

Thoughts About Jazz-ELLINGTON Interviewed

HiFi

& MUSIC REVIEW

July 1958

35¢

CHOOSING A TURNTABLE

(page 33)



PIERRE MONTEUX
The Squire of Hancock

(page 30)

C-28-14940-108
RICHARD E THOMAS
2219 HIGHLAND AVE
UTICA 4 N Y

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If you do not plan to purchase a second amplifier and speaker now, you can still get stereo by running the second channel lead through the 505 to your radio or TV set phono input. You can improve your system later by simply adding a second amplifier and speaker. Stereo records are available now. Why wait? Enjoy the vivid reality of stereophonic sound today. Whether you're purchasing your first system or converting now, use the Electro-Voice Compatible Stereo Cartridge. See your high fidelity dealer, or write Electro-Voice for free booklet on choosing stereo equipment, and a special Stereo Demonstration Record (\$1.50 prepaid).



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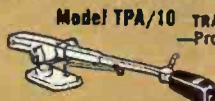
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HiFi

& MUSIC REVIEW

July, 1958

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two



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SOUNDING BOARD



By David Hall

Texas Takes Moscow

A young Texan with the distinctive name of Van Cliburn has returned victorious from the Moscow musical wars—winner of the world-publicized Tchaikovsky International Piano Competition.

After having his brilliantly promising career as concert pianist stall to almost a dead halt before his decision to compete at Moscow, young Cliburn has now returned to these shores as a conquering hero to the grandiose accompaniment of Broadway ticker tape parade, top fee concert contracts, and RCA Victor recordings whose release is anxiously being awaited as we go to press.

Will his spectacular showing mark a real turning point in dispelling the still widely prevalent European attitude that America is the land of chrome-plated Cadillacs, blatant TV, and no culture? Can he now hope for a long and fruitful career—bearing in mind the demands made by today's managements? Can he circumvent the accolade accorded many a musician catapulted to sudden fame—"burnt out?"

Not for fifteen years, since Leonard Bernstein got his first big break, pinch hitting with the New York Philharmonic for an ailing Bruno Walter, has a young "unknown" so seized the imagination of the musical press and public. While Bernstein's debut caused nary a ripple overseas, Van Cliburn did it the hard way—on stage center of the most unlikely spot on earth—Moscow.

This raises still more questions. Having demonstrated that an American-born-and-trained artist can show a thing or two to Europe's best, what will be the future attitude over here toward major achievements by our creative and performing musicians?

Van Cliburn had already been through the mill before Moscow had ever heard of him. A couple of years ago he won the most exacting of our own piano competitions—that for the Leventritt Award. The jury, as tough as they come, included Rudolf Serkin, Dimitri Mitropoulos, George Szell, and Abram Chasins.

