

HiFi/Stereo

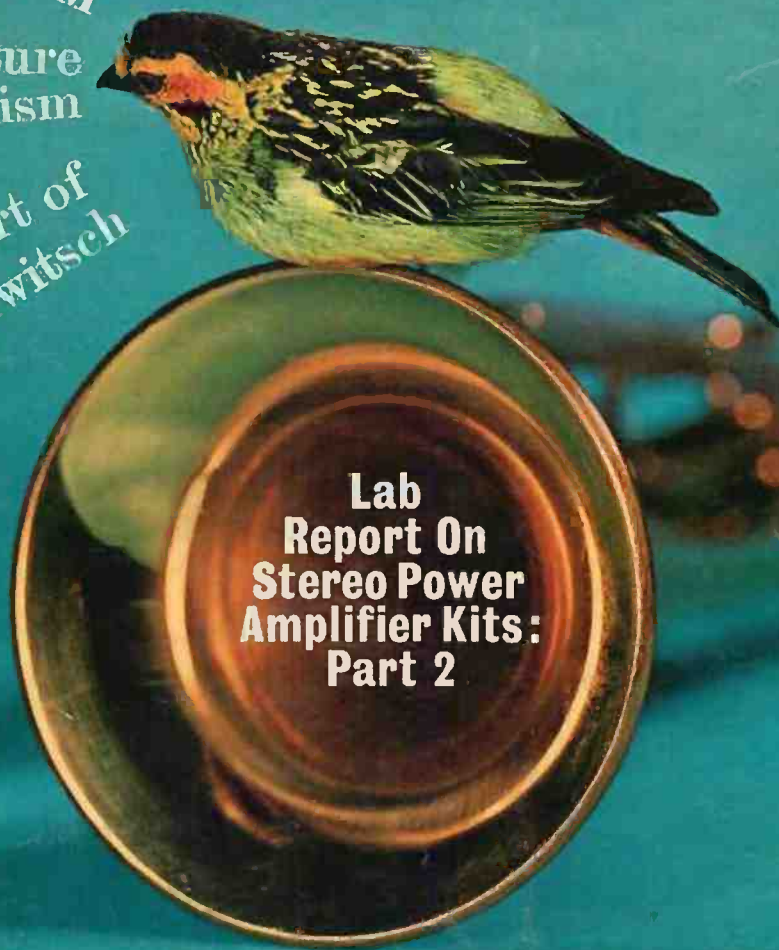
MAY 1962 • 50 CENTS

review

How to tape stereo FM

RIAS: Culture
vs. Communism

The art of
Benno Moiseiwitsch



Lab
Report On
Stereo Power
Amplifier Kits:
Part 2



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now invites you to

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on Columbia records



PATTI PAGE
on Mercury records

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or STEREO

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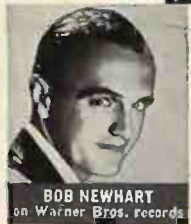
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**FREE RECORD BRUSH and
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out of grooves.

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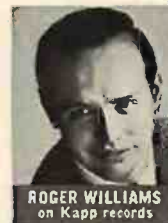


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on Warner Bros. records

the top artists from America's greatest
record companies!



LEONARD BERNSTEIN
on Columbia Records

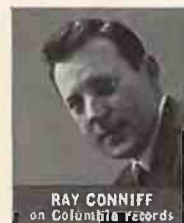


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savings
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FERRANTE & TEICHER
on United Artists records



RAY CONNIFF
on Columbia Records



ELLA FITZGERALD
on Verve records



JOHNNY MATHIS
on Columbia records



253-254. Two-Record Set (Counts as Two Selections). Let's Do It, Spring Is Here, I Am In Love, 21 more



190. Also: No Love, Come to Me, etc. Not available in stereo



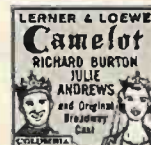
98. "Extraordinarily beautiful... brilliant, silvery"—N.Y. Times



118. Also: Near You, Autumn Leaves, Exodus, 'Til, etc.



209. She Rote, Kim, Chi Chi, etc. Not available in stereo



53. "Most lavish and beautiful musical, a triumph"—Kilgallen



291. "Exciting melodies and spirited rhythms" Billboard



67. Also: Comanche, Johnny Reb, The Mansion You Stole, etc.



5. Mack the Knife, Kiss of Fire, Ruby, Ramona, 12 in all



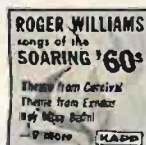
115. Superb performance of this enchanting ballet score



138. Out of This World, I'm Gonna Go Fishin', etc.



11. Gigi, An Affair to Remember, Green-sleeves, 12 in all



252. Also: Are You Lonesome Tonight?, Calcutta, etc.



97. Mr. Brailowsky is "a poet of the piano"—N.Y. Times



124. Leave It to Love, Padre, Come Along With Me, etc.



298. Smoke, Smoke That Cigarette; 16 Tons; 10 more



25. I'm Always Chasing Rainbows, Serenade, 12 in all



117. Also: You'd Be So Nice to Come Home to, etc.



268. Also: I'll See You in My Dreams, Remember, etc.



270. Sweet Georgia Brown, The Twisting Saints, 12 in all



102. "Electrifying performance... overwhelming"—Hi-Fi Rev.



1. Also: Great Pre-ender, Enchanted, Magic Touch, etc.



2. Also: Somebody Loves Me, Thanks for the Memory, etc.



73. Cathy's Clown, A Change of Heart, Love Hurts, Lucille, etc.



77. Take Five, Three to Get Ready, Everybody's Jumpin', etc.



282. Even funnier than his first big best-selling album



62. Also: Some Like It Hot, Magnificent Seven, Smile, etc.



99. "A performance of manly eloquence"—New York Times



288. "Brilliant, one of the best ever."—Washington Star



259. I'll Find You, You Stepped Out of a Dream, 10 more



263. Out of Sight Out of Mind, Stardust, Hurt, etc.



265. Dancing on the Ceiling, Dance Ballerina Dance, etc.



159. A stunning performance of this modern masterpiece



7. California, Avalon, Moonlight Bay, 16 favorites in all



119. My Blue Heaven, Sleepy Time Gal, At Sundown, Dixie, etc.



260. Annie Laurie, Sweet and Low, My Bonnie, 20 in all



64. "A complete joy... new-minted freshness"—High Fidelity



285. Also: Waltzing Cat, Fiddle-Faddle, China Doll, etc.



269. Also: To Each His Own, Answer Me My Love, etc.

THE WORLD'S LARGEST RECORD CLUB NOW INVITES YOU TO JOIN ALONG and take ANY SIX of the records; described on these two pages — up to a \$37.88 retail value — ALL SIX for only \$1.89! What's more, you'll also receive a handy record brush and cleaning cloth — an additional value of \$1.19 — absolutely FREE!

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MAIL THE POSTAGE-PAID CARD TODAY to receive your 6 records — plus your FREE record brush and cleaning cloth — for only \$1.89.

NOTE: Stereo records must be played only on a stereo record player.

More than 1,250,000 families now enjoy the music program of COLUMBIA RECORD CLUB, Terre Haute, Ind.



273. "Smooth reading expertly shaded."—N.Y. Journal-Amer.



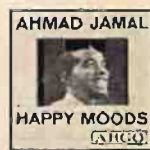
261. Solitude, It Don't Mean a Thing, Perdido, 9 more



262. Also: Hawaiian War Chant, Song of the Islands, etc.



287. "Elicits dazzling virtuosity from players."—Hi-Fi Rev.



82. I'll Never Stop Loving You, For All We Know, 8 more



266. Streets of Laredo, I Ride an Old Paint, 13 in all



54. The best-selling Original Cast recording of all time



289. "... opulence and elegance of tonal color"—Newsweek



257. Also: Careless Love, Honey Babe, Johnny-O, etc.



13. Also: So Close, Hurtin' Inside, So Many Ways, etc.



294. "Extraordinary playing of great beauty"—Chic. Trib.



186. Re-creating the rousing excitement of a mammoth film



278. Sweet Lullani, Hawaiian War Chant, Harbor Lights, etc.



151. Rousing performances of twenty colorful tunes



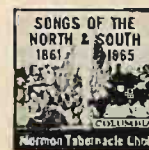
266. Five of Bach's mightiest and most popular works



254. Honky-Tonk Girl, Time Changes Everything, etc.



93-94. Two-Record Set (Counts as Two Selections.) The Mormon Tabernacle Choir; Ormandy, The Philadelphia Orch.



92. The Bonnie Blue Flag, Battle Cry of Freedom, Dixie, etc.



275. Twelve original hits by the stars who made them great



271. Besame Mucho, Cielito Lindo, Las Altentitas, 9 more



21. Also: Song from Moulin Rouge, Ebb Tide, etc.



20. Riders in the Sky, I Am a Roving Gambler, 10 more



277. After the Ball; Billy Boy; Foot, Foot, Tootsie; etc.



293. "Exciting La Valse... sunny Nutcracker" High Fidelity



233. Also: Stairway to the Stars, Once in a While, etc.



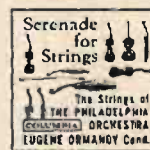
55. "A hit of gargantuan proportions!"—N.Y. Daily Mirror



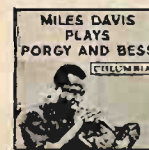
283. Puttin' on the Ritz, Man I Love, Deep Night, 9 more



279. Also: A Fellow Needs a Girl, While We're Young, etc.




195. Barber: Adagio for Strings; Borodin: Nocturne; etc.



235. Summertime, My Man's Gone Now, Prayer, 9 more



78. Bye Bye Blackbird, Walkin', All of You, etc.



*Can I use a professional cartridge
with this arm?*

*Do the turntable
and motor
meet the NARTB standards?*

*In automatic position,
will it start, track,
and trip as safely
as the best
single-play equipment?*

THE ANSWER: Absolutely Yes!

These are some of the questions people ask their dealers when they learn, to their surprise, that the Garrard Type A Automatic Turntable costs only \$79.50. Some have assumed this must be the price of the turntable alone... certainly not the complete unit. These are intelligent questions, since a few dollars do not really matter when you are investing hundreds in a high fidelity system, expecting to be able to enjoy music free of distortion, and to protect your substantial investment in records. □ Chances are, for example, that you may want to use one of the ultra-sensitive cartridges developed originally for separately-sold tone arms because of their high compliance. Now, Garrard has integrated precisely such an arm into the Type A. It is counterweighted and dynamically-balanced... will bring out the best in the cartridge of your choice... tracking at the lowest stylus force prescribed by the cartridge manufacturer. Best proof of its capabilities is that the Type A tone arm is on the recommended list of every important manufacturer of professional-type pickups. □ The Type A turntable and its double-shielded motor

were designed for each other. The cast turntable itself is something special... full-size, heavy (6 lbs.), balanced and non-magnetic. You will hear no wow, no flutter, no vibration. □ Many people consider Garrard's pusher platform the most important exclusive Type A feature. This is unquestionably the gentlest device ever designed for its purpose, and gives you the incomparable convenience and pleasure of automatic play whenever you want it. □ With all this to offer, it is small wonder indeed that Garrard's Type A, in a single year, has become America's number one high fidelity record playing unit. It is proudly owned by a growing legion of discriminating people who, originally amazed at the price, have come to realize this superb instrument could have been expected only from the Garrard Laboratories.

For illustrated literature, write Dept. GE-122
Garrard Sales Corporation, Port Washington, N. Y.



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CIRCLE NO. 147 ON READER SERVICE CARD

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Cover Illustration by Francis Duval

New Science-Age Filter-Pipe

PATENT PENDING



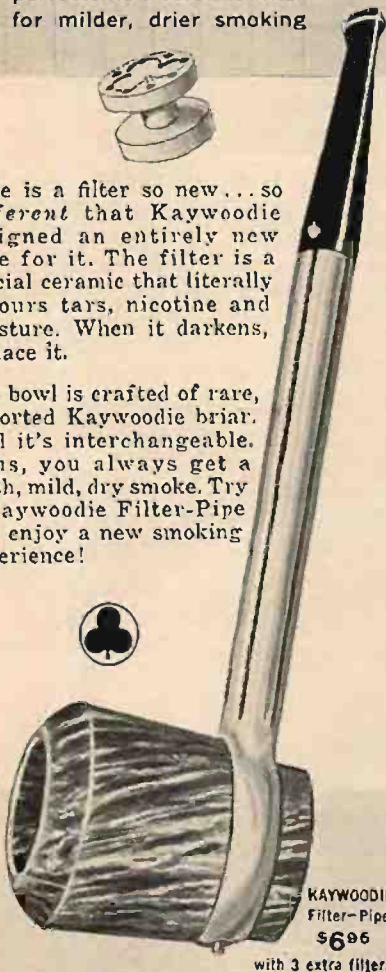
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CIRCLE NO. 146 ON READER SERVICE CARD



EDITORIALLY SPEAKING

by FURMAN HEBB

IN THE LESS than one year that stereo FM has been in existence, its progress has been amazing. As the list that begins on page 41 shows, 71 FM stations are already broadcasting stereo, 54 more are ready to begin stereocasts, and another 31 have ordered the necessary transmitting equipment. By the end of this year there should be a total of between 150 and 200 FM stations in this country broadcasting stereo.

Technically, however, while great strides have been made, the situation has not been altogether rosy. Difficulties that were not fully foreseen have occurred in both transmission and reception. The most serious problems at the FM stations concern the matter of phase distortion. If the different parts of the transmitted stereo signal are not kept precisely in synchronization, or in phase, with each other, loss of separation and distortion results. This problem has solutions, however, and no doubt the engineers will shortly devise means of ensuring perfect transmitted signals.

Reception difficulties have been due mainly to inadequate antennas. As Julian Hirsch points out in his "Technical Talk" column this month, many antennas that were good enough for mono reception are not satisfactory for stereo. This is because, first of all, an FM station's stereo signal is not as powerful as its mono signal. Secondly, a phenomenon known as multipath distortion is much more severe in stereo. What happens is that the signal is reflected from buildings, hills, and so on, and reaches the antenna shortly after the main signal is received. This causes a distortion of the audio signal the same way reflected signals cause ghosts in TV reception. This effect has little to do with signal strength and can occur even when the receiver is located near the transmitter. The only remedy is a good antenna, and a highly directional one, too. What might be useful to apartment dwellers who cannot erect external antennas would be a flat, under-the-rug antenna of the type the Jerrold company makes for the combined TV-FM band. If an antenna of this design could be made sufficiently directional, it would solve the reception problems of many urban stereo listeners.

Coming Next Month in HIFI/STEREO REVIEW

HOW TO CHOOSE A MICROPHONE

by J. Gordon Holt

CARL ORFF: THE SOUND OF WORDS

by Frederic Grunfeld

CRITICS' CHOICE

A selection of the best records of the past season

STEREO HIGH FIDELITY WITHOUT COMPROMISE IS POSSIBLE ONLY WITH FULL-SIZE ALTEC SPEAKER SYSTEMS

Full-size Altec speaker systems offer sound without compromise... so realistically reproduced you'll find its equal only in the concert hall. The reason: there is still no substitute for size and quality.

Altec offers a variety of models in full-size speaker systems. They come enclosed in beautiful furniture cabinets or as utility-type professional theatre systems for built-in installations. You may also obtain any Altec speaker components to enclose in your own cabinet. An informative 16-page brochure with detailed cabinet construction drawings is available to you from Altec.

Listen to Altec critically; compare to any other. Listen for faithful realism throughout the *entire* audible spectrum and examine the purity of styling and engineering. At your Altec Distributor's now!



ALTEC 838A "CARMEL" is a full-size, two-way, bass reflex speaker system with guaranteed 30-22,000 cycle frequency range. Contains two new 414A high compliance bass speakers, an 811B sectoral horn driven by 804A high frequency driver, and an 800-cycle dividing network. Walnut or mahogany finish; 29 3/4" H x 35" W x 17 1/4" D. Shown with optional decorator base; standard model comes with round legs.

PRICE: \$324.00

ALTEC 837A "AVALON" is identical to the "Carmel" with the exception of the low frequency section that features one 414A bass speaker,

PRICE: \$261.00

ALTEC 831A "CAPISTRANO" combines classic styling with famous Altec "Voice of the Theatre" speaker components (shown in the A-7 speaker system below). Provides guaranteed 35-22,000 cycle frequency range. 30" H x 47" W x 23 1/2" D; walnut or mahogany finish.

PRICE: \$399.00



ALTEC A-7 "VOICE OF THE THEATRE" SPEAKER SYSTEM contains a 15" 803B bass speaker, an 811B sectoral horn driven by 804A high frequency driver, and an 800-cycle dividing network. Economical utility cabinet is ideally suited for built-in installations. Guarantee 35-22,000 cycle frequency range. 54" H x 30" W x 24" D.

PRICE: \$299.40



ALTEC 605A "DUPLEX" is a two-way system with separate low and high frequency speakers mounted in a single 15" frame. Features a remarkable 20-22,000 cycle frequency range. May be mounted in "Carmel" cabinet or full-size enclosure of your own making.

PRICE: \$177.00

Including dividing network.



NEW ALTEC "ASTRO" STEREO TUNER/AMPLIFIER TO DRIVE FULL-SIZE SPEAKER SYSTEMS... New 708A "Astro" is an all-in-one stereo center that contains five integrated stereo components in a compact 6" x 15" x 13 1/2" cabinet: FM, FM multiplex, AM, dual-channel preamplifiers, dual power amplifiers. The "Astro" is the first quality tuner/amplifier with full built-in facilities for stereo headphones—a feature that meets the growing demand for headset listening. Power transistors in the output stage whip the heat problem and new ultra-precise frame grid tubes in the preamp circuits provide highest sensitivity, quietest performance. Be sure to investigate the "Astro" as the perfect complement to your full-size Altec speaker systems. You'll discover the combination offers a full-size stereo system that successfully matches the quality of professional equipment in recording and broadcast studios!

BRAND NEW! Write for the Altec 1962-63 High Fidelity Catalog, Dept. SR5



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A SUBSIDIARY OF LING-TEMCO-VOUGHT, INC.

1515 SOUTH MANCHESTER AVENUE, ANAHEIM, CALIFORNIA

MAY 1962

CIRCLE NO. 7 ON READER SERVICE CARD



HOW TO DECIDE IF A FULL-SIZE SPEAKER SYSTEM IS FOR YOU

First, you must decide whether you are a *critical* listener. If you insist upon hearing the "full sound", the most subtle contribution of each instrument—then you are relentlessly bound to the full-size system by your own need for perfection. On the other hand, if you're willing to compromise for a lot less than the total effect, you can learn to live for awhile with the musical midgets of "bookshelf row". Compact speakers *do* serve a definite need, provided one lives in a closet.

WHERE THE DIFFERENCE BECOMES MOST APPARENT

Complex orchestral passages involving great masses of sound quickly demonstrate the obvious advantages of full-size systems. Here's where you will truly appreciate the effortless reproduction of large speakers that are free of the strain exhibited by small speakers undergoing excessive excursions.

The difference between the two may not seem great if you are listening to a string quartet where the range of pitch and dynamics is closely limited. But compare them via a full-scale composition that really shivers the timbres, such as the currently popular orchestrations of Marty Gold or the "1812 Overture", and the effortless majesty of the big unit immediately relegates the spunky little pretender to the bookshelf where it belongs.

THE REASONS WHY...

Full-size speaker enclosures are needed to house the big "woofers" plus the multicell or sectoral horns and drivers employed in professional, two-way systems. Leading audio engineers agree that there is no known way to reduce cubic displacement of a cabinet without reducing sound quality. Only a full-size enclosure provides air volume equal to the larger bass instruments—the double bass viol, kettledrum, etc. For the first time, outside the concert hall, you hear the lowest tones in their pure, undistorted state. The large power-handling capacity and higher efficiency of these full-size, no-compromise systems permit reproduction of every dynamic peak without driving the amplifier into distortion and clipping. In short, advantages of the full-size system combine to reward the perfectionist with a lifetime of listening pleasure.

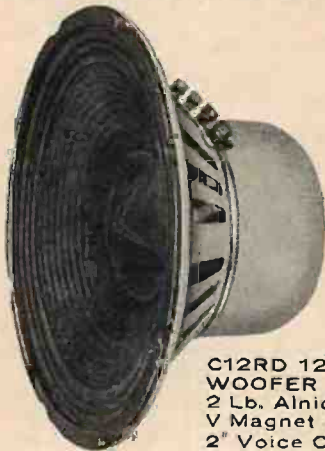
THE "PROBLEM" OF SPACE

If you are a critical listener, the alibi "I don't have room for full-size speaker systems" is meaningless. You'll *make* the room in order to achieve and enjoy sound without compromise.

Altec Lansing Corporation

MUSIC BIGAS LIFE

Utah's High-Fidelity CONTINENTAL SPEAKERS



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WOOFER
2 Lb. Alnico
V Magnet and
2" Voice Coil

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Please mail me prices, specifications and performance details of your Continental speaker line.

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CIRCLE NO. 137 ON READER SERVICE CARD

8

HiFi Soundings



by DAVID HALL

A QUESTION OF NOMENCLATURE

WE HAVE all been conditioned to expect from the entertainment industry a certain amount of hokum and even mild deception. And the record business, being part of the entertainment industry, has indulged in its fair (or unfair) share of such practices. However, the competitive state of today's record market has resulted in a number of falsifications and deceptions that are so barefaced as to be laughable, were it not for the fact that they will cause consumers to be misled and defrauded.

For instance, there have been recent releases by Urania of complete operas—Flotow's *Martha* and Wagner's *Tannhäuser*—that were originally issued in mono during the first half of 1952. Although 1955 was the first year in which commercial recordings were taped in stereo. Urania is touting these reissues as stereo. Furthermore, the company has the colossal nerve to charge extra for them. Nowhere on the records or on the accompanying program leaflet is there even any indication that these discs were processed to pseudo-stereo from monophonic tapes.

Even more of an affront to the buyer's intelligence is a recent jazz album from Decca purportedly featuring vibraharp virtuoso Lionel Hampton (who, incidentally, appears on only one band of the record) in stereo. Here the record jacket tells us quite baldly that the tapes date from a 1947 live performance.

In principle, I see no objection to well-engineered pseudo-stereo, as represented, for example, by RCA Victor's stereo-enhanced release of Dvořák's New World Symphony by Toscanini and the NBC Symphony Orchestra or some of the better items in Capitol's Duophonic series. In the instance of RCA Victor, it is worth noting that they have labeled their pseudo-stereo albums as Electronic Stereo, just as Capitol has given theirs the Duophonic tag, so that the record buyer can tell the pseudo-stereo product from the real thing. Let it also be said to RCA Victor's credit that not only have they employed skill and refinement in their stereo-enhancing techniques, but they have priced their Electronic Stereo recordings the same as their monophonic discs.

The record business has had more than its share of bad publicity in recent years, what with the payola scandals, and it will not be helped by childish deceptions on the consumer level. Perhaps the time has come for the record people to take steps toward establishing a code of good practice that can be enforced through an industry organization such as the Record Industry Association of America (RIAA). The RIAA in recent months has begun to let the general public know about the worthwhile things the record business has done in the field of culture and quality entertainment (and they are many); but this effort will likely be nullified if something is not done by the industry to outlaw fraudulent practices such as those described here. A good-practices code would certainly be a start toward some overdue house-cleaning.

HIFI/STEREO



slurp

Remember when the most delicious part of an ice cream soda was that last resounding sip? The magic years of youth are sprinkled with a thousand and one such noisy delights—accepted simply, appreciated instinctively and forgotten quickly.

These transient pleasures and simple sounds soon give way to more enduring enthusiasms, to richer and more meaningful sounds. Such as recordings on Audiotape. This tape gives you superb clarity and range, minimum distortion and background noise. Because of its remarkable quality, Audiotape has the timeless gift of offering pleasure to everyone from juvenile soda slurpers to mature twisters. Try it.

Remember, if it's worth recording, it's worth Audiotape. There are eight types, one exactly suited to the next recording you make. From Audio Devices, for 25 years a leader in the manufacture of sound recording media—Audiodiscs*, Audiofilm*, and



*TRADE MARKS

audiotape
"it speaks for itself"

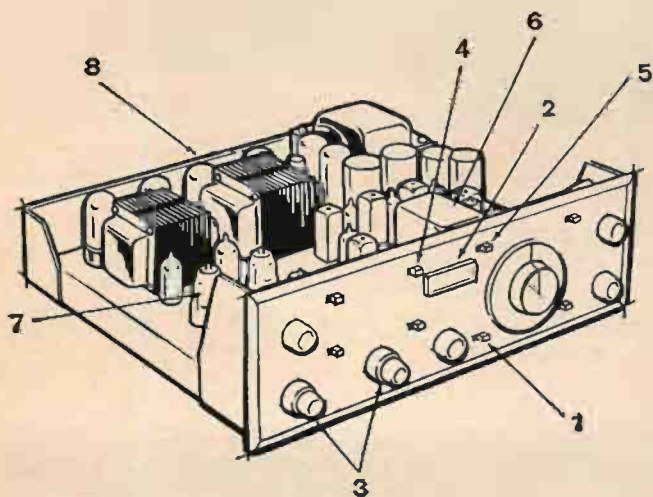
AUDIO DEVICES INC., 444 Madison Ave., New York 22, N.Y.
Offices in Los Angeles • Chicago • Washington, D. C.

From Scott . . . the 1st RELIABLE Stereo Multiplex Indicator

New Scott Tuner/Amplifier with Revolutionary Sonic-Monitor*

Push the Switch . . . Tune to the Tone! New Scott Invention Audibly Signals when Stereo is on the Air

Once again Scott engineering leads the way . . . brings you a new 60 watt FM tuner/amplifier equipped with unique Sonic-Monitor*, a completely reliable audible tone that signals you quickly, simply and definitely when a stereo program is actually on the air.



The 340 60-watt Tuner/Amplifier Combination is a new kind of component. Even though tuner, preamplifier and power stages are all on one compact chassis, Scott's outstanding engineering group has been able to incorporate all the features and superb performance of separate Scott units. No compromises have been made. No corners have been cut. No specifications have been inflated.

For example, the Time Switching multiplex section, like all Scott FM Stereo tuners, contains 4 tubes and 9 diodes. It is *not* stripped to 2 or 3 tubes like many compromise tuner/amplifiers. The power stages provide 60 watts at low frequencies where it really counts and where conventional tuner/amplifiers rated at 1000 cps fall down badly. Feature after feature, the 340 fulfills the Scott promise of superb performance.

Obvious features and innovations tell only part of the story. All Scott components include refinements and intangibles which you will find pay off in years of trouble-free performance. As leaders in technical innovation, implacable quality control and remarkable value, Scott stands alone.

1. Unique Sonic-Monitor tunes to the tone to tell you when stereo FM programs are on the air. Completely eliminates guesswork and misleading indications.
2. Precision meter insures accurate tuning — a must for low distortion stereo reception.



3. Separate bass and treble controls.
4. Sub-Channel Noise Filter for reduced noise.
5. AGC switch for best reception of weak multiplex signals.
6. Scott silver-plated front end to assure sensitivity better than 2.5 μ v by IHFM standards.
7. Special filters insure flawless off-the-air stereo tape recording.
8. Inputs for tape recorder, TV, phono cartridge and tape deck.
9. Compact! Size in handsome accessory case only 17 1/2" W x 6 1/2" H x 1 5/8" D.
10. Plus, of course, all the hidden design and construction refinements that make Scott components your wisest long-term investment.

The new 340 is in the proud tradition of the famous Scott 355 tuner/amplifier so widely acclaimed by audio authorities. The 340 offers you superb performance and amazing flexibility at modest cost. If your power requirements are more demanding, however, and you wish to receive AM as well as FM, we suggest that you see and hear the 355 80 watt Tuner/Amplifier at your dealer. Price of the 355 with separate 208 80 watt stereo power amplifier is \$449.90. The new 60 watt 340 is only \$379.95, and will be available in late April. Prices do not include case, and are slightly higher west of the Rockies.

*Patent Pending

MAY 1962



HOW UNIQUE SONIC-MONITOR* WORKS

To find FM stations broadcasting stereo multiplex simply push the Sonic-Monitor Switch to "Monitor" and tune across the dial. When you hear the monitor tone from your speakers, you know positively that you have tuned to a stereo broadcast. Then simply push the monitor switch back to "listen", lean back and enjoy FM stereo. The Scott Sonic-Monitor* provides a positive, reliable indication of FM stereo broadcasting. It is never activated by spurious signals as are most visual systems.

*Patent Pending



H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass. Dept. 245-05
 Export: Morhan Exporting Corp., 458 Broadway, N. Y. C.
 Canada: Atlas Radio Corp., 50 Winkold Ave., Toronto

Rush me complete details on your new 60 watt 340 Multi-plex Tuner/Amplifier Combination.

Name

Address

City State

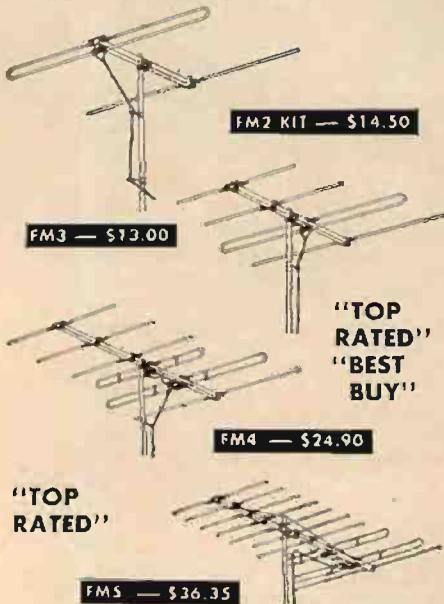
FOR FULL QUALITY
STEREO-MULTIPLEX
OR MONOPHONIC
FM RECEPTION
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FINCO®

World's most
Complete Line of
Hi Fi Phased
FM Antennas...

The "Top-Rated" "Best Buy"
FM ANTENNA LINE

• No matter how well your FM unit is performing, you'll hear the difference a FINCO makes. Rich, luxurious distortion-free sound is yours when you pick just the right FM antenna from FINCO's complete line.



Plus FMT-1 Turnstile Kit — \$14.50

Write today for Catalog #20-213.

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THE FINNEY COMPANY

Dept. H.D.

34 W. Interstate Road Bedford, Ohio

CIRCLE NO. 63 ON READER SERVICE CARD
12

LETTERS TO THE EDITOR

Musical Economics

• It was fitting that Furman Hebb's editorial (February, 1962), stating that ninety per cent of the members of the American Guild of Musical Artists earn less than \$5,000 annually, should appear in the same issue as Dr. Homer C. Lyman's letter claiming that musical enterprises in this country "have done well enough in the old-fashioned private-enterprise way."

No doubt Dr. Lyman feels that government subsidization of the arts is the next step to socialized medicine. One wonders what his position would be if the incomes of musical artists and physicians were reversed. Lest Dr. Lyman give the impression that medicine is against culture also, let me register my complete opposition to his stand.

NEIL A. KURTZMAN, M.D.
Athens, Penna.

• In reference to Mr. Hebb's editorial, I would like to pose a rhetorical question: Why should our country, which supported the arts through WPA at the depth of the depression, remain indifferent to them in times of affluence? It seems to me that a profound question of national values is involved here. Those of us whose experience of music enables us to apprehend the meaning of culture had better think this one through and then speak our minds.

One argument runs that you shouldn't force any citizen who is uninterested in the arts to contribute to their support. But my tax money supports a lot of things I am not interested in and some things I am downright opposed to. Wouldn't turn-about be fair play? Otherwise, just what are the fiscal ethics of democracy?

LENA QUINN
Memphis, Tenn.

• Mr. Hebb's editorial points to the inability of musical activities to be economically self-sustaining but does not begin to explain the reasons. Nothing is said of featherbedding and outrageous pay scales for union labor in music, stage, and related fields, or of the onerous rules that prevent union members from giving a day's work for day's pay. What has happened is that the talent monopolies and unions have priced themselves out of the market. People will pay only so much, no matter how good the talent.

Our local audio club has been asked to finance the booking of certain artists in live appearances. But when we were told of the inflated fees, and such things as the burden of paying for unnecessary stage hands and musicians, the club's

general reaction was "why bother."

I am opposed to tax money being used to subsidize this system of extortion wages dictated by men who do not themselves perform and who rely on the scarcity of live music to keep the rates up.

Witness the recent wrangle at the Metropolitan Opera. The orchestra gets its wage boost in New York; then the Met cancels its booking in Bloomington, Indiana, because costs are too high for available revenues. How do you think the Indiana congressmen can justify the use of Federal funds to subsidize the New York union rates that keep the Met from coming to Bloomington?

S. A. CISLER
Station WLVL
Louisville, Ky.

There is no question that music, like many other organized trades, is beset by parasitic practices, and it is true that in some cases talent agencies must share the blame with the unions for keeping the cost of music so high.

But as long as art must operate as a business, we cannot expect an artistic enterprise to undertake a venture that would be excessively costly, as was the case when the Metropolitan Opera decided not to go to Bloomington.

It is difficult to see, however, why this should deter congressmen from Indiana from voting for Federal support of the Metropolitan. If Bloomington wants opera, the Indiana congressman had better vote for, not against, government support of the arts.

As to union featherbedding, provisions could surely be drawn into arts legislation to discourage this practice in publicly supported projects. Under such conditions it should then be possible to keep the needed subsidy at a reasonable level.

Low-Cost Sound

• John Milder's article "How Much to Pay for Stereo" (February, 1962) says the "lowest price of admission to component stereo is about \$200." But to some listeners who want musically acceptable sound reproduction even this price may seem forbidding. They might do well to consider that by foregoing stereo and settling for monophonic sound, they could get a minimum-cost component system for about \$100. There are still available several good low-cost mono amplifiers that in conjunction with an inexpensive turntable and speaker sound far superior to many phonographs that cost considerably more.

ALBERT FERLING
Wilmington, Del.

HIFI/STEREO

What
do you
hear
from
LEONTYNE?



on **SCOTCH®** BRAND
Recording Tape
you hear it all!

Critics search for adjectives to describe the sound of Leontyne Price's voice ("unfurling like a bright banner", "pure velvet", "rings out from C to shining C", etc.). This "supreme soprano" stamps an exciting personal signature on every note of every role she creates. Her new and opulent soprano sound is another of the many musical worlds whose highest peaks, widest ranges, most individual accents are completely capturable on "SCOTCH" BRAND Recording Tape.

One important reason for the sensitivity and responsiveness of "SCOTCH" Recording Tape: its unique uniformity. The fifty years' experience of 3M in precision coating techniques makes this tape the uniform standard of the industry.

And microscopic uniformity—in oxide thickness, in backing, in tape width—is more important than ever in today's four-track stereo recording (for full frequency response and proper alignment of narrow quarter-width tracks). "SCOTCH" Recording Tape is dependably uniform from track to track, from reel to reel, whether in stereo or monaural recording. Exclusive Silicone lubrication minimizes head wear, maximizes tape life. See your dealer!

"SCOTCH", "TARTAN" AND THE PLAID DESIGN ARE REGISTERED TRADEMARKS OF MINNESOTA MINING AND MANUFACTURING CO., ST. PAUL 5, MINN., LICENSEE 93 PARK AVE., NEW YORK, CANADA; LONDON, ONTARIO. ©1965, 3M CO.

SOUND TALK

... from the world's most experienced manufacturer of recording tapes

How "four-track" stereo challenges tape quality . . .

The dramatic improvement in sound and new economy in tape use that four-track stereo promises, make new demands on tape . . . make the quality you find in "SCOTCH" BRAND Tartan® Series Recording Tapes four times as important! For not every brand of tape will work satisfactorily on 4-track.

Quality starts with high potency oxides, applied in a thin coating that provides a wide dynamic range of true highs and lows. The thin yet powerful coating makes a more flexible tape, with optimum tape-to-head contact for sharp resolution.

The narrower tracks used make highest consistency of oxide coatings a must. Now even minute irregularities can cause signal loss, which in two-track recording, the ear might "overlook".

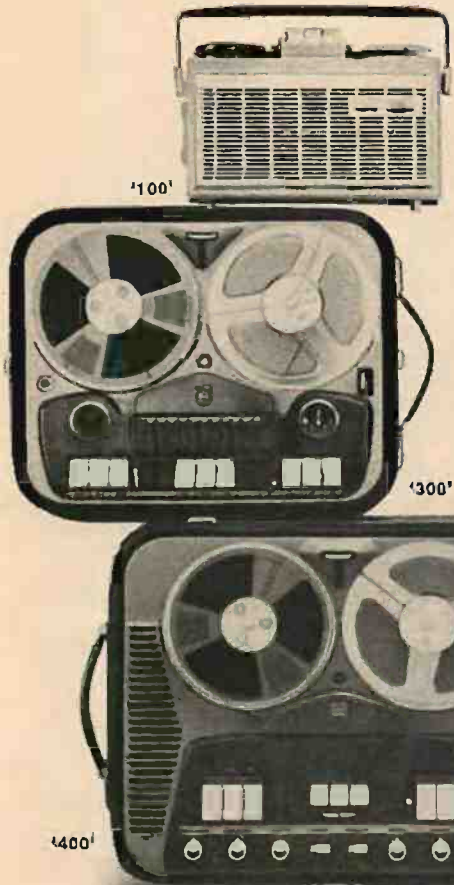
From the tape manufacturer's point of view slitting the tape to correct width becomes an extremely critical operation. Nothing less than the close-tolerance precision that characterizes "SCOTCH" BRAND Tartan Tapes will provide optimum performance for four-track.

When you go "four-track" select Tartan Series Tapes—the number one choice of top stereo tape-machine makers. Available in: No. 141, plastic, standard play, 600' and 1200'; No. 140, plastic (50% extra play) and No. 142 (50% extra play on super-strong polyester backing), both in 900' and 1800'; and No. 144, double length, double strength on tensilized polyester backing, 1200' and 2400'. From \$1.75 at retail dealers.

FREE! With each Tartan Series Tape—a handy clip that prevents spillage in mailing or storage.

Magnetic Products Division

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now...
a Norelco
'Continental'
Tape
Recorder
for every
application

CONTINENTAL '400' (EL 3536)

Four-track stereo and mono recording and playback • 3 speeds • completely self-contained, including dual recording and playback preamplifiers, dual power amplifiers, two loudspeakers (second in lid) and dual element stereo dynamic microphone • can also be used as a quality hi-fi reproducing system, stereo or mono, with tuner or record player • frequency response: 50 to 18,000 cps at 7½ ips • wow and flutter: less than .15% at 7½ ips • signal-to-noise ratio: -48 db or better • cross-talk: -55 db.

