**—Chorus of Radio Leipzig, National Chorus of Berlin. Klippel Lied; Im Wald Und Auf Der Heide & 5 others. Bruno BR 50113 \$3.98

Interest: Beautifully sustained  
Performance: Excellent choral group  
Recording: Very good

The choral groups soar through a well-balanced program of German folk songs. The singers are nimble in the quick flexibility and accuracy of their work. The second side is devoted to the American premiere of a charming suite of hunting songs for mixed chorus and four French horns. The English title is *In the Woods and on the Moors*. No texts or translations are included. N.H.

△ **GERMAN FREEDOM SONGS**—Chorus of the Federation of Unions of Berlin under the direction of Gerhard Raeker; Roland Zaninetti and his Accordion Ensemble. Two Bavarians; Nightingale; With Fire & 9 others. Bruno BR 50110 \$3.98

Interest: Mild  
Performance: Attractive  
Recording: Good

Again Bruno limits the entertainment value of one of its folk music albums by providing no translations of the song lyrics. This loosely titled collection includes six popular dance numbers spiritedly performed by accordionist Roland Zaninetti and his group, plus various tunes "which were sung by the German people who were fighting nazism both in their own country and abroad." There are workers' songs; one from the Spanish Civil War; and another from the concentration camps. The singing by the well-drilled mixed chorus is impressive, but with no information given on the individual songs, the effect of the album becomes weakened unless, of course, you understand German. N.H.

▲ △ **HEAR THE WORD OF THE LORD—A CONCERT OF SPIRITUALS BY THE GOLDENAIRES CHOIR**—Trampin'; Dry Bones; Deep River; Were You There? & 10 others. Vox STVX 425.810 \$4.98; Mono VX 25.810 \$3.98

Interest: Lacks urgency  
Performance: Well-trained choir  
Recording: Exceptionally good  
Stereo Directionality: Lively  
Stereo Depth: First-rate

The Goldenaires is a thirty-voice mixed choir that sings spirituals in artfully voiced arrangements. This listener's preference, however, is for the rawer but more folk-rooted spirituals and for the later gospel music that can be found in the "sanctified" services of the Holiness Churches and the Churches of God in Christ. The Goldenaires' singing is certainly impressive for the chorus' accuracy of intonation and skill with dynamics. But their conventionally harmonized approach to this music robs it, it seems to me, of much of its explosively powerful spontaneity.

Rhythmically too, for all the gusto with which The Goldenaires sing the faster spirituals, their swing is controlled and there is not the galvanic momentum of those spiritual singers who hurl all of themselves into the experience and really make the spirituals into what sounds like

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more spirituals and for the later gospel music that can be found in the "sanctified" services of the Holiness Churches and the Churches of God in Christ. The

irrepressible testimony. Here there is much less of a wind when the wheel moves in the middle of the air. It should be noted, however, that this is a considerably more expressive choir than most of its kind. The stereo recording particularly is a model of how choral groups should be balanced. N.H.

△ **THE GRAIL SINGERS**—The Caravan Song; The Lark; Sweet William & 18 others. Folkways FW 8775 \$5.95

Interest: Multicolored material  
Performance: Lovely singing  
Recording: Good

The Grail Singers are members of The Grail, an international community. Loveland, Ohio, is the American headquarters of the movement, a worldwide organization of Catholic women engaged in social, educational and cultural works. Included are young women of 37 nationalities working in teams on all six continents.

Appropriately their program includes music from Poland, Germany, China, Africa, Brazil, America, Ireland, Macedonia, and Hungary. The singing is delightfully clear and unforced, both choral and solo. The notes contain complete texts and translations. A delightful earlier collection is *Grailville Sings*, Audio Fidelity AFLP 1820. N.H.

△ **LIGHTNING HOPKINS, LAST OF THE GREAT BLUES SINGERS**. Hello Central; Coffee Blues; Freight Train; Gotta Move & 8 others. Time T 70004

Interest: First rank blues  
Performance: Electric  
Recording: Good

At its best the art of country blues singing is second to none in the folk field for the immediate and terrifying impact of its urgent cry. Few practitioners of this form who are still with us have the high-voltage delivery of Lightning Hopkins and in the growing body of LPs devoted to his work, this package is sure to rank with the best. It was made almost 10 years ago (which accounts for a bit of the sonic dimness) at a period which was apparently one of the high spots of Hopkins' career. It is a truly valuable folk document. R.J.G.