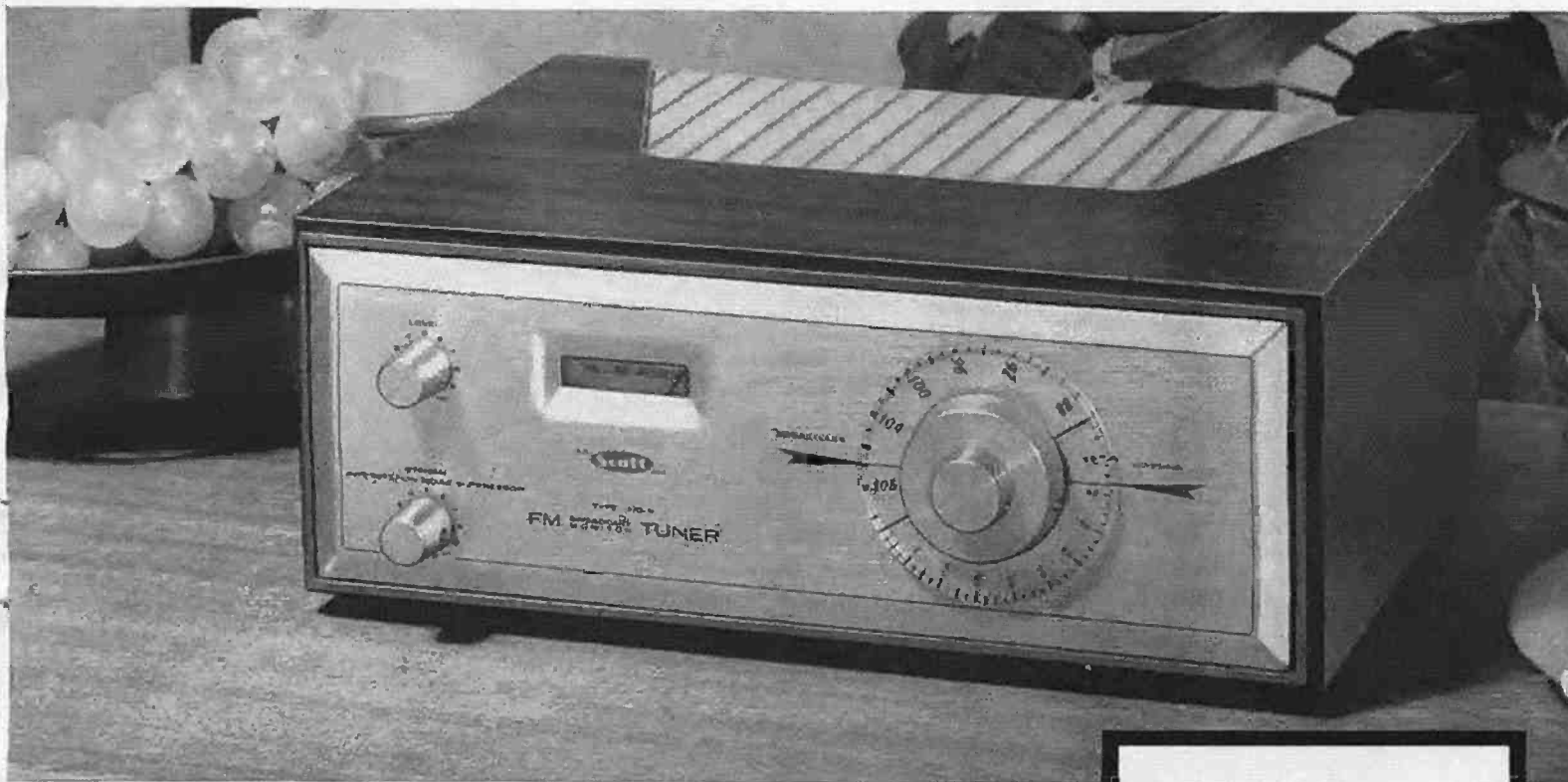
More than one Leventritt winner, though guaranteed an appearance as soloist with the N. Y. Philharmonic, has met with an eventual dead end rather than a brilliant career. Apathy of press and public is clearly to blame. Isn't it time for us to realize that there are things which are wholly American, cultural, and also "great?" Accounts from Moscow of Cliburn's playing style indicate that the Russians like their performances in the grand romantic tradition. Surely Cliburn must have given them what they liked and wanted. This would seem at odds with the tautly dynamic approach favored in America which has led to the growth of a riveting gun, boiler-maker school of pianism.

Will Cliburn's victory bring to our concert halls a home-grown renaissance of legitimately romantic keyboard interpretation? If so, we may once again look forward to hearing the piano masterpieces of Schumann, Chopin, and Liszt played in that authentic manner which for the moment seems to reside only in the aging fingers of a few veterans like Backhaus, Fischer, and Cortot.

Stereo and *stereophonic* as descriptive terms are already being subjected in various quarters to the same abuse and generally loose usage as *high-fidelity*. The Magnetic Industry Recording Association took due note of this some time ago when its President, Irving Rossman, suggested that both the high fidelity and recording industries agree as soon as possible on a set definition of *stereo* and *stereophonic*. If and when such a definition should be agreed upon and published, there can be no future question regarding the type of playback equipment or recorded sound to which these terms can be applied.

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All the statements regarding the performance of the 310-B tuner are backed up by laboratory measurements available for inspection at the H. H. Scott engineering department. The 310-B will outperform any tuner. It will work in the most difficult locations, where other tuners fail.

Daniel R. von Recklinghausen

Certified: *D. von Recklinghausen*
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LETTERS

We Goofed!

I enjoyed reading your first issue of HiFi & MUSIC REVIEW, especially the article by Herbert Reid, "Don't Murder Those Records!" There is, however, a very grave error in the caption under the picture on page 68. The statement is made that Statimasters contain radioactive plu-



tonium. It should read radioactive polonium. There is a very distinct difference between these two elements, and . . . we believe that your readers may be unnecessarily concerned about the safety of Statimasters.

Richard M. Evleth, Pres.
Nuclear Products Co.
El Monte, Calif.

*Read the above letter and weep
This guy Herbert Reid is a creep
He can't find the right particle
For his article*

—Ed.

What's in the Offing?

Since the price of most records has been raised, I would appreciate a report in one of your future issues on some of the "low-priced" records. I recently purchased one of these and was quite pleasantly surprised by the all-round good sound and lack of surface noise.

William McGuigan
Staten Island, N. Y.

I know at least one reader who would find most useful a thorough treatment of "stereo-architecture." What shapes and sizes of rooms are most congenial to the stereo illusion?