CONTINENTAL '300' (EL 3542)

4-track stereo playback (tape head output) • self-contained 4-track mono record-playback • 3 speeds • mixing facilities • dynamic microphone • ideal for schools, churches, recreation centers, etc.

CONTINENTAL '200' (EL 3541)

4-track stereo head output direct to external stereo preamp for portable high fidelity tape-deck applications • completely self-contained for 4-track mono record and playback • mixing facilities • lightweight, compact, rugged • dynamic microphone.

CONTINENTAL '100' (EL 3585)

transistorized, 7 lb., battery portable • records 2 hours on 4" reel, from any source • plays back thru self-contained speaker as well as radio, TV or record player • response: 100-6000 cps • tapes interchangeable with other 2-track 1½ ips machines • constant-speed operation • complete with dynamic microphone.

Compare the special features . . . Look at the low prices . . . Listen to the matchless quality . . . Choose the 'Continental' most suitable for your requirements . . . Write for complete literature and convenient location for free demonstration to Dept. PP-5

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NORTH AMERICAN PHILIPS COMPANY, INC., High Fidelity Products Division, 230 Duffy Avenue, Hicksville, L.I. N.Y.

just **LOOKING**

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

● **Astro-Beam** has designed a 7-element FM antenna (Model AFM-2) intended for fringe-area reception. Maximum gain (at 100 mc.) is 10.2 db, and the pickup pattern of the antenna is a 60° frontal lobe. Standing-wave ratio is 1.12, and the antenna matches a 300-ohm line. Compactly designed, the horizontal antenna boom of the Model AFM-2 is only forty inches long. Price: \$14.10 (F.O.B. factory). Astro-Beam Manufacturing Company, 26277 Mooney Blvd., Tulare, Calif.)

circle 170 on reader service card

● **ATR** offers the Model 250 tube protector, which is designed to prolong the life of tubes, filter capacitors, and rectifiers used in high-fidelity equipment. The device is connected between the wall outlet and the power plug of the sound system. Operating on the surgistor principle, it provides a short delay before full power is applied when the equipment is switched on. The unit is suited for use with equipment having a total power consumption of 100 to 300 watts. Price: \$3.95 (ATR Electronics, Inc., St. Paul 1, Minn.)

circle 171 on reader service card

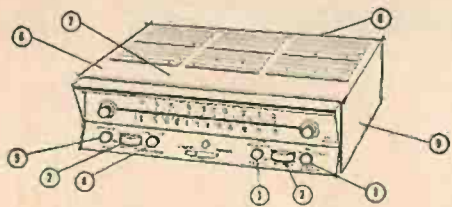
● **Bogen's** PX 60 stereo-FM adapter has a frequency response from 50 to 15,000 cps ± 3 db, less than 1 per cent distortion, and a hum level of -60 db. The circuitry provides separation of 24 db, which can be reduced by the blend control. Dimensions: 4½ x 9 x 4½ inches. Price: \$69.50. (Bogen-Presto Division of The Siegler Corporation, Paramus, N. J.)

circle 172 on reader service card

● **Fisher's** MPX-200 stereo-FM adapter is designed for hidden installation and can be placed up to three feet from the FM tuner it complements. The unit is equipped with channel-balancing controls and a selector switch that makes it possible to record stereo programs monophonically. An additional control that is set at the time of installation helps match the adapter to any given tuner for maximum stereo separation. Frequency response is from 20 to 15,000 cps ± 1 db; separation is 35 db; and harmonic distortion is 0.5 per cent at 1,000 cps. Dimensions: 12 x 3½ x 4 inches. Price: \$79.95. (Fisher Radio Corporation, 21-21 44th Drive, Long Island City 1, N. Y.)

circle 173 on reader service card

*this
small, bright
light indicates
a whole new
world of
listening
pleasure*



1. Listen 3 Ways; AM, FM, or FM Stereo 2. Separate Tuning Meters (AM & FM) Insure Precise Station Settings 3. "Squelch" eliminates noise between FM Stations 4. Phase Control for distortionless stereo reception 5. Automatic Frequency Control "locks-in" station signals 6. Factory-Assembled, pre-aligned FM front end 7. Circuit Board Construction for easy assembly 8. Built-in AM and FM Antennas 9. Multiplex Circuit an integral part of unit

Let it guide you to the wonders of stereo music being broadcast by FM Stations throughout the country. With this all new Heathkit Stereo tuner you can enjoy AM, FM, or FM Stereo... listening unlimited (and when your FM station shifts to stereo, the light turns on; automatically alerting you). Throughout this amazing unit, both professional and hobbyist will appreciate the design, performance, durability, and styling that has made Heathkit the world leader in high fidelity electronic kits. And, as always, this superb engineering is accomplished within a price range that makes this truly remarkable instrument available to anyone really interested in fine music.

Kit AJ-41.... \$119.95 Assembled AJW-41.... \$189.95



THE HEATH COMPANY
Benton Harbor 40, Michigan

The remarkable AJ-41 is just one of over 200 different electronic luxuries available from Heathkit. To see all of these economical units, don't fail to write for your free copy of the giant 100-page Heathkit Catalog.

Please send me a free copy of the Heathkit 1962 Catalog

Name _____

Address _____

City _____ Zone _____ State _____

This Fisher tuner outperforms all other makes regardless of price.



The Fisher FM-100-B FM Stereo Multiplex wide-band tuner, \$229.50*

You don't have to buy the costliest Fisher model to obtain better FM tuner performance than any other high-fidelity component manufacturer can offer you.

The Fisher FM-100-B is just one step up in price from the least expensive Fisher FM Stereo Multiplex tuner, yet it yields to no other available brand in sophisticated Multiplex circuitry, nor in the ability to receive even the weakest and most distant broadcast signals with optimum noise suppression, interference rejection and audio fidelity.

The specifications achieved through the use of a high-gain Golden Cascode three-gang front end, five wide-band IF stages and four wide-band limiters are nothing short of spectacular: 0.6 microvolt sensitivity for 20 db quieting at 72 ohms (1.8

microvolts IHFM); 70 db signal-to-noise ratio (100% modulation); 60 db alternate channel selectivity; 2.2 db capture ratio (IHFM); 0.4% harmonic distortion at 100% modulation. But the most remarkable feature of all is the exclusive Stereo Beacon, the ingenious Fisher invention that automatically lights a signal to show whether or not an FM station is broadcasting in Multiplex and automatically switches the tuner to the required mode of operation, Mono or Stereo.

From the solid 'feel' of the tuning dial control and the professional-type tuning meter, to the superb listening quality of the extremely low-distortion output, everything about the FM-100-B reflects the totally uncompromising engineering philosophy that is the Fisher hallmark.

**(Then how good
is this Fisher tuner
for \$70 more?)**



The Fisher FM-200-B FM Stereo Multiplex wide-band tuner, \$299.50*

It took Fisher to improve on Fisher. The FM-200-B tuner is unquestionably an even more advanced instrument than the FM-100-B, well worth the price difference of \$70.00 to the perfectionist. An additional tuned circuit (4-gang instead of 3) plus two of the new Nuvistor tubes in the front end, one more limiter (5 instead of 4) and a specially designed cathode-follower audio output result in the following subtle improvements in specifications: 0.5 microvolt sensitivity for 20 db quieting at 72 ohms (1.6 microvolts IHFM); 74 db signal-to-noise ratio (100% modulation); 64 db alternate channel selectivity; 1.5 db capture ratio (IHFM); 0.3% harmonic distortion at 100% modulation.

In addition, the FM-200-B incorporates not only the Stereo Beacon feature but also the exclusive Fisher MicroTune automatic frequency control system.

To make up your mind between these two engineering prodigies, see and hear both of them demonstrated by an authorized Fisher dealer. You will come away convinced that nothing can surpass a Fisher—except another (and more elaborate) Fisher!

*BESSE CABINET—PRICES SLIGHTLY HIGHER IN THE FAR WEST

FREE! \$1.00 VALUE! Write for the 1962 Fisher Handbook, a 40-page illustrated reference guide and component catalogue for custom stereo installations.

Fisher Radio Corporation
21-37 44th Drive
Long Island City 1, N. Y.

Please send free 40-page Handbook, complete with detailed specifications on Fisher FM Tuners.

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Address _____

City _____ Zone _____ State _____

SR502



HAVE YOU HEARD

Dynamic Realism?

THE EXPERTS HAVE . . .
HERE'S WHAT THEY SAY
ABOUT THE

FAIRCHILD COMPANDER

"I can state frankly that the COMPANDER works magnificently. The full effect of even partially restored power must be heard to be completely appreciated . . . It does not seem to introduce any distortion or other effect to reproduction. It will not in any way degrade the finest equipment. In conclusion, I can state that having lived with a COMPANDER for a couple of months, I could not possibly go back to listening to music without it in my system. I am tempted to say everyone should run out and buy one."

American Record Guide—Larry Zide

"... It [the Comander] makes a welcome addition to most any system and puts new life into many recordings which appear to be dull and monotonous. . . . There is no doubt that there is considerably greater realism to reproduction using the COMPANDER than there is without—the best way to see this is to listen with the COMPANDER in the circuit for awhile and then to switch it out. . . . But for all general listening, we feel that the COMPANDER is a satisfying addition to any good home system."

Audio Magazine

"The COMPANDER is a fresh approach to this problem [expansion] . . . No significant harmonic or IM distortion could be detected . . . It did a very effective job on orchestral music where 8 db expansion definitely added to realism."

Electronics World

Audio Test Report

by Hirsch-Houck Laboratories

"In listening tests the expansion proved very effective on most orchestral music. The attack was so rapid as to be inaudible and the decay was usually masked in the music . . . The compression mode worked extremely well . . . As an aid to background music, the COMPANDER is hard to beat."

HiFi Stereo/Review

Fairchild Comander \$75.00

In Kit form \$59.95

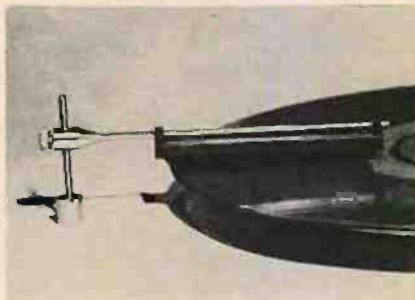
See your dealer for a demonstration of the remarkable Comander. Write for complete details.

FAIRCHILD

RECORDING EQUIPMENT CORPORATION

CIRCLE NO. 61 ON READER SERVICE CARD

● **Grado** is introducing the Dustat, which is a device for removing static electricity from record surfaces by creating an electrically conductive path between the record and the chassis of the turntable. Designed for use with any turn-



table, the Dustat picks up dust as it discharges static electricity from the record. Price: \$6.95. (Grado Laboratories, Inc., 4614 7th Avenue, Brooklyn 20, N. Y.)

circle 174 on reader service card

● **Lafayette** offers the Model LT-700 stereo-FM tuner. Sensitivity is 1.25 microvolts for 20 db quieting; distortion in monophonic operation is less than 0.15 per cent at 100 per cent modulation; and frequency response is within 1 db from 15 to 35,000 cps. In stereo, the response is from 50 to 15,000 cps ± 1 db, with harmonic distortion less than 1 per cent and stereo separation 35 db at 400 cps. Operating features include defeatable AFC and a visual tuning indicator. Dimensions: 12 $\frac{3}{4}$ x 10 $\frac{3}{4}$ x 4 $\frac{1}{2}$ inches. Price: \$124.50. (Lafayette Radio Electronics Corporation, 111 Jericho Turnpike, Syosset, Long Island, N. Y.)

Circle No. 175 on Reader Service Card

● **Luxor**, Sweden's largest manufacturer of electronic equipment, introduces the Magnefon MP-410-A, a four-track tape recorder for stereo or mono operation. The unit has self-contained playback speakers and operates at 7 $\frac{1}{2}$, 3 $\frac{3}{4}$, and 1 $\frac{1}{8}$ ips. At 7 $\frac{1}{2}$ ips frequency response is from 50 to 17,000 cps ± 3 db;



channel separation is better than 35 db; and flutter and wow are 0.09 per cent. Outputs are provided for external speakers, for external amplifiers, and for monitor earphones. Dimensions: 14 $\frac{3}{4}$ x 11 $\frac{1}{2}$ x 6 $\frac{1}{2}$ inches. Price: \$279.00 (Amelux Electronics Corporation, 60 East 42nd Street, New York 17, N. Y.)

Circle No. 176 on Reader Service Card

● **Ortofon**, a Danish firm whose products enjoy a high reputation in Europe, makes its American debut with a moving-coil cartridge, Model SPU/GT, whose specifications include frequency response from 20 to 20,000 cps, 20 to 25 db separation, compliance of 10 x 10⁻⁵ cm/dyne, and a dynamic mass of 1 milligram. Its output is 7 millivolts per channel, and recommended stylus pressure is 1 to 2 grams. Price: \$49.95. (Elpa Marketing Industries, Inc., Ortofon Division, New Hyde Park, N. Y.)

circle 177 on reader service card

● **PACO's** latest hi-fi product is the MX-100 stereo-FM adapter. The unit includes a stereo-dimension control and a noise filter. Separation is at least 28 db from 15 to 15,000 cps, and the total harmonic distortion is less than 1 per cent. The unit is available both in kit form and factory-wired. Dimensions: 9 x 8 $\frac{1}{4}$ x 3 $\frac{1}{2}$ inches. Price: \$49.95 (kit), \$69.95 (factory-wired). (PACO Electronics Company, Inc., 70-31 84th Street, Glendale, Long Island, N. Y.)

circle 178 on reader service card

● **Roberts** is offering an adapter that permits 10 $\frac{1}{2}$ -inch reels to be played on the Model 990 tape recorder, the 199D tape deck, and the 191 and 192 professional tape recorders. The large reels offer up to three hours of uninterrupted stereo recording and playback time, and a single 3600-foot reel can store up to twelve hours of monophonic program material. The adapter can be installed in only about three minutes, according to the manufacturer. Price: \$49.50 (Roberts Electronics, Inc., 5920 Bowcroft Street, Los Angeles 16, Calif.)

circle 179 on reader service card

● **Soundcraftsmen** announces an integrated stereo amplifier, the Model 5050, that features a transistorized pre-amplifier section and a built-in stereo-balancing meter that can also be used to measure the amplifier output in watts. The unit is rated at 25 watts per channel and has less than 0.1 per cent harmonic distortion at 5 watts output and less than 1 per cent IM distortion at rated output. Frequency response is from 20 to 20,000 cps ± 0.5 db, and hum and noise are 100 db below rated output.



Price \$209.50. (Soundcraftsmen, P. O. Box 6894, Atlantic and Whittier, Los Angeles 22, Calif.)

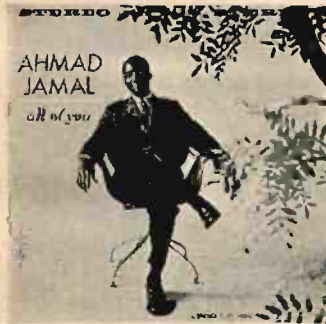
circle 180 on reader service card

ARGO RECORDS

Ahmad Jamal

All Of You

Jamal's newest and certainly one of the best. Taken from the same sessions that were recorded during his appearances at his club, The Alhambra. **Argo LP 691**



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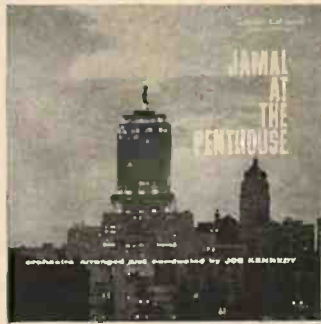
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CIRCLE NO. 115 ON READER SERVICE CARD
22



**BEGINNERS
ONLY**

by HANS H. FANTEL

Just as many a bathroom baritone has noticed that his voice loses vibrancy when he leaves the bathroom's tile-surfaced confines, musicians have long been aware that instruments can sound quite different in various acoustic surroundings. Likewise, the acoustics of your listening room affect the sound you hear from your loudspeakers.

Every room has what might be called tonal personality. As with people, some have stronger personalities than others—for better or for worse. The tonal character of a room is determined by its size, its shape, and its sound-reflective qualities. These factors decide the duration of an echo in the room, which acoustic engineers call reverberation time, and the pitch of the notes that are predominant in the echo. A long reverberation time makes for a spacious sound; and the more reflective surfaces there are, the more the higher tones are emphasized.

Hard surfaces, such as plaster walls, tile floors, and windows, reflect sound the way a mirror reflects light and make a room acoustically "live." The proper amount of reflection gives the sound a pleasing brilliance and richness. Too much reflection causes shrillness and "jumbles" the music unpleasantly by prolonging each note with excessive echo. Moreover, the music seems to come from all sides at once. The other extreme, too little reflection, makes the sound lackluster and dead.

As a rule, you cannot alter the size and shape of your listening room and thus cannot control its reverberation time. Fortunately, the reverberation effect of the concert hall is—or should be—contained on your records, so that the impression of spaciousness can be obtained even when you play records in rooms of moderate size. What you *can* do, though, is experiment with the balance of sound reflection and absorption in your room. If the music seems overbright and has a harsh, ringing quality, you need something to soak up some of the sound. Put a hanging or a wall-rug over the wall that faces the speakers, or put up some heavy curtains. Anything that is soft will help: pillows, overstuffed furniture, rugs, etc. These cut down the amount of sonic energy bouncing about the room and suppress excess high-frequency tones.

If the music seems stifled, lacking tinkle in the highs, try pulling back a rug to expose more floor area. Or you can take down some draperies or put up a large, glass-covered picture. Such simple measures can accomplish remarkable results.

In some rooms, problems of resonance make certain notes (usually in the bass range) sound louder than the rest of the music. This is caused by so-called standing waves that make the room act as a resonator. Sometimes it is possible to prevent the formation of standing waves by angling the speakers so that they do not project sound parallel with or at right angles to the walls.

Experiments in sound-conditioning your home along the lines suggested here can be fascinating as object lessons on the nature of sound; but more importantly, they will assure that you are hearing your sound system at its best.

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P. S. Krøyer's celebrated portrait of Grieg and his wife Nina shows the composer accompanying his wife as she sings his songs.

Piano Concerto In A Minor By Edvard Grieg

NORWAY'S Romantic master Edvard Grieg composed more than 120 songs for solo voice and piano, and nearly double that amount of short pieces for piano solo. Nearly every one of them is touched with a particular poetic sensitivity and simplicity, for Grieg was essentially a lyrical composer and a miniaturist. Rather early in his career he discovered that his rhapsodic nature could not function freely within the structures of the bigger musical forms. As a consequence, Grieg left us very little sustained large-scaled expression: a single string quartet; three sonatas for violin and piano; a cello sonata; and the Piano Concerto in A Minor. It is paradoxical that the work by which Grieg is almost universally remembered today—his Piano Concerto—is one that only dimly reflects the essence of the composer's musical language.

Grieg composed his Piano Concerto in 1868, when he was twenty-five years old. Its musical viewpoint and

aesthetic is typically nineteenth-century Romantic, with a good deal of Brahms and Schumann in it. As a matter of fact, it has been said that Grieg patterned the work directly after Schumann's Piano Concerto, with which it has in common the tonality of A Minor. And yet the Grieg concerto has been called "a typically Norwegian" score. It is difficult to justify this characterization, really, except that there does seem to be something of the North about this music, with its suggestion of vast distances and a certain gray bleakness.

Not too many years ago, the Grieg Piano Concerto used to be ubiquitous in our concert halls, and its stirring melodies were heard season after season. When Tin Pan Alley was raiding the classics for melodic material twenty-odd years ago, a Freddy Martin treatment of the opening theme even found its way onto the popular Hit Parade, and of course its melodies still turn up in that summer musical theater favorite *Song of Nor-*

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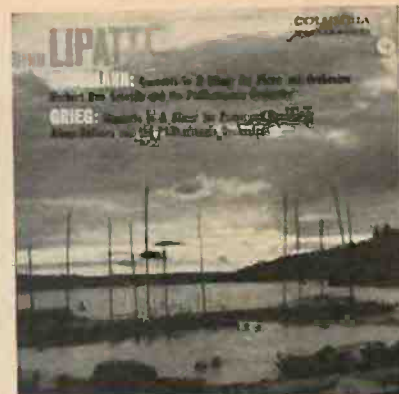
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BELL STEREO

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The Grieg Piano Concerto gets its most dazzling treatment in the new Rubinstein RCA Victor recording, while Solomon brings exceptional lyrical warmth to his 1958 performance. The late Dinu Lipatti's interpretation, of pre-LP vintage, remains a unique achievement in its blend of Romantic ardor and flawless virtuosity.

way. Now, although fashions and tastes have shifted somewhat, and the concerto figures rather rarely in the active concert repertoires of our major pianists and orchestras except during the summer season, its popularity on records continues unabated. Nearly two dozen recordings are listed in the Schwann Catalog, and more than half of them are available in stereo.

Of those that predate stereo, only two, it seems to me, merit continued consideration—those by Dinu Lipatti (Columbia ML 4525) and Guiomar Novães (Vox PL8520). The recording of Lipatti's performance now sounds rather tubby and constricted, to be sure, much more so than in the pianist's performance of the Schumann concerto on the reverse side of the disc, but Lipatti had some extraordinary things to say in the Grieg, and his combination of sensitive poetry and steely-fingered brilliance still cast their spell. Novães, for her part, delivers a warm, gentle reading of quiet grandeur, and the Vox sound is still quite serviceable.

AMONG the baker's dozen recordings of the concerto that exist in stereo as well as mono editions, the significant ones are divided rather neatly between those by the younger generation of contemporary pianists and those by the established stalwarts of international concert life. Philippe Entremont (Columbia MS 6016, ML 5282), Leon Fleisher (Epic BC 1080, LC 3689) and Leonard Pennario (Capitol SP/P 8441) belong to the former group; Clifford Curzon (London CS 6157, CM 9029), Artur Rubinstein (RCA Victor LSC/LM 2566) and the now unhappily inactive Solomon (Capitol SG/G 7191) to the latter.

All of the younger pianists deliver intense, muscular performances of the music, with the emphasis on display. Sometimes, as in Fleisher's playing of the last movement, they tend to push the music too hard, with tempos that verge on the hectic. All three of them are well recorded, with the stereo edition of Pennario's performance considerably fuller and richer in sound than the mono version. Not one of the three younger pianists, however, succeeds in truly communicating the light and shade, the warmth and passion of what Grieg wrote. For these latter qualities we must turn to the older men.

The new Artur Rubinstein recording is the pianist's fourth performance of the score for RCA Victor, his second with Alfred Wallenstein conducting (Eugene Ormandy and Antal Dorati were the two earlier collaborators). The album cover boldly reproduces a statement by Rubinstein himself to the effect that he considers this performance of the Grieg concerto the most nearly perfect recording he has ever made. These are strong words indeed. In fact, Rubinstein plays with great dramatic strength, and there is no question of his total involvement in the score. There is also an unusual feeling of rapport between soloist and conductor everywhere evident in the performance. The recording is superb, with especially warm stereo sound.

Curzon and Solomon, not unpredictably, approach the score on pretty much the same aesthetic basis. Both pianists offer sympathetically understated accounts of the music in which a gentle and easy lyrical flow is the pervading atmosphere. What a loss we have suffered as a result of the paralytic stroke that some years ago forced Solomon to retire from public appearances. The dignity and serenity that characterized his playing are rare commodities in the musical marketplace. Both Curzon and Solomon benefit from good recorded sound, but neither of their stereo versions has the exceptional breadth and spaciousness of the Rubinstein.

In sum, then, the Grieg Piano Concerto is best served by those pianists whose instincts and emotional sympathies lie with music of the Romantic era—Rubinstein, Solomon, and Curzon. Both the Solomon and Curzon performances are complete on a single side, with Solomon's backed by a splendid reading of the Schumann Piano Concerto, Curzon's by Franck's *Symphonic Variations* and the sparkling Scherzo from Liszt's *Concerto Symphonique*. RCA Victor, unfortunately, destroys one of Grieg's most felicitous inspirations—the continuity between the second and third movements—by having Rubinstein's performance of the third movement spill over to the second side of the disc, where it shares space with such encore material as Falla's *Ritual Fire Dance*.

All things considered, it is Solomon's performance that I would personally choose over all the others, though by a narrow margin.

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TECHNICAL TALK

by JULIAN D. HIRSCH



IN THE New York metropolitan area, where any good tuner can receive twenty to thirty stations using a simple folded-dipole indoor antenna, there are three stations currently transmitting stereo-FM broadcasts. The strongest of the three (at my location) has about the same signal-to-noise ratio in stereo as in mono. Another necessitates that I orient my antenna carefully for reasonably noise-free reception. The third, which is clean and quiet on mono, comes in submerged by noise when I tune in one of its stereo programs. The problem, of course, is that my FM tuner, which is one of the most sensitive available, needs more signal than it can get from the folded-dipole antenna in my attic. The fact of the matter is that a strong signal is a must if background hiss is to be eliminated from stereocasts. Many signals that are fully limiting in mono are utterly useless for stereo reception.

The obvious solution is a good antenna. Pieces of wire tacked to the back of a cabinet or "line-cord" antennas are not good enough. In some strong-signal areas, a properly elevated dipole or a good omnidirectional antenna can be used, but these can be responsible for distortion and background noise. It has been my experience that these types of antennas are marginal in performance when they are located more than fifteen miles from the stereo transmitter.

The best choice is a good multielement yagi antenna that has been designed specifically for FM reception. A yagi is a virtual necessity in locations more than twenty miles or so from the transmitting station. If one is fortunate enough to be situated so that all local stereo-FM stations are in the same direction, a fixed antenna mount can be used; otherwise a rotor will be needed to take advantage of a yagi's directional characteristics.

Some antennas that are designed for use in weak-signal areas have built-in boosters that amplify the received signal up to ten times before it reaches the receiver. These can effect a worthwhile improvement in many receivers, especially in the less sensitive ones. However, the best of today's FM tuners have noise figures that are at least as good as most boosters. A booster offers little improvement when used with one of the best modern high-performance tuners, and it

can actually cause a degradation of quality. So if you have a very-high-quality FM tuner and a good antenna and still do not get good reception, the chances that a booster would help the situation are slight. However, don't forget that stereo FM is still in its infancy, and it will suffer a bit from growing pains. Some of the faults that I have observed that originated at the station include channel reversal, channel unbalance, poor separation, and distortion on loud passages. These problems have decreased in just the few months stereo FM has been on the air, but there is still room for improvement.

I consider stereo FM the most important development in high fidelity since the introduction of the stereo disc. Good stereo-FM reception is not always easy to obtain, and it rarely comes cheap. But once you experience stereo FM, you won't want to be without it.

EMPIRE MODEL 980 TONE ARM



• THE EMPIRE Model 980 tone arm is essentially an improved version of Empire's earlier Model 98 tone arm. Most of the improvements have been in small details that affect ease of installation and operation. For example, a five-pin socket built into the bottom of the arm post simplifies installation. One end of a cable plugs into the bottom of the arm and the other into the preamplifier inputs. After the arm is mounted, no other connections or soldering are required. Each channel has a separate ground wire, and a fifth wire grounds the arm itself to prevent hum from being caused by ground loops.

To reduce resonance, the shaft of the Model 980 has been made of heavier tubing than that used in the Model 98. Yet the front part of the arm has been machined down far enough to reduce the Model 980's moving mass below that of the Model 98. The car-

tridge to be used with the Model 980 is mounted on a plastic insert that is retained by a knurled thumb-screw. The insert is designed so the cartridge can be moved along its length and thus be positioned for minimum tracking error.

A unique feature of the Model 980 is a built-in device (called Dyna Lift) for automatically lifting the pickup off the record when it reaches the lead-out grooves. When the tone arm reaches the end of a record, a small piece of iron on the arm tube is attracted upward by a magnet that is installed in an adjacent post. The arm is thereby neatly and smoothly lifted off the record. The Dyna Lift mechanism can be tilted aside if its use is not desired.

The maximum measured tracking error of the Empire 980 was about 1.5 degrees. Possibly this measurement could have been improved somewhat by readjusting the position of the cartridge; but since my measurement method has a possible error of approximately one degree and the observed error was already quite low, I did not attempt to improve on it. The tracking-force indication on the arm's calibrated scale was within 0.2 grams of the tracking force measured by my separate gauge. Arm friction was obviously very low, since the arm floated about with complete freedom when in a balanced condition. With the high-compliance cartridges, the Model 980 tracked records very well at one gram. A compliant joint between the counterweight and the arm tube damped the low-frequency resonance effectively, so that there was no peak — just a slight drop in response (-0.3 db) at about 10 cps.

I have been using the older Model 98 arm for some time now for making cartridge measurements, so I am quite familiar with it. Compared to the Model 98, the Model 980 is a definite improvement and in fact comes very near to being an ideal all-around tone arm.

Available in either satin-chrome or gold finishes, the Empire Model 980, with Dyna Lift, sells for \$50.00. The Dyna Lift attachment, for installation on Model 98 arms, is priced at \$10.00.

SHERWOOD S-8000



● THE SHERWOOD S-8000 is one of the most compact stereo tuner-amplifiers on the market, measuring 16¼ inches wide x 14 inches deep x 4½ inches high. The S-8000 is similar to the earlier S-7000 AM-FM stereo tuner-amplifier, except that the AM section of the S-7000 has been eliminated in favor of a built-in stereo-FM adapter and the amplifier power rating has been increased from 25 watts per channel to 30

watts per channel (these refer to continuous power).

In tests the S-8000 delivered its rated 30 watts, at 2 per cent harmonic distortion, when first turned on, but the output dropped to 27 watts after a period of operation. Power output per channel was 27 watts at 1,000 cps, 23 watts at 30 cps, and 19 watts at 20,000 cps — all at 2 per cent harmonic distortion. Intermodulation distortion was very low at normal listening levels, measuring 0.16 per cent at 1 watt, 1 per cent at 10 watts, and 2 per cent at 18 watts. In listening tests the S-8000 drove a full-range electrostatic speaker with ease.

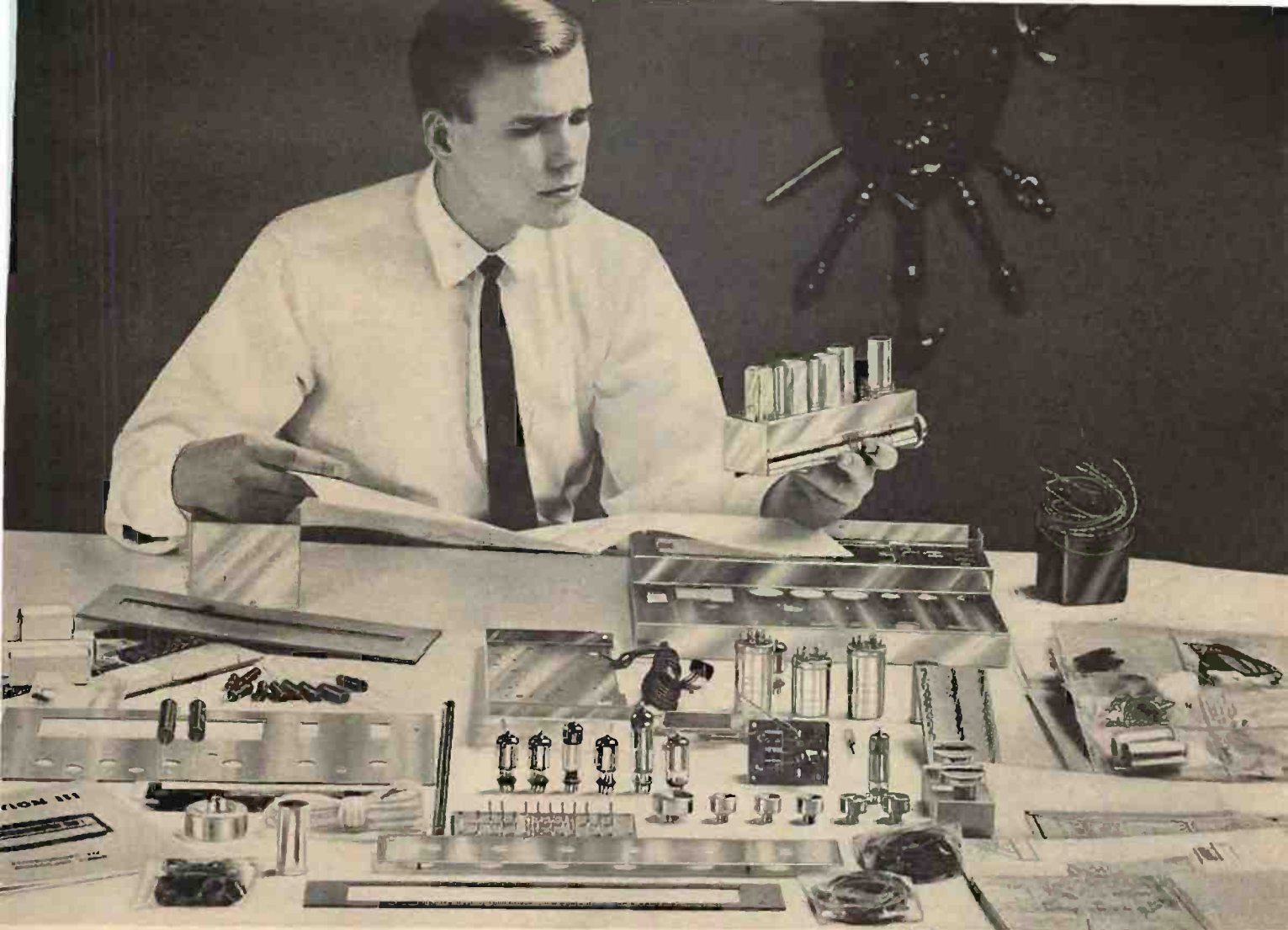
The tuner section of the S-8000 had an IHFM usable sensitivity of 5 microvolts, and distortion at 100 per cent modulation was 1 per cent. These measurements were made at the recorder-output jacks to eliminate any distortion that might be created in the amplifier. The tuner was very stable, drifting less than 10,000 cps from a cold start. Because of this, the S-8000's AFC circuits seemed a bit superfluous. However, AFC action was rather strong, with a correction factor of 10.

When listening to broadcasts in stereo, a stereo effect was definitely audible, particularly on program material with good channel separation, but at times the S-8000's stereo separation seemed to be less than that of some other tuners I have checked. The channel-separation adjustment in the rear of the receiver had no audible effect, even when the station was transmitting on only one channel. The S-8000 provides no indication as to whether a station is transmitting in stereo, a design omission that I find disturbing in any stereo-FM tuner.

The audio section of the S-8000 had unusually high gain, with only 0.6 millivolts being required at the phono input to achieve 10 watts output. A front-panel level set on the phono inputs enabled the levels from phono and tuner inputs to be matched. Rumble and scratch filters were effective, particularly the latter, which cut off sharply at 8,000 cps without attenuating lower frequencies. The loudness-compensation contours were also well engineered.

Channel separation at 1,000 cps was about 40 db on the phono inputs but only 22 db on the high-level auxiliary inputs. It is possible that this contributed to my impression of less-than-optimum separation during FM stereocasts. There was also audible crosstalk from the tuner into the phono inputs, requiring that the tuner be set to a clear channel when listening to records.

In fairness to this receiver, I should state that it was an early-production unit. Based on my previous experience with Sherwood equipment, I believe that there is nothing wrong with the S-8000 that more careful quality control cannot cure, and may already have cured. The S-8000 is certainly an attractive and compact unit, and it has all the flexibility, power, and handling ease one could desire. In fact, it is a lot of equipment for its \$299.50 price.



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The Citation III FM tuner—kit, \$149.95; wired, \$229.95. The Citation III MA multiplex adapter—factory wired only, \$79.95. The Citation III X integrated multiplex tuner—kit, \$219.95; factory wired, \$299.95. All prices slightly higher in the West.