△ **COME ON CHILDREN, LET'S SING—MAHALIA JACKSON**—with the Falls-Webb Ensemble. You Must Be Born Again; Keep A-Movin'; God Is So Good & 7 others. Columbia CL 1428 \$3.98

Interest: Magnificent gospel singing  
Performance: Exhilarating  
Recording: Good

Despite a needless, ponderous choir, this is one of the most vivid albums Mahalia Jackson has made for Columbia so far. Her powerful and passionate voice is at its best and she is as deeply moving as I have ever heard her in *Brown Baby*, a song that helps explain much of what has been happening in the South in recent months. ("It makes me glad you'll have things that I never had.") Mahalia sings with an irresistible pulsation, not only on the almost martially joyful up-tempo numbers but also on the slow, throbbing songs of spiritual affirmation. N.H.

Performance: Exhilarating  
Recording: Good

Despite a needless, ponderous choir, this is

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△ **YUGOSLAV FOLK SONGS**—Chorus and Orchestra of the "Joza Vlahovic" Society of Zagreb conducted by Emil Cossetto. Thorns; My Sweetheart; Around The Lake & 13 others. Monitor MF 327 \$4.98

Interest: Well-balanced  
Performance: Sensitive, powerful  
Recording: Good

The chorus and orchestra of the cultural artistic society of Zagreb roam through a repertory based mostly on love and rural scenes. There are plaintive tunes and such carefree airs as *Come Jano, let us sell the horse and the house and then dance*. Particularly striking are the bittersweet voicings of the choral groups. The notes include translations. *N.H.*

△ **CHANTS D'ISRAEL**—Émile Kaçmann (bass), Berthe Kal (soprano), chorus and instrumental ensemble directed by Léon Algazi. Hafikva; Chant Hassidique; El Mole Ra Hamim & 15 others. Pathe DTX 291 \$5.95

Interest: Illuminating variety  
Performance: Beautifully sung  
Recording: Good

Another Pathé import, this is a carefully prepared anthology of Jewish and Israeli music that was dedicated to the State of Israel on its tenth anniversary. Composer-musicologist Léon Algazi wrote the arrangements. He has selected his material well, assembling a fairly wide range of Jewish music—Israeli and Yiddish popular tunes, a Yemenite wedding song, a lullaby, Chassidic melodies and traditional religious music from the Ashkenazi and Sephardic traditions.

The singing, especially by Emile Kaçmann, is sensitively shaded to the differing moods and is emotionally powerful without being sentimentalized. Although Algazi kept to the original melodies and the often modal harmonies of the material, his use of a formal orchestra and choir have softened the music. Lacking in both the religious and popular interpretations is the infectious spontaneity of Jewish music at its source—the synagogue, the table songs of the Orthodox home, and the frontier-breaking encampments of the Israelis. The anguish of the Eastern Jews particularly—as well as the unbreakable strength of their faith—becomes less immediate in these "art song" settings.

There is a separate booklet with a competent essay by Algazi on Jewish music plus the full texts. It's all in French, however. From the standpoint of musicianship, the album is a considerable achievement. *N.H.*

△ **CHINESE CLASSICAL MASTERPIECES FOR THE PIPA AND CHIN** performed by LUI TSUN-YUEN. Snow In Sunny Spring; The Lament Of Empress Chen; The Hero's Defeat & 6 others. Lyricord LL 82 \$4.98

Interest: Fascinating  
Performance: Excellent  
Recording: Good

Lui Tsun-Yuen studied music in China, and has performed in Latin America, among other places. On this record, he plays two venerable Chinese instruments—the pipa and the chin. The pipa is a plangent, four-stringed instrument with a range of four and a half octaves with

chromatic and quarter-tone intervals. It's played with the finger nails and is capable of striking intensity and fierce dramatic effects.

The chin, softer and with a more limited range, has seven strings and the player uses the fingers of both hands. The music here is largely descriptive—battle scenes, troop formations, a Buddhist chant, nature scenes, and laments. The most moving of the last is the gently melancholic plaint of Empress Chen who had been banished by the Emperor but was returned to the palace when her lord heard this lament. This is an unusual and absorbing record that requires a considerable amount of concentration. *N.H.*

▲ **FOLKLORE OF THE SOUTH—SONGS FROM MEXICO TO THE ARGENTINE**—Los Machucambos (vocals and guitars). La Bamba; El Aventurero; Macongo & 7 others. London SW 9002 \$4.98

Interest: Excellent cross-section  
Performance: Brilliantly alive  
Recording: Flawless  
Stereo Directionality: Very good  
Stereo Depth: Fine

This album unfortunately is a classic example of how inadequate packaging can limit the audience for an otherwise superior set. Los Machucambos, two men and a woman who sing and play guitars, perform songs from Mexico, Argentina, Colombia, Peru, and Cuba with marvelous verve and wit. The girl is an especially ebullient singer, but for full enjoyment, a listener must understand Spanish since there are no translations or any information whatever about the songs. *N.H.*

△ **MATADOR**—La Orquesta de La Plaza de Toros de Madrid. Mano Lette; Vito; Gitanella & 7 others. Avon M 3002 \$2.98