William S. Vincent
88 Morningside Drive

We are happy to advise that an article on "low-priced" records is in the works and scheduled for early publication. Our staff is researching the stereo room-acoustics situation and its findings will be in print as soon as practicable.

—Ed.

Thank You!!!

Congratulations on your wonderful new publication. I read the first two issues from cover to cover and found them positively intriguing. I am proud to be a charter subscription member of this fine magazine.

Frank Buzzell
Grand Haven, Mich.

I would like to tell you how very much I enjoy your high fidelity magazine. It is most up-to-date and informative about

8

the newest in recordings, etc. I feel your publication serves as a guide to better music appreciation.

Eddie Pearlman
Lafayette, Ind.

May I take the liberty of extending my appreciation for the fine article in your May issue entitled "If HIGHS Are Here, Can LOWS Be Far Behind?" by Warren DeMotte. Speaking as one not too familiar with the technical jargon of the "hi-fi engineers," but as a musician and music lover, this article was most informative and understandable.

John H. Brown, Jr.
Springfield, Penna.

I appreciate the method your reviewers have of telling what they believe to be the best recordings available. I'm sure the record companies hate you, but I love it—keep up the good work!

Bill Mitchell
Houston, Texas

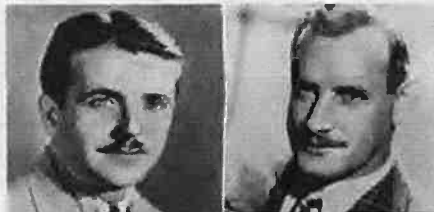
Oops, We Goofed Again!!

It looks like somebody goofed in your photo department. The picture of Bunny Berrigan in your "Jazz Hot" story (June, p. 26) ain't Bunny. It's Larry Clinton. Good story, though, and how about a picture of Bunny to even matters?

Herb Field
Chappaqua, N. Y.

A case of long hairs in the soup. Here's a picture of Bunny Berrigan to make amends.

—Ed.



Berrigan

Clinton

Missing Flip Side

I missed "Under the Flip Side" in the May issue. I hope this isn't a permanent loss as it was one of my favorites.

Irvin Patten
Sacramento, Calif.

In the May issue "The Flip Side" page was gone—why? Please put it back—it made interesting reading.

Andrew E. Kovacs
Brooklyn, N. Y.

Back in June, but missing from July is the "Flip Side" page. Unfortunately Editor Ferrell came down with a case of measles just at deadline time. He is on the road to recovery and promises some last-minute information on hi-fi equipment for the August issue.

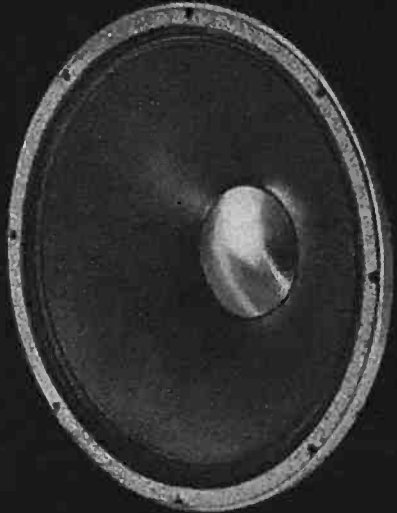
HiFi & MUSIC REVIEW



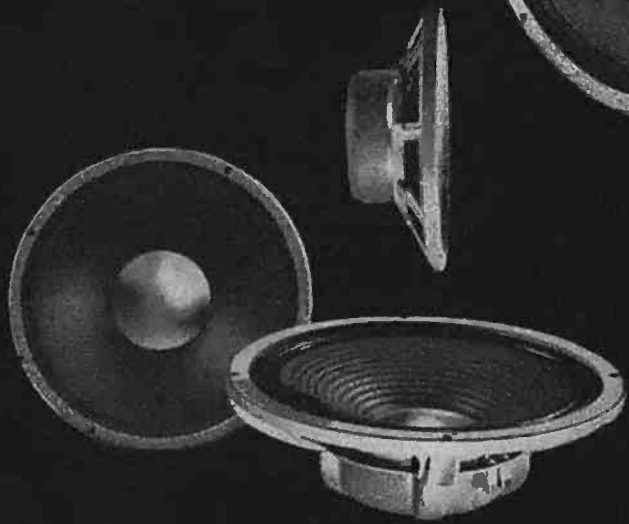
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Your Entertainment Mood

Jazz, Pops, Stage and Screen

Reviewed by

RALPH J. GLEASON
STANLEY GREEN
NAT HENTOFF

Song Stylists Deluxe

● **MAD ABOUT THE MAN—NOEL COWARD SONGS** featuring **CARMEN McRAE with Orchestra**, Jack Pleis cond. I'll See You Again; Dance, Little Lady; Any Little Fish & 9 others. Decca DL 8662.