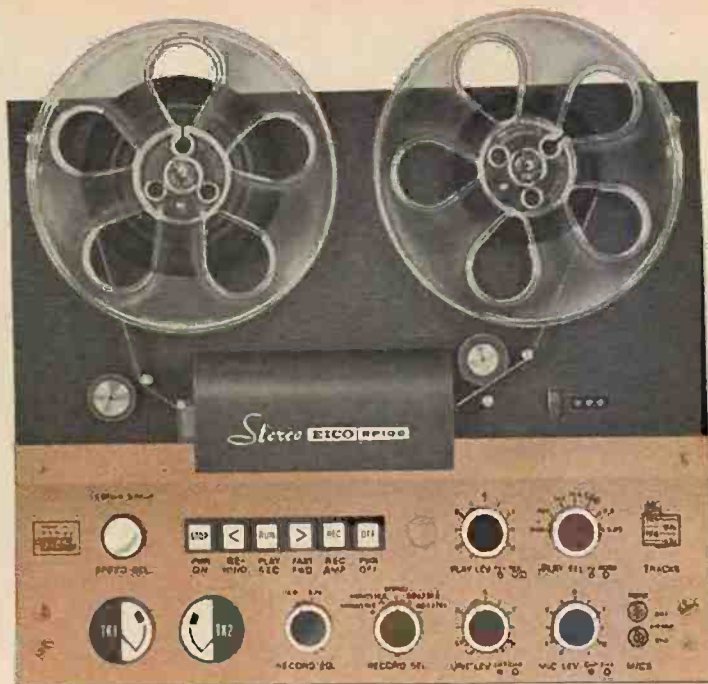
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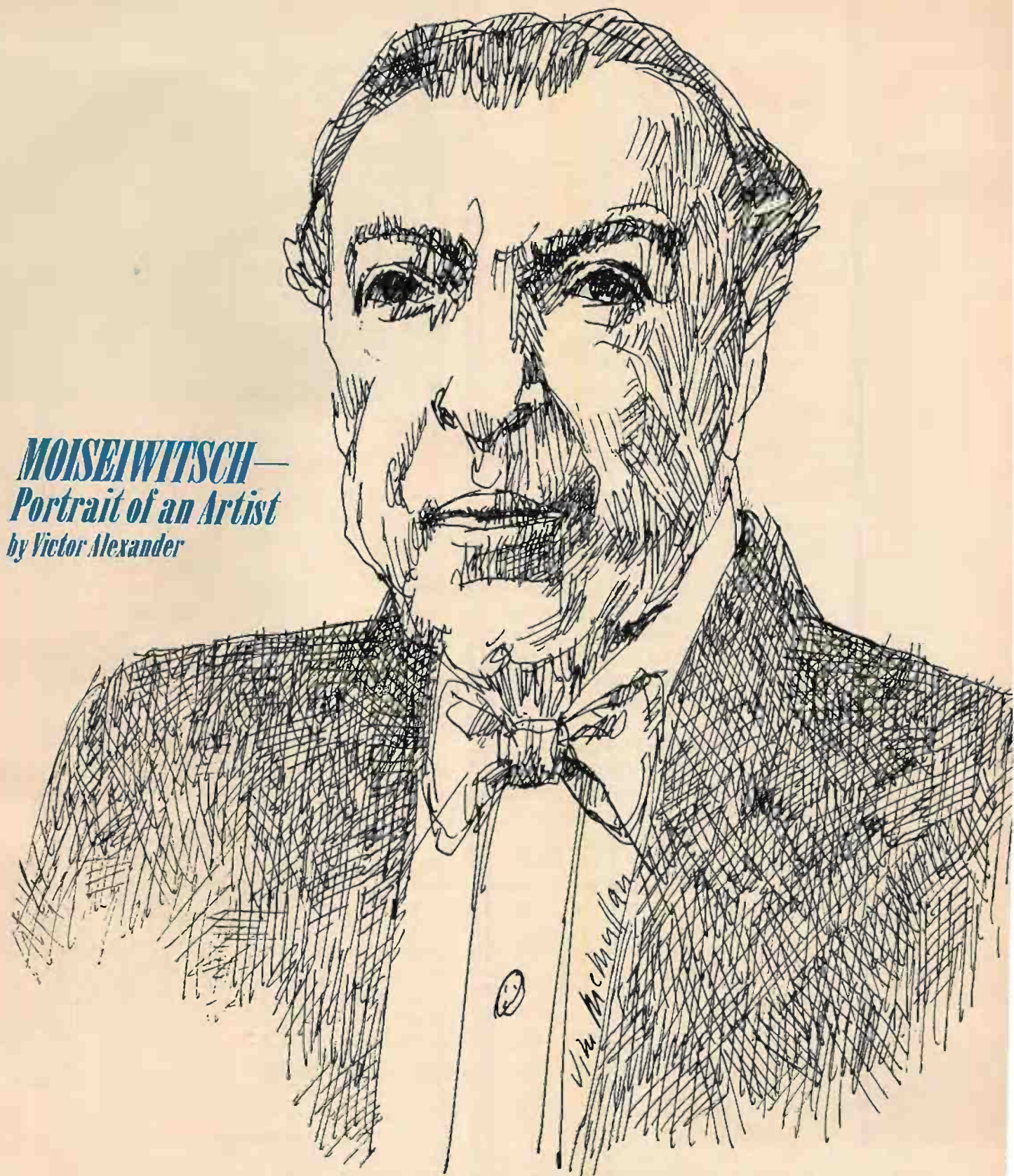
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MOISEWITSCH—
Portrait of an Artist
by Victor Alexander



IN HIS book of reminiscence and criticism *Speaking of Pianists*, Abram Chasins recalls an exchange he once had with Josef Hofmann, his friend and master. After a memorable Carnegie Hall recital during the 1926-1927 season he reported to Hofmann, "Your Majesty, I think I've just heard your heir apparent." Without a moment's hesitation Hofmann replied, "Ah, so you heard Moiseiwitsch. Now *there's* a

natural pianist who is in the Romantic tradition. . . ."

Of the recital in question, Chasins writes: "Exquisite sensitivity and sculptured phrasing, bold sweep and a tonal beauty that can never be taught—all belonged to Moiseiwitsch. . . he has drawn from the piano sounds of entirely individual elegance and eloquence."

In the summer of 1961—thirty-five years later—a New York crowd of nearly ten thousand, gathered in

MOISEWITSCH

the Lewisohn Stadium under an appreciable sprinkling of rain, sat enraptured by the same elegant and eloquent sounds. Moiseiwitsch played Beethoven's "Emperor" Concerto, and the *New York Times* next day described the performance as "transcendent," the interpretation as "a voyage of rediscovery." The same high praise greeted his performances in Philadelphia's Robin Hood Dell and in the Hollywood Bowl, where the *Los Angeles Times* hailed the "Olympian purity and mastery" of his playing and declared that "it has been a long time since we have heard such a masterly performance."

At the age of seventy-two Benno Moiseiwitsch today seems a fragile figure offstage. His grizzled hair and pale face, illumined by remote and almost tragic eyes, together with his aristocratic bearing and gentle voice, give a superficial impression of detachment. On the concert platform, a similar reticence, utterly devoid of irrelevant flamboyance, seems to confirm this impression. But this is the public Moiseiwitsch, a personality that belies the warmth both of his musicianship and of his humane and affectionate private character.

On his recent four-week visit, in addition to the concerts already mentioned, Moiseiwitsch found time to record for Decca. In the sweltering heat of the ancient but acoustically superb ballroom of New York's Pythian Temple he worked for several days on performances of Schumann, Moussorgsky, and Beethoven. Although the new releases of Schumann's *Carnaval* and Moussorgsky's *Pictures at an Exhibition* are actually his first American-made recordings, and only one other LP survives in the current catalog—a Chopin recital on the EMI-Capitol label—Moiseiwitsch's discography, until now exclusively on British HMV, goes back well over a generation and encompasses a substantial part of the Romantic and classical repertoire, some Debussy, and works by Delius, Kabalevsky, and Britten.

REVIEWING one of the tantalizingly rare Moiseiwitsch recordings released in this country—a group of Chopin preludes—Harold Schonberg of the *New York Times* wrote in 1950 that "Moiseiwitsch can play nearly everybody else under the table." The fact remains, however, that many of those whom he can play under Mr. Schonberg's table have nevertheless succeeded in becoming far better known in this country—this despite the fact that among the connoisseurs of the keyboard Moiseiwitsch has long been recognized as one of the great pianists of his generation. The contradiction is explained partly by Moiseiwitsch's large



Moiseiwitsch in his seventies—an artist of aristocratic bearing yet warm personality.

and demanding public outside the United States, a public that absorbs much of his time, so preventing frequent appearances here. Partly, too, it is explained by the very quality of his playing, which throws more emphasis on self-effacement, subtlety of coloring, singing tone, and finesse than on those more obvious qualities by which the gallery (and not always only the gallery) delights to be dazzled. Finally, it is explained by the character of the man himself. For Moiseiwitsch is modest almost to the point of shyness. He rarely poses for photographers or allows himself to be quoted in a public statement, and he has never countenanced an aggressive publicist among his modest entourage. In fact, when it was once suggested that he ought to hire such a person he recoiled visibly: "Let me just play for those who want to hear me. I couldn't bear the thought of paying anyone to deliver me an audience."

Born on February 22, 1890 (by coincidence, Chopin's eightieth birthday), in Odessa, Russia, Benno Moiseiwitsch—whose name is pronounced Moy-say-vitch—studied there at the Imperial Academy, which awarded him its Rubinstein Prize at the age of nine and showed him the door four years later as a result of various mischievous extra-musical activities. In 1903 he moved to Vienna where he became a pupil of Theodor Leschetizky, thus inheriting the grand tradition of piano playing in unbroken succession from Beethoven himself, whose most celebrated pupil, Carl Czerny, had been Leschetizky's master.

In 1908 Moiseiwitsch settled in England and shortly afterwards made his professional debut at the Town Hall, Reading. Since that time he has become a well-known and much-loved figure in his adopted homeland. He became a British subject in 1937 and during the Second World War, when London was undergo-

ing its ordeal of Nazi bombardment, gave regular recitals in aid of wartime charities. As a result of this devotion to his art and to the British public, Winston Churchill, then Prime Minister, offered to confer the Order of the British Empire upon him. But Moiseiwitsch protested that he had been doing no more than "the duty of any Briton." "If you still want to give it to me after the war is over," he told Churchill, "that will be different." In 1946 he was awarded the O.B.E. by George VI, and three years later his British colleagues invested him with their highest mark of esteem, a Life Membership of the Royal Philharmonic Society, an honor created for Mendelssohn and subsequently bestowed on, among others, Brahms and Tchaikovsky.

Among pianists still before the public eye today only Wilhelm Backhaus, Artur Schnabel, and Myra Hess can approach Moiseiwitsch for staying power at the top of their profession. He has been known, even recently, to make as many as forty-three appearances in Britain during a single season, playing twenty-two concertos. His last appearance at the London Proms marked his hundredth re-engagement, a record unmatched by any other artist. For many years Moiseiwitsch has identified himself with the music of Schumann through an annual series of recitals of the work of the composer whom he regards as the greatest of them all. He has also established himself as an ideal interpreter of Chopin. The non-melodic moderns have little appeal for him, although he regularly plays works by the later Russians — Medtner, Kabalevsky, Shostakovich, Stravinsky, and, of course, Rachmaninoff.

IT IS WHEN he talks of Sergei Rachmaninoff, whose intimate friendship he enjoyed for a quarter of a century, that Moiseiwitsch's eyes light up with a sentimental glow. They met for the first time in the green room of Carnegie Hall after Moiseiwitsch's debut there, when the tall, gaunt Rachmaninoff, some twenty years Moiseiwitsch's senior and already a world legend, waited his turn in line to introduce himself to a young fellow-countryman whose performance of the Rachmaninoff preludes had profoundly moved him. Rachmaninoff was especially impressed by Moiseiwitsch's programming of the unfamiliar B Minor Prelude and asked how he came to include it. "Why, it just happens to be my favorite among the preludes," replied Moiseiwitsch. "It just happens to be my favorite among them too," Rachmaninoff confessed.

Fourteen years later, in London, Moiseiwitsch put to Rachmaninoff a question that had been on his mind ever since that first meeting. It concerned a mental picture the B Minor Prelude called to his mind whenever he played it. He wondered whether the

composer might have had a specific picture in mind when he wrote the music. They were both amazed to discover that Moiseiwitsch's mental picture and Rachmaninoff's actual source were the same — a Bocklin painting entitled "The Return."

In 1934 Rachmaninoff played the world premiere of his celebrated "Rhapsody on a Theme of Paganini" with the Philadelphia Orchestra. A few days before, at a New York dinner party, he confided to Moiseiwitsch that he was nervous about the coming performance. "I wrote the variations down," Rachmaninoff said in his slow drawl, "and it looked good. Then I went to the piano and tried it, and it sounded good. But now I am practicing it for the concert it goes all wrong." The composer was especially concerned about a series of excruciating chord jumps in the twenty-fourth of the variations. Just then a butler entered the room with a tray full of liqueurs. Rachmaninoff, a teetotaler, refused. "Why, Sergei Vassilievich," urged Moiseiwitsch, "you must have a glass of crème de menthe. It is the best thing in the world for jumps." Rachmaninoff called the butler back and helped himself to a generous quaff of the emerald cordial. Afterwards, in the drawing room, the composer gave a faultless preview of his new composition. Eyewitnesses testify that before the performance in Philadelphia, Rachmaninoff downed another large crème de menthe and that, following the spectacular success of the rhapsody on that occasion, he never failed to have a crème de menthe before playing the work publicly. On a score of the work inscribed to Moiseiwitsch, the twenty-fourth variation is plainly marked in the composer's hand: "The Crème de Menthe Variation."

There was considerable good-natured rivalry be-

Moiseiwitsch with conductor Josef Krips before a recent concerto performance in London.



MOISEWITSCH

tween the two colleagues concerning their respective recordings of the Rachmaninoff repertoire. In particular, Rachmaninoff could never get over the fact that he himself had to play over the "Midsummer Night's Dream" Scherzo eleven times before he was able to come up with a performance to meet his own specifications, whereas Moiseiwitsch, playing it through only once, achieved what he later called "the best record of my entire career." Once in New York Rachmaninoff confided to his friend Alexander Greiner, the Steinway piano company's artists' representative, that he was bothered about something. "Tell me, how is it, Sascha," he queried, "that Moiseiwitsch's recordings of Rachmaninoff outsell my own two to one? Can it be that he is a better Rachmaninoff pianist than I am?" Greiner was able to allay his fears by pulling out a record catalog to show that the Moiseiwitsch discs, made in England, sold at that time for just half the price of the Rachmaninoff, made under American manufacturing conditions.

FOR MANY years Moiseiwitsch has given annual Rachmaninoff programs in London to standing-room audiences. One of these was scheduled for the 29th of March, 1943, at the Stoll Theatre, where he was to play an afternoon orchestral concert featuring the Second Piano Concerto. That morning, Moiseiwitsch, returning on a train from a concert in Wales, saw Rachmaninoff's name in a bold newspaper headline over a neighbor's shoulder. He assumed the story had something to do with his coming concert and, on alighting from the train, rushed to get a copy of the paper. It told of Rachmaninoff's death, in Los Angeles. Stunned and sorrowed, Moiseiwitsch felt that he could not possibly go ahead with the afternoon's concert and pleaded with the management to find a replacement. No other pianist could be found on such short notice, so at noon Moiseiwitsch finally yielded to entreaties not to let the orchestra and public down. He made three stipulations: "I will go through with the concert on condition that there will be no rehearsal beforehand, that I shall not be obliged to dress, and that there will be no applause when I walk on stage or when I have finished." Promptly, at 2:30, Moiseiwitsch, still in his traveling clothes, came out on the stage and played the concerto. Then, as 2,500 people stood in silence, he played the funeral march from Chopin's B Minor Sonata, walked off the stage without a word to anyone, and went directly home.

When it was pointed out to Moiseiwitsch that the 1958-1959 season, marking the fiftieth anniversary of

his professional debut, ought to be commemorated with a Carnegie Hall gala, he insisted on diverting the spotlight from his own career milestone and turning the occasion into a tribute to the fifteenth anniversary of Rachmaninoff's death. He was moved almost to tears by the report of the event written by Louis Biancolli in the next day's *New York World-Telegram and Sun*: "Those of us who remembered the playing of Sergei Rachmaninoff could be pardoned for thinking he had come back to life in Carnegie Hall last night. It was the magnificent sweep and artistry of Benno Moiseiwitsch that created the illusion... the living image of the master was in Mr. Moiseiwitsch's playing."

Such capacity for sentiment throws into relief the warm humanity and humor of a well-rounded man of the world whose intimates, ranging from Churchill to Victor Borge, entrust him with their horse-racing bets and try vainly to fathom his card tricks, beat him at endless rounds of bridge, or top him in the after-dinner stories that he tells in a variety of dialects. He lives alone, in an eight-room Regency house in London's residential St. John's Wood section, but regards the Savage Club, distinguished rendezvous of England's men of arts and letters, as his second home. There, they tell of a recent card game during which someone upset a glass, slightly cutting the pianist's right hand. He had a concert scheduled for two days later, so everyone was understandably concerned. When the wound had been bandaged, one of the men ventured: "But, Benno, how will you be able to play?" "Oh, that's nothing," retorted Moiseiwitsch quickly, "I'll simply deal with the left hand."

Fond of dark shirts, sporty tweeds, slightly garish neckties, and bold-striped suits—he once stirred up a

Moiseiwitsch rehearsing Beethoven's "Emperor" Concerto at Lewisohn Stadium.



DR. I. W. SCHMIDT



Moiseiwitsch takes paternal pride in his talented godson and protégé Sergio Varella Cid.

sartorial controversy in conservative London by giving a series of recitals in a black silk Russian moujik blouse—Moiseiwitsch is a heavy cigarette smoker (there is always one extending from a silver holder atop his piano during practice) and an exacting gourmet. He also enjoys a strong drink, although he scrupulously abstains when a concert is in the offing. He dabbles at golf, is a keen student of history and science, and an avid theater-goer. Usually he manages to fend off those he regards as bores or intruders with a kind of bitterly barbed sarcasm—as, when told after a recent concert that a lady seeking admittance backstage had entertained him at dinner in the same city twenty years before, he muttered to the attendant, “She might at least have had the good grace to send her daughter this time.”

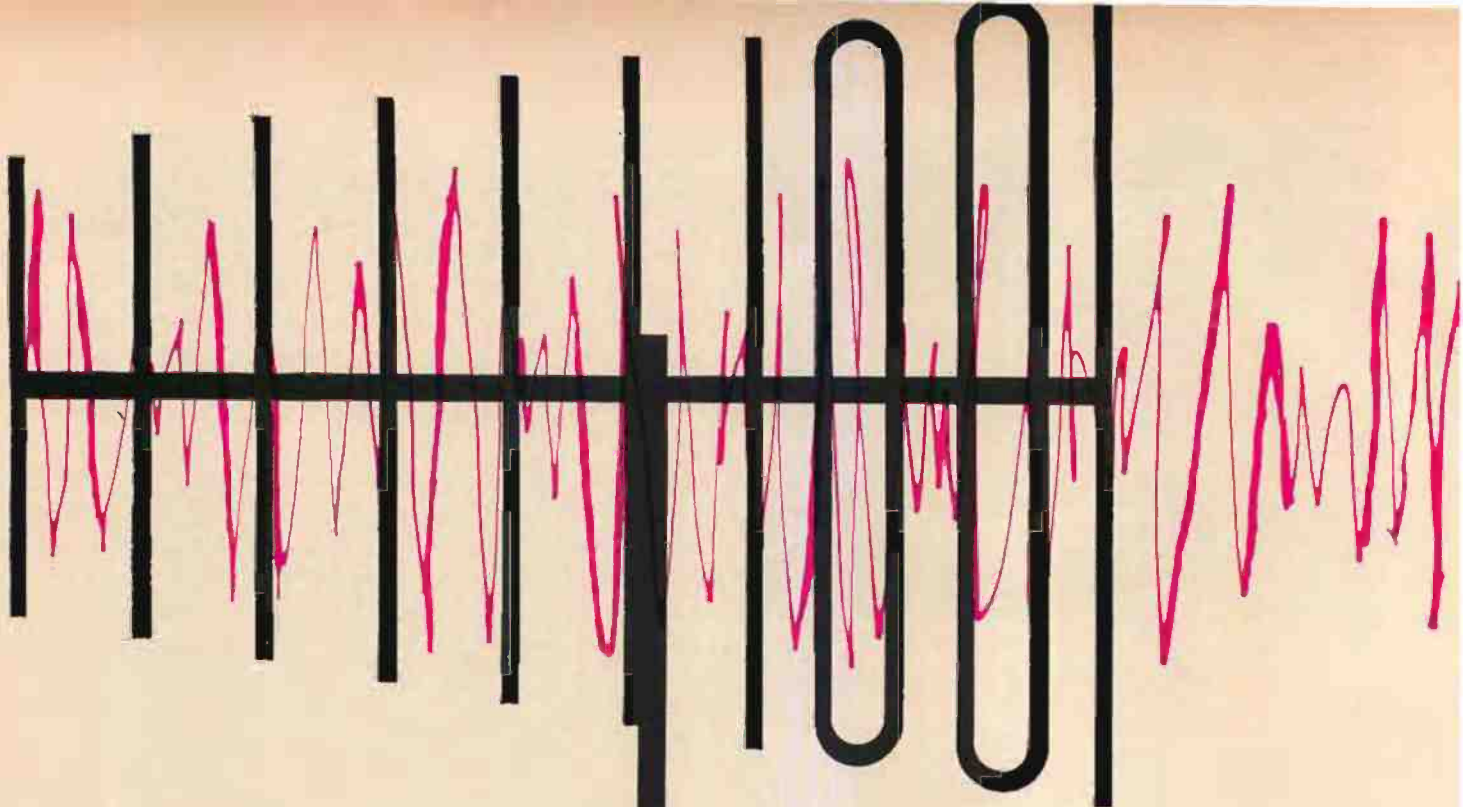
INCLINED to be impatient in business dealings, which he regards as extraneous to his job of making music, Moiseiwitsch has infinite patience with children, and they reciprocate in kind. (His own three children are grown; one of the two daughters, dark-eyed, exotically beautiful Tanya, is a source of special pride to her father as the designer for the Stratford, Ontario, Shakespeare Festival.) When a group of boys and girls, accompanied by their piano teacher, filed backstage to see him after a concert in Brooklyn last year, he pushed aside half a dozen distinguished colleagues and spent the better half of fifteen minutes answering the youngsters’ questions. Then, with a twinkle in his eye, he admonished their instructor: “You’d better not teach them so well. After all, I still have to earn a living.” When a pigtailed miss of tender years trotted up to him at New York’s Lewisohn Stadium and said she liked his playing of “Mr. Rachmaninoff’s concerto,” he kissed her hand in courtly fashion, then

ever so gently planted another kiss on her cheek, saying, “And this one is for Mr. Rachmaninoff.” And when it came to his attention that the six-year-old daughter of one of his managers had fallen in love and wanted to marry him, he spent an entire wintry afternoon shopping for a tiny gold and diamond heart with which to accompany his duly solemn proposal to the delighted little lady.

DECRYING the present-day emphasis on phenomenal techniques and fast and furious playing, which he believes is killing off a generation of potential heirs to the grand tradition, Moiseiwitsch says, “The young pianists of today don’t take time out to develop a personality or maturity that would really make them masters. They are in a race for speed and sound.” He believes it all started out with Horowitz in the late 1920’s and early 1930’s. “He succeeded in out-Liszt Liszt and startled the musical world. Within ten to fifteen years a number of young pianists emerged who thrilled the audiences and flabbergasted the critics. Radio and records that could distort the pure tones of a concert hall also produced a competition among players for peak performances. There was a vast number of musicians growing up—all clamoring for success. And the various concert managements, especially in America, were just so many factories. If the foreman of one of the factories was impressed with a musician’s playing, he put him to work. The musician himself kept driving harder and harder to win more new laurels, more new prizes, more new foundation grants, more new concert bookings.”

However, Moiseiwitsch believes he has found a promising heir to the grand tradition in a twenty-five-year-old Portuguese named Sergio Varella Cid, whose father is the head of the Lisbon Musical Academy. Sergio is Moiseiwitsch’s godson and made his debut in England at the age of twelve under Moiseiwitsch’s sponsorship. He has made two world tours since then, and has been three times to Russia, where he has been received with great enthusiasm. “But I have advised him to stop all this touring,” says Moiseiwitsch, “to relax and steep himself in the masters. He has all the technique he or anybody else needs—and some to spare. He had already exhausted all the territories a young man can sell his goods in. Now, he must relax and think.”

Victor Alexander has been a free-lance writer on musical matters whose by-line has appeared in a number of American periodicals. Mr. Alexander’s article on Benno Moiseiwitsch stems from a long-time knowledge of and enthusiasm for the pianist both as a man and as an artist.



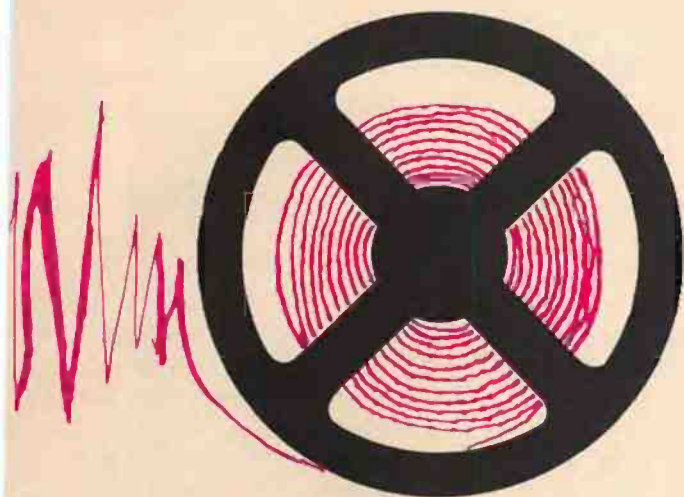
TIPS ON TAPING STEREO FM

by J. Gordon Holt

FM STATIONS over the country are already transmitting both live and recorded stereo broadcasts, and the expected increase in such broadcasts promises a sort of perpetual bonanza for the home stereo-tape recordist, who until recently has had to depend largely on borrowed recordings for his source material.

To listen to a stereo broadcast all you need is a stereo-FM tuner or a conventional FM tuner with a suitable adapter. While most of the available adapters will work with most FM tuners, it is important that the tuner be in proper alignment. A certain amount of discriminator misalignment can be tolerated in monophonic-FM reception, but for distortion-free stereo FM the demands are more exacting. For example, I have used the Pilot adapter very successfully with the Dynaco tuner and a number of others, but I ran into difficulties using it with two older tuners. Even slight tuner misalignment will degrade stereo separation, as will certain incompatibilities between the tuner and the adapter. So, before buying an adapter, it is best to check its compatibility with your tuner. The manufacturer of the adapter can advise you about this.

One other possible complication concerns whistle interference. Every tape recorder has an ultrasonic tone generator, which supplies the recording bias that is needed for quiet, distortion-free tapes. If the bias frequency is mixed with the 38-kilocycle component of the stereo-FM signal, a new tone will be created whose frequency will equal the difference between the frequencies of the two original tones, and this new



signal may fall within the audible range. If it does, the resulting whistle will be audible when you play the tape back. It is important, therefore, to make sure that the 38-kilocycle signal doesn't get to the recorder.

Many stereo tuners and adapters have built-in whistle filters, some more effective than others. Filters that employ sharp-tuned resonant circuits do the best job, but they are fairly costly. For this reason, some manufacturers—Pilot is one—build the adapter and the recording filter as separate units, so that people who won't be taping stereo are not obliged to pay for the filter. If you run into trouble with whistle interference when recording, a separate filter unit may be necessary.

HIGH-QUALITY recordings off the air are usually the result of following a number of rules. The once-popular technique of recording from a microphone in front of a loudspeaker is of course out of the question. The only correct way to record radio programs, in either stereo or mono, is by a direct electrical connection between the tuner and the tape recorder.

In most installations, the adapter will connect directly to the control amplifier, and the recorder will draw off its signals from the control amplifier's tape outputs (see Figure 1). If no tape outputs are provided, you can use a couple of Y-adapters to feed signals to the recorder directly from the adapter's outputs (see Figure 2). The interconnecting cables should be kept as short as possible, to minimize treble losses.

If additional amplification is needed in order to get full recording level on your tapes, you will have

to tap off the recorder's signal at a later stage in the system. When the preamplifier and the power amplifier are separate units, Y-adapters can be used to draw off signals from the output of the preamplifier (see Figure 3). On the other hand, if there is no such convenient tap-off point, you may have to connect to the power amplifier's outputs (see Figure 4). This connection should be used only when no better arrangement can be made, because the signal will include whatever noise and distortion are generated in the amplifier. Also, if this technique is used, the tone controls on the amplifier should be set for flat response while you are recording.

Most stereo-FM tuners and adapters have their outputs marked Left (or A) and Right (or B). So if you want to avoid confusion, make sure all left-channel connections and all right-channel connections are consistent through the entire system. Color-coded cable plugs will help to avoid channel mixups, or you can paint matching splotches of different shades of nail polish on plugs and sockets that are supposed to go together.

To the off-the-air recordist, the fact that the playing time of a four-track stereo tape can be doubled by switching the reels and recording in the other direction is not too important. What is important is how long the tape will run without interruption, because broadcasters don't stop the music to let you flip the reels. To estimate the playing time of a musical composition, look it up in the Schwann record catalog and figure a maximum of thirty minutes per 12-inch side. Some radio stations note the exact playing time of each selection in their program booklets, but if yours doesn't, you can estimate the length of

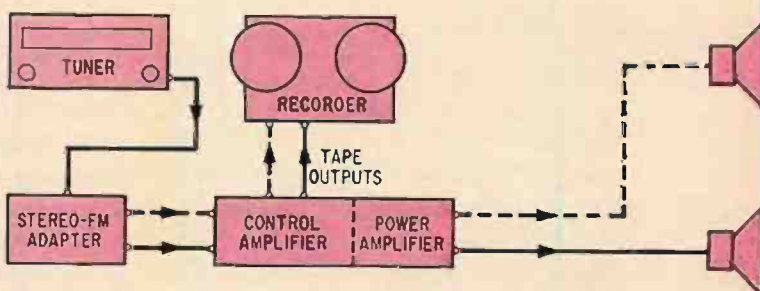


Figure 1. The usual hookup for recording stereo FM calls for the recorder to be connected to the amplifier's tape outputs.

an unfamiliar work by taking the total time scheduled for the concert and subtracting the approximate length of the more familiar selections. If necessary, you can use thinner tape—extra-play or double-play—to give you one and a half or two times the capacity of a reel of standard-play tape.

If it is evident that you can't fit the whole program

TIPS ON TAPING STEREO FM

on one tape, plan to change reels during a pause between movements. These pauses, particularly in live concerts, will usually be long enough to permit a quick change. Have the fresh tape pre-threaded onto an extra takeup reel; then all you have to do is lift off the reels that are on the recorder, drop the fresh ones

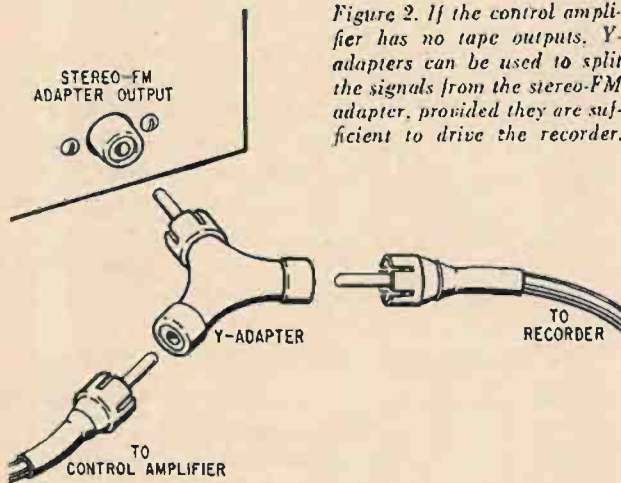


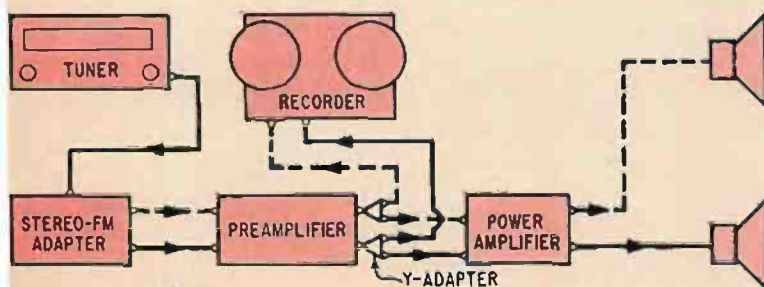
Figure 2. If the control amplifier has no tape outputs, Y-adapters can be used to split the signals from the stereo-FM adapter, provided they are sufficient to drive the recorder.

on, guide the tape into its travel path, and start the recorder running again. With a little practice, you should be able to complete a reel change in less than five seconds.

Always load up with more tape than you think you will need. It is easy enough to clip off the excess later and use it for something else, but if the tape runs out before the end of the program nothing can be done about it.

If the program you want to record starts at 8:30, you'd better be on the job by ten past eight. Turn on all equipment to give it time to warm up and stabilize. Station tuning is quite critical for stereo reception, so there must be no tuner drift while the program is being recorded. During the warmup, use the preceding program for setting the proper recording level and adjusting channel balance. By the time the clock creeps around to 8:28, everything will be warmed up; then

Figure 3. If the recorder requires more signal, Y-adapters can be used at the stereo preamplifier's amplifier outputs.



readjust the tuner one last time for on-the-nose tuning.

Once the program is under way, keep an eye on the record-level indicators to make sure the volume settings are correct. If they seem a bit off, resist the temptation to adjust them for a while, because the station engineer will probably correct the level in a few seconds. If adjustments must be made, though, make them very gradually, and try to follow the expressive contours of the music. For instance, if you must raise the volume, wait for a crescendo and then slowly increase the volume along with the swell of music. Remember that the best-engineered recordings are those that show the least evidence of technical tampering.

WHEN the music finishes, let the announcer start talking before shutting off the recorder. This avoids the possibility of shearing off the tail end of the hall reverberation. One exception to this rule is the case of the live-performance broadcast, in which the dying echoes of the last note are often inextricably merged with a rising surge of applause while the announcer's voice comes in simultaneously. This sequence of events contains no moment of silence, no clean break in continuity to serve as a convenient place for a cut-off. In this case, the most pleasing result is obtained by allowing a few seconds of the applause to come through at

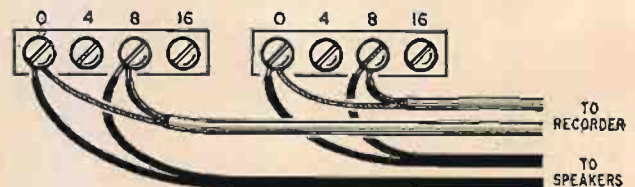


Figure 4. The signal for the tape recorder can be drawn off the power amplifier's outputs when no other takeoff point is available. Both cable shields connect to 0 ohms or ground.

normal volume and then fading out both channels together, reaching zero volume before the announcer's voice comes on.

After your recording session is over and you have made some prize tapes, what can you use them for? As far as the law is concerned, you can use them for anything you see fit, as long as you do not (1) play them before a public gathering, (2) charge admission to listen to them, or (3) copy them for resale purposes. It isn't illegal to record radio programs, but if a musician's union or a record company caught you using their creations to make money, you would most certainly be sued, and you would probably lose the case.

FM FM

stations broadcasting in STEREO

This data is the most complete available as of mid-February, 1962; stations "ready for stereocasts" had by then taken delivery of stereo-FM transmitting equipment. The final column indicates the number of stations in each community that had ordered stereo transmitting equipment.

Location	Stations In Operation	Ready for Stereocasts	Others Preparing	Location	Stations In Operation	Ready for Stereocasts	Others Preparing
ALASKA				INDIANA			
Anchorage			1	Evansville		WIKY-FM 104.1	
ALABAMA				Indianapolis	WISH-FM 107.9		1
Birmingham	WCRT-FM 96.5			IOWA			
ARIZONA				Des Moines	KDMI 97.3		
Phoenix	KEPI 96.9 KNIX 102.5			KANSAS			
CALIFORNIA				Lawrence	KANU 91.5	KCMB-FM 107.3	
Fresno	KCIB 94.5 KXQR 102.7			Wichita			
Los Angeles	KFMU 97.1 KMLA 100.3	KBMS 105.9 KGGK 94.3 KUDE-FM 102.1	1	KENTUCKY			
Oceanside				Lexington		WVLC-FM 92.9	
Sacramento				Louisville		WLVL 97.5	1
San Diego				MAINE			
San Francisco	KSFM 96.9 KGB-FM 101.5 KLRO 94.9 KPRI 106.5 KBAY-FM 104.5 KPEN 101.3	KBCO 105.3		Caribou		WFST-FM 97.7	
San Jose	KSJO-FM 92.3			MARYLAND			
Santa Barbara	KMUZ 103.3			Baltimore	WAQE-FM 101.9		
Visalia	KONG-FM 92.9			MASSACHUSETTS			
Walnut Creek		KWME 92.1		Boston			2
Woodland		KATT 102.5		Lynn	WUPY* 105.3		
COLORADO				Waltham	WRCB-FM 102.5		
Colorado Springs			1	MICHIGAN			
Denver		KFML-FM 98.5 KCMS-FM 102.7		Detroit	WDTM 106.7 WGPR-FM 98.7 WLDM 95.5 WSWM 99.1 WJEF-FM 93.7 WOOD-FM 105.7	WOMC 104.3	
Manitou Springs				East Lansing			
CONNECTICUT				Grand Rapids			
Meriden		WBMI 95.7		Midland		WQDC 99.7	
Newton		WGHF 95.1		MINNESOTA			
DELAWARE				Minneapolis-St. Paul	KWFM 97.1 WAYL 96.1		2
Wilmington	WJBR 99.5			MISSOURI			
DIS. OF COLUMBIA				Kansas City	KCMO-FM 94.9		
Washington	WHFS 102.3	WASH 97.1		St. Louis	KCFM 93.7 KSHE 94.7	KWIX 102.5	
FLORIDA				NEBRASKA			
Fort Lauderdale			1	Omaha	KQAL-FM 94.1		
Gainesville		WRUF-FM 104.1		NEVADA			
Jacksonville			1	Las Vegas		KORK-FM 97.1	
Miami	WAEZ 102.1 WVCG-FM 105.1 WHOO-FM 96.5			NEW JERSEY			
Orlando			1	Dover	WDHA-FM 105.5		
Pensacola			1	Long Branch	WRLB 107.1		
Sarasota		WYAK 102.5		NEW MEXICO			
GEORGIA				Albuquerque			1
Columbus		WRBL-FM 93.3		NEW YORK			
ILLINOIS				Babylon, L.I.		WQMF 94.3	
Chicago	WEFM 99.5 WFMT 98.7 WKFM 103.5	WSBC-FM 93.1	1	Buffalo		WSYL-FM 103.3	
Decatur				Garden City, L.I.	WLIR 92.7		
Rock Island	WHBF-FM 98.9		1	Long Island area			1
				New York	WQXR-FM 96.3 WTFM 103.5		1

(Continued on page 92)

*Stereo temporarily discontinued.

SOUND and the QUERY

by J. Gordon Holt

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

Canned Music

Q. A lot of people I know keep their magnetic tapes stored in metal cans; they say that if there is an electrical storm, unprotected tapes might be ruined.

I have a large collection of tapes in boxes, and I would like to know if I should put them all in metal cans.

RICHARD JORDAN
Wickliffe, Ohio

A. An electrical storm will not have the slightest effect on magnetic tapes unless the tape library happens to be struck by lightning, in which case you'll have a lot more to worry about than the condition of your tapes.

Metal cans will retard the gradual drying-out of acetate tapes and will afford some measure of protection from strong magnetic fields. But tapes stored in their original cartons will take years to dry out, and even then they are still usable. Magnetic fields aren't likely to be any problem unless you live right next door to a power station. So metal cans are hardly worth their cost to the average tape collector.

Surface Suppression

Q. How does one eliminate surface noises from records?

There seems to be a wide variety of products available for this purpose, but I have yet to find one that actually works. Perhaps you can suggest something that will.

J. MONTALEONE
Kansas City, Mo.

A. Since most surface noise occurs in the treble range, any device that reduces surface noise must reduce treble at the same time, so a completely

effective scratch filter would do away with most of your system's treble response, too.

If surface noise is as much of a problem to you as you indicate, it is more than likely that something in your system is emphasizing treble far above normal. The most common offenders in this are transducers—pickups and loudspeakers—with rising treble response or with sharp peaks in the upper range. If your speaker has a tweeter-balance control, you may have this turned too high. If there is no tweeter adjustment, you will just have to replace your pickup and (or) loudspeaker system with ones having smoother frequency response.