Interest: Festive bull fight music  
Performance: By aficionados  
Recording: Rather shrill

Avon, a low-priced Urania subsidiary, has imported a blazing, rhythmically bristling program of bull fight music. The musicians play a brio that conveys the feeling that the afternoon's bulls have been scouted as being unusually fierce. The brass section, the most important element of a bull fight orchestra, plays with strutting, fiery confidence. The band as a whole manages to be vigorous without sounding overly heavy. This is a deft bull fight band; but it is unfortunate that the notes contain no information about the individual numbers or about the band. A good value for \$2.98, except perhaps for bulls in training. *N.H.*

△ **SOUVENIRS OF SPAIN—NIÑO DE MURCIA and his Spanish Ensemble**—La Chungo; Granada; Mi Niño & 9 others. Everest LPBR 5068 \$3.98

Interest: Varied  
Performance: A remarkable voice  
Recording: Excellent

Niño De Murcia began as a Spanish folk singer and later became a successful pop performer in France. This program combines popular and folk material. The latter is the more arresting. Murcia has a vividly expressive voice and it would be interesting to hear him in a complete folk

HiFi/STEREO

bulls in training. *N.H.*

△ **SOUVENIRS OF SPAIN—NIÑO DE**

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album. First-rate accompaniment on the folk numbers. Everest unfortunately includes no translations. *N.H.*

△ **FOLKLORE ROMANE IN HI-FI**—Recorded in Roumania by several groups of musicians and singers. Cintec de Joc; Agurida & 11 others. Artia ALP 115 \$4.98

Interest: Passionate voices  
Performance: Expert  
Recording: Very good

A cross-section of Roumanian music, much of it gypsy-influenced, this album is distinguished by several singers of burningly sensuous voices. Unfortunately we are given no translations and no information about the singers. Still, it's an outstanding album of its kind. *N.H.*

△ **ROUMANIA/ROUMANIA**—Recorded in Roumania by several groups of musicians and singers. Sirba; Barbunc & 11 others. Artia ALP 116 \$4.98

Interest: Inflammable folk music  
Performance: Superb  
Recording: Very good

Largely an instrumental set, this is one of the most consistently animated Roumanian folk albums available. It features daredevil virtuosos on the bagpipe, the trumpet (played by a man who sounds as if he'd had experience at Jewish weddings), the saxophone, accordion, violin (sounding like a lark with megalomania), and the piercing, abandoned pan-pipe. As the notes say, this music has "color, breathtaking speed and penetrating rhythms." Thoroughly recommended. *N.H.*

△ **THIS IS ROUMANIA**—Recorded in Roumania by several groups of musicians and singers. Tot Am Zis ma Duc; Cintec de Pahar & 11 others. Parliament PLP 119 \$1.98

Interest: Authentic and a good buy  
Performance: Spirited  
Recording: Good

Parliament, a low-priced label of the Artia firm which has been releasing albums of folk and classical music from eastern Europe, provides an excellent value in this set. The singing and playing are invigoratingly abandoned with the singing especially inviting and intimate. The liner should have included translations. *N.H.*

△ **'CILE SINGS SONGS OF THE AMERICAN SOUTH: LUCILE TURNER**—Lucile Turner (vocals) with accompaniment. One Arm Tom; Thousand Years; Didn't It Rain & 8 others. Colonial C 17001 \$3.98

Interest: Quasi-folk material  
Performance: Warm, dramatic  
Recording: Very good

It's somewhat difficult to categorize Lucile Turner. Born in Virginia, she has a strong feeling for Southern folk and folk-like songs. However, her voice is a trained one and her approach to the material is from the outside—her touch being that of a skilled dramatic reader more than someone who has experienced what the songs are about. This distance is especially evident in her Negro material. Her voice is vibrant and her presentation is carefully calculated for maximum impact. The breathless notes might have included some specific data on the background of the songs. *N.H.*

**HI-FI/STEREO**  
Recording: Very good

It's somewhat difficult to categorize Lucile Turner. Born in Virginia, she has a strong

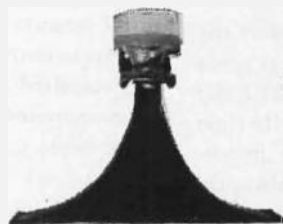
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# THE FLIP SIDE



Oliver P. Ferrell, Editor

## The Satellites—Stereo, That Is

The argument pro and con satellite speakers for stereo rages on. Proponents of satellites (Electro-Voice, Jensen, University, etc.) manufacture a variety of systems that mix the bass notes of both channels and feed them into one woofer. The mid-range and highs are fed only to the satellites since they are supposed to provide all (or nearly all) the stereo directionality. The use of only one woofer is desirable from a space saving point of view and helps reduce the over-all cost of a stereo speaker system. However, the theory on which the satellite system is based is not a product of our present stereophonic technology—having been discovered in the late 1930s. Several attempts have been made to verify—and refute—this theory. Recently one engineering faction began arguing vociferously that two *full range* speaker systems are required for optimum stereo in the home.