● **THE JEROME KERN SONGBOOK** featuring **Betty Madigan with Orchestra**, Dick Jacobs cond. They Didn't Believe Me; The Last Time I Saw Paris; All Through The Day & 9 others. Coral CRL 57192.

● **HI-HO—WALT DISNEY SONGS** featuring **MARY MARTIN with Tutti Camarata and his Orchestra**. One Song; I'm Wishing; When You Wish Upon A Star & 9 others. Disneyland WDL 4016.

● **THERE'S A MAN IN MY LIFE** featuring **Annette Warren with Orchestra**, Frank Beery cond. Year After Year; Warm All Over; What Does It Matter & 9 others. ABC Paramount ABC 183.

This Carmen McRae LP of a dozen great Noël Coward songs is a most successful merging of a jazz-flavored singer and the work of an "ultra-legit" composer. All the songs get full benefit of Miss MacRae's justly famed enunciation (note the way she handles a word like "Zigeuner"), and the delicate, reedy quality of her voice has seldom sounded better. One minor complaint: Miss McRae omits all verses to the songs and most second choruses, but the name of her dressmaker is on the album cover.

Revealing little style and limited emotional depth, Betty Madigan has devoted her collection to the works of another celebrated composer, Jerome Kern. Most of the pieces are well known, although hardly recognizable in Dick Jacobs' pointlessly showy arrangements.

Mary Martin's selections, having originated in Walt Disney movies, are full of that old "bibbity-bobbity-dilly-dilly," and Miss Martin does them well, except for a couple of "swing" attempts that suit neither singer nor songs.

For her group, Annette Warren has chosen superior numbers that have not as yet become too stylus-worn. They are

BEST OF THE MONTH

Decca's **Mad About The Man**—Carmen McCrae in a dozen great Noël Coward songs: "a most successful merging of a jazz-flavored singer with the work of an 'ultra-legit' composer . . . her voice has seldom sounded better" (see below).

Contemporary's **Leroy Walks!** with the fine West Coast bass player and his combo "has deep, vital pulse . . . and indicates real work and planning" (p. 14).

Capitol's **St. Louis Blues** with Nat King Cole in the best songs from the movie in which he played the lead offers "deft phrasing and solidly musical style" (p. 66).

Verve's **The Future Lies Ahead** finds sensational monologist Mort Sahl at the top of his form—"his aim deadly and the results frequently hilarious" (p. 69).

Audio Fidelity's **Juerga Flamenca!** turns out to be "not only a sizzling experience musically but also one of the best recorded of all flamenco discs" (p. 69).

sung in a warmly lyric fashion with excellent projection and fine understanding.

Memories of Bessie

● **DINAH SINGS BESSIE SMITH** featuring **DINAH WASHINGTON** with **Ed-die Chamblee Orchestra**. Jailhouse Blues; You've Been A Good Ole Wagon; Back Water Blues; Me And My Sin & 6 others. EmArcy MG 36130.

● **THE LEGEND OF BESSIE SMITH** featuring **Ronnie Gilbert** with **Cootie Williams** (trumpet), **Benny Morton** (trombone), **Buster Bailey** (clarinet), **Claude Hopkins** (piano), **George Duvivier** (bass), **Osie Johnson** (drums), **Steve Jordan**, **George Barnes**, **Fred Hellerman** (guitars). Weepin' Willow Blues; After You've Gone; Empty Bed Blues; Cake Walking Babies & 8 others. RCA Victor LPM 1591.

● **LA VERN BAKER SINGS BESSIE SMITH** with **Buck Clayton** (trumpet), **Vic Dickenson** (trombone), **Paul Quinichette** (tenor sax), **Nat Pierce** (piano), and others. Gimme A Pigfoot; Back Water Blues; Young Woman's Blues; Preaching The Blues & 8 others. Atlantic 1281.

● **JUANITA HALL SINGS THE BLUES** with **Claude Hopkins** (piano), **Coleman Hawkins** (tenor sax), **Buster Bailey** (clarinet), **Doc Cheatham** (trumpet), **Jimmy Crawford** (drums), **George Duvivier** (bass). Hold That Train; Gulf Coast Blues; Second Fiddle; Lovin' Sam From Alabam' & 8 others. Counterpoint CPST 556 (STEREO).

The late Bessie Smith (1900-1937) was the most commanding of all classic blues singers. She sang deeply and urgently out of her own experiences in a big, striking voice of unrestrained passion and brawling humor. None of the four recent "tributes" to Bessie imitate her literally. All four singers aim at the spirit rather than the letter of her blues singing within the framework of numbers associated with Bessie.