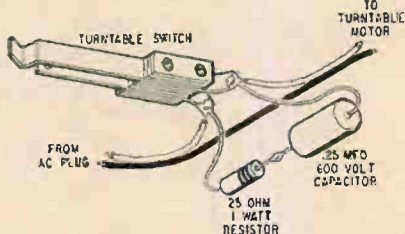
But first of all, make sure you treat your records with the necessary care. They should be kept scrupulously free from dust and scratches, and should never be handled by their playing surfaces; discs should be touched only on the outer edge or on the label area.

Signature Pop

Q. I have an old-model record changer that sends a very loud pop through my system every time it shuts itself off. Is there any way of preventing this? I'm afraid it may damage my speaker.

PHILIP DEFIN
Woodhaven, N.Y.

A. A .25-mfd 600-volt capacitor and a 25-ohm 1-watt resistor, con-



nected as shown, will suppress the noise-producing switching transients from your record changer.

Two-Point Stereo

Q. I am having trouble getting my stereo speakers to blend properly. Instead of getting a wall of sound, I get two point-sources of sound, with nothing between them.

I have tried moving the speakers together until they're almost side by side, but to no avail. I have switched the leads to both speakers, but phasing doesn't seem to have any effect either.

Could my trouble be due to mismatched speakers? One channel has a

12-inch unit with tweeters, while the other has a modified 14-inch unit of 1939 vintage. The enclosures are identical, as are the amplifying channels.

COLE PIERCE
Galesburg, Ill.

A. The trouble you describe is usually a sign of out-of-phase operation of the speakers, and your letter does not make it clear whether or not you actually did try reversing the phasing of your speakers.

To reverse phasing reverse the connections to only one of your loudspeakers. If this remedies the problem, leave the connections that way. If it makes it worse, or diminishes the system's bass response, restore the connections to their original polarity.

Drastically mismatched speakers will indeed reduce the blending of a stereo signal, causing the instruments to wander back and forth between the speakers. But even the worst mismatch will rarely cause the extreme effect you describe. If phase reversal isn't the answer, we'd suggest you investigate the possibility that your tweeters are out of phase with their woofer or with one another.

Spare-Tube Reserve

Q. My amplifier and tuner use high-quality foreign tubes that are unavailable in this area. If any of them wear out, no doubt I'll have to order replacements from a mail-order house, which will put the system out of commission for some time, so I'd like to stock up on a few spares, just in case. Since there are a lot of tubes involved, though, I'd rather just get the ones that are most likely to go bad. Which ones might these be?

RUSSEL KENNEDY
Warren, Ohio

A. In general, rectifiers and power output tubes are the first ones to wear out. Any radio repairman can identify these for you, just by glancing at each component's schematic diagram.

The average life of the other tubes depends upon the design of the equipment, so it isn't possible to predict how long they'll be likely to last. If the component is used fairly regularly, it's wise to replace all of its tubes once a year, even though everything still seems to be working properly. There are exceptions to this rule in both directions, but if you don't have access to comprehensive test facilities for checking each component, replacing the tubes once a year is the best way to avoid creeping distortion.



by CHARLES SINCLAIR

The fine art of STEREOMANSHIP

How to be one-up(or maybe even two-up)on hi-fi friends and salesmen.

THANKS TO stereo, the average hi-fi hobbyist can now feel just twice as inferior as he did when all he had to contend with was monophonic sound. In almost any situation, he is invariably in the stereo "one-down" position, completely at the mercy of the expert.

He avoids, as he might the plague, hobbyist discussions of the relative merits of common-ground and separate-ground connections for stereo cartridges. He speaks of "monaural" rather than "monophonic" records. He looks blank when a musically informed friend loftily criticizes his latest opera-record purchase as being "inaccurate" because the soprano is supposed to make her second-act entrance from stage left, not stage right. He thinks that the Crosby System is family planning on a large scale, and that integrated components are some sort of social experiment.

He despairs, feeling that nothing short of degrees from both the Massachusetts Institute of Technology and the Juilliard School of Music, with a post-graduate hitch at Bell Laboratories just to play it safe, can possibly remedy this situation.

Is there another, not to say easier, path to the "one-up" stereo position?

Happily there is. It can be reached by way of Stercomanship, the technique of knowing—or, more accurately, of seeming to know—all the two-channel

answers. Its practitioners are Hi-Fi-men, dedicated followers of the British writer Stephen Potter, who first undertook to describe such manners in his *Gamesmanship*, *One-Upmanship*, and so on.

In his practice of Stercomanship, Hi-Fi-man usually has only the foggiest of notions of what really goes on inside his audio system. The trick, however, is that he manages never to show it. He surrounds himself with an aura of knowledge. He reaches for a slide rule with the casual air of a Borgia prince reaching for a dagger, and his quiet but effective snort of disgust as he skims through the translation on the back of a copy of Blomdahl's *Aniara* marks him at once as a man to be reckoned with.

Hi-Fi-man isn't really a musical connoisseur; he just makes people think he is one. Because he always avoids direct statements on musical or recording topics with which his opponent—and everyone is an opponent—may be familiar, few who seek Hi-Fi-man's opinion of a new stereo album will be disappointed, or doubt that he is anything but an expert.

To illustrate: In a friend's home, Hi-Fi-man has just been asked to give his opinion concerning a new recording of, let's say, Strauss's *Ein Heldenleben*. Hi-Fi-man glances thoughtfully at the album jacket, says "Ah, the Ormandy reading"—mentioning whatever conductor may be involved—then listens as his friend

STEREOMANSHIP

plays the recording, assuming a thoughtful frown (Critical Frownmanship).

Actually, what is furrowing Hi-Fi-man's brow is that he's making an important decision. It has nothing to do with how well the particular *Heldenleben* is being performed or how skillful were the recording engineers. He is busily recalling whether his friend is more knowledgeable on the subject of musicology or of recording technology. Then he uses the following standard preface: "Of course you realize this is just my *personal* opinion, but . . ."

Following this opener, Hi-Fi-man gets down to business. Is the friend well versed in stereo recording techniques but something of a square musically? If so, the approach is along these lines: "I'd like to reserve comment on the microphone placement during the session, but meanwhile I can't help feeling that Strauss intended just a *soupeçon* more bravura, particularly in the lower strings, during the initial statement of the hero's theme, and I'm positive I heard an A-natural in the French horns in the sixteenth bar. Don't you agree?"

Thus, in the tradition of great field commanders, Hi-Fi-man has led his opponent from a strong defensive position into an exposed position.

On the other hand, if the owner of the new stereo recording is quite familiar with the fine points of serious music but possesses only a scanty knowledge of how recordings are made, a different approach is used: "I have no *immediate* quarrel with the read-

ing, but I have the distinct impression that you're getting crosstalk in the mid-highs, possibly because the recording director preferred to use the intensity-difference mike technique to that of mid-side recording. After all, *you* know how tricky it is to get those polarity patterns just right in the studios they use today. Don't you agree?"

AUDIO HOBBYISTS are like sports-car buffs, and they adore the thought of adding new equipment and gimmicks to a home stereo system. Occasionally, therefore, the opportunity is presented for Hi-Fi-man to deliver his views on equipment.

Observe Hi-Fi-man in a relatively simple situation. A fellow hobbyist, Layman, has sought Hi-Fi-man's opinion on a new stereo speaker system he has just had installed.

There is, first of all, the business of Where To Sit, or Locationship. Hi-Fi-man will never, unless it is absolutely unavoidable, sit in the spot on the couch or on the chair that Layman suggests to him. Instead, he adopts the following ploy:

Hi-Fi-man: "I'll just sit over *here*, if you don't mind. After all, remember what Snow said back in '34 about the relationship between intensity differences and apparent angular locations."

Actually, what W. B. Snow said as a result of his early stereo experiments is not germane to the situation at hand. But Layman is immediately placed in the one-down position and becomes a virtual push-over for the next Stereomanship tactic.

Having seated himself at least three feet from the spot suggested to him by Layman, Hi-Fi-man then gets down to business. He examines the placement of Layman's speakers.

Has Layman built them into the living room wall or bolted them to brackets that would be difficult to shift? If so, Hi-Fi-man's next move is clear. He listens attentively to the test selection, then turns to Layman and says in a gentle tone: "Not bad at all, but I can't help feeling that the radiation pattern is causing mid-range cancellations. You should move them a foot or two closer together, old boy. Definitely too much separation."

What if Layman has gone to the other extreme and has bought a packaged stereo system housed in a single—and fairly expensive—cabinet? No problem. Hi-Fi-man listens to the test selection with the same attention, then delivers the Oiled Teak Ploy: "Not

Hi-Fi-man's first maneuver, on listening to a system, is to calculate his opponent's greatest area of weakness.



bad at all, but I can't help feeling that you're getting a deterioration of the stereo effect due to an excessively small listening angle. Your speakers should be moved at least a foot or two farther apart, old boy. Definitely too much blend."

Layman is now firmly in the one-down position, and is likely to remain there at least until he can replace his new speakers with still newer speakers, or until he rips up his wall or trades in his elaborate cabinet.

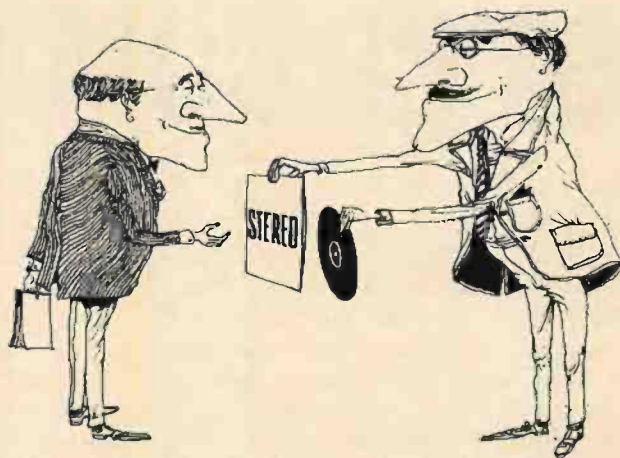
But what if everything sounds great, and Hi-Fi-man realizes that to criticize Layman's new speakers would amount to thoroughly unsportsmanlike carping? Must Hi-Fi-man concede the point? He may if he is so weak as to allow his conscience to trouble him. (See "Tossing in the Towel, Correct Etiquette of," *Basic Hi-Fi-manship, Revised Edition*). Or, he can be strong, maintain the Flexible Stereomanship Position, and say: "Not bad at all, but of course a two-channel stereo system is, at best, a compromise with what can be achieved with a three-channel system, don't you agree?"

THIS last ploy can also be used, with minor variations, while shopping for new audio equipment in a well-equipped showroom. In fact, it is in the audio showroom that the practitioner of Stereomanship finds his most challenging and exciting arena.

Here are a few selected ploys from the latest manual of *Advanced Stereomanship*:

A. *Correct Showroom Costume*: The Ivy League or Modified Continental Look is favored by some Hi-Fi-men who enjoy posing as young business executives who have just dropped in to inspect some audio equipment during their lunch hour. There is, however, a growing faction of Hi-Fi-men who consider this as being Definitely Unsporting, and rather like sneaking up on a fox with an anti-tank gun. Audio salesmen are at least given a sporting chance, by being alerted for possible trouble, if your basic costume is flannel slacks, old shoes, and a shaggy tweed jacket, preferably one with leather patches at the elbows and a few burned spots here and there to suggest that you've been careless with your soldering gun. Trench coats are permitted in inclement weather, provided the trench coat is definitely British in cut, with those mysterious brass loops on the belt.

B. *Grass-Is-Greener Tactic*: From the Stereomanship point of view it is fortunate that there are various schools of thought among audio manufacturers about how best to control such stereo factors as balance, gain, loudness, frequency response, phasing, phantom channels, and the like. The Hi-Fi-man who wants to inspect audio equipment at leisure without any intention of



A salesman is almost certain to develop frayed nerves when he tries to demonstrate his stereo equipment with the mono record that Hi-Fi-man has brought along in a stereo sleeve.

buying should keep this in mind. Knowing at least the rudiments of control principles enables the Hi-Fi-man to keep audio salesmen at arm's length with such gambits as "Personally, I prefer a separate gain control for each channel to having a balance control" or "Personally, I prefer ganged bass and treble controls but not a master gain control" or "Personally, I would prefer a preamp that would allow you to feed the left signal and the right signal to both channels in alternate phases."

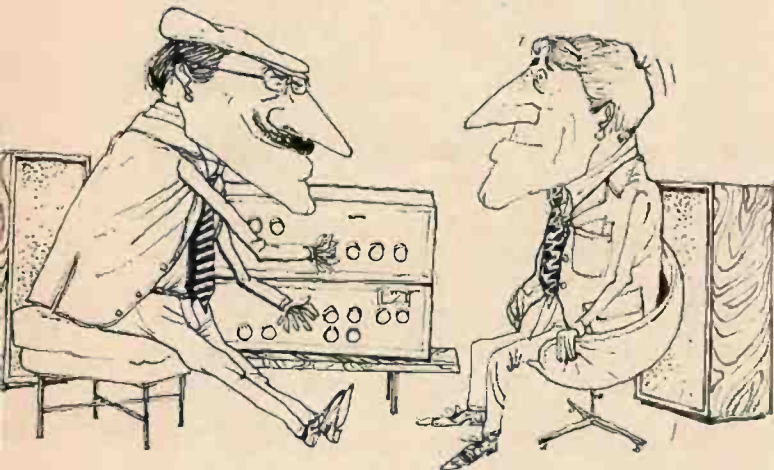
C. *Test-Selectionship*: An audio showroom invariably has a number of records on hand for demonstration purposes. The true Hi-Fi-man would no more think of using these in a showroom test of equipment than he would of using his host's toothbrush during a weekend visit. He brings his own test recordings, and for good reasons. Audio salesmen seldom look closely at the label on a record handed to them in a jacket whose cover proclaims it to be a stereo edition. They are, by and large, a trusting lot; and besides, the record is not being brought to them for exchange (the Sam Goody Ploy). Thus the Hi-Fi-man's lifted eyebrow and gentle smile as he hears the *monophonic* copy of *Scheherazade* he has brought to the showroom in a borrowed *stereo* sleeve is enough to rattle the most battle-hardened merchant of stereo equipment.

D. *Out of Phase, Out of Mind*: Stereo tape playback systems offer what is generally considered the widest dynamic range and the most exciting sort of stereo listening. What more logical development is there than that Hi-Fi-man is interested in purchasing tape equipment at an audio showroom, and that he has brought along a prerecorded, four-track test tape? The tape is a real gasser; the music, preferably early Stravinsky, is full and complex and brings other audio customers on the run. However, only Hi-Fi-man's closest friends know that the tracks have been deliber-

STEREOMANSHIP

ately recorded so that on this tape the phase of the two left tracks is slowly shifted a full 180 degrees every two minutes, producing a periodic out-of-phase effect on the speakers despite all attempts by the audio salesman to find a satisfactory position for his phasing switch.

E. Advanced Kitmanship: Kit-building hobbyists are in something of an elite position as compared with the hobbyists who buy ready-wired components or who risk being completely in the one-down position by buying popular-brand ready-made phonographs. Hi-Fi-man is as familiar with what's available in kit form as is the average manager of an audio shop, although—and this is important—he has not necessarily built anything from a kit in his life. At home, his sys-



Properly executed, the Alma Matrix Ploy can be a veritable triumph of stereomanship.

tem is composed of units available either as kits or ready-wired, and, with the aid of a few mysterious-looking wires that lead nowhere and carefully placed drops of solder, gives the impression that he had to re-engineer the whole kit before it would satisfy his critical standards. In an audio showroom, Hi-Fi-man indicates interest in new tuners, amplifiers, and so on up to the point where he asks a salesman, "Is this available in kit form?" It never is.

But Showroom Stereomanship is at best a hit-and-run affair, conducted with relatively simple ploys and modest gimmicks. Hi-Fi-man achieves his greatest Stereomanship successes on the home front, where he has time to prepare a planned offensive.

With the advent of stereophonic-FM broadcasting, a popular new tactic, the Alma Matrix Ploy, has come into widespread favor among Hi-Fi-men. It is

virtually guaranteed to put Layman in a hopelessly one-down position.

To execute the Alma Matrix Ploy, you do *not* have to have an FM tuner with stereo-FM facilities. In fact, you do not even have to live in an area where you can receive stereo FM. All you need is: (1) a basic home stereo rig, (2) an FM tuner in plain sight, (3) a home-made, but non-functioning, "adapter," (4) a second FM tuner hidden from view but hooked up to your preamplifier, and (5) a pair of stereo headphones, connected to the outputs of the two tuners.

Invite Layman to drop by your house, mentioning that you have added something new to your system on which you want his informed opinion (Ego Inflationship). When he arrives, begin a casual discussion of stereo-FM broadcasting, tossing in such terminology as "matrixing," "interleaving," "optimum millisecond delay," and "sound subcarrier." You're safely on your way.

Then turn on your rig and your visible FM tuner; you have already turned on and preset the second tuner, but Layman doesn't know that. Put on the headphones, with a casual aside to Layman that you are "just checking."

Tune the in-sight tuner until you find something that is roughly similar to what is being fed to one of the headphones by the out-of-sight tuner. Then announce that you are ready to demonstrate something new in stereo reception that occurred to you after reading a report of some BBC tests in *Wireless World*.

Twiddle importantly with your dummy adaptor. Then turn up your master volume. Out of your speakers, of course, will come two separate FM broadcasts and two separate musical selections. Over the resulting dissonant din, turn to Layman and say: "Of course I'm not much for modern antiphonal music, but I do think I've managed to eliminate practically all crosstalk between channels. Don't you agree?"

When Layman nods his head, turn off the set immediately and spend the rest of the evening playing pre-war Telefunken 78's.

Charles Sinclair is at present an editor in the New York office of Television Digest, a weekly trade publication. He is also an active free-lance writer, having contributed articles to many magazines, plus television scripts for such programs as 77 Sunset Strip, The Web, and Foreign Intrigue. He also has a movie, Chase a Crooked Shadow, to his credit.



RIAS

CULTURE VERSUS COMMUNISM

RIAS, the American-sponsored radio in West Berlin, has found that the best way to break through the Iron Curtain is with music — from Mozart to Cole Porter

SHORTLY after the Communist wall went up last August, sealing off the last exits from East to West Berlin, a bouquet of flowers suddenly came flying over the barbed wire and landed at the feet of a startled West Berlin policeman. The attached note read: "To our friends at RIAS!" Promptly and proudly a small delegation of wall-watchers bore the battered bouquet to the squat gray building in the Kufsteinerstrasse where the Radio in the American Sector, or RIAS (pronounced ree-as), has its headquarters.

In that quiet corner of the city five hundred men and women work around the clock on today's most

challenging radio assignment: to preserve the sanity and intelligence of sixteen million people who have access to no other form of therapy. Clearly this is no ordinary communications problem. Before the erection of Walter Ulbricht's Chinese Wall—as the contemptuous Berliners call it—thousands of people crossed the sector boundaries every day, and despite difficulties there were many points of contact between East and West. But nowadays RIAS has assumed the principal responsibility for maintaining "the bridge between the free world and the Soviet Zone of Germany," as its American directors define their present task. The German Communists would give much to see

by Frederic Grunfeld

RIAS: CULTURE VERSUS COMMUNISM

that bridge destroyed. "It is imperative that this provocative transmitter be liquidated," runs the refrain in newspapers and radio programs. Daily broadsides accuse the "gangster station" of such things as "organizing espionage for the United States, broadcasting coded orders to agents and subversives, spreading lies, advocating crime, and warmongering."

Understandably dazzled by such testimonials, some foreign journalists have described RIAS as "America's most successful propaganda operation." But it would be a mistake to picture it as a trumpeter of clichés about the ubiquity of bathtubs and autos in the West. RIAS has a far more sober purpose than the word "propaganda" implies; as its staffers point out, the station couldn't last a month on a diet of hysteria and braggadocio similar to the Communist's own brand of broadcasting.

The hallmark of RIAS, Edward R. Murrow said last summer, is "a combination of truth, conscience,

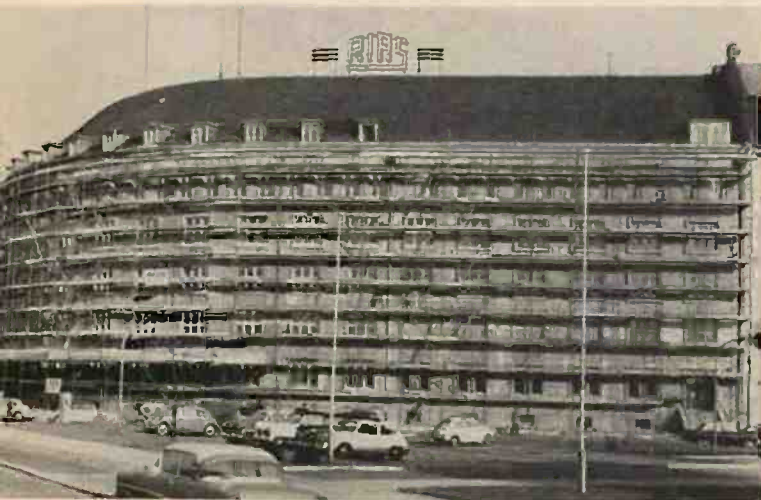
BBC's Third Programme. "We fill a vast vacuum in the lives of those in the East," a department head told me. "To begin with, we deliver their morning newspaper; have you seen what they actually publish over there? Yes? Then you know how vital the news is. But we play a dozen roles that are no less crucial—teacher, minister, story-teller, music-master, farm consultant, friend of the family. For instance, we provide vocational guidance for young people. We carry Protestant, Catholic, and Jewish services. The people are theater-hungry: we bring them full-length stage productions, with commentaries by drama critics. Above all, we try to show them there's more to the world than the narrow land they live in."

Music has always been a major factor in RIAS's success. Fifty per cent of the station's air time is devoted to it, with all types being fairly represented. "We try to put ourselves in our listener's shoes," a programmer explains, "things are hard for them, and we like to help them relax with entertaining music. On the other hand, many would be put off if we played only hit songs and orchestral medleys. They've been told how 'commercial' and 'superficial' we are in the West. So we try to strike a balance between Mozart and Cole Porter."

Many of the station's concerts are designed to counteract the censorship policies of the Communist zone, where "even good music always has political strings attached. If you hear Beethoven sonatas on the East Berlin station, the announcer is sure to add that Beethoven was the great champion of the class struggle. By the same token, when we broadcast Handel's *Belshazzar*, with a few normal cuts, they were on the air the next day, claiming we had left out the 'revolutionary' parts."

Another of RIAS's assignments has been to introduce its listeners to the modern music they had been forbidden to hear during the Hitler years. Many of these same works, including Schoenberg's twelve-tone scores and the later works by Stravinsky were banned by the Communists for many years, though the ban has gradually been relaxed. RIAS still presents a good deal of modern music, including works specially commissioned for its festivals.

IN EARLIER years, RIAS maintained a complete performing department of its own, including a choir, light orchestra, dance band, chamber ensemble, and the RIAS Symphony Orchestra, which soon became known abroad through Ferenc Fricsay's Deutsche Grammophon recordings. The United States Congress,



In 1948 RIAS moved into its present headquarters, a rebuilt building formerly used as a manufacturing plant.

hope, challenge, dedication, courage, and constancy." Speaking to the staff for the first time as director of the U.S. Information Agency, which runs the station, Murrow added: "This radio station and what we do here has never been designed as a provocation to the Soviet. That they find it so is a tribute to you, the way you do your job, the truth for which you stand."

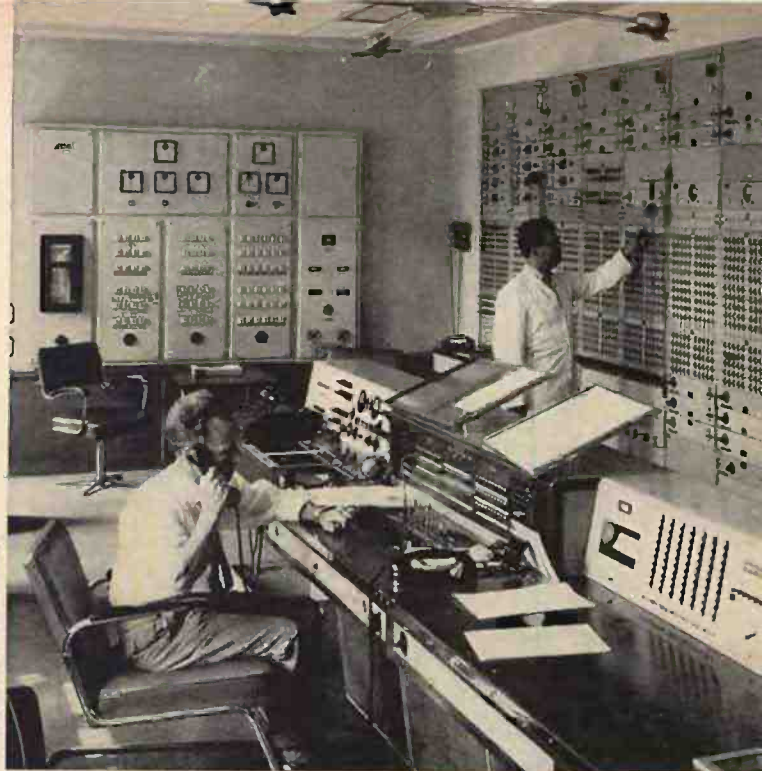
Less than a third of RIAS air time is devoted to political affairs, in the form of straight newscasts, commentaries, and documentaries. The lion's share goes to music, and to a cultural series rivaling the

while still debating the question of subsidizing the arts, thus found itself in the peculiar position of supporting a musical entourage that would have staggered the Markgraf of Brandenburg and that would have done credit to Washington or any other American city. However, after the West Berlin Senate established its own station, in 1954, the RIAS orchestra went the way of the NBC Symphony and became a separate corporation, the Radio Symphony Orchestra. In 1960, after a long absence, Fricsay returned to Berlin to take over its musical direction, and the group is jointly supported by RIAS, Radio Free Berlin, and Deutsche Grammophon.

As an economy measure, RIAS now contracts for its remaining house orchestras on a part-time basis. Last fall it began broadcasting all regular concerts of the Berlin Philharmonic. In place of the old chamber-orchestra series it presents such visitors as I Musici, the Stuttgart Chamber Orchestra, and the Solisti di Zagreb. Dozens of prominent soloists appear before its microphones each season, and at low fees, because the budget is limited. RIAS operates on only about four and a quarter million dollars a year—extremely low as German radio budgets go. By way of comparison, the Hamburg radio spends twenty million dollars annually.

OUR listener mail indicates that the Youth Orchestra, our training ensemble, has an incredibly loyal following," reports an audience researcher. Under its founder, Willy Hannuschke, this student symphony plays a prominent part in teaching music on the School of the Air; it won a special award at the Brussels World's Fair. "Musically, too, RIAS tries to bring the world right to doorstep of the Soviet Zone. We take them to every musical capital for the leading orchestras and artists—yes, including Oistrakh and Gilels, but more often the Philadelphia Orchestra or La Scala. According to their letters, these concerts are often the ones that most stimulate the imagination."

The flow of mail from East Germany has been drastically cut by stringent Communist controls, but many letters still get by the East German censor. Virtually all letters to RIAS address the station like an old friend, in the familiar "Du" form that suggests, in the German language, a long-standing intimacy between those who use it. The gist of these letters is usually: "Without you we would not be able to hold up our heads—please do not fail us." Even a few hours spent behind the wall suffice to show why the majority of East Berliners, estimated at seventy-five per cent, look to RIAS for counsel. Conditions there are unbelievably bleak; it is a city of ruins and unkempt houses, of constant security checks, of endlessly repeated slogans, of stores with empty shelves, of policemen with stony faces, of



ALL PHOTOS COURTESY RIAS

This well-equipped control room channels RIAS programs to the East via seven different transmitters.

people who are dreadfully tired of the daily routine.

East German laws do not, incidentally, forbid a man to hear RIAS, but if his wife or anyone else should be present he becomes liable to prosecution for "dissemination of state-endangering hate propaganda." Magazines and newspapers are pursuing a "Boycott RIAS" campaign that features pious solicitations from devout abstainers, more or less on the temperance pattern. "In our school we had some classmates who did not quite agree with the majority," runs a typical letter. "They asked 'Why can't we at least hear the music on the West stations?' We discussed the intentions of RIAS broadcasts at great length and reached the unanimous conclusion that RIAS does not carry a single program that is truly unpolitical. For that reason we shall boycott even the music programs of RIAS."

Not long ago, the East German radio reported with a straight face that "the inhabitants of a new block of apartments in Potsdam have settled accounts with a family that had its radio tuned full blast to RIAS and was thus spreading the slander broadcast of RIAS to the whole block. The family was expelled from its new apartment and housed in an old one."

Of course millions of RIAS listeners before last August cast their vote in what Murrow calls "the permanent plebiscite—election by immigration." But the old Communist charge that the station's "slandorous promptings" actually caused the flood of refugees is roundly denied by its management. "As a matter of fact," contends Robert H. Lochner, RIAS's American director, "we have no policy on refugees. We have leaned over backwards not to advocate a specific line.

RIAS: CULTURE VERSUS COMMUNISM

We have presented various opinions by prominent German commentators, but these represent many points of view." In the days when the exits were still open, only those "in personal danger" were advised to flee—an approach that has subjected the station to irate criticism by West Berliners. "If RIAS had not encouraged them to hold out, many more would have escaped before August," an attorney told me, voicing a sentiment that is often heard in Berlin these days, along with "If only the American tanks had crushed the wall when they started building it."

"The situation is not so simple for us," Lochner concedes. "We are essentially a German station. We let Germans speak to Germans. The Voice of America speaks for the United States. It has the assignment of promoting America, and aside from a few music programs it concentrates on public affairs. We have literature, drama, music, entertainment—in fact, we are a cultural institution like most other European stations."

THIS vast and flourishing enterprise, which dwarfs any American station, grew out of the merest acorn of an improvisation. Just after the war, when Berlin was still administered as a four-power city, the Russians let it be known that they wanted no interference with their monopoly of Radio Berlin, their legacy from Dr. Goebbels. But early in 1946 a group of American officers rigged up an experiment they called "Drahtfunk in Amerikanischen Sektor," a wired-radio station like those installed in many American colleges. A wired-radio service had long been available in Berlin, and other European cities, for subscribers who cared enough to pay a small premium for static-free reception of local programs. Lacking a transmitter, the American engineers hooked into the remains of this network, hoping to reach what was left of the 15,000 outlets said to exist in the American sector. But despite heroic repair efforts there were never enough wires to satisfy the demand, and it was six months before the founders were able to promote a war-surplus mobile radio unit. At last, on September 4, 1946, the station went wireless and became the Rundfunk (i.e. Radio) im Amerikanischen Sektor, pumping out 800 watts, more or less, from its spindly field transmitter. It had arrived just in time to cover the first free elections held in post-war Berlin, which handed the Communists an unexpectedly heavy setback. As an example of how such things are done in a democracy, RIAS carried equal-time debates and interviews with all leading candidates.

By the time the Soviets blockaded the city, in 1948,

RIAS had moved into its present building, a bombed-out plant rebuilt to accommodate nine studios, six tape-editing rooms, and four floors of offices. It had stepped up its power to 20,000 watts and could be heard in every part of Berlin. The winter of the blockade, 1948-1949, provided the acid test for these ambitious new arrangements, and for the station's ability to produce under pressure. When electricity had to be rationed to two hours a day in the residential districts, RIAS broadcast special listeners' digests to coincide with these hours—a technique that proved so successful that similar digests are still beamed at the Soviet



The RIAS Youth Orchestra, under its director Willy Hannuschke, has a loyal following behind the Iron Curtain.

Zone. Loudspeaker trucks were dispatched to the busiest street corners, supplying the citizens with music and information to round out their rations of bread and dehydrated potatoes. "Just when we were coldest and hungriest," a hotel clerk remembers today, "RIAS came up with its cabaret, *Die Insulaner* [The Islanders]. We laughed so hard we forgot to shiver." *Die*

Insulaner are still a RIAS institution, but their biting satires and irreverent skits can now be seen on West German television as well.

We found out during the blockade that RIAS was one of *ours*," a photographer says gratefully. "It was like cooking gas, a household essential. We pay fees nowadays for our own station, but we still prefer RIAS." Among other things, the station's performance during the blockade persuaded Congress that its expensive protégé was definitely earning its keep. Since then, RIAS, unlike the Voice of America, has never run into serious trouble on Capitol Hill.

As conditions improved in West Berlin, RIAS turned its attention to the Soviet Zone population. The first program specifically addressed to "Middle Germany"—West German parlance for East Germany—went on the air even before the blockade ended. The founding of the RIAS University of the Air later in 1949 marked another turning-point—the beginning of a concerted effort to break through the mental isolation of people in the Communist half of the city.

The Sender Freies Berlin, supported in the usual way by a monthly tax on West Berlin radios, has relieved RIAS of a considerable part of its domestic load. "West Berlin is now a secondary concern," Lochner asserts. "Our primary audience is the Soviet Zone. The people here have access to everything; they can see the truth for themselves."

THE station's output has increased continuously over the years. Now on a multichannel basis, it broadcasts over three medium-wave transmitters in Berlin, rated at 300, 100, and 20 kilowatts, as well as a short-wave and two FM transmitters. Another 40-kilowatt transmitter in Hof, Bavaria, near the East German border, reinforces the medium-wave signal, and the leather-lunged 1,000-kilowatt long-wave transmitter of the Voice of America carries nine hours of condensed RIAS programs a day. The East German station, DDR, meanwhile, has stepped up its efforts to jam RIAS. The six hundred jamming transmitters now scattered through the Soviet Zone cost considerably more than the sum total of RIAS's equipment. They use up enough power to light the city of Leipzig—an important factor, since the East is so short of electricity that many towns are almost blacked out. Mounted in church towers and high buildings, or equipped with mobile transmitters, the jammers send out a hammering and chattering that rides the RIAS signal and produces an aural equivalent of the Chinese water-torture. To save power some jammers let the music go by and concentrate their fire on the spoken word. Nonetheless, RIAS gets through because its most powerful transmitters are located near the center of the small area it has to cover. To make things

more difficult for jammers, it broadcasts a separate schedule of programs on a second dial position and uses different frequencies on all wave lengths. FM, incidentally, cannot be jammed effectively, but the



Outdoor concerts by the RIAS orchestra were popular meeting places for East and West before the Berlin Wall was built.

number of receivers in East Berlin is still very small.

East German radio, which no one bothers to jam, specializes in threats and personal attacks on RIAS staff members: Frau S. is an alcoholic; Herr N. is a homosexual; Herr B. is a Nazi war criminal; Fräulein T. is a secret agent. "Of course our people are used to this sort of thing by now," a department chief says, "but after a while the strain does begin to tell, even on the thick-skinned ones. It's not a pleasant experience." But RIAS people stay on.

Doubtless other schemes will be devised to drive RIAS out of town. "There will be rumor and counter-rumor, there will be maneuvers to divide and confuse the Western alliance and to confuse you of RIAS," Murrow has predicted. "This will be a time for all who write and speak to stand steady in their shoes." But there is no doubt in the mind of anyone at RIAS what the outcome will be. "So long as the freedom of Berlin is in jeopardy," their chief has assured them, "the voice of freedom that is the voice of RIAS will not be muted or silenced."

Frederic Grunfeld reports on RIAS from the viewpoint of a naive Berliner who has spent most of his life in the United States. Among his recent contributions to this magazine was "Manuel de Falla and the Lost Continent" in the January issue of this year.

DO-IT-YOURSELF POWER AMPLIFIERS

A laboratory report on stereo power amplifier kits



In this issue: Reports on the Lafayette LK-550,
the Realistic 210, and the Scott LK-150

by Julian D. Hirsch and Gladden B. Houck, Jr.

THE FIRST PART of this report on power amplifier kits covered four units that cost from \$79.95 to \$99.50. This second and concluding part is concerned with three amplifiers that are priced from \$134.50 to \$169.95. Compared to the amplifiers in the first group, which have relatively straightforward circuitry for delivering quality performance at minimum cost, the more expensive amplifiers discussed here generally offer more power output and feature considerable circuit refinements, such as built-in meters and the associated circuits for adjusting the amplifier for peak performance. This is a definite plus for the de luxe amplifiers. Keeping an amplifier operating at peak performance requires that the various balance adjustments be made periodically as the tubes age. While this can be done in moments if the amplifier has built-in checking facilities, it is likely to be ignored if the amplifier must be removed from the system and taken to a service laboratory.

Surprisingly, there is little correlation between the cost of an amplifier and its ease of construction; there are wide variations in this respect. However, the more expensive amplifiers employ premium-quality, high-reliability components that should contribute to long life and improved performance.

Can one hear the difference between the amplifiers? There is no simple answer to this question. In A-B listening comparisons we were unable to hear any definite differences between the amplifiers when musical program material was used. When "white-noise" signals were fed into the amplifiers, sometimes a very slight emphasis of highs or lows could be detected, but these differences were not clear-cut enough to be able to say, for example, that amplifier A was audibly better than amplifier B.

It must be remarked, however, that our listening tests were conducted (with commercially available recordings) with speakers of moderate efficiency in a fairly small room and at normal listening levels. With low-efficiency speakers the higher power outputs of the larger amplifiers would no doubt be of benefit in any listening environment and perhaps a necessity in large rooms or when playing at high levels. If you have low-efficiency speakers, or if you like to play your system at concert-hall volume, one of the larger amplifiers is probably your best choice. If your listening habits—and your financial circumstances—are modest, a less expensive unit can supply comparable sound quality at a small sacrifice in convenience and reserve power.

A discussion of the conditions under which the amplifiers were tested accompanied the first part of this report. The following, however, summarizes them briefly: (1) power outputs are in continuous-power watts, not music-power watts; (2) measurements were

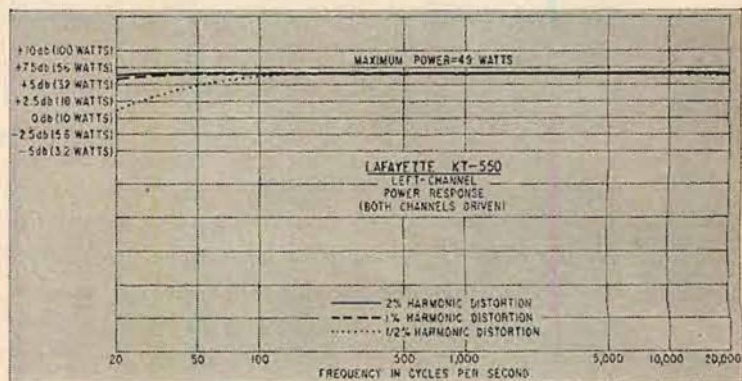
obtained with both channels being driven simultaneously (thus simulating true two-channel operation); (3) the measurements of a particular amplifier may not correspond to those claimed by its manufacturer because of differing test procedures employed, but they can be compared with those of other amplifiers tested; (4) the amplifiers were not peaked for operation by using distortion meters; the results obtained could therefore probably be bettered by instrument alignments, but they are representative of what the home builder can expect to achieve without the use of test instruments.