Unfortunately, determining directionality of bass notes (say, those below 300 cycles) is partially subjective—observers must determine what they think they hear. Inevitably, some listeners seem to “know” the direction of bass notes—others do not. Occasionally the direction of pure sine wave notes in the bass range can be determined by the observer if he is in a living room situation and if he is willing to move about or rotate his head.

At an April meeting of the Audio Engineering Society the stereophonic contribution of bass notes was discussed at great length. Victor Brociner of University Loudspeakers logically argued that if a low frequency sine wave was of infinite time duration, ascertaining directionality would be near impossible. However, when a bass range sine wave is abruptly started and stopped it generates short duration transient harmonics at high frequencies. It is these harmonics, Brociner claims, that lend credence to the idea that direction of bass notes can be determined.

It would seem to me that all of the foregoing ignores several important points. In very large living rooms two woofers are much more likely to match the acoustics of the room with greater efficiency. In small living rooms stereo is fighting a space problem—the small, easily positioned satellites plus a single woofer with mixed bass has distinct advantages. The subtle distinctions of bass directionality may never be resolved. Both speaker systems have their place—and it may be that living room size is the real criterion.

## Return Flow

British audiophiles—one of the most avid groups in the world—are getting a first-hand chance to see some American components—purchasable at the corner hi-fi salon—in action.

For some years now the flow of components has been “one-way.” Collaro, Connoisseur, Garrard, Goldring, Goodmans, Pye, Wharfedale, etc. have been selling well in the United States. Recent slackening of trade restrictions now permits American goods to compete in the British market. At the April London Audio Fair, Ampex, Audio Fidelity, Irish Tape, Scotch Brand tape and Shure Brothers demonstrated new (to the British) products. These companies join the Heath Company (which has for the past year put out a separate line of hi-fi and test equipment kits in Britain) in making hi-fi truly international.

## It Might Help

Aside to the members of the Institute of High Fidelity Manufacturers: Why not a Committee to “standardize” nomenclature used on the panels of amplifiers and tuners? For some reason—one that just about misses this writer by a mile—each manufacturer pins a different name on identical control functions. On some amplifiers we see *Volume*, on others it is *Loudness*, and a third group likes the word *Level*. I pity the poor uninformed public that is trying to see the analogy between *Blend* and *Separation* on stereo amps and preamps. Although their definitions are worlds apart, several hi-fi manufacturers use them inter-changeably.

Apparently, as far as I can diagnose it, the plan is *not* to standardize the titles of control functions. Odd names are supposed to provide a selling point by making stereo-language more *alien-sounding*! This reverse psychology might work if component hi-fi were promoted in a barrage of radio, television, and newspaper publicity. Exotic sounding names for controls are probably necessary to sell non-stereo, semi-hifi, packaged sets. But while they may need it; should IHFM members perpetuate this confusion in their own products?

## Hottest Rumor of the Day

Cumbersome size and weight—long a bug-a-boo in high wattage power amplifiers—may soon see its last day. Reports reach this desk that at least one manufacturer is working on hi-fi output transformers with toroidal cores. These cut the weight of output transformers by 75%, simultaneously bringing intermodulation distortion down to an unmeasurable level. Recent advances in winding coils on doughnut shaped grain-oriented steel cores reportedly make this “dream” a real commercial possibility. First amplifiers with toroidal output transformers are expected to be available in the United States in late 1960.

space problem—the small, easily positioned satellites plus a single woofer with mixed bass has distinct advantages. The subtle distinctions of bass directionality may never be

Cumbersome size and weight—long a bug-a-boo in high wattage power amplifiers—may soon see its last day. Reports reach this desk that at least one manufacturer is working

• TAPE RECORDING PROBLEMS—AND HOW AUDIOTAPE HELPS YOU AVOID THEM



Listening to a recording with excessive noise level is like looking at a photograph that has a flat, gray tonal value with low contrast.



Reducing the noise level is like seeing a more "contrasty" copy of the same picture — all tones are clean and sharp.

## Improving "contrast" by reducing background noise

**B**ACKGROUND noise is the low-level hum or hiss heard during quiet portions of a recording, where no recorded signal is present. Obviously, this background noise should be kept as low as possible. Since it effectively blankets the lower-volume recorded sounds, it limits the dynamic range (or contrast) of your recordings. Background noise in a tape recording is usually less of a problem than with a phonograph record. But the true audiophile will go to great lengths to reduce it to the absolute minimum because its effect, though subtle, can be very irritating.

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