Dinah Washington and Ronnie Gilbert are the least successful. Dinah, whose



early background was more in gospel music than basic blues, seems indecisive in her approach to most of the material. From vaudeville she veers to occasional moments of fierce power. Most of the

(Continued on page 12)

HIFI & MUSIC REVIEW

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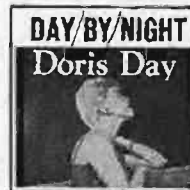
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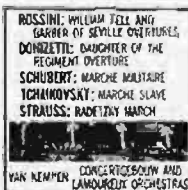
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17 Classic portrayal of the 4 seasons



12 Laura, Stella by Starlight, 10 more



22 Tony with a wonderful beat



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13 2 lovely works—superbly performed



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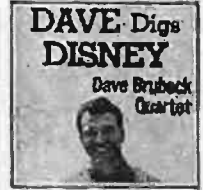
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7. 'S Marvelous—Ray Conniff
8. Erroll Garner—Other Voices
9. Rossini: William Tell Overture, etc.
10. Ellington at Newport
11. Norman Luboff Choir—Just A Song
12. Andre Kostelanetz—Calendar Girl
13. Schubert: "Unfinished" Symphony; Mendelssohn: Midsummer Night's Dream
14. My Fair Lady—Orig. Broadway Cast
15. Paganini & Saint-Saens Violin Concertos
16. Frankie Laine—Command Performance
17. Vivaldi: The Seasons
18. Eddy Duchin Story
19. Lester Lanin at the Tiffany Ball
20. Percy Faith—Gershwin Hits
21. Strings at Philadelphia Orchestra
22. Tony Bennett—Beat of My Heart
23. Brahms: Symphony No. 4
24. Dave Brubeck Digs Disney

L-20

(Continued from page 10)

time she relies on her highly individual, semi-shouting style to carry her through and seldom conveys a sense of real emotional involvement. Accompaniment is competent except for ill-advised passages in "period" style.

Ronnie Gilbert, long identified with The Weavers, seems even less in tune with the Bessie Smith material than Dinah. She is obviously dedicated to the legend of Bessie but is so far removed in background that she sounds more like a social worker than a blues singer. The band support is invigorating, but Victor should be able to find more appropriate assignments for the too-seldom-recorded Cootie Williams than this.

The other two recitals—by La Vern Baker and Juanita Hall—are considerably truer projections of the raw spirit of Bessie and are legitimate blues programs. Miss Baker communicates with some of the same raucous strength as the young Bessie Smith, even if her voice is a somewhat less impressive instrument and her dynamics are limited so that she too often sounds strident. The accompaniment is marred at times by heavy drumming apparently asked for by the A & R man in an inaccurate attempt to link exaggerated contemporary rhythm and blues usage with the spirit of the older blues. Even so, the set is recommended for Miss Baker's ferocious zest.

Juanita Hall is a thorough surprise, and proves in striking fashion that she can do much more than sing songs from *South Pacific*. She has a powerful burnished blues voice capable of wider expressive range in this context than any one of her competitors noted here. Despite an occasional sense of strain this is the most satisfying of the four "tributes" to Bessie. Here also is the best accompaniment, notable for Doc Cheatham's eloquent trumpet and the fine drumming of Jimmy Crawford.

N. H.

Editor's note: The Juanita Hall disc was reviewed by Mr. Hentoff from a "compatible" stereophonic disc as played on monaural equipment. He reports poor results from cartridges with low vertical compliance; but acceptable sound from high-compliance pick-ups. This in no way invalidates our advice that stereo discs be played from stereo cartridges only, regardless of whether they are to be listened to stereophonically or monaurally.

Blues Sources

● **THE BEST OF MUDDY WATERS with guitar and Little Walter (harmonica) plus rhythm.**

Louisiana Blues; I'm Ready; She Moves Me; I Can't Be Satisfied & 7 others. Chess LP 1427.

● **THE BEST OF LITTLE WALTER with harmonica and rhythm.**

Last Night; Mean Old World; Blue Lights; Tell Me Mamma & 8 others. Chess LP 1428.

That blues singers still exist who can express themselves without being self-

conscious and with their own material is proven in the collections of Muddy Waters and Little Walter. Both, though long settled in Chicago, are at times closer to the pristine country blues singers of pre-jazz times than even Bessie Smith was. The Muddy Waters (McKinley Morganfield is his real name) set is the more emotionally evocative of the two collections noted here. Both albums are worth owning. Little Walter (Walter Jacobs) includes several instrumental numbers in this set, but the performances with voice are more effective. These are just two vital blues singers strangely ignored by the jazz press and hard to find on long-playing records. Lightning Hopkins is another to watch for.