LAFAYETTE KT-550



● THE LAFAYETTE KT-550 is rated at 50 watts per channel or 100 watts in monophonic operation. Outputs are 4, 8, and 16 ohms. There are no level controls. Each channel employs a 6BR8 pentode-triode voltage amplifier and phase inverter, push-pull 6CL6 drivers, and push-pull 7027A output tubes. Feedback is used in each stage as well as around the entire amplifier. This design technique allows the use of large amounts of feedback (which reduces distortion) without sacrificing stability. The power supply uses four silicon rectifiers in a voltage-doubler circuit, plus a silicon bias rectifier.

A panel on the front of the KT-550 includes a meter, a selector switch, and six controls. The meter can be switched to read the cathode currents of each of



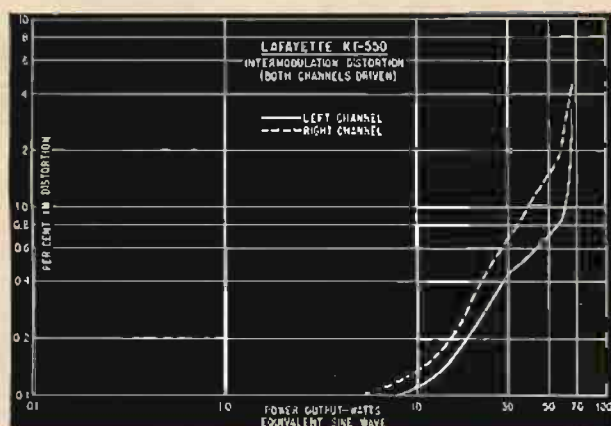
the four output tubes, whose bias voltages are individually adjustable. The meter is also used to balance the a.c. drive to the output tubes; a 60-cycle test signal

STEREO POWER AMPLIFIER KITS

from a jack on the chassis is fed into the amplifier for this adjustment.

The Lafayette KT-550 delivered some 49 watts per channel at 2 per cent harmonic distortion. Its power response was exceptionally uniform, with 42 watts output at 20 cps and 47 watts at 20,000 cps. The power output at 1 per cent distortion was nearly identical to the power output at 2 per cent distortion. A 0.5 per cent distortion, the power at low frequencies fell off, but full power was available at 20,000 cps.

Intermodulation distortion was unmeasurable (under 0.1 per cent) up to about 8 watts output per channel, and reached 2 per cent at 125 watts combined output. Sensitivity was relatively high. Hum might be faintly audible with high-efficiency speakers, but it was completely inaudible with low-efficiency speakers, the type most likely to be used with an amplifier of this power rating. The square-wave response of the KT-550 was practically perfect, with steep sides and no overshoot on a 10,000-cps square wave. Capacitive loads had no adverse effect on performance.



COMMENT BY THE BUILDER: "The arrangement of the KT-550's parts was orderly, with different components being conveniently grouped in plastic bags. This is a great improvement, insofar as convenience is concerned, over the paper bags that are sometimes used. Extra pieces of miscellaneous small hardware were supplied, a practice that should be followed by all kit manufacturers. More than enough wire and solder was included, as were a spare fuse, a power resistor for loading the unit during tests, and a shielded cable, also for test purposes.

"The physical layout of the chassis was good, with one exception. This involves the wiring of Switch S2, a job that demands patience and some dexterity. I had to change from my soldering pencil to a soldering

gun in order to avoid burning adjacent components when soldering to S2. In fact, a long curved soldering tip would be ideal. In any case, the builder should be prepared for a slowing in progress during this stage of construction.

"The instructions were clear and easy to follow. However, I found one error: step 14 on page 27 reads '... connect to S2B lug 2 (NS).' Actually, 'NS' should read 'S-2,' meaning that the connection should be soldered. No other complications were encountered, and the total construction time, including final adjustments, was twenty hours."

REALISTIC 210



● THE REALISTIC 210, distributed by Radio Shack Corporation of Boston, is rated at 70 watts continuous output per channel or 140 watts monophonic output. The circuit of the Realistic 210 is somewhat unusual in that all stages are push-pull, with the input stage being a 12AX7 cathode-coupled phase inverter. A 12AU7 push-pull stage drives the push-pull KT77 output tubes (similar to the EL34). Negative feedback is applied in a single loop from a separate portion of the output winding to the input stage. A switch throws in an adjustable current-feedback resistor that varies the damping factor from 0.5 to 10. In the fixed damping-factor setting, the damping factor is 15.

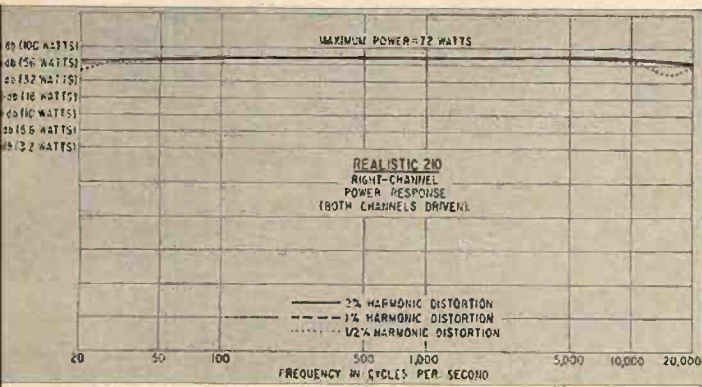
There are six bias and balance controls. Each channel has a control to set the bias for the correct operating current for the output stage, a control to balance the currents of the two output tubes, and a control to balance the a.c. drive. A built-in meter and switch make these adjustments a simple matter. A jack on the chassis supplies a test signal for a.c. balance.

The power supply uses four silicon diodes in a bridge circuit with a choke-type filter. The choke is, rather unconventionally, built into the same case as the power transformer. There is a selenium rectifier for the output stage bias supply. A surgistor in the power line protects the filter capacitors while the tubes are warming up.

The combined output of the Realistic 210's two channels over most of the audio frequency range was

about 136 watts at 1 per cent distortion. Except at frequency extremes, the power-response curves overlapped, which indicates that the Realistic 210 delivered almost as much power at 0.5 per cent or 1 per cent distortion as at 2 per cent distortion.

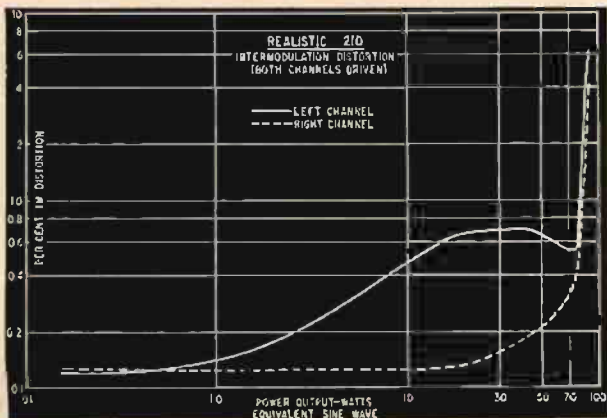
Intermodulation distortion was quite low on one channel and extremely low on the other. It was hardly



measurable at listening levels and reached 1 per cent at a total power output of about 162 watts. The amplifier was completely stable under capacitive loads. Square-wave response was excellent, with negligible overshoot or ringing. Sensitivity was average, while hum was -74 to -78 db relative to 10 watts output. Power-line leakage was 1 milliamperes, which can cause an uncomfortable shock under certain conditions. The amplifier chassis should therefore be grounded.

The variable-damping circuit doubled or trebled distortion at all power levels. All our tests were made using the fixed damping factor, which we would recommend for most applications.

COMMENT BY THE BUILDER: "The instruction manual was very adequate and carefully prepared. However, an 18,000-ohm 1-watt resistor had been substituted for the 15,000-ohm 2-watt resistor called for in the instructions; this might be confusing to

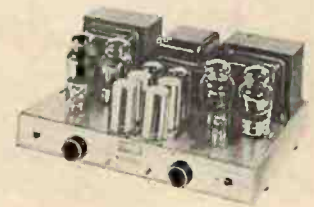


a neophyte kit-builder. No other difficulty—or even a possible difficulty—was encountered in building the kit.

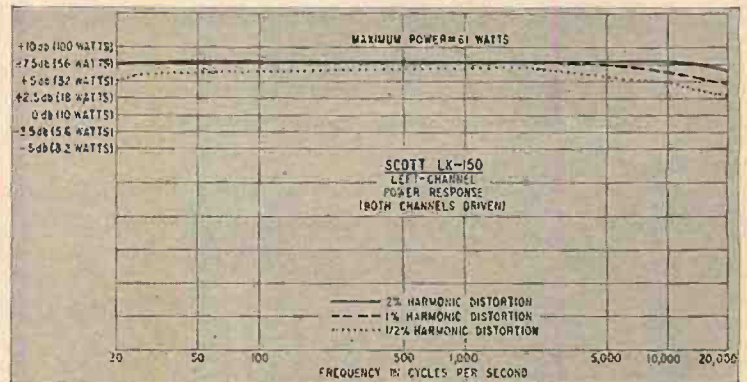
"Because many of the smaller components had been factory-mounted on printed-circuit boards, the construction time was quite short, considering the complexity of the kit. Total elapsed time was twelve hours, including one hour for final checking and adjustments.

"One suggestion: this excellent kit deserves a better meter than the just-adequate unit that is supplied with it. With this one exception, the parts all appear to be of premium quality."

SCOTT LK-150



● THE SCOTT LK-150 is rated at 60 watts per channel continuous power and 65 watts per channel music power. Each channel uses a 7199 and a pair of push-pull 6550 output tubes. The power supply uses two 6Z34 slow-heating rectifiers and a selenium bias recti-

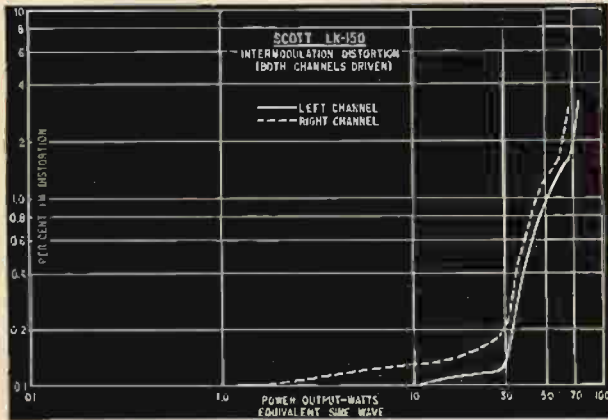


fier. The LK-150 is built on a large, well-ventilated aluminum chassis. The use of aluminum offers advantages in hum reduction and in the dissipation of heat created by the output tubes.

The inputs offer a choice of two input sensitivities, 1.5 volts and 2.5 volts (for full power output), selectable by a switch. The sensitivity is changed by altering the amount of negative feedback; hence the damping factor and distortion are also affected. Our measurements were made with the switch in the 2.5-volt-sensitivity position, which is the recommended position for use with Scott preamplifiers. Many other preamplifiers will work better with the 1.5-volt-sensitivity setting, which produces slightly higher distortion because of

the reduction in the amount of negative feedback.

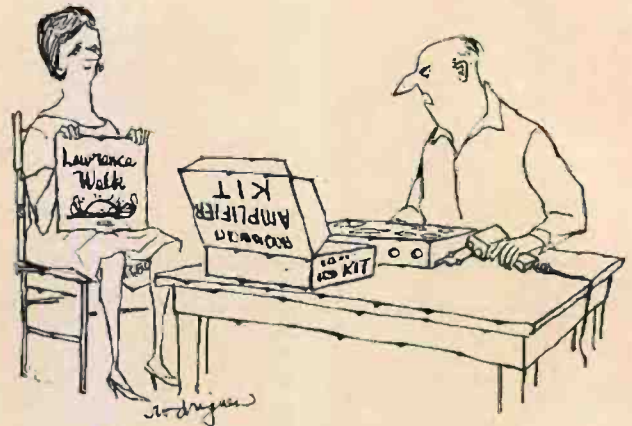
Each input also has a switch that rolls off the frequency response below 20 cps. This is the recommended mode of operation, preventing the possibility that subsonic transients might damage the speakers. For laboratory use, or for other applications, the filter



can be switched out, extending the low-frequency response to 5 cps. The speaker outputs are for 4, 8, and 16 ohms. Scott does not recommend parallel operation of the amplifier outputs, suggesting instead that only one channel be used for monophonic operation.

A built-in meter measures the currents of the output tubes, which can be set by individual adjustments for each channel. No balancing adjustments are provided, since the output tubes are supplied in matched pairs and should be replaced in matched pairs when replacement is necessary.

The LK-150 is the most expensive kit of its type that is presently on the market. At mid-frequencies, some 112 watts of continuous power output was measured, and the power-response curve at 2 per cent distortion indicates that most of this power is available at the ends of the audio spectrum. Power output at lower distortion levels was down somewhat, but it was always more than ample for any home music system. The intermodulation distortion of the LK-150 was essentially



"I'll call you."

as low as we have ever measured on a power amplifier, under 0.2 per cent up to 30 watts per channel, and 1 per cent at 50 watts per channel.

COMMENT BY THE BUILDER: "While I haven't built kits made by all the manufacturers in the field, it seems to me that the ease of construction of the LK-150 should set standards for the kit industry. The packing cartons have fold-out handles that make carrying the kit home very easy, even on a crowded bus. When the main carton is opened it serves as a convenient working area, and it can be closed and stored out of sight at the end of an evening's work.

"Resistors and capacitors are mounted on cards in the order called for in the instruction book, and separate full-size pictorials are provided for each stage of the assembly. Because the pictorials are printed in color, it is an easy job to double-check the assembly as it progresses. Most of the small mechanical parts—tube sockets, terminal strips, etc.—are pre-mounted at the factory, eliminating a considerable amount of rather tedious detail. As evidence that the LK-150 went together easily, I finished the entire assembly in just under six hours."

ADDITIONAL INFORMATION

AMPLIFIER	PRICE	TOTAL POWER OUTPUT (1 per cent dist.)	FREQUENCY RESPONSE (20-20,000 cps)	HUM LEVEL (db re 10 watts)	SENSITIVITY (volts input for 10 watts output)	DIMENSIONS (h. w. d.)	WEIGHT
LAFAYETTE KT-550	\$134.50	95 watts	Within ± 0.4 db	-72 db	0.33 v.	8" 17" 12½"	60 lbs.
REALISTIC 210	\$139.95	136 watts	Within ± 0.5 db	-78 db	0.52 v.	7" 14" 10½"	49 lbs.
SCOTT LK-150	\$169.95	112 watts	Within ± 0.1 db	-82 db	0.75 v. 1.12 v.	6½" 14½" 11¼"	44 lbs.

BEST OF THE MONTH



CLASSICAL

THE AWESOME POWER OF CARL ORFF'S *ANTIGONAE*

The contemporary German master's score brings a new dimension to Sophocles' play

IF YOUR attitude toward the music of Carl Orff has been conditioned by the joyously uninhibited sensuality of the contemporary German master's *Carmina Burana*, you are in for quite an unexpected experience when you hear the new Deutsche Gram-mophon recording of his setting of Sophocles' harrowing tragedy *Antigonae*, using the German text of Hölderlin. Here is unbending granitic asceticism, both of musical line and

FAYER-WIEN



CARL ORFF

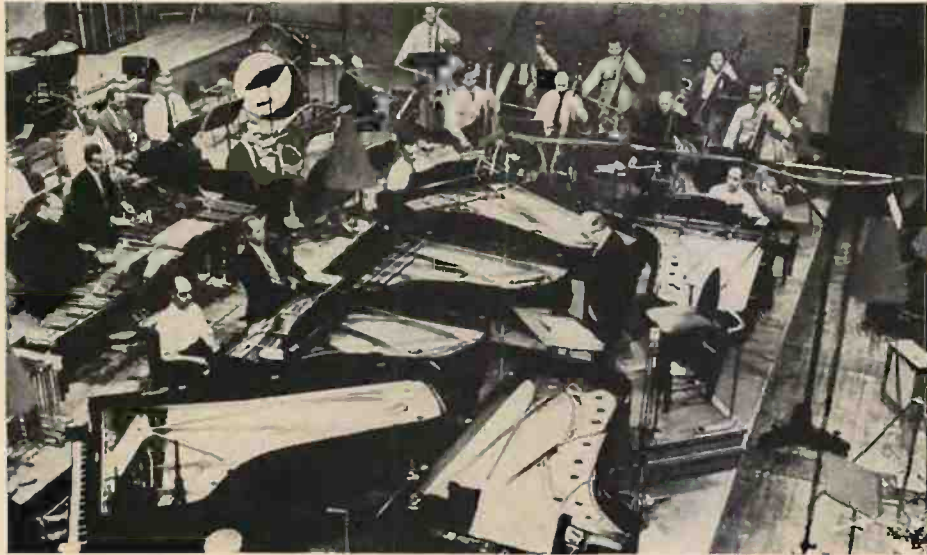
Music of granitic asceticism

orchestral sonority, and this despite the fact that Orff's orchestra calls for more than fifty percussion instruments, ten pianos, four harps, and winds in sixes. But it becomes clear before one has gotten through the first side that we are meant to listen to *Antigonae* not as music but as drama. What Orff has evidently tried to do is to recreate in modern terms the psychological effect that was experienced by the Greek citizen of 2,500 years ago as he witnessed the first performances of this drama of the individual versus the state. For all of Sophocles' "modern" humanizing of his characters and his pointing up of the basic dramatic conflict, it must be remembered that Greek tragedy also partook strongly of religious ritual. What Orff has done in his music for *Antigonae* is to add the religious dimension to the human one, with the result that the drama re-

gains some of the awesome power that it has lost in such modern adaptations as the one by Jean Anouilh. For all the poignance of the French playwright's version, it cannot compare with what happens when the religious dimension is convincingly recreated. If one concentrates on the drama as it pursues its inexorable course, Orff's music does the rest, and soon one begins to sense what the ancient Greeks must have sensed: the pity and terror that come with the realization that man is

(continued overleaf)





DEUTSCHE GRAMMOPHON

ANTIGONAE
A view of the
recording session,
showing six of the
ten pianos called
for in the score

not the captain of his soul. Here, then, is genuine catharsis.

Let it be understood, however, that an experience such as this is to be had only under conditions of dedicated and selfless performance (as a ritual, so to speak) and only when the listener is willing to give himself over wholly, without inner or outer distraction, to the Sophocles-Hölderlin-Orff creation.

To speak of the recorded performance is to speak of something that has been carried out with supreme dedication by all concerned. Indeed, no one artist can be singled out for praise above the others. This is a magnificent and marvelously successful effort to convey the message of the drama, to which music and all other elements are subordinate.

Of the recording, it is enough to say that one is not aware of it as a vehicle for spectacular sound, but rather as a wholly natural medium for this altogether remarkable performance. To conclude, *Antigone* is not necessarily for lovers of *Carmina Burana*. It is for lovers of timeless dramatic art that truly bespeaks the human condition.

David Hall

© © ORFF: *Antigone*. Inge Borkh (soprano), Antigone; Claudia Hellmann (mezzo-soprano), Ismene; Carlos Alexander (baritone), Creon; Gerhard Stolze (tenor), A Guard; Fritz Uhl (tenor), Haemon; Ernst Haefliger (tenor), Tiresias; Kim Borg (bass), A Messenger; Heuty Plümacher (contralto), Eurydice; Bavarian Radio Chorus and Orchestra, Ferdinand Leitner cond. DEUTSCHE GRAMMOPHON SLPM 138717/19 three 12-inch discs \$20.94, LPM 18717/19 \$17.94.

*****JAZZ*****

SAX-AND-STRINGS BREAKTHROUGH

*Stan Getz improvises
magnificently to
Eddie Sauter's strings*

FOR THE first time in his long association with Verve, tenor saxophonist Stan Getz has been given an opportunity to display the full range of his abilities. Instead of featuring the usual small combo with minimal arrangements, his newest Verve album, "Focus," presents Getz and a string orchestra in seven compositions written by Eddie Sauter specially for the project. The result is not only the most substantial recording of Getz's career but is a provocative illustration of a new way of integrating a jazz instrument with strings.

For example, except for the presence of drummer Roy Haynes on the opening track, the usual jazz rhythm section is absent. Moreover, before Getz ever saw the music, Sauter had composed the seven pieces as self-contained works for the strings. Or rather, *almost* self-contained, in that Sauter always left in the back of his mind "a space for another part to be added." Sauter did not, however, indicate to Getz any specific guide lines for that part. Instead, at the recording session, he gave Getz a lead sheet of what he had written. The rest was up to the saxophonist.

Thus there is none of the usual awkwardness in trying to combine the rhythmic conceptions of classical string players with the quite different beat of a jazz soloist. The strings simply play their parts, leaving Getz to set and sustain his own pulsation. He swings through, over, and underneath the strings, but does not force them to swing *with* him. Melodically, Getz also takes charge, improvising counter-melodies as well as extensions and paraphrases of the existing themes. It is his responsibility to fit himself to the orchestra rather than the reverse, and he succeeds in creating and sustaining a resilient cohesion between his solos and the written scores.

Sauter has provided a fairly wide gamut of moods in the seven sections, which have such evocative titles as *I'm Late, I'm Late*; *Night Rider*; *Once Upon a Time*; and *A Summer Afternoon*. Getz is brilliantly imaginative

© © STAN GETZ: *Focus*. Stan Getz (tenor saxophone), the Beaux-Arts String Quartet and string orchestra conducted by Hershy Kay, compositions and arrangements by Eddie Sauter. VERVE V 6-8412* \$5.98, V 8412 \$4.98.

TRUMPET REPRISE

Jonah Jones's horn leads a swing-era treatment of trumpet tunes

IN a remarkably well-engineered set, Capitol interrupts its repetitious Jonah Jones Quartet series to feature Jones as the main soloist in a crisp, big band of expert Hollywood studio musicians, all of whom have long jazz histories. Although the tunes are identi-



STAN GETZ AND EDDIE SAUTER
Their talents are perfectly combined in "Focus"

throughout. Best known for his lyrical sensitivity, he is also fully up to the outgoing demands of the more vigorous numbers, and his time-sense is absolutely flawless. There is no doubt that he has turned in one of the most resplendent demonstrations of fresh improvisation to be heard in the past decade of recordings.

The recorded sound is exactly right for both the strings and Getz—crisp and warm.

Nat Hentoff

fiable as having been strongly associated with the major jazz trumpeters of the recent past, Jonah's interpretations are his own. Similarly, Benny Carter's arrangements are not mere imitations of the original scores. As usual, Carter's writing is lean and logical, and it reflects his intimate, multi-instrumentalist's knowledge of what lies most comfortably for each section. The band responds by digging in and sounding as if it had been functioning as a unit for months.



CAPITOL RECORDS

JONAH JONES
A tasteful trumpeter with a robust tone

Over this ebullient background, Jonah swings with straightforward ease, tasteful economy, and a big, firm tone. His debt to Louis Armstrong is ringingly clear, throughout, and while there are few surprises in these reinterpretations, it is a continuous pleasure to hear Jonah's robust horn rise out of this virile model of a swing-era band. The nostalgia is heightened by a recording of excellent stereo quality, exceptionally clear and flawlessly balanced.

Nat Hentoff

© © JONAH JONES: *Jonah Jones and Glen Gray*. Jonah Jones (trumpet); Glen Gray and the Casa Loma Orchestra. *Echoes of Harlem; After You've Gone; Apollo Jumps*; and nine others. CAPITOL. ST 1660 \$4.98, T 1660 \$3.98.

* ENTERTAINMENT *

SONGS OF FRANCE

*Martial Singher
unfolds a colorful parade
of popular French tunes*

THE CATCHALL title "Best-Loved French Songs" hardly conveys the special delights of the new Vanguard album featuring the baritone Martial Singher with a chorus and orchestra conducted by Anton Paulik. Mr. Singher, of course, has had a highly successful career in

opera and formal recital, but here is heard in arrangements of a widely varied group of folk and folk-type songs, and he brings to them all the affection, understanding, and remarkable color that has long distinguished his art. Moreover, alternating the selections between the soloist and the chorus helps to give the program a welcome feeling of variety and drama, qualities particularly enhanced by Vanguard's brilliant stereophonic sound.

The variety of songs is matched by the variety of Mr. Singher's singing. Each mood gets just the right dramatic treatment. He is the swaggering soldier in such familiar but always welcome items as *Auprès de ma blonde* and *Marlborough*, and the deeply moving balladeer with just the right touch of intimacy in his voice in *Le Roy d'Yvetot*. But perhaps Mr. Singher's theatrical bent is most noticeable in Paul Misraki's *Tout va très bien*, a modern folk-styled piece, in which the singer adroitly changes the quality of his voice as he interprets the conversation between a lady and her butler.

The well-drilled chorus is truly stirring in the popular Provençal Christmas song *La Marche des Rois* and then shows its versatility by tackling *Les noces du papillon* in appropriately hushed, mocking tones. The program ends, as all good French collections should, with both soloist and chorus treating *La Marseillaise* with such vocal power and urgency that they could easily batter

down Versailles, the Bastille, and the stronghold of the O.A.S.

Both mono and stereo recordings are great technically, but the stereo gets the nod by virtue of its splendid spread-out choral sound.

Stanley Green



VANGUARD RECORDS

MARTIAL SINGHER

Reveals a new aspect of his artistry

© ® MARTIAL SINGHER: *Best-Loved French Songs*. Martial Singher (baritone); chorus and orchestra, Anton Paulik cond. *La Madelon*; *La Carmagnole*; *Frère Jacques*; and fourteen others. VANGUARD VSD 2104 \$5.95, VRS 1079 \$4.98.

A GOSPEL SINGER'S MESSAGE OF JOY

Mahalia Jackson scales new heights of intensity

RECENTLY encumbered by sentimentalized vocal backgrounds and occasionally even by strings, Mahalia Jackson has finally been recorded by Columbia with just the basic piano of her longtime accompanist, Mildred Falls. Grouped under the title "Recorded Live in Europe," these performances make up Miss Jackson's most powerful collection so far for Columbia.

Left to her own sweeping resources, Miss Jackson creates an enveloping rhythmic pulsation, and her huge, joyful sound communicates its full impact. Furthermore, in the welcome absence of arrangers and commercial backgrounds, she demonstrates her own remarkable sense of dynamics.

The lyrics of most of these tunes are banal, yet Miss Jackson hurls so much passion into her singing that the flattest words become suddenly transmuted into bold symbols of immutable faith. Above all, like her old Apollo recordings, this album distills the essence of Miss Jackson's message. As Francis Newton of the London *New Statesman and Nation* writes in the notes: "Her answer is joy, a much rarer emotion than one might think, for it requires us not merely to accept life (which most of us eventually do) but to believe that it is, or could be, good."

Columbia's engineers have captured an immediacy in Miss Jackson's performance without losing effect of concert hall realism. This is one recording, however, in which stereo proves to be gratuitous.

Nat Hentoff

© ® MAHALIA JACKSON: *Recorded Live in Europe*. Mahalia Jackson (vocals), Mildred Falls (piano). *Tell The World About This*; *Elijah Rock*; *It Don't Cost Very Much*; and six others. COLUMBIA CS 8526 \$4.98, CL 1726 \$3.98.

MAHALIA JACKSON

She makes a joyful sound



COLUMBIA RECORDS



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classics

Reviewed by RALPH BATES • MARTIN BOOKSPAN • WILLIAM FLANAGAN

DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS



Explanation of symbols:

Ⓜ = monophonic recording

Ⓢ = stereophonic recording

* = mono or stereo version
not received for review

Ⓜ BACH: *Concerto in C Major for Two Claviers and String Orchestra (S. 1061)*. Sviatoslav Richter and Anatol Vedernikov (pianists); Moscow Chamber Orchestra, Rudolf Barshai cond. HAYDN: *Piano Sonata No. 52, in E-flat Major*. Sviatoslav Richter (piano). ARTIA MK 1569 \$5.98.

Interest: Richter

Performance: Breathless Bach, superb Haydn

Recording: Mediocre

Muddy, distant acoustics mar an exciting if somewhat breathlessly paced reading of the Bach concerto. Only in the slow movement (where the orchestra is silent) can one appreciate the sensitivity of the Soviet performers. If poor sonics make the Bach side disappointing, the performance of perhaps Haydn's greatest sonata is a complete delight—and this despite being recorded at an actual concert in Bucharest. The audience is far quieter than on many other Richter on-the-spot recordings, with the general sound quality still being mediocre but far more transparent than in the Bach. The pianist's astonishing technical mastery, beautiful variety of tone, and convincing style makes this one of the most exciting interpretations of Haydn's keyboard music on records. I. K.

Ⓢ Ⓜ BARTÓK: *Piano Concerto No. 1; Piano Concerto No. 2*. Kornel Zempleny (piano, in No. 1); Tibor Werner (piano, in No. 2); Hungarian State Orchestra, Janos Ferencsik cond. WESTMINSTER WST 17003 \$5.98, XWN 19003 \$4.98.

Interest: Wild and woolly Bartók

Performance: Magnificent in No. 2

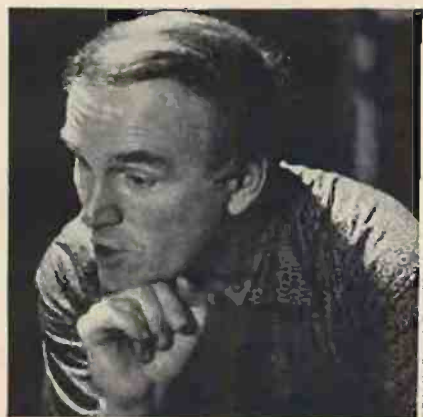
Recording: Fair to good

Stereo Quality: Adequate

This recording raises to three the number of stereo versions now available of the fascinating piano concertos by Béla Bar-

tók. However, the present disc is the first to pair the two "difficult" concertos; both of these works are supercharged with kinetic-rhythmic energy, percussive sonority, and dissonances. The slow movement of the Concerto No. 1 is of particular interest, being scored almost exclusively for solo piano and percussion. Both concertos were composed by Bartók for his own use as concert pianist, and their technical difficulty may suggest to the listener some idea of the composer's standing as a keyboard virtuoso. If you can imagine a work like Bach's Clavier Concerto in D Minor being translated into wholly modern terms, and with the rawest kind of Hungarian folk accent, you have an idea of what these first two Bartók scores are like. They are not pretty, but they are exciting in the outer movements and genuinely affecting in the bitter-sweet middle ones.

The Concerto No. 1 fares reasonably well here. The performance is not as



SVIATOSLAV RICHTER

Something new and exciting for Haydn

overpolished as is the Anda-Fricsay collaboration for DGG, and the over-all sound is better than that offered by Sándor and Gielen on Vox. However, the mono disc with Leonid Hambro and the Zimber Sinfonietta (of Boston Symphony players) under Robert Mann is still the choice for sheer excitement, unerring accuracy, and beautiful sound. The composer's son, Peter Bartók, was responsible for the engineering (Bartók 313).

The Concerto No. 2 on this Westminster disc is quite another matter. Tibor Werner, the piano soloist, is a new name

to me; but his performance is absolutely sizzling—in fact the first truly satisfactory reading that I have heard of this exacting music. Ferencsik and the orchestra back him perfectly, and the recorded sound is decidedly better than that accorded to the Concerto No. 1. D. H.

Ⓢ Ⓜ BARTÓK: *Three Village Scenes; Music for Strings, Percussion, and Celesta*. Budapest Radio Choir; Budapest Radio Orchestra, György Lehel cond. WESTMINSTER WST 17004 \$5.98, XWN 19004 \$4.98.

Interest: Bartók disc premiere

Performance: Idiomatic

Recording: Good enough

Stereo Quality: Effective

This fifth stereo recording of Bartók's masterly and beautiful *Music for Strings, Percussion, and Celesta* is of interest chiefly because of its Hungarian origin. Evidently the composer's countrymen take a considerably broader and more romantic view of the work than Reiner (RCA Victor), Ansermet (London), or Karajan (Angel). This approach has its interesting points, but neither the quality of recorded sound, which seems to emanate from a largish studio, nor the precision of ensemble playing is on a par with that of the aforementioned competitive versions. My choice for power, passionate intensity, and sound is still Reiner with the Chicago Symphony.

The real worth of this disc is to be found in the delightfully rowdy and sometimes poignant *Village Scenes* for women's chorus and chamber orchestra. Besides giving us the wrong date (1917) of composition, the album notes fail to tell us these are arrangements Bartók made in 1926 for the League of Composers in New York, adapted from the last three of *Five Village Scenes* for voice and piano. The original Slovak folk tunes are easily recognizable, but Bartók's orchestral accompaniment is almost faultless in both its color and dissonance content. The end result, however, is brilliantly effective; and the recorded performance does it full justice. D. H.

Ⓢ Ⓜ BEETHOVEN: *Piano Sonata in E Major, Op. 109; Piano Sonata in A-flat Major, Op. 110*. Fou Ts'ong

STEREO



WST 318

Beethoven: **FIDELIO**

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Bararian State Opera Orchestra and Chorus



NOW—A DEFINITIVE FIDELIO FOR THE SELECTIVE LISTENER—ON WESTMINSTER

Westminster has assembled an internationally-renowned cast, including Jan Peerce and Sena Jurinac, for a truly memorable recording of Beethoven's only opera, *Fidelio*, under the inspired direction of Hans Knappertsbusch. This set, which marks the first appearance together on records of Peerce and Jurinac, is a must for the selective listener. This month's releases include 3 masterpieces of liturgical music, Bach's *St. John Passion* and Haydn's *Seven Last Words of Christ*, magnificently interpreted by Hermann

Scherchen conducting the Vienna State Opera Orchestra with distinguished soloists and the Vienna Academy Chorus. A remarkable recording of Campra's *Mass for the Dead* by a French ensemble under the direction of Louis Frémaux rounds out the classical releases for this month. And—in a lighter vein—two albums of Viennese waltzes and an album of Hungarian folk music played by a native ensemble. This is the best in music—for the Selective Listener—on Westminster.

Beethoven: Fidelio. Sena Jurinac, Jan Peerce, Soloists, Bavarian State Opera Orchestra and Chorus conducted by Hans Knappertsbusch. (3-record set) WST-318 (Stereo), \$17.94; XWN-3318 (Monaural), \$14.94.

Bach: St. John Passion. Phyllis Curtin, Soloists, Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. (3-record set) WST-319 (Stereo), \$17.94; XWN-3319 (Monaural), \$14.94.

Haydn: Seven Last Words of Christ. Soloists, Vienna State Opera Orchestra and Vienna Academy Chorus conducted by Hermann Scherchen. WST-17006 (Stereo); XWN-19006 (Monaural).

Campra Requiem: (Messe des Morts). Soloists, Orchestra Jean François Paillard, Chorales Philippe Caillard et Stéphane Caillat conducted by Louis Frémaux. WST-17007 (Stereo); XWN-19007 (Monaural).

Folklore from Hungary: Soloists, Orchestra and Chorus, "Duna" Ensemble, Budapest conducted by Béla Vavrinecz. WST-17008 (Stereo); XWN-19008 (Monaural).

Waltzing in Vienna: 20 waltzes played by the Vienna State Opera Orchestra, Josef Leo Gruber conducting. WST-17010 (Stereo) XWN-19010 (Monaural).

Waltzing to the Strains of Strauss: 20 waltzes played by the Vienna State Opera Orchestra, Josef Leo Gruber conducting. WST-17009 (Stereo); XWN-19009 (Monaural).

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1. ASIDE from the fact that they must be performed by symphony orchestra, what do these four symphonies have in common: Mahler's "Titan," Mozart's "Haffner," Haydn's "Clock," and Sibelius' Second?

2. OPERAS by American composers have rarely been produced at the Metropolitan. The first was in 1896, and it was based on a novel by Nathaniel Hawthorne. Another was composed on a play by Eugene O'Neill. A third was based on a novel by George du Maurier. Name the operas and their composers.

3. ON A VISIT to Chicago in 1892, a song writer saw a young couple at a ball quarrel and part. Moved by this unhappy conclusion to a festive occasion, he went home and wrote the lyrics and music of a sentimental ballad that became a great hit. Name the song and its composer.

4. WITHIN the past few years, the brilliant Russian musicians David Oistrakh, violinist, Mstislav Rostropovich, cellist, and Sviatoslav Richter, pianist, have come to this country, played to wild acclaim, and returned home. Below are photographs of three other Russian masters of the same instruments, who came here in the late 1920's, triumphed... and stayed on. What are their names?



ANSWERS:

1. All are in the key of D Major.

2. *The Scarlet Letter*, by Walter Damrosch; *The Emperor Jones*, by Louis Gruenberg; *Peter Ibbetson*, by Deems Taylor.

3. *After the Ball*, by Charles K. Harris.

4. Vladimir Horowitz, pianist, Gregor Piatigorsky, cellist, Nathan Milstein, violinist.

5. *Orfeo ed Euridice*, by Gluck.

6. (a) The orchestral interlude in Handel's *Messiah*; (b) Ralph Vaughan Williams' Symphony No. 3.

7. (a) *Pelléas et Mélisande*; (b) Achille-Claude Debussy; (c) Maurice Maeterlinck. Mary Garden sang *Mélisande* at the premiere.

8. Beethoven, who was notorious for his sharp dealing with publishers and performers; the Ninth Symphony.

5. THE HERO'S role in one of the most important operas in the history of that art form was written for castrato and nowadays is usually sung by a contralto or mezzo-soprano. But the composer later rewrote the part for tenor, and the original castrato part is sometimes transcribed for performance by a baritone. The opera has been recorded in all three versions. Give its name and the name of its composer.

6. MENTION the words "Pastoral Symphony" and Beethoven's Sixth Symphony, in F Major, Op. 68, immediately comes to mind. However, there are at least two other well-known compositions that bear this same name. What are they?

7. IN 1902 a great opera had its premiere. Its libretto was a play by a famous Belgian poet who expected his mistress to sing one of the leading roles. When another singer was selected the playwright took offense and wished the opera an "immediate and emphatic failure." Name (a) the opera, (b) the composer, and (c) the playwright. Who sang the disputed role?