N. H.

TV's Late Night Ladies

● **ELSA MAXWELL with Orchestra, Dewey Bergman cond.**

Once I Dreamed; Please, Keep Out Of My Dreams; Tango Dream & 8 others. Seeco CELP 412.

● **DODY GOODMAN SINGS?**

I'm The Girl Next Door; Pneumatic Drill; Charlie & 8 others. Coral CRL 57196.

Just as young singers were developed on Steve Allen's old *Tonight* show on television, other personalities have won national TV fame under the current master of the midnight revels, Jack Paar. Elsa Maxwell, Mr. Paar's prize headline protégé, talks her way through nine compositions of her own. They turn out to be either misty, musty pieces about dreams, or comic attempts that don't quite come off. But Miss Maxwell's rasp carries a conviction, which somehow makes them all oddly appealing.

Much of the material on Dody Goodman's disc is genuinely bright and funny. Her voice has a scatter-grained quality well suited to such offbeat items as *Tranquilizers* ("Mercy, I'm underwhelmed!"); a take-off on Vernon Duke's Baedeker ballads called *April In Fatbanks*; and that wonderful old Milton Ager tearjerker, *Glad Rag Doll*.

S. G.

Musicals Backstage

● **HAROLD ARLEN: BLUES OPERA SUITE.**

Andre Kostelanetz and His Orchestra. Columbia CL 1099.

● **STYNE-COMDEN-GREEN: SAY, DARLING featuring the Original New York Cast — DAVID WAYNE, VIVIAN BLAINE, JOHNNY DESMOND — with Orchestra, Sid Ramin cond.**

Try To Love Me; The Carnival Song; Dance Only With Me & 8 others. RCA Victor LOC 1045.

While we have become accustomed to orchestral versions issued along with original cast releases, here is one that precedes the show's casting! Currently slated for an October opening in Antwerp, *Blues-Opera* has been a long time in coming.

Its origins go back to the Thirties, when Harold Arlen began jotting down themes for an opera to be based on the novel,

God Sends Sunday. Other assignments intervened, and at least two of the numbers for the project, *Ac-cen-chu-ate the Positives* and *One for My Baby*, made their way into movies; another, *American Minuet*, was first performed on radio by Meredith Willson; and most of the rest turned up in the Broadway musical, *St. Louis Woman*, a free adaptation of the original book.

During the past few years, with the actual production of the originally planned *Blues Opera* pretty well set, Arlen and lyricist Johnny Mercer have reassembled the material. The Kostelanetz-conducted suite contains only part of the musical substance, and this LP edition serves essentially as a "coming attraction."

Say, Darling is clearly designated as "a comedy about a musical." So it is a bit hard to apply standards to its songs that would go for the score of a musical comedy. In spite of admirable orchestrations prepared specially for the recording by Sid Ramin, there is still a somewhat makeshift quality about the music, which may in terms of the show itself be highly desirable.

The narratives, which seem to be an important part of the musical that the comedy is about, are most entertaining; but even these (*Something's Always Happening On the River* and the *Waiting For the Robert E. Lee*-inspired *Carnival Song*) owe much to the arrangements and to the spirited performance of the principles, especially David Wayne.

S. G.

Big Band Brilliance

● **THE FABULOUS BILL HOLMAN with Al Porcino, Ray Linn, Conte Candoli, Stu Williamson (trumpets), Bob Fitzpatrick, Ray Sims, Lew McCreary, Stu Williamson (trombones), Charlie Mariano, Herb Geller, Charlie Kennedy, Richie Kamuca, Steve Perlow (reeds), Mel Lewis (drums), Max Bennett (bass), Lou Levy (piano).**

Airegin; Evil Eyes; You And I; Bright Eyes; Come Rain Or Come Shine; The Big Street. Coral CRL 57188.

● **FREE AND EASY featuring JACKIE AND ROY with Bill Holman's Orchestra.**

Free And Easy; Angel Eyes; So It's Spring; Pent Up House & 7 others. ABC Paramount ABC 207.

● **JAZZ WAVE featuring MED FLORY with Al Porcino, Ray Triscari, Jack Hohmann, Lee Katzmann, Conte Candoli (trumpets), Dave Wells, Lew McCreary (trombones), Med Flory, Charlie Kennedy, Richie Kamuca, Bill Holman, Bill Hood (reeds), Mel Lewis (drums), Red Kelly, Buddy Clark (bass), Russ Freeman (piano).**

Davy Jones; I Cover The Waterfront; On A Slow Boat To China; Sea Chase & 7 others. Jubilee JLP 1066.

There is little indication that economic conditions will soon permit additions to the already tiny number of working big jazz bands (Dizzy Gillespie abandoned his earlier this year), but big band recordings are still being made by rehearsal units or by men assembled just for the

(Continued on page 14)

HiFi & Music Review

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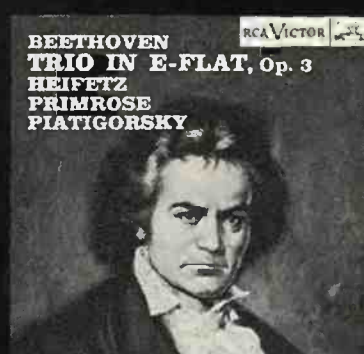
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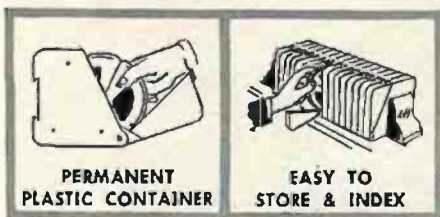
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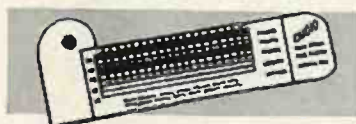
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(Continued from page 12)

recording date. The *Fabulous Bill Holman* set is one of the more entertaining of this type. Arranger-composer Holman finds his forms from within jazz rather than attempting to use "classical" structures. His work is characterized by lean, vigorous multi-linear interplay with considerable room for improvised solos. Rarely inventive, his soloists are competent. However, he is blessed with a superior big band drummer in Mel Lewis.

In the *Free And Easy* set, Holman provides resilient, economical and swinging arrangements for the delightful husband-and-wife vocal team, Jackie Cain and Roy Kral. In their precise musicianship, supply of humor, intelligent and fresh choice of material, and irrepressible delight in singing, Jackie and Roy surpass most of their contemporaries in the quasi-jazz vocal field. Jackie is heard in three solo numbers, but the couple is most effective together. Included is an expertly modern, witty arrangement of *Dixie*.

Although not as well recorded as Holman, Med Flory's *Jazz Wave* is just as stimulating. The session grew out of the activities of a West Coast rehearsal band and has some musicians in common with the Holman Coral date, including Holman himself and drummer Mel Lewis. On both the Holman and Flory albums, the sections play with exciting precision and bite, but without ever losing the relaxed, pulsating attack essential to jazz bands of whatever size. Arnold Shaw's liner notes for the Flory set fail to list personnel, solo credits, or all the arrangers.

N. H.

Moods by Davis and Mathis

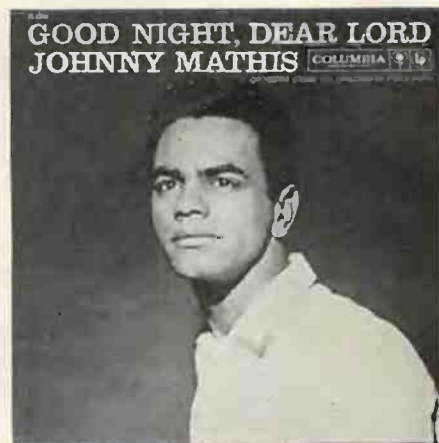
- **MOOD TO BE WOED** featuring **SAMMY DAVIS, Jr.**
What Is There To Say; Why Shouldn't I?; Love Me; Bewitched; This Love Of Mine & 7 others. Decca DL 8676.
- **GOOD NIGHT, DEAR LORD** featuring **JOHNNY MATHIS.**
Good Night, Dear Lord; Swing Low, Sweet Chariot; The Rosary; One God; Eli Eli & 7 others. Columbia CL 1119.
- **JOHNNY'S GREATEST HITS** featuring **JOHNNY MATHIS.**
Chances Are; All The Time; The Twelfth Of Never; Wild Is The Wind; Warm and Tender & 7 others. Columbia CL 1133.

Sammy Davis has sounded in most of his Decca LPs as though he wanted to extend the Sinatra singing style as far as it could go emotionally.

Usually, the result has been a lack of discipline and affectedly dramatic singing. This album is a welcome relief in that respect. With the accompaniment of jazz guitarist Mundell Lowe, Davis sings an excellent selection of ballads as though they were his personal creations. His voice is warm, yet controlled, and a perfect vehicle for the transmission of the lyric message.