8. UNPREDICTABLE as always, a great composer promised his next symphony in manuscript to the Philharmonic Society of London, and for this implied right to the premiere he accepted an advance of fifty pounds. Then he specifically promised the same work to Berlin for first performance. However, Vienna also wanted the honor, and he made that city a similar promise. Undaunted, he resolved his dilemma by sending the autograph score to London, dedicating the work to the King of Prussia, and arranging for the actual premiere in Vienna. Name the composer and the work.

recorded sound is everywhere lucid and expansive. *W. F.*

⑤ ⑥ **BRAHMS: Piano Concerto No. 1, in D Minor, Op. 15.** Rudolf Serkin (piano); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6304 \$5.98, ML 5704* \$4.98.

⑤ ⑥ **BRAHMS: Piano Concerto No. 1, in D Minor, Op. 15.** Claudio Arrau (piano); Philharmonia Orchestra, Carlo Maria Giulini cond. ANGEL S 35892 \$5.98, 35892* \$4.98.

Interest: Major Brahms
Performance: Serkin authoritative; Arrau less effective
Recording: Very good
Stereo Quality: Satisfactory

Of these two versions of the Brahms Piano Concerto in D Minor, Serkin's is the preferred choice. This is not only for the greater energy and coherence of Serkin's playing but for his greater purity of tone. Also, the Serkin-Ormandy version is more representative of the epical and tragical qualities of the work. Both recordings are very good, with the Angel being a shade superior in the matter of timbre and contrapuntal clarity. Finally, while Giulini's effort is very fine indeed, Ormandy and Serkin have played the work together so often that their presentation possesses more coherence and authority. *R. B.*

⑤ ⑥ **CHOPIN: Polonaises. A Major, Op. 40, No. 1 ("Military"); F-sharp Minor, Op. 44; A-flat Major, Op. 53; C Minor, Op. 40, No. 2; E-flat Minor, Op. 26, No. 2; B-flat Major, Op. 71, No. 2; C-sharp Minor, Op. 26, No. 1.** Alexander Brailowsky (piano). COLUMBIA MS 6305 \$5.98, ML 5705* \$4.98.

Interest: Great Chopin
Performance: Good
Recording: Good
Stereo Quality: Good

In this well-chosen selection of Chopin's polonaises Alexander Brailowsky is far more able to project the glory and the despair, the sadness and the rage of this music than he has sometimes been. His rhythms are virile, martial when necessary, yet without descent into the merely military, and the grieving and brooding melodies carry real burdens of feeling. Brailowsky's A-flat Major Polonaise is not filled with quite the triumphant elation that Rubinstein finds in the piece, nor do the famous left-hand octave passages have the urgency that one remembers from Alfred Cortot's playing. Against this lack must be set the deeply felt desolation of Op. 40, No. 2. The recording is good in stereo perspective and in fidelity to piano tone. *R. B.*

DEBUSSY: Petite Suite (see FAURÉ).

⑤ ⑥ **DEBUSSY: Pour le Piano; Deux Arabesques; Danse; L'Isle Joyeuse; Masques; Rêverie; La plus que lente; Nocturne.** Daniel Ericourt (piano). KAPP KC 9067-S \$5.98, KL 9061* \$4.98.

⑤ ⑥ **DEBUSSY: Twelve Études; Hommage à Haydn; Danse Bohémienne.** Daniel Ericourt (piano). KAPP KC 9068 \$5.98, KL 9068 \$4.98.

Interest: Ericourt's Debussy
Performance: Open to question
Recording: Good
Stereo Quality: OK

While I am not partial to the rather subjective, Romantic approach that has characterized Daniel Ericourt's recording of the complete Debussy piano repertoire for Kapp, I am quite willing to concede its validity and the honorable—even interesting—results that the pianist has achieved with it. But it seems to me that where the two books of *Études* are concerned, this style of interpretation has served none too well.

The *Études* come late in Debussy's career, and they are highly intellectual, rather abstract compositions. Just as the



COLUMBIA RECORDS

RUDOLF SERKIN
His Brahms is big, energized, coherent

modern painter was to work for originality by the distortion of familiar, representational objects, Debussy strove for freshness here by employing the commonplace materials of piano practice—thirds, octaves, repeated notes, etc.—in an unconventional way. Thus the staple effects of the traditional piano technique take on a new dimension through the process of deliberate distortion. Sixths, ordinarily a highly consonant interval, are, by added tones, given the effect of restless dissonance; fourths, ordinarily considered dissonant, are, by a similar device of added notes, made to seem consonant.

One feels that Ericourt, in digging so hard for expressivity and color, has missed the rather special challenge the works present. The other pieces involved are more suitable to Ericourt's approach, although some listeners may balk at the

excesses of rubato and pedal that disturb the simplicity of *La plus que lente*. The recording maintains the same good standards that have characterized the entire Kapp series with Ericourt. *W. F.*

RECORDING OF SPECIAL MERIT

⑤ ⑥ **DEBUSSY: Images for Orchestra. STRAVINSKY: Symphonies for Wind Instruments. RAVEL: Pavane Pour une Infante défunte.** Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6225 \$5.98, CM 9293* \$4.98.

Interest: The elegant Ansermet
Performance: Handsome
Recording: Excellent
Stereo Quality: Appropriate

If Ernest Ansermet's aristocratic and rather subdued approach to French music has produced records of late that are curiously devoid of vitality, it can be said that this release, at least, captures the best aspects of his style with the greatest justice. The Debussy, to begin with, is beautifully lean and transparent, wonderfully clean of line, almost contrapuntal in the conductor's quite special vision. The Stravinsky is snappish, dry of texture, yet ever so elastic and fluid in its rhythmic and structural flow. Ravel's *Pavane* is a performance so simple, retiring, and grave as to make one realize again how lovely this usually vulgarized little work is. The recording is splendidly lucid and has rather more richness than some of Ansermet's more recent discs. *W. F.*

⑤ ⑥ **FAURÉ: Pelléas et Mélisande; Penélope; Prelude; Masques et Bergamasques. DEBUSSY: Petite Suite.** Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6227 \$5.98, CM 9289* \$4.98.

Interest: Far the Francophile
Performance: Sensitive
Recording: Good enough
Stereo Quality: Subtle

A leading music critic went to some lengths in a review recently to point out that Gabriel Fauré was, in fact, not a great composer—a claim, incidentally, that few of Fauré's admirers would make for him. What the critic failed to suggest, however, was that there is such a thing as a first-rate "little-master," and, significantly, that the first-rate works of these little masters are often more rewarding than the second-rate works of the Great Ones. The music by Fauré on this disc is most certainly a case in point. While one might grant that *Masques et Bergamasques*, a score for a theatrical work by René Fauchois, is not the best Fauré, surely the tenderness and sensitivity of the music from *Pelléas and Mélisande* are their own justification. Ansermet's

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reading of the work is in my opinion clearly superior to the other available recordings. Like all of the music on the record, it is played with the delicacy, modesty, and refinement that find their correspondence in Fauré's own sensibility. The recording serves the music well, although I might wish for just a little more resonance and fullness. *W. F.*

⑤ ⑥ FRANCK: *Symphony in D Minor*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6297 \$5.98, ML 5697* \$4.98.

⑤ ⑥ FRANCK: *Symphony in D Minor; Le Chasseur Maudit*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6222 \$5.98, CM 9290* \$4.98.

⑤ ⑥ FRANCK: *Symphony in D Minor*. Radio Symphony Orchestra Berlin, Lorin Maazel cond. DEUTSCHE GRAMMOPHON ST 138693 \$6.98, LPM 18693 \$5.98.

Interest: Old Standard

Performance: Ormandy excellent; Maazel fair; Ansermet refined

Recording: Excellent

Stereo Quality: Ansermet excellent; Maazel very good; Ormandy excellent

Of these three versions of César Franck's lone symphony, one may be set aside at the first hearing. Lorin Maazel, with the Berlin Radio Symphony Orchestra, invests the music with excessive drama and searches for effects that are foreign to the idiom of the score. Between the Ormandy and the Ansermet readings there is a real contest. Ormandy's conception is big and massive, but it has lost the bloated pomp that spoiled his earlier performance on records. It is powerful, solidly based, finely paced, and convincing. Ansermet's is on the slender side but is by no means starved, and the conductor's superior refinement is evident in the way he defines the contrapuntal lines and in the delicacy of his Allegretto.

The recording of all three discs is excellent. And in the case of the two preferred ones it is finely adjusted to the conceptions—sumptuous in the Ormandy and more transparent in the Ansermet, with a slightly superior stereo effect in the latter. Comparing these two offerings with the versions reviewed in March, I still prefer Pierre Monteux's performance on RCA Victor LSC 2514—LM 2514, and should hardly know, in terms of sheer sound, how to choose between Paray's very good projection on Mercury SR 90258 and the present one by the Philadelphia Orchestra. *R. B.*

⑤ ⑥ GERSHWIN: *Concerto in F; Cuban Overture; "I Got Rhythm" Variations*. Earl Wild (piano), Boston Pops Orchestra, Arthur Fiedler cond. RCA Victor LSC 2586 \$5.98, LM 2586 \$4.98.

Interest: Gershwin favorites

Performance: Slick

Recording: Very full

Stereo Quality: Effective

These are flashily performed representations of the Gershwin symphonic repertoire, and—given the tradition of Gershwin performance that prevails—they can elicit little complaint. But one wonders if the more substantial of Gershwin's "serious" output isn't about due for some genuine reconsideration on the part of our conductors and performers. This is not to suggest that there are vastly unplumbed depths to the composer's work but rather that to emphasize the spurious energy, harsh driving of jazz rhythms that are no longer very novel is to stress the least impressive aspect of Gershwin's achievement. We would like to think that the slight cheapness that prevails in Gershwin interpretation has, perhaps, seen its day.

The piano sound here is extremely solid and lifelike, particularly in the mono version, but there is a tendency for the orchestra to sound distorted in the climaxes of the stereo version. Also, the strings are perhaps a bit too steely-sounding in the mono pressing. *W. F.*

HARRIS: *Symphony No. 3* (see BERNSTEIN).

⑤ ⑥ HAYDN: *Piano Sonata No. 10, in G Major*. MOZART: *Piano Sonata No. 12, in F Major* (K. 332). D. SCARLATTI: *Sonatas: L. 286 in G Major; L. 23 in E Major; L. 352 in C Minor; L. 238 in A Major; L. 119 in F Major*. Ivan Davis (piano). COLUMBIA MS 6295 \$5.98, ML 5695* \$4.98.

Interest: Another Texas prize-winner

Performance: Fleet

Recording: Clean but shallow

Stereo Quality: Good

This is the second recording by the first-prize winner of the 1960 Franz Liszt Competition. For all of Texas-born Davis' obvious technical skills, his performances of Haydn, Mozart, and Scarlatti sound as though they might have been produced by an IBM machine. Compare, for example, the so-called "Cortège" Sonata (L. 23) by Scarlatti in versions by Lipatti or Horowitz, and one is struck by Davis' obvious lack of charm, insistence on a staccato, pseudo-harpsichord style, and concentration on flashiness alone. The same attributes are evident in the Haydn work, which Davis obviously sees as a virtuoso exercise, and in the Mozart, unbearably glib, overly fast in the finale, and completely devoid of meaning. The reproduction of the piano is somewhat shallow though very clean, and there is audible hiss, most probably from the original master tape, that is always in the background. *J.K.*

HIFI/STEREO

HAYDN: *Piano Sonata No. 52* (see BACH).

© HINDEMITH: *Quartet No. 3, Op. 22*. BLOCH: *Quartet No. 5*. Fine Arts Quartet. CONCERT-DISC CS 225 \$4.98, CD 1225* \$4.98.

Interest: Contemporary chamber music
Performance: Workmanlike
Recording: Excellent
Stereo Quality: Apt

Of the two quartets recorded here, the Hindemith work seems the least likely to stand the test of time. Its rather perfunctory polyphony, the academic stance of its forms, its essential dryness (not of texture, but of feeling) are, in spite of an arresting third movement, rather wearying. The Bloch, on the other hand, while admittedly old-fashioned in its materials, has the unmistakable ring of conviction that promises to transcend the eclecticism that is at its roots.

The Fine Arts Quartet does thoughtfully, consistently interesting work with both pieces, although one can easily envision a more intense reading of the Bloch work.

The recording is extraordinarily clear, realistic, and sensitive to musical detail.

W. F.

RECORDING OF SPECIAL MERIT

© IVES: *Piano Sonata No. 2* ("Concord, Mass., 1840-1860"). George Pappa Stavrou (piano). COMPOSERS RECORDINGS CRI 150 \$5.95.

Interest: Monumental Americana
Performance: Manful
Recording: Serviceable

Since Charles Ives's massive, imponderably difficult "Concord" Sonata has, for some time now, been missing from the long-playing catalog, both CRI and pianist George Pappa Stavrou deserve our deepest appreciation for seeing to its return under circumstances that, if not quite ideal, are still quite a bit more than satisfactory.

Ives is, of course, a controversial figure among American composers. It is easy to admire him for what, in the last analysis, are the wrong reasons: his having come upon technical innovations in the early years of this century that foreshadowed those of the great European contemporary masters. For all the astonishment we can muster over this, it hardly substitutes for genuine involvement with the composer's music—an involvement that most performing artists, as well as listeners, have been extremely reluctant to make. Few of Ives's works put higher demands on our ability to involve ourselves than the sonata recorded here.

The "Concord" Sonata—in the present playing its duration is about forty-two

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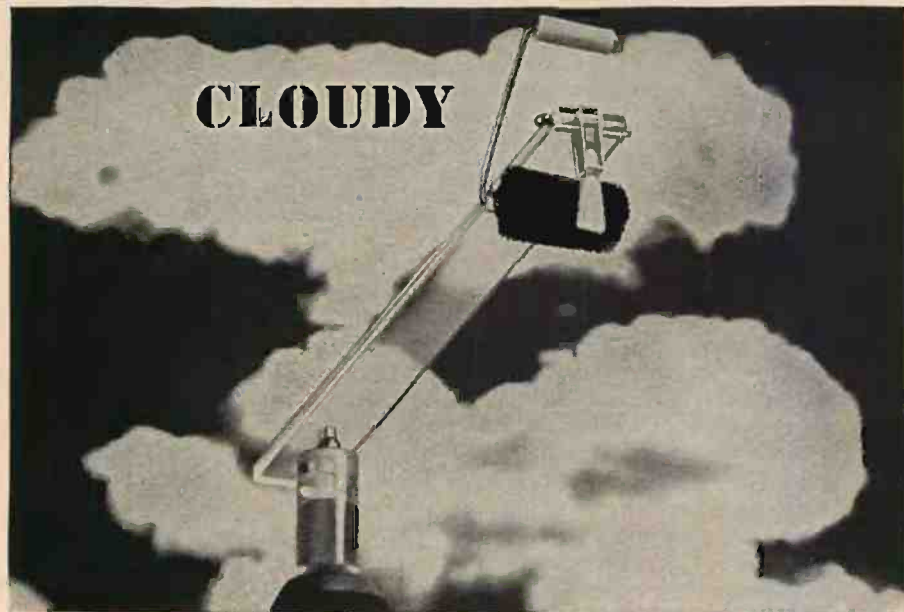
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minutes—is a four-movement work. Each movement bears the name of famous Concord citizens: Emerson, the Alcotts, Hawthorne, and Thoreau, respectively. The piece is enormous in conception, complex in the huge sprawl of its formal conception, and it runs an expressive gamut from the plainest, almost arcane simplicity to near-atonal complexity. Its scope is not to be grasped in one hearing or even in ten; once grasped, however, its impact is extraordinary.

Pappa Stavrou has managed a performance of the work that is certainly deserving of the gratitude of those who admire Ives. And, while CRI's recorded sound is something less than brilliant, it is a good enough realization of the performance. *W. F.*

Ⓜ **KHACHATURIAN: Piano Concerto.** **ALBÉNIZ: Evocación.** **LISZT: Mephisto Waltz.** **RACHMANINOFF: Eighteenth Variation from Rhapsody on a Theme of Paganini.** William Kapell (piano); Boston Symphony Orchestra, Serge Koussevitzky cond. RCA Victor LM 2588 \$4.98.

Interest: Memorable pianist
Performance: Perfection
Recording: Adequate

The bravura and panache of Khachaturian's Piano Concerto do not provide much of a test of a pianist's profounder qualities, but for what it is worth, William Kapell, whose brilliant career was snuffed out at thirty-one in an airplane crash, plays it to its own standard of perfection in this welcome reissue. What one hears again, via this rather dim recording of fifteen years ago, is the startling clarity of the artist's percussive playing, the impeccably clean tone even in the episodes of sheer physical excitement, the refinement he brings to the Andante and the imprecative vehemence of his rhythms in the Allegro Brillante. The encore pieces add little to the impression but call to mind Kapell's fine and sensitive performances in music of greater worth, notable instances being the Chopin mazurkas and the B Minor Sonata. *R. B.*

LISZT: Mephisto Waltz (see KHACHATURIAN).

Ⓜ Ⓜ **MARTIN: Le vin herbé.** Nata Tuscher (soprano), Isolde; Eric Tappy (tenor), Tristan; Adrienne Comte (soprano), Brangaene; Heinz Rehfuss (baritone), King Mark; others. Members of the Winterthur Symphony Orchestra, Victor Desarzens cond. WESTMINSTER WST 232 two 12-inch discs \$11.98, XWN 2232* \$9.98.

Interest: Disc premiere
Performance: Meticulous
Recording: Good
Stereo Quality: Very Good

THE 1961 crop of six LP discs by the Louisville Orchestra under its musical director, Robert Whitney, brings the Louisville First Edition series to a total of fifty LP's, and their contents offer a remarkably comprehensive view of the mainstream of symphonic (and to a minor extent, operatic) composition throughout the Western world since about 1942, with music ranging in style from the most conservative eclectic to advanced modern. This latest series of records, chiefly works chosen by their composers as being worthy pieces neglected by recording companies, includes several near-masterpieces and a number of duds.

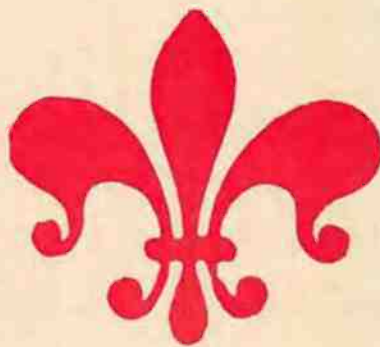
If I had to restrict my choice to one disc out of the 1961 Louisville series, I would pick LOU 613, devoted to the Fifth Symphony (1950) of the American composer Peter Menin and the *Concerto Galante* (1949) for cello and orchestra by the Spanish composer Joaquin Rodrigo. Menin has composed six symphonies, one of which—the Third—may well take its place in the permanent repertoire of American music. The Fifth is not far from it in point of power and eloquence, notably in its beautiful slow movement. The virile outer movements suggests a blend of late Vaughan Williams with the Americanisms of Schuman and Harris.

Rodrigo, the blind Spanish composer, has given the contemporary repertoire a minor classic in his delicious *Concierto de Aranjuez* for guitar and orchestra (recorded by London and Columbia), and his *Concerto Galante*, in much the same modern-rococo vein, falls charmingly on the ear, although the music is a trifle overextended in thematic substance.

Of comparable interest and worth is LOU 614, given over to a pair of works of Eastern inspiration. The *Magnificat* for chorus, soloists, and orchestra by Alan Hovhanness is couched in the mystical-modal vein that is often associated with him. The performance with the University of Louisville Choir is creditable, but could have stood more emotional intensity and rhythmic precision. The final half of the B side holds a fascinating bit of tone painting by the

young Chinese-American composer Chou Wen-Chung, *All in the Spring Wind*. Here there is a fascinating cluster of elements, among them Chinese scales and wind-percussion sonorities of a type favored by Varèse. However, Chou has synthesized them in his own very special way and created a most effective bit of high-tension mood music.

On LOU 616 the listener is brought face to face with the tragedy of the artist who dies before reaching a complete measure of fulfillment. For on listening to the Symphony No. 2 by



NEW SOUNDS FROM LOUISVILLE by David Hall

Robert Kurka, who died in 1957 in his middle thirties, one is aware that this country has lost a composer of outstanding promise. Flavorings of Hindemith, Prokofieff, and even Shostakovich make themselves evident at various times in this terse 1953 piece; but in the *Andante espressivo* slow movement we are brought to realize that Kurka was a creative personality of extraordinary potential. The other side of the disc is taken up with a nicely crafted neo-classic-Ravelian concertino by the Louisville Orchestra's director, Robert Whitney.

Those who know Elliott Carter as one of the most powerful American composers of our day through his two string quartets and *Variations for Orchestra* will be disappointed to hear his Symphony No. 1 (1942) as recorded on LOU 611. It is moderately interesting music in the American pan-diatonic vein cultivated so assiduously, and to better effect, by Aaron Cop-

land, David Diamond, and others, during the late 1930's and early 1940's. For all its redolence of Copland's *Appalachian Spring*, however, it is interesting to note that the Copland masterpiece was written a year later. However, the fact remains that the Copland is a masterpiece, while the Carter symphony remains a serious but somewhat unformed and unconvincing effort. The *Divertimento* (1944) by Russian-American Alexei Haieff is strictly lightweight neo-Stravinskian stuff, having none of the power, let alone the interest, of his splendid *Ballet in E*, recorded in 1958 (LOU 581).

I found little to hold the attention on LOU 612. Ernst Toch's *Peter Pan* is evocative rather than narrative, exquisitely crafted in a post-Strauss manner; but, to paraphrase Gilbert and Sullivan, it never would be missed. This holds even more true for the *Variaciones Olimpicas* by the Argentinian composer Roberto Garcia-Morillo, music supposedly inspired by the pantheon of Greek mythology. For me, this score is an ill-assimilated mélange of Milhaud-Hindemith signifying little or nothing.

The final Louisville disc under consideration here, LOU 615, offers on one side the Piano Concerto No. 2 by Russian-born, Chicago-resident Alexander Tcherepnin. Beginning in a striking Prokofieff-like vein, the music promises much but soon dissolves into a mass of stylistic clichés, albeit very professionally crafted, that leave one irritated and longing for the end. A single Louisville commission does turn up on the B side of this disc, the *Suite Archaïque* (1951) of Artur Honegger. This is not a major score, but it is a generally interesting one that makes one think of a more acrid version of Ravel's *Le Tombeau de Couperin*.

As of this writing, the pricing of the Louisville recordings is such as is liable to make them seem caviar to the general, which is to say that they list at \$7.92 each. However, those who really care about building a library of contemporary music recordings will find in the 1961 series the same generally high standards of performance and recording as in the preceding forty-four discs of the series.

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CIRCLE NO. 129 ON READER SERVICE CARD

Switzerland's eminent composer Frank Martin calls his oratorio *Le Vin herbé* a high point in his work. His treatment of the Tristan-Isolde legend is based on three chapters of Joseph Bédier's novel *Le roman de Tristan et Iseut*. So admirably did the book serve the composer's purpose that Bédier's words are set to music without any textual alteration. In accomplishing this unusual feat Martin relies on the individual and collective efforts of twelve singers. Some of the group are assigned to perform the solo parts as the legend unfolds, while the chorus—including the soloists—carries the important narrative portions and bridges the various scene changes. On occasion a group of voices within the chorus is used in harmonic support to the solo voices. The instrumental accompaniment consists of a string septet (2-2-2-1) and piano. The composer himself performs at the piano.

Le Vin herbé utilizes the tone row intermittently, but its constantly modulating harmonic language appears to owe at least as much to Debussy as it does to Schoenberg. Whether Martin succeeds in "forging a personal idiom" here, as it is asserted in the notes, is a matter of individual opinion. To these ears, this is music of undeniable appeal, exceptionally skillful in putting the shifting harmonies of choral textures to expressive use, yet it does not communicate a truly individual profile.

The performance, benefiting from the composer's presence and from his masterful treatment of the essential piano part, could hardly be bettered. Every dynamic and expressive nuance of the score is observed, and the singers handle Bédier's haunting and poetic text with conviction and sensitivity. The stereo edition, which vividly reflects the physical layout sketched in the notes, is decidedly to be preferred for its breadth and clarity of texture. The monophonic sound is good, but distortion occurs in some loud passages. The surface quality of both versions leaves much to be desired. G. J.

© © MAYUZUMI: *Nirvana Symphony*. NHK Symphony Orchestra, Tokyo, with chorus, Wilhelm Schuettler cond. TIME 8004 \$5.98, 58001* \$4.98.

Interest: Contemporary Japanese composer

Performance: Presumably authentic

Recording: Good

Stereo Quality: OK

The sonorities of Edgard Varèse, Schoenbergian chromaticism, Buddhist chanting, Japanese temple bells—along with a number of influences *not* admitted in the composer's sleeve annotation—are among the bewildering diversity of sources put to use by thirty-three-year-old Japanese composer Toshiro Mayuzumi in this long vocal-orchestral concoction. But in spite

of these esoteric and sophisticated origins, the work exudes an almost overpowering atmosphere of simple-minded naïveté. Granting a few startling, if haphazard sonorities, the work is monotonous by the standards of Western music; and since it is overtly conceived according to Western principles of construction and color, one fears that it must be judged according to them.

The recording is good, but not nearly so spectacular as some of Time's other recent releases. W. F.

MENDELSSOHN: *Allegro Brillant* (see SCHUBERT).

© © MENDELSSOHN: *Incidental Music to A Midsummer Night's Dream*. Philharmonia Orchestra and Chorus, Otto Klemperer cond. Heather Harper (soprano), Janet Baker (contralto). ANGEL S 35881 \$5.98, 35881* \$4.98.

Interest: Romantic staple

Performance: Individual

Recording: Excellent

Stereo Quality: Good

It is enough to say that this *Midsummer Night's Dream* has all the fantasy and splendor that the music and the play require. The dramatic element is an added strength that distinguishes this performance from others, particularly in the rustic episodes. Here Klemperer might be said to lean towards a Beethoven-like mood, and the result is a gain. The Philharmonia responds perfectly and achieves remarkable nuance of phrasing and timbre. The voices are genteel but used with spirit. The whole has been beautifully registered by the engineers. R. B.

RECORDING OF SPECIAL MERIT

© © MENDELSSOHN: *Symphony No. 3, in A Minor, Op. 56 ("Scotch")*; *Hebrides Overture, Op. 26*. Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 35880 \$5.98, 35880* \$4.98.

Interest: Fine coupling

Performance: Excellent

Recording: Superb

Stereo Quality: Very good

Finally written down in 1842, the "Scotch" Symphony was conceived twelve years earlier, when the twenty-year-old Mendelssohn's powers of thematic invention were at their height. It contains a wealth of singing, sweeping melody that the polished formalism of later years did not obscure. And it is the work's lyrical beauty that Klemperer has chosen to bring out. The music flows broadly, yet with sensitive inflection. Klemperer's insights into the tonal subtleties of what is often regarded as an unimaginative score are every bit as ad-

mirable as the basic conception. The recording is as perfect as present techniques allow, being warm, full of depth,



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with fine distinctions of timbre and a stereo realism that almost puts one in the concert hall. Well played as it is, the overture does not quite reach the same standard of excellence, but it also receives superb recording. R. B.

Ⓢ Ⓜ MENDELSSOHN: *Symphony No. 4, in A Major, Op. 90 ("Italian")*. SCHUMANN: *Symphony No. 4, in D Minor, Op. 120*. Philharmonia Orchestra, Otto Klemperer cond. ANGEL. S 35629 \$5.98, 35629 \$4.98.

Interest: Contrasting Romantic works
Performance: Good to excellent
Recording: Excellent
Stereo Quality: Realistic

A delighted "yes" to Klemperer's performance of Mendelssohn's "Italian" Symphony and, after a pause, a respectful bow to his reading of Schumann's Fourth Symphony. The problem in this symphony is not only the clogged scoring but the square-cut rhythms and the antiphonal use of short phrases. Klemperer is not as successful in lightening the colors as Bernstein was with the "Rhenish" on a recent Columbia disc, although he does release the energy of the Scherzo and the outer movements. The "Italian" Symphony of Mendelssohn is one of the most wonderfully calculated scores in the literature, with far more nuance than one usually hears. In this work Klemperer is masterly; again and again one smiles with pleasure at hearing a detail so lovingly phrased and delicately shaded. The whole performance is radiant. Fortunately it has been set down superbly by the Angel engineers, and fine stereo perspective adds a great deal to the pleasure. R. B.

MOUSSORGSKY: *Pictures at an Exhibition* (see SCHUMANN).

MOZART: *Andante con Variazioni* (see SCHUBERT).

Ⓢ Ⓜ MOZART: *Piano Concerto No. 22, in E-flat Major (K. 482)*; *Piano Sonata No. 4, in E-flat Major (K. 282)*. Philippe Entremont (piano); Philadelphia Orchestra, Eugene Ormandy cond. (in K. 482). COLUMBIA MS 6278 \$5.98, ML 5678 \$4.98.

Interest: Lovely concerto
Performance: Extremely good
Recording: Clean
Stereo Quality: Excellent

Backed by an expertly paced and not unduly heavy orchestral accompaniment, the French pianist Philippe Entremont performs the sparkling Concerto No. 22 with great virtuosity, cleanliness of tone,

and gracefulness. The second movement discloses a fine serious sentiment, with the soloist revealing considerable warmth. The sonata, played with nice style and depth, fares equally well, and the recording has been brilliantly accomplished, with good balance of winds against strings and clean piano tone. I. K.

MOZART: *Piano Sonata No. 12* (see HAYDN).

MOZART: *Sonata for Piano, Four Hands* (see SCHUBERT).

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MOZART: *String Quartet No.*

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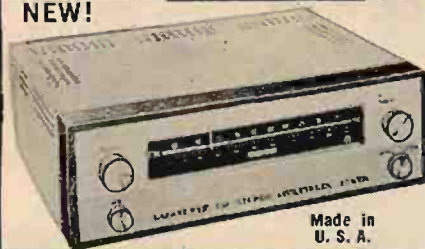
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20, in D (K. 199); String Quartet No. 22, in B-flat Major (K. 589). Vienna Philharmonic Quartet. LONDON CS 6231 \$5.98, CM 9298* \$4.98.

Interest: Quartet masterpieces
Performance: Superior
Recording: Spacious and warm
Stereo Quality: Good definition

Both of these quartets—No. 20, dedicated to Mozart's publisher friend Franz Anton Hoffmeister, and No. 22, composed on commission from King Frederick Wilhelm II of Prussia—are among Mozart's greatest creations and belong in every chamber-music library. This first stereo recording features members of the Vienna Philharmonic: Willi Boskovsky, Otto Strasser, Rudolf Streng, and Emanuel Bräber. The performances are splendid ones, warmly lyrical and beautifully phrased, with considerable attention devoted to detail but not at the expense of the over-all line. The acoustics are spacious and rich, with well-managed stereo placement. I. K.

© MOZART: *String Quintets: No. 5, in G Minor (K. 516); No. 6, in D Major (K. 593)*. Amadeus String Quartet; Cecil Aronowitz (second viola). DEUTSCHE GRAMMOPHON SLPM 138057 \$6.98, LPM 18057 \$5.98.

Interest: Among Mozart's greatest
Performance: Superior
Recording: Excellent
Stereo Quality: Minimal separation

Though there have been several excellent performances of these two late quintets, especially the turbulent G Minor, there is always room for new versions, particularly when played by one of the world's leading ensembles. The Amadeus, which first began appearing in public fourteen years ago, has built up an astonishing reputation, particularly for its Mozart. The reason can easily be heard in the accurate, well-balanced, and classically conceived interpretations on this disc. There is no lack of tragedy in the G Minor quintet (their second recording, incidentally), and the D Major sounds powerful and vigorous. The beautiful playing is complemented by natural recording; the stereo version has added depth. I. K.

ORFF: *Antigona* (see p. 57).

© PEPUSCH-GAY: *The Beggar's Opera*. Dennis Noble (baritone), Macheath; Carmen Prietto (soprano), Polly Peachum; Martha Lipton (mezzo-soprano), Lucy Lockit; Roderick Jones (baritone), Mr. Peachum. Argo Chamber Ensemble, Richard Austin cond. LONDON A 4245 two 12-inch discs \$9.96.

Interest: Mainly historical

Performance: Flavorful
Recording: Good

Thanks to recent realignments within the record industry, this lively version of *The Beggar's Opera*, previously circulated by Westminster, has now gained a new lease on life under the London imprint. The Frederic Austin setting, which is utilized here, is considered by many the most satisfying—it is certainly the most successful—treatment of the Gay-Pepusch classic. It employs a chamber orchestra of flute, oboe, harpsichord, and a string quintet, which allows full play to the voices in an instrumental setting of transparent texture and very subtle coloration.

Though we are two centuries removed from the time (1728) when audiences were first faced with the shocking impact of Gay's audacious creation, *The Beggar's Opera* wears remarkably well. Its sharp political satire is lost on the modern age, but its mordant display of human peccadillos can still make its points, the earthy dialogue retains its undeniable stimulation, and, of course, the tunes fall as easily as ever on the ear. From a historical perspective, whether regarded as an irreverent antidote to Handelian pomp or as a forerunner of English light opera, the work is certainly well worth knowing.

Considering that separate sets of performers are used to deliver the sung and spoken sections the production is remarkably smooth-flowing. While Norman Shelley, the "spoken" Macheath, is decidedly more compelling than his singing counterpart, the singers are generally adequate, and the Misses Prietto and Lipton are quite good. There is a good deal of period atmosphere in the spoken lines, and the instrumental group under the leadership of Richard Austin, the adaptor's son, performs excellently.

Aside from some fuzziness toward the center of the disc, the sound is clean and enjoyable, and the surfaces are flawless. London has provided some background annotations but no text, not even a synopsis—a serious oversight since this is an abridged and rather episodic presentation. G. J.

© PROKOFIEFF: *Alexander Nevsky—Cantata, Op. 78*. Westminster Choir; Lili Chookasian (contralto); New York Philharmonic, Thomas Schippers cond. COLUMBIA MS 6306 \$5.98, ML 5706 \$4.98.

Interest: Russian spectacular
Performance: Conscientious
Recording: Spacious
Stereo Quality: Effective

Prokofieff's cantata drawn from the music written for the famed Eisenstein film *Alexander Nevsky* is a natural for recording companies in search of super-duper

vehicles for stereo sound. RCA Victor was first in the stereo field, with Fritz Reiner, the Chicago Symphony, and Rosalind Elias and chorus singing an English text. Columbia has chosen, with better effect, it seems to me, to use the original Russian. But Reiner's firm rhythmic discipline makes his performance of the music more convincing than what we get here, and the earlier recording is in no way inferior to Columbia's. D. H.

© PUCCHINI: *La Bohème*. Gianni Poggi (tenor), Rodolfo; Tito Gobbi (baritone), Marcello; Giorgio Giorgetti (baritone), Schaubard; Giuseppe Modesti (bass), Colline; Renata Scotto (soprano), Mimi; Jolanda Menguzzo (soprano), Musetta; Virgilio Carbonari (bass), Benoit and Alcindoro. Orchestra and Chorus of the Maggio Musicale Fiorentino, Antonino Votto cond. DEUTSCHE GRAMMOPHON SLPM 138764/65 two 12-inch discs \$13.96, LPM 18764/65* \$11.96.

Interest: Operatic cornerstone
Performance: Routine
Recording: Good
Stereo Quality: Appropriate

This, the ninth complete *La Bohème* in the catalog, has my vote for the most unnecessary enterprise of 1962. It is not without some redeeming aspects, of course. Tito Gobbi's stimulating art and vigorous presence are never to be dismissed, and Renata Scotto has some lovely moments in the last two acts. But for these modest pleasures the listener is asked to endure a shrill and immature Musetta and the tonally unpleasant and singularly unpoetic Rodolfo of Gianni Poggi.

Votto, who presides over a better performance on Angel 3560, is competent, but he is no source of inspiration. How does this *Bohème* stack up against its recorded competition? About eighth in a field of nine, I'd say. G. J.

RAVEL: *Pavane pour une infante défunte* (see DEBUSSY).

© SARASATE: *Spanish Dances Nos. 1-8; Caprice Basque, Op. 24; Introduction and Tarantella, Op. 43; Sérénade Andalouse, Op. 28*. Ruggiero Ricci (violin); Brooks Smith (piano). DECCA DL 710044 \$5.98, DL 10044 \$4.98.

Interest: Violin tours de force
Performance: Virtuoso
Recording: Good
Stereo Quality: Well-centered

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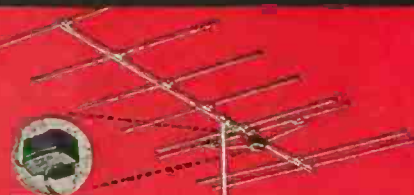
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cal mastery to them. The sonorities he achieves in some sustained string passages are of a strength and richness many cellists would be proud to claim. There is a kind of impetuosity in his playing, evident particularly in the *Habanera* and *Romanza Andaluza* (*Spanish Dances No. 2 and 3*), that detracts from the inherent lyrical flow; and it must be admitted that Mr. Ricci, a tremendous technician, is not the last word in tonal polish. But, over-all, these exciting performances are extremely satisfying. The close-up microphoning, with the violin strongly favored, is rather appropriate here. There is no appreciable difference between the mono and the stereo versions that my ear can detect.

G. J.

SCARLATTI: *Sonatas* (see HAYDN).

© © SCHUBERT: *Fantasy in F Minor, Op. 103; Grand Rondo in A Major, Op. 107; Rondo in D Major, Op. 138*. MOZART: *Andante con variazioni in G Major (K. 501)*. Paul Badura-Skoda and Joerg Demus (piano, four hands). Music Guild S 16 \$4.87 to subscribers, \$6.50 to nonsubscribers; M 16* \$4.12 to subscribers, \$5.50 to nonsubscribers. (Available from Music Guild, 111 W. 57th Street, New York 19, N. Y.)

© © SCHUBERT: *Fantasy in F Minor, Op. 103* (Arr. Bauer). MENDELSSOHN: *Allegro brillante in A Major*,

Op. 92. MOZART: *Sonata in F Major for Piano, Four Hands (K. 497)*. Leonid Hambro and Jascha Zayde (duo-pianists). Command C/C 11010 SD \$5.98, CC 11010* \$4.98.

Interest: Piano duet classics

Performance: Badura-Demus, warm and graceful; Hambro-Zayde, exceedingly brilliant

Recording: Music Guild, warm; Command, lifelike

Stereo Quality: Music Guild, diffused spread; Command, clear separation

The Music Guild disc presents four works for piano duet, played by artists who have achieved considerable renown in this medium. The performances are quite fine—warm and gracious, with the right Schubertian lilt and Mozartian sparkle. Although the pianists do not strive for concert-hall brilliance in such a work as the brooding Schubert fantasy, their graceful interpretation lacks not a whit of power. The piano sound is warm and slightly reverberant, and my only complaint concerns the rather diffused and unrealistic stereo spread in all pieces except the fantasy, which reproduces quite nicely, as though from a single instrument.

Command's disc, somewhat presumptuously entitled "Magnificent Two-Piano Performances," also contains music originally written for piano duet. Since the stereo reproduction of four hands playing on one keyboard is no more spectacular than that of a solo pianist, this repertoire has much more to commend it for recording if it is played in arrangements for two pianos, with possibilities for separation. Spectacular it most certainly is, although the readaptations more often than not give the melody (upper part) to the right channel and the accompaniment (lower part) to the left, giving one the impression of facing and hearing a larger-than-life keyboard. The performances themselves are wonderfully brilliant and technically immaculate, though tempos and style are truer to concert-platform pyrotechnics than to the intimate home atmosphere for which this music was written. Hambro and Zayde's Schubert fantasy, for instance, is more extroverted than the Badura-Skoda and Demus, but also less profound and less genuinely tragic. The sound is astonishingly clean and lifelike; this is some of the most exceptionally clear and realistic piano reproduction I have ever heard.

I. K.

RECORDING OF SPECIAL MERIT

© © SCHUMANN: *Carnaval, Op. 9*. MOUSSORGSKY: *Pictures at an Exhibition*. Benno Moiseiwitsch (piano). Decca DL 710052 \$5.98, DL 10052 \$4.98.

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Interest: For Schumann
 Performance: Lyrical
 Recording: Distant but full
 Stereo Quality: Insignificant

This is the first of three LP's that were recorded in this country last summer by Benno Moiseiwitsch. A pair of Beethoven sonatas and more Schumann piano music are slated for release before the end of the year. Previous representation of Moiseiwitsch in the American LP repertoire has been sporadic and hardly just for an artist of his eminence. We are delighted to see Decca making a start at setting things right.

Moiseiwitsch's performance of Schumann's *Carnaval* makes this record worth its weight in gold. *Carnaval* is a glorious melange of romantic fantasy, exuberance, and lyrical passion. To do justice to the music, a pianist must have not merely agile technique but exquisite poetic sensitivity. Moiseiwitsch has both in fullest measure. What is most striking is the sustained tonal beauty that Moiseiwitsch extracts from his instrument; and as for the all-important elements of phrasing, rhythm, and dynamics, everything is in beautiful order. Such minor bits of muddiness as crop up here and there seem to be chiefly a function of the rather reverberant room acoustics in combination with a somewhat distant microphone pickup. Among the competitive recordings of *Carnaval*, only that by Novães on Vox is comparable, and its sound is not as rich.

As to the *Pictures at an Exhibition*, not even such paladins of the keyboard as Horowitz or Richter have ever been able to make convincing piano music of this piece. Regrettably, though Moiseiwitsch works lyrical wonders in such episodes as *The Old Castle*, *Tuileries*, and the *Ballet of Chicks in their Shells*, he does not have the explosive power necessary to bring off the heroic sections satisfactorily. However, no Schumann fan should be without this disc. D. H.

RECORDING OF SPECIAL MERIT

© © SCHUMANN: *Symphony No. 3, in E-flat Major, Op. 97 ("Rhenish")*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6294 \$5.98, ML 5694* \$4.98.

Interest: Unedited Schumann
 Performance: Extremely good
 Recording: Excellent
 Stereo Quality: Very good

A bold experiment, and to my hearing a successful one, is documented on this disc. It is nothing less than that rarity, a performance of Schumann's "Rhenish" Symphony exactly as he wrote it, not as Mahler, Weingartner, and others have rescored it. The result is proof that a thoughtful management of timbres will

do much to unburden the music's wings—provided, of course, that the conductor has the power to seize upon the joyful optimism and whole-hearted delight in living that is expressed in the music. Bernstein has that power, and his performance is full of health. The cathedral music has never sounded better on records, and no other available reading of the last movement gives such a unifying sense of natural exuberance to music that in other hands is apt to seem rather uneventful. As it stands, with whatever opacity remains, I prefer this version even to Szell's fine performance on Epic (LC 3774/BC 1130). The engineers have kept faith with all of the conductor's insights. The string tone is warm and

gleaming, the brass bright and buoyant, the woodwind choirs clearly defined. The stereo effect is good, both in lateral distinction and in depth. R. B.

SCHUMANN: *Symphony No. 4* (see MENDELSSOHN).

STRAVINSKY: *Suite from The Fire Bird* (see WALTON).

STRAVINSKY: *Symphonies for Wind Instruments* (see DEBUSSY).

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© © TCHAIKOVSKY: *Violin Concerto, in D Major, Op. 35*. David Ois-

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trakh (violin), Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6298 \$5.98, ML 5698* \$4.98.

Interest: Standard repertoire
Performance: Perfect
Recording: Very good
Stereo Quality: Good

Beyond doubt this is the way to play the Tchaikovsky Violin Concerto. Oistrakh's masterful bowing and the extraordinary precision of his left hand result in a singing line that is always alive with rhythmic subtlety as well as vigor. Nowhere is the violinist's virtuosity more satisfying than in the last movement, in which individual notes are never blurred, despite the rapid pace. The recording does justice to the performance, though at times the gleam of the Philadelphia strings dims a little. The whole aural impression, however, is one of naturalness. *R. B.*

© ® WALTON: *Symphony No. 2*. STRAVINSKY: *Suite from The Fire Bird*. Cleveland Orchestra, George Szell cond. Eric BC 1149 \$5.98, LC 3812* \$4.98.

Interest: Masterful symphony
Performance: Spectacular
Recording: Superb
Stereo Quality: Perfect

William Walton's place on the English contemporary musical scene is rather like that of Samuel Barber on our own. A master craftsman, a thoroughgoing musical sophisticate, he nonetheless supports a strongly Romantic bias that, in spite of occasional forays into more abstruse musical territories, manifests itself in a certain blunt impatience with some of the more resolutely avant-garde attitudes afoot in the world today.

The Second Symphony, completed in 1960, is a three-movement work of extraordinary polish and musical elegance. Certainly its afflatus is Romantic, although it would be a mistake to confuse its Romanticism with passion or even warmth. For all its opulence, for all its curvaceous lyricism, the piece is quite cool—a kind of manifesto of certain musical sensibilities rather than a personal musical utterance. Szell and his orchestra give the piece a startlingly brilliant and clean performance. Their reading of Stravinsky's *Fire Bird* is similarly clear and brilliant but a shade lacking in mystery. *W. F.*

COLLECTIONS

© POVLA FRIJSH: *Art Songs*. Dvořák: *Zigunerlieder, Op. 55, Nos. 1, 6, 7*. Gluck: *Vieni, che poi sereno*. Clarke: *Shy one*. Naginski: *The pasture*. Thompson: *Velvet shoes*. Schubert: *Gruppe aus dem Tartarus*. Schumann: *Mein schöner Stern; Schöne Fremde;*



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Interest: For lieder specialists
Performance: Absorbing
Recording: Dated

The late Danish singer Povla Frijsh, whose concert career spanned more than thirty years, had a devoted following. It is apparently due to the perseverance of her admirers that RCA Victor was persuaded to release the masters of the old Victor albums M-668 and M-789 for use by the Town Hall "The Joy of Singing" series. Triumphant over the limitations of a voice that was neither sensuously beautiful nor remarkable in range, Povla Frijsh was endowed with a combination of rare artistic gifts: intellectual strength, discriminating taste, a sense of adventure, a flair for ingenious program building, and a thorough mastery of many styles. This recital bears testimony to each of these qualities. There isn't a hackneyed or commonplace song in the lot, nor is there one delivered with less than consummate art.

Even allowing for its pre-war vintage, the engineering is not all it should have been. Surface noise is too intrusive, and there is also a suggestion of an echo chamber. Full texts and translations are provided, however, as is informative and sympathetic annotation by Philip L. Miller. G. J.

© © MUSICAL FUN. Lachner: *Toy Symphony, Op. 85.* W. F. Bach: *Concerto Buffo—The Music Makers* (with William Metcalfe, baritone). L. Mozart: *Toy Symphony.* Reinecke: *Toy Symphony.* Kapp Sinfonietta, Emanuel Vardi cond. KAPP KC 9069-S \$5.98, KL 9069* \$4.98.

Interest: Moderate merriment
Performance: Enthusiastic
Recording: Clear and full
Stereo Quality: Widespread

Credit Emanuel Vardi with a good deal of enterprising spirit, also with the optimistic premise that an entire disc of eighteenth- and nineteenth-century music for toy instruments and orchestra will be appealing to modern listeners of the twentieth. Frankly, I have my doubts, but stranger things have happened. The best of the lot is Leopold Mozart's venerable *Toy Symphony*—for two centuries attributed to Haydn—which is

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charming, unassuming, and brief. The "musical fun" hits bottom in Reinecke's heavy-handed and repetitious opus, which is woefully short on humor and exasperatingly long on sound. The sound, however, is excellent. G. J.

© SVIATOSLAV RICHTER AT CARNEGIE HALL. Volume II. Haydn: *Sonata No. 50, in C Major*. Schumann: *Three Novelles, Op. 21*. Debussy: *Suite Bergamasque; Images, Book I; L'Île Joyeuse*. Sviatoslav Richter (piano). COLUMBIA M2L 274 two 12-inch discs \$9.96.

Interest: Historic recital
Performance: Often inspired
Recording: Barely adequate

One's desire to purchase this recording would depend, I should think, on a careful decision to be made between a primary interest in Richter or a primary interest in the music. In at least two cases, considerably more just interpretations of the works are to be found elsewhere on discs. In saying this, I do not refer to either the handful of wrong notes that are almost inevitable in anyone's recital, or to the understandably inferior recorded sound that such a situation must produce. I refer directly to matters of musical conception.

Certainly, there is some heavenly playing here. I can think of no other pianist who can simultaneously bring a Haydn sonata into precise architectural order, light it with so warm a feeling of humanity, and yet infuse it with robust good humor. Nor are there more than a handful of pianists who can play Schumann as well as Richter. All the fervent Romanticism is there, to be sure, but there is also a peculiarly compelling modesty and reticence to the composer as Richter represents him.

The Debussy, however, tends to be rather another matter. One can be quite beguiled by the ravishing sound that Richter brings to the *Suite Bergamasque*, for example, but the work as a suite is quite lost. The pieces are written, after all, to contrast with one another. The *Prélude* is absurdly slow in tempo, while the pieces that follow it are almost recklessly varied in treatment. Indeed, the same (admittedly various) gradations of tone and phraseology are made to serve within each number of the suite.

All of the Debussy repertoire is cast in the mold of its popular misconception: shifting haze, beguilingly disembodied sound, vagueness, and indefiniteness. Joerg Demus, for example, is by no means the pianist Richter is, yet his recent recording of much the same music for Deutsche Grammophon comes closer to what Debussy put on paper.

Still, Richter is Richter—and this album holds some fabulous playing between its covers. W. F.

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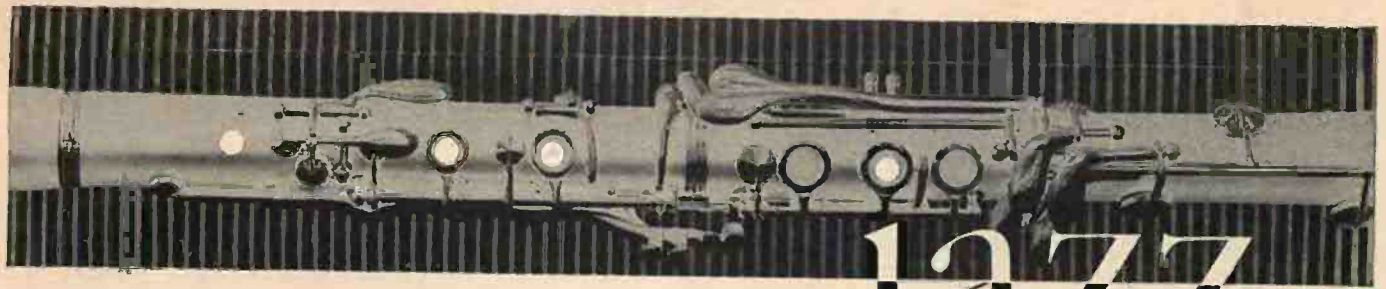
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Ⓢ Ⓜ PAUL DESMOND: *Desmond Blue*. Paul Desmond (alto saxophone), Jim Hall (guitar); orchestra. *Then I'll Be Tired of You; I Should Care; Body and Soul*; and six others. RCA Victor LSP 2438 \$4.98, LPM 2438* \$3.98.

Interest: Desmond sans Brubeck
 Performance: Fine
 Recording: Close and warm
 Stereo Quality: Superior

Paul Desmond has long been the major attraction of the Dave Brubeck quartet. Here, away from Brubeck's hammering beat on medium- and up-tempos and the often obtrusive drumming of Joe Morello, Desmond is clearly more comfortable and imaginative. In addition to possessing a tone of purity and controlled intensity, Desmond is superior at creating melodic variations. In all these tracks—including his two introspective originals—*Desmond Blue* and *Late Lament*—the thematic improvisations are extraordinarily well-organized, developing flowingly into unified and subtly balanced solos.

In guitarist Jim Hall, Desmond has chosen the modern jazz soloist most akin to him in lucidity and warmth of conception. The arrangements by Bob Price for strings, woodwind, harp, and rhythm are better integrated with the soloists than is customary in jazz writing for this instrumentation, but they are still not entirely satisfactory. Desmond's approach is already soft and lyrical enough, and he requires more bracing background textures than he receives in this album. In summary, Desmond is excellent in his Victor debut, but the backgrounds too often caress when they should challenge.

N. H.

Ⓢ Ⓜ DUKES OF DIXIELAND: *Breakin' It Up on Broadway*. Frank Assunto (trumpet), Fred Assunto (trombone), Jac Assunto (trombone, banjo),

Jerry Fuller (clarinet), Gene Schroeder (piano), Jim Atlass (bass), Jim Hall (guitar), Charlie Lodice (drums). *Runnin' Wild; If I Were a Bell; Adrift on a Star*; and nine others. COLUMBIA CS 8528 \$4.98, CL 1728* \$3.98.

Interest: Improved Dukes
 Performance: Mostly swinging
 Recording: Live
 Stereo Quality: Excellent

For their first Columbia album, the Dukes of Dixieland have fielded their most fluid rhythm section yet, and there is a corresponding decrease of stiffness in the front line. The Dukes have wisely made Gene Schroeder, a long underappreciated Eddie Condon associate, their regular pianist. He blends neatly with Charlie Lodice, Jim Atlass, and Jim Hall (who was added just for this date) and shows the Assunto family how to swing. A major force in this direction is clarinetist Jerry Fuller, who plays in a loping



RCA VICTOR RECORDS

PAUL DESMOND

Comes into his own on "Desmond Blue"

swing-era style. But there is still much work to be done. Frank Assunto has improved tonally and has slightly modernized his conception, but his ideas are commonplace. His brother, Fred, remains limited and inflexible, as does "Papa Jac" on banjo. In any case, this record does represent progress, and the Dukes have apparently decided to limit their Dixieland-with-blazers act to night clubs.

N. H.

Ⓢ ART FARMER: *Early Art*. Art Farmer (trumpet) and two different

combos, including Sonny Rollins (tenor saxophone), Horace Silver (piano), Kenny Clarke (drums), and Wynton Kelly (piano). *Soft Shoe; I'll Walk Alone; Preamp*; and seven others. PRESTIGE/NEW JAZZ \$4.98.

Interest: Looking back eight years
 Performance: Generally impressive
 Recording: Good

Prestige has again made available the results of two 1954 sessions that heralded the artistic maturity of trumpeter Art Farmer. Although Farmer has grown in authority and fullness of tone since these recordings, the essential characteristics of his present style were clearly evident even then—sparse, thoughtful lines and a pervasive lyricism.

The intense Sonny Rollins heard on three numbers was still trying to integrate what was later to become the most influential tenor style in modern jazz; and accordingly, his tracks have particular historic interest. Especially durable among the rhythm-section performances are those of pianists Horace Silver and Wynton Kelly as well as the supple, energizing drumming of Kenny Clarke. This is one of many albums that testify to the prescience of Prestige's Bob Weinstock, who recorded a remarkable number of major jazz performers in the early stages of their careers.

N. H.

STAN GETZ: *Focus* (see p. 59).

Ⓢ Ⓜ LIONEL HAMPTON: *The "Original" Star Dust*. Lionel Hampton (vibes), Willie Smith (alto sax), Charlie Shavers (trumpet), Corky Corcoran (tenor sax), Barney Kessel (guitar), Slam Stewart (bass), Tommy Todd (piano), Lee Young or Jackie Mills (drums). *Star Dust; One O'Clock Jump; The Man I Love; Oh, Lady Be Good*. DECCA 74194 \$4.98, 4194* \$3.98.

Interest: Hamp superb
 Performance: Sloppy
 Recording: Dated
 Stereo Quality: Negligible

Four long, disorganized tracks recorded at one of Gene Norman's "Just Jazz" concerts in Pasadena on August 4, 1947 are put together sloppily here in the

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style of the old Norman Granz "Jazz at the Philharmonic" projects. Such fine musicians as trumpeter Charlie Shavers and alto saxophonist Willie Smith are tossed together with mediocre players like pianist Tommy Todd and tenor saxophonist Corky Corcoran. Smith plays in his best Johnny Hodges manner, and Shavers has excellent moments that he always breaks off just in time to indulge in crowd-pleasing and bad musical jokes.

But the album belongs to Lionel Hampton, who is present only on one track, a fact the cover does its best to conceal. His vibraphone solo on *Star Dust* is superb. It is an astonishing display of rhythmic virtuosity, including a rare instance of double-timing without help from the rhythm section. The solo is deservedly famous, and is worth buying the whole record to get.

Even for an on-location recording, the sound is only adequate. And is Decca justified in calling a 1947 session stereo?

J. G.

© © RON JEFFERSON: *Love Lifted Me*. Ron Jefferson (drums), "Tricky" Lofton (trombone), Wilbur Brown (tenor), Bobby Hutcherson (vibes), Frank Strazzeri (piano), Leroy Vinnegar (bass). *Love Lifted Me; For Carl Perkins; Little One*; and three others. PACIFIC JAZZ S 36* \$5.98, PJ 36 \$4.98.

Interest: Two new talents

Performance: Neo-funk

Recording: Good

The West Coast generally follows the East at the respectful distance of a few years. Now they have gone in for this-time-you-be-the-leader "soul" sessions. As with other styles, this has become more polite and nonvisceral on the journey westward. Under the nominal leadership of drummer Ron Jefferson, the sextet runs through a standard, a blues, and some originals, including a charming slow waltz by bassist Leroy Vinnegar, *For Carl Perkins*, dedicated to the late pianist. There are two new musicians of considerable talent: vibraphonist Bobby Hutcherson, while still under the influence of Milt Jackson, gives signs of coming importance, and "Tricky" Lofton is another of the new trombonists who are going back to the older styles for their inspiration.

J. G.

JONAH JONES AND GLEN GRAY
(see p. 60).

© © HOWARD MCGHEE: *Maggie's Back in Town*. Howard McGhee (trumpet), Phineas Newborn, Jr. (piano), Leroy Vinnegar (bass), Shelly Manne (drums). *Demon Chase! Willow Weep for Me; Softly, As in A Morning Sunrise*; and four others. CONTEMPORARY S 7596* \$5.98, M 3596 \$4.98.

Interest: Reflective neo-bop

Performance: Too much of a piece

Recording: Topnotch

Veteran bop trumpeter Howard McGhee, who has been staging a strong comeback after several years of inactivity, runs into some difficulty in this, his second album for Contemporary. He plays with limpid grace and, at times, luminous beauty. Yet, not having a second horn to spell him (as tenorist Teddy Edwards did in his recent "Together



CARMEN McRAE

Well-meaning but misplaced tribute

"Again" set on this same label) has thrown McGhee back on his own resources, which—although they are considerable—are not enough to sustain interest over the course of an entire LP. This disc is marred slightly by a monotony of approach that could have been relieved easily by the addition of another voice. It is encouraging to note on this disc that pianist Phineas Newborn has finally harnessed his prodigious technique and is well on his way to evolving an integrated jazz approach. P. J. W.

© KEN MCINTYRE: *Stone Blues*. Ken McIntyre (alto saxophone, flute), John Mancebo Lewis (trombone), Dizzy Sal (piano), Paul Morrison (bass), Bobby Ward (drums). *Stone Blues; Cornballs; Banche*; and four others. PRESTIGE/NEW JAZZ 8259 \$4.98.

Interest: Stimulating experimental jazz

Performance: Earnest

Recording: A bit echoey

Altoist Ken McIntyre is one of the least forbidding of the younger experimentalists who have been stirring up modern jazz circles with daring and unorthodox innovations. His compellingly original compositions are surprisingly gentle and compassionate in conception, despite the purposeful surface harshness of their execution. There is a flowing sense of inevitability to his melodic lines, many of which are charming in their angular way. His stimulating writing is very much like that of bassist Charlie Mingus in that the feeling of the human voice is at the core

of both approaches. McIntyre's fellow musicians in this album, though largely unheralded, execute his compositions with passionate conviction. *P.J.W.*

© **CARMEN McRAE:** *Lover Man*. Carmen McRae (vocals), Norman Simmons (piano), Bob Cranshaw (bass), Walter Perkins (drums), Mundell Lowe (guitar), Nat Adderley (cornet), Eddie "Lockjaw" Davis (tenor saxophone). *Them There Eyes; Yesterdays; Strange Fruit; My Man*; and eight others. COLUMBIA CS 8530 \$4.98, CL 1730* \$3.98.

Interest: McRae sings Holiday
Performance: Loving but mannered
Recording: Very good
Stereo Quality: Realistic

It was courageous of Carmen McRae to record an album of songs associated with Billie Holiday, but it was less than wise. Although Miss McRae does not imitate the late Lady Day, comparisons are inevitable. For one thing, Miss McRae has chosen a few songs like *Miss Brown To You* and *What A Little Moonlight Can Do* that would be long forgotten if Billie had not sung them. Miss McRae is more herself on ballads than on up-tempos (she uses a different set of lyrics for *Lover Man*), but she tends toward melodrama. She spells out *Strange Fruit*, for instance, as though she were afraid it might not be understood. On up-tempos she is unnecessarily tricky, and what was a heartbreaking catch in Billie's voice is coy and kittenish in Miss McRae's.

The background is furnished by Miss McRae's trio of the time (her bassist and drummer have since defected to Sonny Rollins). Bassist Cranshaw is academically interesting, but Perkins is too busy a drummer here. Three other instruments are added to suit pianist-arranger Simmons' taste: hard, bluff Eddie "Lockjaw" Davis rather than the Lester Young style tenor that better fitted Billie's style; Nat Adderley, more relaxed than usual with no pressure on him and sounding more and more like Clark Terry; and the quietly effective guitar of Mundell Lowe. Except for the solemnly Monkish *God Bless the Child*, all the arrangements are appropriate. *J. G.*

© **MONTGOMERY BROTHERS:** *The Montgomery Brothers in Canada*. Wes Montgomery (guitar), Buddy Montgomery (vibes), Monk Montgomery (bass), Paul Humphries (drums). *Angel Eyes; Snowfall; Beaux Arts*; and five others. FANTASY 3323 \$3.98.

Interest: Cocktail jazz
Performance: A few good moments
Recording: Fair

Here the Montgomery brothers stay safely within the realm of easily palatable cocktail jazz. The biggest talent in the

group belongs to guitarist Wes, but he keeps it almost completely under wraps. The one non-brother is a fine drummer named Paul Humphries, who furnishes Miles Davis-styled rhythm patterns. Wes Montgomery has a lovely solo on *Angel Eyes*, and the whole group gets a good thing going on a too-brief version of Charlie Parker's *Barbados*.

The album title and notes indicate that the disc was recorded in a Canadian night club. If that is so, Canadian night clubs are capable of seating several hundred people who remain perfectly silent until just after the last note of a selection, when they burst as one into ear-shattering applause for about ten seconds. *J. G.*

© **GERRY MULLIGAN:** *Gerry Mulligan and the Concert Jazz Band On Tour: Guest Soloist Zoot Sims*. Gerry Mulligan (baritone sax and piano), Zoot Sims (tenor sax), Bob Brookmeyer (trombone and piano), Don Ferrara (trumpet); orchestra, Gerry Mulligan cond. *Go Home; Barbara's Theme; Apple Core*; and three others. VERVE V 8438 \$4.98.

Interest: Excellent Zoot Sims
Performance: Precise
Recording: Live

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groups, which exemplified the Basie-Lester Young spirit combined with some of the older Dixieland feeling and simple counterpoint. The present record, a collection of concert tapes from various cities, is not as successful as the band's previous sets, and most noticeably on those tracks not arranged by Mulligan. In compensation for the failure of these outside arrangements (excepting two versions of the Bill Holman arrangements of Ben Webster's blues *Go Home*), there are several tracks that feature the lithe, strong tenor saxophone of Zoot Sims, one of the most self-assertive of the Young-influenced tenormen. Saxophonist Sims is at his lyrical, blues-based best on *Come*

Rain or Comè Shine.

J. G.

© © GERRY MULLIGAN: *A Concert in Jazz*. Gerry Mulligan (baritone saxophone, piano) and the Concert Jazz Band. *All About Rosie; Weep; I Know, Don't Know How;* and three others. VERVE S 68415* \$5.98, M V8415 \$4.98.

Interest: Tasteful big-band jazz
Performance: Assured
Recording: Excellent

When is Mulligan going to start writing for his own band? This, the orchestra's third album, demonstrates once again that what is lacking is an over-all sense of

direction and a consistency of approach. To be sure, the arrangements are uniformly fine, especially George Russell's provocative ten-and-a-half minute suite *All About Rosie*. Yet not one of the six charts—by four different arrangers—bears the distinctive Mulligan stamp, though the two by his close associate Bob Brookmeyer come closest to approximating it. What one misses most of all in the big band's performances is the palpable sense of excitement and adventure that coursed through the work of Mulligan's earlier group. N. H.

© © DAVID "FATHEAD" NEWMAN. *Straight Ahead*. David Newman (tenor and alto saxophones, flute); Wynnton Kelly (piano); Paul Chambers (bass); Charlie Persip (drums). *Batista's Groove, Cousin Slim; Skylark;* and three others. ATLANTIC S 1366 \$5.98, M 1366* \$4.98.

Interest: More horns needed
Performance: Kelly's the hero
Recording: Full and clear
Stereo Quality: Competent

David Newman, who first acquired a reputation for his work with Ray Charles, sounds less stimulating on this album than on his previous jazz sessions, probably because he is most provocative when spurred by the competition of other horns. He is rhythmically self-assured, however, and he plays alto and tenor with clarity and warmth. His flute-playing, at this point, lacks distinction. The most refreshing soloist on the date is pianist Kelly, whose playing is graceful but virile, lopingly relaxed, and consistently individual. The rest of the rhythm section is also without flaw. N.H.

© © ANITA O'DAY: *All The Sad Young Men*. Anita O'Day (vocals); orchestra, Gary McFarland cond. *Boogie Blues; One More Mile; Up State;* and seven others. VERVE V6 8442* \$5.98, V 8442 \$4.98.

Interest: Anita needs more room
Performance: Warm but not hot
Recording: Excellent

This is an accomplished vocal album on several counts. Miss O'Day, a major and original stylist, always sustains interest because of the quality of her musicianship, her expert sense of timing, and the husky intensity of her voice. The tunes are well chosen—either underdone standards or new, quite sophisticated material. Moreover, Gary McFarland has written thoughtful, sometimes witty, and continually surprising backgrounds. Yet Miss O'Day sounds too controlled on most of the tracks. There are not enough open sections in which she can improvise freely. She and Mr. McFarland have forgotten that she is at her best when

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the settings allow her to function most spontaneously. The result is that the album's jazz content has been diluted by excessive cleverness. There are some passages of unbridled playfulness by Miss O'Day and the instrumental soloists, but they are brought back to order too soon. The arrangements, however ingenious, should have been cut ruthlessly. *N. H.*

© **CHARLIE ROUSE AND SELDON POWELL: *We Paid Our Dues.*** Charlie Rouse (tenor saxophone), Gildo Mahones (piano), Reggie Workman (bass), Arthur Taylor (drums); Seldon Powell (tenor saxophone), Lloyd Mayers (piano), Peck Morrison (bass), Denzil Best (drums). *Two for One; For Lester; I Should Care;* and three others. Epic BA 17018 \$4.98, 16018* \$3.98.

Interest: Two swinging quartets
Performance: Rouse is more arresting

Recording: Close and clean
Stereo Quality: Very good

Of the two tenor saxophonists who share this album with their respective rhythm sections, Charlie Rouse is the more compelling, particularly in his brooding ballad performances. Powell, heavily indebted to Lester Young, constructs clear, orderly solos but lacks individuality. He also plays flute on one number in an equally fluent but undistinctive manner. Rouse has the edge in the rhythm sections, particularly since Powell's pianist has all too firm a grasp of the current clichés. *N. H.*

© **MEMPHIS SLIM: *Broken Soul Blues.*** Memphis Slim (vocals, piano); unidentified rhythm section. *John Henry; Rock Me; Stack Alee; How Long; All This Piano Boogie;* and seven others. UNITED ARTISTS UAL 3137 \$3.98.

Interest: Unpretentious urban blues
Performance: Earthy, uninhibited
Recording: Well-balanced

Thanks to the recent revival of interest in the Negro blues, boogie-woogie pianist and blues singer Memphis Slim has become one of the most extensively recorded of city-blues artists. This collection offers a fairly representative sampling of Slim's abilities. His is a striding, buoyant, somewhat limited and repetitious boogie-woogie piano style, replete with quoted acknowledgements of his mentors—notably Roosevelt Sykes and Little Brother Montgomery. He fares better as a blues shouter, singing with a throaty, lusty intensity that projects real fervor and conviction. There is a loose, spontaneous quality about this disc that is lacking in some of his other recent recordings. The inclusion of some fresh material also adds interest. His unidentified



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rhythm section generates an appropriately down-home flavor. *P.J.W.*

© © NANCY WILSON/CANNONBALL ADDERLEY. Nancy Wilson (vocals), Julian "Cannonball" Adderley (alto saxophone), Nat Adderley (cornet), Joe Zawinul (piano), Sam Jones (bass), Louis Hayes (drums). *Save Your Love For Me; Teaneck; Never Will I Marry*; and six others. CAPITOL ST 1657 \$4.98, T 1657* \$3.98.

Interest: New singer, new setting
Performance: Variable
Recording: Rhythm section muffled
Stereo Quality: Good

Nancy Wilson is a direct stylistic descendant of Dinah Washington and more particularly of Etta Jones. She has a big voice, a good sense of phrasing, and the brash assurance of youth. Her best track is the exceedingly slow and memorable *The Masquerade Is Over*—the only song on which the horns do not play. This may suggest another direction for Miss Wilson. In accompanying her, Adderley draws upon the modal, staccato approach of his former employer Miles Davis, and turns *Happy Talk* into an exercise in the suspended harmonics of ex-associate John Coltrane.

The instrumentals tend to be less interesting than the vocals, partly because there is no presence to the rhythm section. Cannonball Adderley, who has *I Can't Get Started* all to himself, is unusually harsh and strident. But the big change in the band is brought about by pianist Joe Zawinul, whose moderate piano style, different from that of his predecessors, has rescued the Adderleys from the funky swamp in which they once threatened to drown. *J. G.*

© STANLEY TURRENTINE: *Up At Minton's*. Stanley Turrentine (tenor saxophone), Grant Green (guitar), Horace Parlan (piano), George Tucker (bass), Al Harewood (drums). *But Not for Me; Stanley's Time*; and two others. BLUE NOTE 4069 \$4.98.

Interest: Swinging club work
Performance: Easy and assured
Recording: Fine location sound

Blue Note brings tenorist Turrentine and guitarist Grant Green together with the label's house rhythm section in a straightforward and moderately heated blowing session. Though all five men are avowed modernists, the atmosphere of the swing era is in evidence in their playing here. Guitarist Green's lithe playing rarely gets too far from the blues feeling. Both play with pleasantly relaxed vitality, but they suffer from an occasional paucity of ideas. Still, this is a happy date; if nothing earthshaking occurs, the music is at least honest, direct, and well-played. *P. J. W.*

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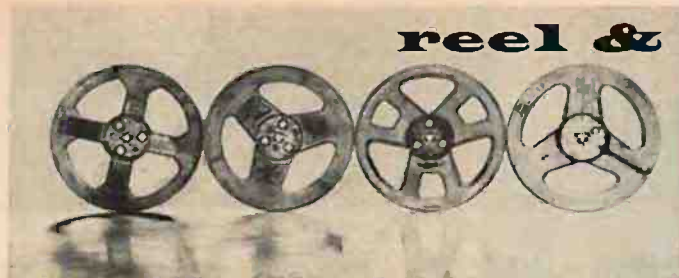
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RECORDING OF SPECIAL MERIT

Ⓢ BEETHOVEN: *Piano Concerto No. 1, in C Major, Op. 15; Piano Sonata No. 22 in F Major, Op. 54.* Sviatoslav Richter (piano); Boston Symphony, Charles Munch cond. RCA Victor FTC 2070 \$8.95.

Ⓢ BEETHOVEN: *Piano Concerto No. 5, in E-flat Major, Op. 73 ("Emperor").* Leon Fleisher (piano); Cleveland Orchestra, George Szell cond. Epic EC 817 \$7.95.

Ⓢ BRAHMS: *Piano Concerto No. 2, in B-flat Major, Op. 83.* Van Cliburn (piano); Chicago Symphony, Fritz Reiner cond. RCA Victor FTC 2096 \$8.95.

Ⓢ GERSHWIN: *Piano Concerto in F Major; Variations on "I Got Rhythm"; Cuban Overture.* Earl Wild (piano); Boston Pops Orchestra, Arthur Fiedler cond. RCA Victor FTC 2101 \$8.95.

Ⓢ GRIEG: *Piano Concerto, in A Minor, Op. 16.* SCHUMANN: *Romance, in F-sharp Major, Op. 28.* VILLA-LOBOS: *Polichinelle.* LISZT: *Valse Oubliée No. 1.* PROKOFIEFF: *Love for Three Oranges, Op. 33; March (arr. Artur Rubinstein).* FALLA: *El Amor Brujo: Ritual Fire Dance (arr. Artur Rubinstein).* Artur Rubinstein (piano); orchestra, Alfred Wallenstein cond. RCA Victor FTC 2100 \$8.95.

- Interest: Repertoire bulwarks
- Performance: Uniformly excellent
- Recordings: Topnotch
- Stereo Quality: Very good

Beethoven's C Major concerto by Richter is a model of technical finesse. While Munch's accompaniment tends to be somewhat bland, the performance as a whole is exquisitely fine-grained and buoyant. The same goes for Rubinstein's Grieg, filled out on the second side by

some of the veteran pianist's favorite recital encores. With the Brahms Second, young Cliburn has bridged the narrow gap between promise and fulfillment that existed in his previous recordings by tuning in a highly disciplined performance of gripping intensity and dynamic grandeur. Earl Wild's Gershwin with the Boston Pops is, as always, as debonaire as it is skilled.

The reel from Epic brings to tape only one of the superb Fleisher-Szell Beethoven concerto recordings issued on discs toward the end of last year. Since all five in the complete cycle were outstanding, it is hard to say that the "Emperor" alone merited the transfer, but it is easily the best performance currently available in the four-track medium.

The sound on all of these tapes is absolutely first-rate. The sole flaw in the Cliburn Brahms—and it's a matter of



EARL WILD

Gershwin in a debonaire style

taste really—is that the piano is a little too prominent and right-of-center. The solo instruments are elsewhere well-centered and well-balanced. The level is adequately high in the Victor recordings, but a bit lower, and with noticeable hiss, on the Epic tape. The Richter coupling leaves about nine minutes of blank tape on the second side. C. B.

Ⓢ HALLELUJAH! Handel: *Hallelujah* from *Messiah.* Steffe: *Glory, Glory, Hallelujah.* Hopkins: *We Three Kings of Orient Arc.* Adams: *The Bells of St. Mary's.* Newman: *Hallelujah* and *Palm Sunday* from *The Robe.* Luther: *A Mighty Fortress Is Our God.* Malotte: *The Lord's Prayer.* Sibelius: *Chorale from Finlandia.* Newman: *23rd Psalm* from *David and Bathsheba; Little David,*

Play on Your Harp; Deck the Hall. Brass of the Hollywood Bowl Symphony, Alfred Newman cond. CAPITOL ZP 8529 \$7.98.

- Interest: Holiday warhorses
- Performance: Jubilant
- Recording: Vivid
- Stereo Quality: Sufficient

Here is a program with something appropriate to almost any Christian observance, but the sequence is disconcerting. *We Three Kings*, for example, a jangle with Yuletide spirits in Grieg McRitchie's arrangement, is followed by the solemn strains of an Easter hymn, *Deck the Hall* by the *Palm Sunday* music from Alfred Newman's film score for *The Robe*. The Hollywood Bowl's brass section, however, blazes exultantly throughout, and the joyful noise it makes is superbly recorded. The stereo spread is sweeping, the lack of distortion notable. C. B.

Ⓢ ANDRÉ KOSTELANETZ: *A Kostelanetz Festival.* Tchaikovsky: *Marche Solennelle.* Debussy: *Fêtes.* Offenbach: *Can-Can.* Gounod: *Faust: Waltz.* Walton: *Johannesburg Festival Overture.* Saint-Saëns: *Samson and Delilah: Bacchanale.* Anderson: *Belle of the Ball.* Chopin: *Polonaise Militaire, Op. 40, No. 1.* New York Philharmonic, Andre Kostelanetz cond. COLUMBIA MQ 420 \$7.95.

- Interest: Pops concert
- Performance: Enjoyable
- Recording: Good
- Stereo Quality: Good

The idea here was evidently to recreate the spirit and at least the partial substance of one of Mr. Kostelanetz's Saturday-evening "specials" with the New York Philharmonic at Carnegie Hall. The opening work is a march Tchaikovsky himself conducted in 1891 at the first concert ever presented at the hall, and the splendid Walton overture, a *pièce d'occasion* contributing to the festive atmosphere in more than name, received its premiere at one of the Saturday night Kostelanetz-Philharmonic concerts in 1956. The run-of-the-mill items comprising the balance of the program are performed with splendid gusto, and the sound has a fine, rich plumpness throughout. C. B.

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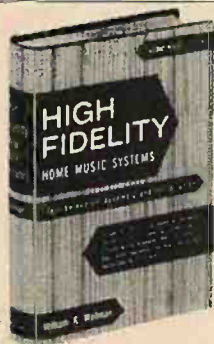
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© MENDELSSOHN: *The Hebrides Overture, Op. 26; Symphony No. 3, in A Minor ("Scotch")*. London Symphony Orchestra, Peter Maag cond. LONDON LCL 80023 \$7.95.

Interest: Mendelssohn masterworks
Performance: First-rate
Recording: Warm
Stereo Quality: Impressive spread

Young Swiss conductor Peter Maag brings to his performances of these two Mendelssohn masterpieces a fervid romanticism that lends itself ideally to the poignant themes of the "Scotch" Symphony's opening movement, and the scherzo, as he conducts it, has a glorious open-air quality. All told, this is as effective a reading of this difficult score as we are likely to have in recorded form for a long time. The Hebrides seascape music suffers a bit from exaggerated dynamics. However, the playing of the London Symphony is magnificent, as is the recorded sound. D. H.

© SCHUMANN: *Cello Concerto, in A Minor, Op. 129*. BLOCH: *Schelomo (Hebrew Rhapsody for Cello and Orchestra)*. Leonard Rose (cello); New York Philharmonic, Leonard Bernstein cond.; Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 422 \$7.95.

Interest: Two for cello
Performance: Eloquent
Recording: Better in the Bloch
Stereo Quality: OK

Both works appear for the first time on tape, as does the soloist. Rose plays the rather unprepossessing Schumann concerto with considerable élan and makes of his role in Bloch's *Schelomo* a thing of lyric grandeur. The exotic orchestral tone painting in the latter sounds rather dated, but its colors are vividly projected by Ormandy, and balances are just. The cello is a little too prominent in the Schumann work, so much so that considerable of Bernstein's elegant accompaniment becomes ineffectual. The bass is also weak. C. B.

© STRAVINSKY: *Les Noces ("The Wedding")*; *Symphony of Psalms*. Soloists; Radio Lausanne Choir; Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCL 80084 \$7.95.

Interest: Stravinskian keystones
Performance: Polished
Recording: Splendid
Stereo Quality: Effective

For this listener, *Les Noces*, Stravinsky's relentlessly rhythmic-dissonant series of tableaux evocative of the Russian peasant

wedding ceremony, has always been something of a rugged listening experience. After hearing this fine stereo recording, however, I am inclined to believe that most of the performances I have heard both in the concert hall and on discs have tended to overemphasize the percussive-rhythmic elements at the expense of the lyrical vocal line. In shying away from this approach, Ansermet has made this fascinating, ingenious, and wholly original score a thing of vitality and genuine beauty. A major contribution to the effect is London's spread-out and rich-sounding stereo recording.

The *Symphony of Psalms*, dating from 1931, eight years after the premiere of *Les Noces*, is a masterpiece of granitic power and soul-shaking depth of utterance, and requires the utmost precision of rhythmic attack and full-bodied choral sonority to make its full effect. Here Ansermet's flair for refinement betrays both him and the music, though it is hard to say whether the lack of bass in the choir is inherent in the singers themselves or whether it represents Ansermet's choice of balance. We can only hope that Stravinsky himself will conduct a recording of this music with a choir to match the sound of the Alexis Vlassoff Russian Choir of Paris that participated in his unforgettable 78-rpm disc performance of the early 1930's. *D. H.*

© **TCHAIKOVSKY:** *The Sleeping Beauty, Op. 66: Suite.* Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 421 \$7.95.

Interest: Dance classic
Performance: Robust
Recording: Excellent
Stereo Quality: Realistic

If Ormandy's suite is lacking in the fanciful delicacy, crispness, and sheer theatricality of the Ansermet recording of the complete *Sleeping Beauty* (London LCG 80035), it nevertheless is a hearty, well-defined representation. It is, besides, the first single-reel recording of any of this delightful music, and for most listening purposes it is quite enough. The orchestra is warm and resonant in sound, the dynamic level is high, and the stereo engineering is superb. *C. B.*

© **VIVALDI:** *Double Concertos: A Minor for Oboe (P. 42); E Minor for Bassoon (P. 137); C Minor for Flute (P. 440); D Major for Flute (P. 203); A Minor for Two Violins (P. 28); C Major for Two Flutes (P. 76); G Major for Two Mandolins (P. 133); D Minor for Two Oboes (P. 302).* Soloists; I Musici. ERIC EC 818 \$7.95.

Interest: Baroque variety
Performance: Polished
Recording: Fine
Stereo Quality: Tasteful

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A kind of musical Noah's Ark, this collection is unique in that it contains concertos for not one pair of solo instruments but for four—violins, flutes, mandolins, and oboes, two by two. Since none of the works is further identified than by key signature, the non-musicologically inclined listener has only to sit back and enjoy a program of rare delight. The soloists, except for violinists Felix Ayo and Roberto Michelucci, are unfamiliar, but their performances are uniformly spirited and incisive. That I Musici support them with stylistic grace goes without saying. Extreme stereo directionality, so favored in recordings like this, has been tempered in order to convey a cohesive ensemble sound. C. B.

4-TR. ENTERTAINMENT

© **CHET ATKINS:** *The Most Popular Guitar.* Chet Atkins (guitar); unidentified orchestra and cond. *Rock-A-Bye Bay; Vanessa; Intermezzo; East of the Sun;* and eight others. RCA Victor FTP 1100 \$7.95.

Interest: Dance card
Performance: Straightforward
Recording: Mellow
Stereo Quality: Good

That Atkins is undeniably the popular guitarist the title of this tape proclaims him to be may be credited to his taste as a musician as much as to his virtuosity. The numbers he plays here vary pleasantly in mood and in tempo—some up, some down, some for two-stepping, and some for waltzing, although the "warm vocal group" advertised in the liner notes apparently did not make the session. The supporting orchestra, appropriately inconspicuous most of the time, is quite sufficient, though the recording emphasizes Atkins' guitar. C. B.

© **EILEEN FARRELL:** *Here I Go Again.* Eileen Farrell (vocals); orchestra, Luther Henderson cond. *My Funny Valentine; In Other Words; I Got It Bad; Somebody Loves Me;* and eight others. COLUMBIA CQ 425 \$6.95.

Interest: More pops by Farrell
Performance: Spotty
Recording: Topnotch
Stereo Quality: Satisfying

Perhaps Miss Farrell wanted to prove on this record that she can sing louder than anyone else. But this would still be no excuse for her strange distortions of ballads like *My Funny Valentine, Somebody Loves Me,* and *Wrap Your Troubles in Dreams.* Her yo-ho-de-hos on these, incidentally, are near-Wagnerian. However, her renditions of *To Be in Love, Solitaire,* and one or two others are less mannered, and at such times she can be most beguiling. C. B.

HIFI/STEREO

© **FLOWER DRUM SONG** (Richard Rodgers-Oscar Hammerstein). Original-cast recording. Miyoshi Umeki, Pat Suzuki, Larry Blyden, Juanita Hall, Ed Kenney; orchestra and chorus, Salvatore Dell'Isola cond. COLUMBIA OQ 433 \$9.95.

RECORDING OF SPECIAL MERIT

© **GYPSY** (Jule Styne-Stephen Sondheim). Original-cast recording. Ethel Merman, Jack Klugman, Sandra Church, Paul Wallace, Karen Moore, Jacqueline Mayro; orchestra and chorus, Milton Rosenstock cond. COLUMBIA OQ 434 \$9.95.

Interest: Hits of 1958-1959
Performance: Tops
Recording: Bright
Stereo Quality: Just right

Both of these shows date from the 1958-1959 season, and while the original-cast recordings have been available for some time in expensive two-track tape editions, they are only now appearing on less costly four-track tape—belatedly perhaps, but to Columbia's credit. *Gypsy* is possibly the best Broadway recording ever made, one of those rare instances in which the studio recreation surpasses in musical impact the stage performance, itself dominated so completely by the magnetic personality of Ethel Merman. *Flower Drum Song* has its pleasant moments, but unlike the Styne-Sondheim score, it leaves no lasting impression outside of the theater. Stereo techniques had reached an exceedingly refined state by the time these recordings were made, and the transfer to the new medium has in no way dimmed their lustre. C. B.

RECORDING OF SPECIAL MERIT

© **JOSÉ GRECO: Spanish Songs and Dances in Motion**. José Greco and company; Orquesta de Concierptos de Madrid. COLUMBIA MQ 416 \$7.95.

Interest: Andalusian antics
Performance: Electrifying
Recording: Excellent
Stereo Quality: Spacious

Rarely has the illusion of stage space been more successfully imparted than it is on this tape. In the ensemble numbers, the clatter of castanets, the sharp thuds of stamping heels, and the dry rustle of snapping fingers and clapping hands seem to come from all sides. Recorded in Spain by Hispavox and backed by an orchestra of Spanish musicians who know their business, the Greco company has a whale of a good time. The whole is absolutely first-rate. C. B.

© **WEST SIDE STORY** (Leonard Bernstein-Stephen Sondheim). Sound-

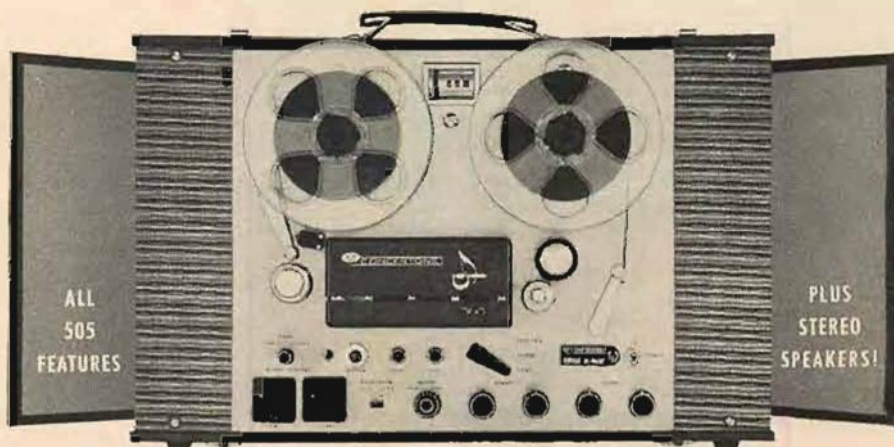
track recording. Marni Nixon, Jim Bryant, Russ Tamblyn, Rita Moreno, George Chakiris; orchestra and chorus, Johnny Green cond. COLUMBIA OQ 417 \$9.95.

Interest: "Story" in Hollywood
Performance: Without bite
Recording: Fair
Stereo Quality: Very good

To anyone who is familiar with the Broadway recording of *West Side Story* (Columbia OQ 345), these highlights from the film sound track will sound puffy. The vitality of the score is dissipated by the production-number approach, and the crispness of the original

orchestration is wilted by the arbitrary inflation of the instrumental forces to upwards of seventy musicians. The album notes fail to mention that Marni Nixon, not Natalie Wood, is singing Maria, and that a fellow by the name of Jim Bryant is heard as Tony in place of Richard Beymer. As inexcusable as this is, the dubbed performances do not equal those of Carol Lawrence and Larry Kert on the original Broadway-company disc. The recording is a bit weak on highs but is otherwise acceptable. Wide stereo separation makes the menacing tensions of the *Quintet* and the tragic isolation of the two lovers in their duet, *Tonight*, very effective. C. B.

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FM STATIONS BROADCASTING IN STEREO

(Continued from page 41)

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Syracuse			
NORTH CAROLINA			
Burlington	WBBB-FM 101.1		
Greensboro		WMDE 98.7	
Raleigh			1
OHIO			
Akron-	WDBN 94.9		
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Cincinnati		WAEF-FM 104.3	
Cleveland	WNOB 107.9	WDGO 95.5	2
Columbus	WBNS-FM 97.1		1
Findlay			1
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Toledo		WTOL-FM 104.7	
OKLAHOMA			
Oklahoma City			1
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Eugene	KFMY 97.9		1
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Providence	WPFM 95.5		
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Nashville		WNFO-FM 103.8	
TEXAS			
Austin		KTBC-FM 93.7	
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VIRGINIA			
Norfolk			1
Richmond		WFMV 103.7	
Roanoke		WLSL-FM 99.1	
WASHINGTON			
Seattle	KISW 99.9 KLSN 96.5	KETO-FM 101.5 KGFM 105.3 KZAM 92.5	
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Eau Claire		WIAL 94.1	
Green Bay		WBAY-FM 101.1	
Madison			1
Milwaukee	WMKE 102.1 WTMJ-FM 94.5	WFMR 96.5	
CANADA			
Toronto	CHFI-FM 98.1 CFRB-FM 99.9		
All Canada	CKVL-FM 96.9		4

Reviewed by STANLEY GREEN ♦ NAT HENTOFF ♦ PETER J. WELDING

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ Ⓜ ROBERT CLARY: *Robert Clary Lives it Up at the Playboy Club*. Robert Clary (vocals); trio accompaniment. *He and She*; *Lullaby of Birdland*; *Gigi*; and nine others. ATLANTIC SD 8053 \$5.98, M 8053* \$3.98.

Interest: Entertaining collection
Performance: Engaging
Recording: Bit muddy
Stereo Quality: Acceptable

Unlike most of his fellow Frenchmen, Robert Clary is more identified with American popular songs than with those of his native Paris. Specifically, it was his singing of *Lucky Pierre* and the puppy-love ode *I'm in Love with Miss Logan* in *New Faces of 1952* that first won him fame, and you can be sure that these selections have been included in the current repertoire. They are, as always, a delight to hear. For the rest, there is a sprinkling of other show tunes (including *Love Is a Simple Thing*, which was also in *New Faces*, and Rodgers and Hart's *He and She*) and such American favorites of Gallic origin as *Autumn Leaves*, *When the World was Young*, and *C'est si bon*. Though he is an exuberant belter with good projection, the bibulous throng at the Playboy Club, where this was recorded, appears to be considerably less than attentive. S. G.

Ⓢ Ⓜ JACKIE CAIN AND ROY KRAL: *Double Take*. Jackie Cain and Roy Kral (vocals); rhythm trio. *You Smell So Good*; *Could You Use Me?*; *The Continental*; and nine others. COLUMBIA CS 8504 \$4.98, CL 1704* \$3.98.

Interest: Engaging duets
Performance: Attractive team
Recording: Satisfactory
Stereo Quality: Wide-spread

Jackie Cain and Roy Kral have a bright, engaging informality, and their close vocal rapport (despite extreme stereophonic separation) helps make this an altogether attractive album. They also

have a welcome faculty for choosing just the right songs to fit their style, matching worthy off-beat standards (*Could You Use Me?*, *I Wish I Were In Love Again*) with equally worthy off-beat discoveries (*You Smell So Good*, *Season In the Sun*). I don't suppose it could be claimed that either has an exceptional voice, but their scatting, harmonizing, and musical ad-libbing is of such taste and skill that the whole is highly satisfying. S. G.

Ⓢ Ⓜ NOEL COWARD: *Sail Away*. Noel Coward (vocals); orchestra, Peter Matz cond. *Beatnik Love Affair*; *Useful Phrases*; *Sail Away*; and nine others. CAPITOL SW 1667 \$5.98, W 1667* \$4.98.

Interest: Bright score
Performance: Noel Coward
Recording: Rather metallic
Stereo Quality: Lacks presence

From the fifteen songs that make up his score for the musical *Sail Away*, composer-lyricist Noel Coward here offers a dozen performed in his own highly stylized manner. Mr. Coward's voice is nasal,



NOEL COWARD

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tremulous, and remarkably effective in these songs. He coos his love ballads with properly suppressed ardor and bites off his comic lines with fine style. *Later than Spring* and *Something Very Strange* show that Mr. Coward is still a master at creating haunting, uniquely personal love songs, in which he manages to make convincing lines such as these from *Later than Spring*: "Though careless rapture's past/ No need to gaze aghast."

Apparent in this collection is Mr. Coward's almost childish penchant for using dirty words for comic effect, a device that merely shows how much more effective the comedy songs would be without them.

Peter Matz, who conducted the original-cast album, has provided some appropriately intimate backgrounds. Unfortunately, Capitol's sound leaves something to be desired. S. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ENOCH LIGHT: *Stereo 35/MM—Vol. 2*. Orchestra, Enoch Light cond. *September Song*; *Diga Diga Doo*; *Do It Again*; and nine others. COMMAND RS 831 SD \$5.98, RS 831* \$4.98.

Interest: Audiophile's delight
Performance: Stereophonic
Recording: Magnificent
Stereo Quality: Great

This is truly sumptuous sound, with a range and purity that is little short of remarkable. Lew Davies' arrangements have, as usual, been designed to show off the sonic qualities of the recording, and they certainly achieve their goal. Occasionally, however, the overblown production-number treatment of such basically simple pieces as *I Know that You Know* and *Diga Diga Doo* makes me wish that Davies had put less heavy artillery in the Light Brigade. S. G.

RECORDING OF SPECIAL MERIT

Ⓢ MONGO SANTAMARIA: *Arriba—La Pachanga*. Mongo Santamaria (percussion); orchestra. *A Ti No Mas*; *Antonio's Pachanga*; *Loco Por Ti*; and nine others. FANTASY 3324 \$3.98.

Interest: The real thing
Performance: Stimulating
Recording: Excellent

Ⓢ MONGO SANTAMARIA: *Mas Sabroso*. Mongo Santamaria (percussion); orchestra. *Mongo's Theme*; *Manteca*; *Esta Melodia*; and seven others. FANTASY 3328 \$3.98.

Interest: Afro-Cuban cross-section
Performance: Topnotch
Recording: First-rate

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These are Santamaria's sixth and seventh albums for Fantasy, and in them he maintains his usual high standards of authentic Afro-Cuban dance music. In "Arriba—La Pachanga" Santamaria explores a diversity of approaches to the pachanga, which, as the notes point out, is actually "an accelerated cha-cha-cha in charanga style." (The charanga style involves a band consisting of flute, violins, piano, bass, timbales, guiro, and sometimes conga drums). Outstanding among the spirited sidemen is flautist Rolando Lozano. Adding to the "blend of blends" that characterizes the arrangements are elements of modern jazz that fit in without awkwardness and reemphasize how open both idioms have been to new syntheses.

"Mas Sabroso" provides an even wider range of Afro-Cuban forms. There is, for example, a fusion of flamenco and guajanco, the latter being a vocal riff style. Many of the numbers are formed by building on guajecos—pulsating, two-to-four-bar phrases—which lead to "a complex and incandescent polyphony of miniature melodies." The instrumental forces include a searing violinist, Pupi Legarreta, and a propulsive Brazilian pianist, Juan Donato.

Both sets represent the kind of music currently popular in Spanish-speaking neighborhoods throughout the country. There is a great deal more substance, variety, and flexibility in Afro-Cuban music than the non-Spanish dancing (and listening) public has fully realized. It is to Fantasy's credit that Robert Farris Thompson was commissioned to write the extensive and expert notes for both these collections. His essays place the performances in their historical context and explain in detail the inner construction of the various styles. Only the translations of the lyrics are missing.

N. H.

THEATER—FILMS

© © BABES IN TOYLAND (Victor Herbert-Mel Leven-George Bruns). Ray Bolger, Tommy Sands, Ed Wynn, Annette, Henry Calvin, and others; orchestra. BUENA VISTA BV 4022* \$4.98, BV 4022 \$3.98.

Interest: Herbert up-to-date
Performance: Variable
Recording: Variable

Because Victor Herbert's and Glen MacDonough's score for *Babes in Toyland* is now in the public domain, the major credit for the score of the Walt Disney film is given to Mel Leven and George Bruns. The important thing is that, apart from a couple of interpolations, it's still Victor Herbert's music, though with changed tempos and modernized lyrics.

Since the original lyrics were no great shakes, there hasn't really been too much



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harm done, though purists may wince at references to capital gains in *Castle in Spain*, and bank books in the red in *I Can't Do the Sum*. Ray Bolger as Barnaby catches the spirit of the piece quite well, but I'm not sure that Mr. Disney made a wise choice by assigning the romantic roles to such whispery-voiced singers as Tommy Sands and Annette (née Funicello).

Sonic problems plague the set. For the most part, the singers have been too closely miked (this is not a sound-track recording); other faults include improper singer-orchestra balance and an excess of treble (particularly on *March of the Toys*). S. G.

RECORDING OF SPECIAL MERIT

© ® SUBWAYS ARE FOR SLEEPING (Jule Styne-Betty Comden-Adolph Green). Original-cast recording. Sydney Chaplin, Carol Lawrence, Orson Bean, Phyllis Newman, and others; chorus and orchestra, Milton Rosenstock cond. COLUMBIA KOS 2130 \$6.98, KOL 5730* \$5.98.

Interest: Appealing score
Performance: OK
Recording: Great
Stereo Quality: Dramatic

One of the early numbers in *Subways*

Are for Sleeping is a comic piece called *Subway Directions*, in which Sydney Chaplin gives Carol Lawrence instructions in the way indigent citizens manage to sleep in subways without getting arrested. As it comes to an end in the stereophonic babble of other vagrants' voices explaining their own methods, Miss Lawrence suddenly cuts through the cacophony with the propulsive *Ride Through the Night*. It carries the listener along like a winged express as it reveals the magic-carpet wonders of a twisting, turning ride underground. It captures, in striking musical-dramatic fashion, the excitement and wonder of a big city. It is, in short, a prime example of the art of composer Jule Styne and lyricists Betty Comden and Adolph Green.

Few other musical-comedy composers can match Styne in the sheer theatrical abandon of his music, and Betty Comden and Green complement his talents perfectly. Though they write mostly about New York, their attitude is never jaded; they are the eternal innocents in a brick and concrete playground called Manhattan.

This attitude is particularly fitting for their new show, which takes a warm-hearted view of the deadbeats of the city. The philosophy of these people is melodically expressed in a lovely long-line ballad, *Taking My Time*, and also in a perky duet, *Comes Once in a Life-*

time, both of which advocate a sort of Thoreauvian existence.

The score is weakest in its comedy numbers. Comden and Green, I'm afraid, have a fairly amateurish view of what makes a song funny, frequently substituting speed for inspiration (as in *I Was a Shoo-In*), or being unable to develop a basically comic situation to its fullest (as in *I Just Can't Wait*). *Swing Your Projects*, however, is an effective, bitterly funny narrative set to a hoe-down beat.

Vocally, the weakest members of the cast are the leads. Mr. Chaplin has such an inadequate voice that one can only wonder how he got past the first audition. Miss Lawrence's singing is adequate, though she has a tendency to be shrill. Far more acceptable—on the record anyway—are Orson Bean and Phyllis Newman, who have the comedy numbers.

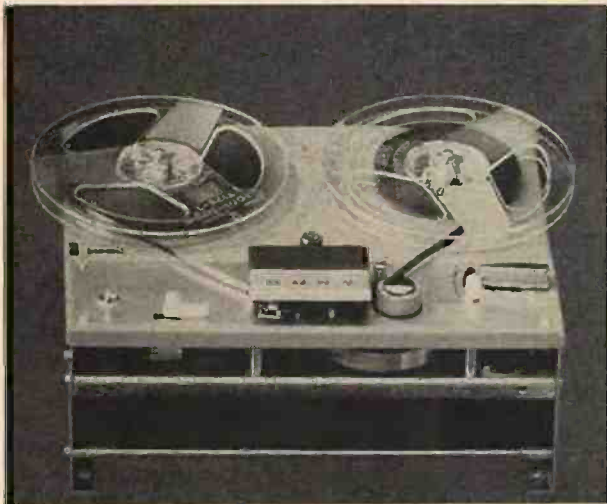
The arrangements of Phil Lang are professional, with some of his best work being heard in the overture. Stereo is well used. Miss Lawrence taps from speaker to speaker on *I Said It and I'm Glad*, and there's a bevy of bell-ringers clanging all over the place on *Be a Santa*. S. G.

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menco. Vicente Gomez (guitar), Tom Dickson (narration). *El Girasol; Cales Del Genil; Rosas De Cadiz*; and six others. DECCA DL 74156 \$4.98, DL 4156* \$3.98.

Interest: Flamenco trolelog
Performance: Brilliant guitar
Recording: Very good
Stereo Quality: Good

Vicente Gomez has devised a tribute to the Guadalquivir, a river that runs through the heart of flamenco country—from Andalusia to the sea at Cadiz. Each of the Gomez originals is based on a particular flamenco form indigenous to the cities and regions along the way. At the beginning and end of the set, Gomez reads in Spanish from a poem addressed to the river. This should have been enough talk; interspersed, however, throughout the playing, dancing, and insistent castanets are entirely expendable passages of deep-purple English prose written and read by actor Tom Dickson.

Fortunately, most of the disc is devoted to Gomez's guitar, and his solos are masterfully developed. As usual, he draws a particularly mellow tone from his instrument, and the recording engineer has balanced the sound perfectly.
N. H.

RECORDING OF SPECIAL MERIT

© ♫ **FERNANDA MARIA:** *Lisboa Antiga*. Fernanda Maria (vocals); Jaime Santos (Portuguese guitar). Pais Da Silva (Spanish guitar). *Lisboa at Night; Lady of Disillusion; I Lost All*; and nine others. MONITOR MFS 363 \$4.98, MF 363* \$4.98.

Interest: Expert fados
Performance: Convincing
Recording: Good

This is the first American recording of Fernanda Maria, Portugal's most popular singer of fados. The fado (from the Latin *fatum*—fate) is indigenous to the country and is usually used to conjugate melancholy. Its style is more muted than the slashingly uninhibited Spanish flamenco, and its rhythms are less jagged. Within its rather narrow compass, however, a singer of Miss Maria's penetrating clarity and dramatic sense can be intensely evocative. She is accompanied by a Portuguese guitar that carries the melody and a Spanish guitar that provides the rhythmic foundation. The liner notes include English paraphrases of the lyrics. The sound, while excellent for Miss Maria, places the guitars a bit too far back.
N. H.

© **LOVE BALLADS AND FOLK SONGS OF GREECE.** Stella Yapapa (vocals); orchestra, Raymond Chevreux cond. Ljubnoje Vidosavljevic (vocals);

J. Jovicic, D. Petrovic (guitars). *The Young Fishermen; My Youth Passed in Vain; Hope to See You Again*; and fourteen others. MONITOR MF 369 \$4.98.

Interest: Modernized folk songs
Performance: Authoritative
Recording: Good

These sophisticated adaptations of Greek folk material retain a vigorously idiomatic base. Stella Yappa is featured on the first side, which contains a diversity of regional and thematic tunes. Her bright, bold voice has a strong cutting edge, and she avoids any trace of bathos or affected intimacy. The orchestral arrangements are lively and functional.

The second half is concerned entirely with love ballads. Ljubnoje Vidosavljevic is accompanied only by two guitars. A wiry but pliable baritone, he is expansively convincing in his various romantic roles and sings in what might be termed a superior café style. The recorded sound is especially vivid on the second side. Monitor provides English translations.
N. H.

MAHALIA JACKSON (see p. 61).

MARTIAL SINGER: *Best-Loved Songs* (see p. 60).

© **SONNY TERRY AND BROWNIE MCGHEE:** *Blues Is My Companion*. Sonny Terry (vocals and harmonica), Brownie McGhee (vocals and guitar), Dave Lee (piano). *Talking Harmonica Blues; I Need a Lover; Crazy Man Blues*; and nine others. VERVE V 3008 \$4.98.

Interest: Expert folk blues
Performance: Ingratiating
Recording: Disappointing

A great deal of excitement is generated by the interplay of Brownie McGhee's husky singing and pyrotechnical guitar playing and Sonny Terry's jabbing, explosive harmonica yelps, squeals, and smears in support of his partner. After two decades together, the pair offer exuberant and polished renditions of tunes in the traditional styles. Terry is the more authentic of the two; there is an urgency in his rasping voice that is not present in the relatively bland voice of McGhee, who does most of the singing on this record. Still, they are the acknowledged masters of their genre, and if their work is predictable, it is predictability of a high order. Unfortunately, close miking gives them a spurious, befed-up sound, while the piano is underrecorded, barely being audible most of the time.
P. J. W.

RECORDING OF SPECIAL MERIT

© **BILLY EDD WHEELER:** *Billy Edd and Bluegrass, Too*. Billy Edd Wheeler (vocals and guitar), The Berea Three

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(vocals), Cotton Foley (banjo), and others. *Love to My Love; Banjo Pickin' Girl; Farewell My Love*; and fifteen others. MONITOR MF 367 \$4.98.

Interest: Relaxed Bluegrass
Performance: Appealing
Recording: Good

Billy Edd Wheeler, originally from West Virginia, attended college in Berea, Kentucky, where he recorded this sampling of local Bluegrass styles. His colleagues are products of rural Tennessee, and one of them, Cotton Foley, is a brother of the popular country singer Red Foley. For the most part, the album focuses on the softer pleasures of this loosely polyphonic mountain music. Accordingly, it does not bristle with the furious excitement of several other sets in this idiom.

The smoothly blended vocal ensemble passages and the soloists' unstrained lyricism are, however, consistently attractive. In addition to traditional tunes, Edd has included his own folk-like originals, and he indicates marked potential as a contributor to as well as an interpreter of the Bluegrass language. The recorded sound is warm, and Mr. Wheeler should be encouraged to continue writing his own liner notes. *N. H.*

HUMOR

RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ **CAROL CHANNING:** *Gentlemen Prefer Blondes*. Carol Channing (reader). CAEDMON TC 1148 \$5.95.

Interest: Lorelei again
Performance: Peachy
Recording: Adequate

Getting Carol Channing to read passages from Lorelei Lee's diary in Anita Loos's *Gentlemen Prefer Blondes* was an inspired idea. Miss Channing, who created the role of Lorelei Lee in the musical version of the saga, reads with just the right combination of innocence and worldliness, never forcing the humor. Aiding in recreating the flavor of the flapper era are Charlie Katz's Stonegrove Serenaders, who perform music of the period while Miss Channing turns the pages. *S. G.*

Ⓢ Ⓢ **PHYLLIS DILLER:** *Are You Ready for Phyllis Diller?* VERVE 615035* \$5.98, V 15031 \$4.98.

Interest: Not much
Performance: Irritating
Recording: Acceptable

You may consider yourself ready for Phyllis Diller if 1) you enjoy one-line gags tumbling out in dizzying profusion; 2) you prefer your humor witless, pointless, and tasteless; 3) you delight in the

continual sound of the comedienne's self-appreciating cackle. *S. G.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ **WILL HOLT AND DOLLY JONAH:** *On the Brink*. ATLANTIC SD 8051 \$5.98, M 8051* \$3.98.

Interest: Bright, offbeat material
Performance: Clever team
Recording: Acceptable
Stereo Quality: Not noticeable

Will Holt has a bland, average-guy voice, while his wife Dolly Jonah's is raucous and cracked. Together they offer an admirable comic contrast on this recording, which was made during a performance at the hungry i in San Francisco. Their material, all original, consists of sketches and songs and gives the impression of being in the nature of a miniature revue.

The three longest tracks are devoted to a moderately funny routine about a prissy New Englander teaching his new wife how to play croquet, a very funny bit about a brassy ex-chorus girl explaining to the minister in her country church how to put more show business into his sermons, and a truly inspired takeoff on Hollywood done in the manner of a Kurt Weill-Bert Brecht musical. This number alone makes the record worth buying. *S. G.*

Ⓢ Ⓢ **MISCELLANEOUS ARTISTS:** *They're Still Laughing*. George Jessel, Jack Pearl, Lou Holtz, Frankie Fontaine, Sid Marion and Julius Tannen, Joey Faye and Jack Albertson. CAPITOL ST 1651 \$4.98, T 1651* \$3.98.

Interest: Little
Performance: All right
Recording: Satisfactory
Stereo Quality: Good enough

Trying to find even one funny routine in this catchall of old-time burlesque and vaudeville acts would be a strain on even the most tolerant audience today. Standards of humor have unquestionably risen if these are among the most memorable comic routines of all time. I'd even prefer Phyllis Diller. *S. G.*

Ⓢ **WILL ROGERS.** *Distinguished* DR 3001 \$4.98.

Interest: Document of the Thirties
Performance: Will Rogers
Recording: Adequate

These excerpts were apparently taken from Mr. Rogers' radio broadcasts of the early and middle Thirties, and reveal the humorist in characteristic form. The value of the disc is not so much what Mr. Rogers says but the way it recreates an entire era as seen by a sharp-eyed observer. *S. G.*

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Summing up his report for HIFI/STEREO REVIEW, Julian D. Hirsch wrote:

"In my opinion, the UNIVERSITY CLASSIC MARK II ... is one of a limited group of speakers to which I would give an unqualified topnotch rating."

JULIAN D. HIRSCH
of Hirsch-Houck Laboratories

"Despite the popularity of bookshelf-size speaker systems, the big speaker system is far from extinct. There is still a great deal to be said for the sound quality of a really good large speaker system, one of which is University's new Classic Mark II.

In operation, the Classic Mark II handles low frequencies up to 150 cps through a 15-inch high-compliance woofer that is installed in a ducted-port cabinet. The bulk of musical program content, however, is handled by an 8-inch mid-range speaker, which covers from 150 to 3,000 cps. Above 3,000 cps, a Sphericon super tweeter takes over.

The measured indoor frequency response of the Classic Mark II was remarkably uniform. As a rule, such response curves are so far from flat that I do not attempt to correct them for the slight irregularities of the microphone's response. However, the measurements for the Classic Mark II prompted me to plot the microphone response also. This further emphasizes the uniformity of the system's frequency response. A 5-db increase in the setting of the tweeter-level control would probably have brought the range above 3,000 cps into nearly exact conformity with the microphone-calibration curve.

The low-frequency distortion of the woofer, even at a 10-watt input level, was very low, and it actually decreased at 20 cps, where the output was beginning to rise... Any good amplifier of 10 watts rating or better should be able to drive it satisfactorily.

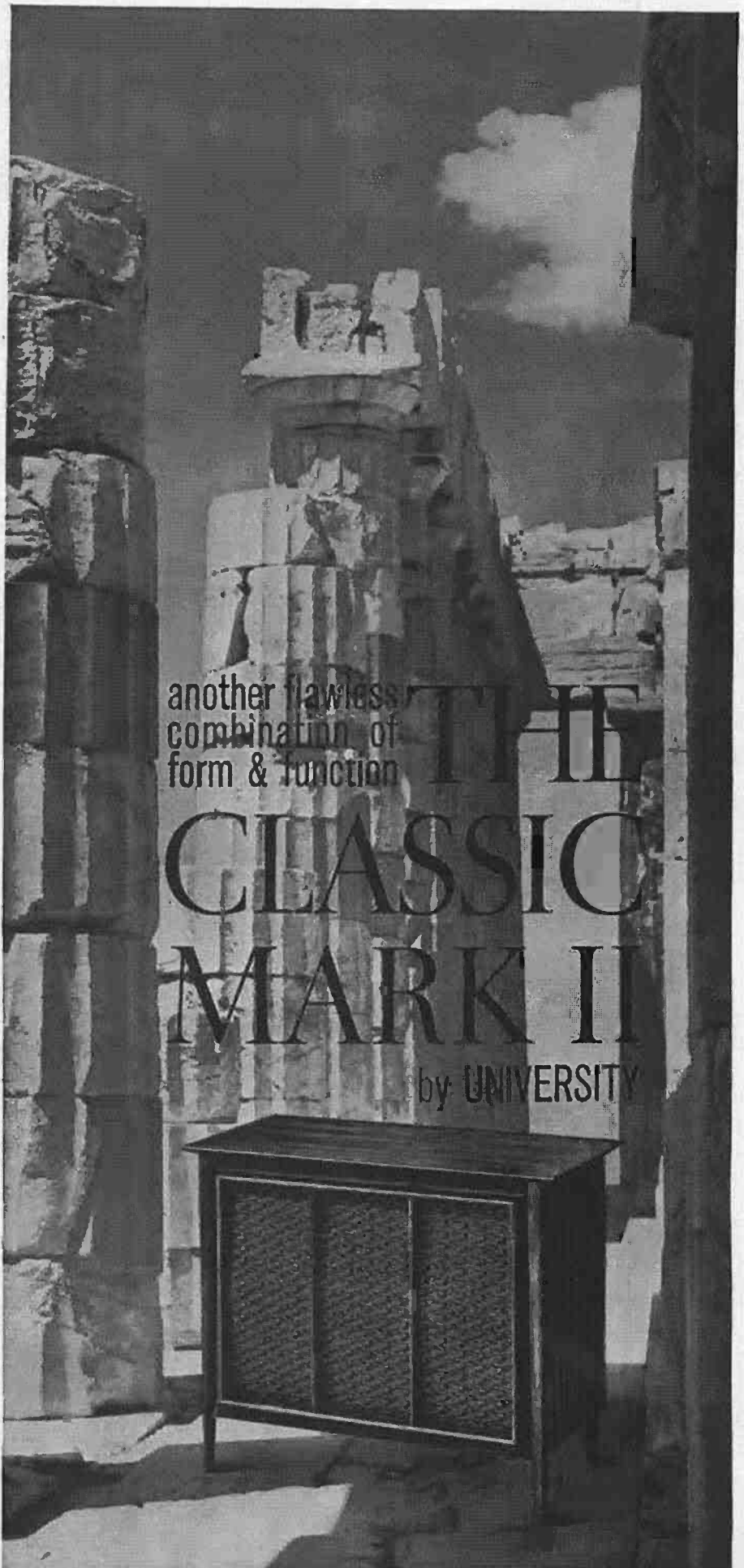
In listening tests, the Classic Mark II sounded very clean... there was an undercurrent of bass, more often felt than heard, that was completely lacking in some other quite good speaker systems that I compared to the Classic Mark II. The speaker sounded at its best (to my ears) at moderate listening levels. At high levels the bass tended to be overpowering. A different listening room, of course, could easily alter this situation completely. Over-all, the sound was beautifully balanced, with wide dispersion and a feeling of exceptional ease. There was never a hint that three separate speakers were operating; the sound seemed to emanate from a large, unified source.

In my opinion the University Classic Mark II justifies the substantial claims that its manufacturer has made for it. It is one of a limited group of speakers to which I would give an unqualified topnotch rating. Anyone who is in a position to consider a system of its size and price would be well advised to hear it. The price of the system is \$295.00."

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