Mathis, whose thin, sometimes almost feminine sound, has brought him numerous hit recordings, tries his hand at religious songs in one LP, ranging from

Swing Low, Sweet Chariot to *Eli Eli* and carefully "embracing music of all faiths." His voice is altogether too slender to carry these successfully, although he sings with conviction. On the other hand, his collection of hit single records is really quite pleasant. He has a good concept of a ballad and, especially with *When Sunny Gets Blue*, he manages to bring the lyric



to life with the certainty born of success. Neither LP is as good as his previous Columbia album, *Warm*.

R. J. G.

Combo Kaleidoscope

- **SWINGIN' ON BROADWAY** featuring the **JONAH JONES QUARTET.**
Baubles, Bangles, And Beads; The Party's Over; You're So Right For Me; I Could Have Danced All Night; What Lola Wants & 7 others. Capitol T 963.
- **LEROY WALKS!** featuring the **Vin-negar Sextet.**
Walk On; Would You Like To Take A Walk?; On The Sunny Side Of The Street; Walkin'; Walkin' My Baby Back Home; I'll Walk Alone; Walkin' By The River. Contemporary C 3542.
- **SWEDISH MODERN JAZZ** featuring **ARNE DOMNERUS** and his **Swedish All-Stars.**
Relax; Topsy Theme; Take The "A" Train; Creole Love Call; Round Midnight & 7 others. Camden CAL 417.
- **HARD DRIVE** featuring **ART BLAK- EY'S JAZZ MESSENGERS.**
For Minors Only; Right Down Front; Deo-X; Sweet Sakeena; For Miles And Miles; Krafty; Late Spring. Bethlehem BCP 6023.
- **COMMAND PERFORMANCE** featuring **RED NORVO** with the **Jazz Pick- ers.**
The Stinger; Someone To Watch Over Me; Lester Leaps In; Evening In Azerbaijan & 5 others. EmArcy MG 36123.
- **ZOUNDS!** featuring the **LENNIE NIEHAUS OCTET.**
The Sermon; How About You; Figure 8; Patti-Cake; Blues For Susie & 7 others. Contemporary C 3540.

In the small combo department this issue, there is just about every mixture of jazz one could ask for. Three of the albums are really outstanding: The Jonah Jones Quartet, Leroy Walks and Swedish Modern Jazz.

The first presents a good trumpet player from the Thirties, or "mainstream" era, who has combined a basic swinging style
(Continued on page 65)

HIFI & MUSIC REVIEW



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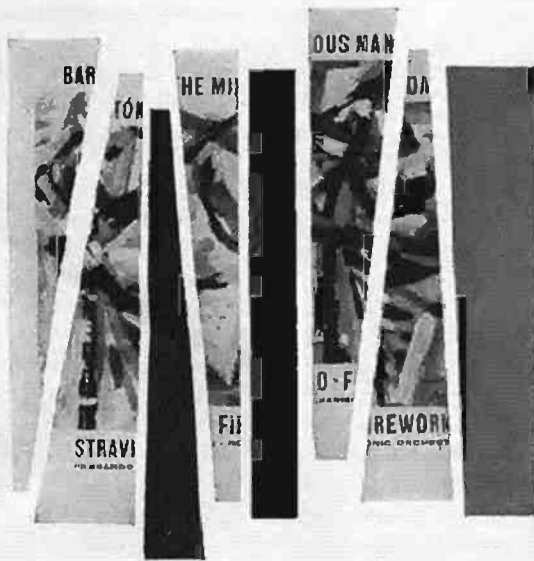


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LOST ART ON RECORD COVERS

*The eye-captivating lure
on the dealer's shelf is
permanently lost in most homes*

By WALLY ROBINSON

SALESMEN call it: "Self-Service." A breezy historian might call it "the great browse." Whatever its name, a profound revolution in shopping and selling habits has radically altered our everyday marketing experience. "Window shopping," thanks to high arts of lush packaging and ingenious display, has gone on a rampage out of that confined space to interrupt our steps midway in what may have begun as the most purposeful buying mission. If your normal shopping expedition should consume, say, twenty minutes, how much extra time do you allow for dawdling among the arresting colors and designs that fetch your eye from every corner of the shop you visit? How much extra cash do you take "in case I see something I like?"

We are talking about the post-war boom in fancy dress for products together with imaginative exposure for the catchy wrappings. Nowhere is this phenomenon as completely and irretrievably decisive for sales as it is in the recording business.

Show business acumen and the evolution of the LP, which created a favorable size and shape for albums, propelled the record companies far ahead of other industries in the race to seize our post-war leisure time and to direct some of it to blissful contemplation of what they had to sell. Besides, unlike the static design for frozen foods or cigarettes where uniform design suggests a uniform product, each record release has its own sensational packaging. You never know what

The fine art approach in modern vein—represented by Columbia's use of Ben Shahn's powerful line work and by Angel's display of a fine Picasso still life.





you're going to see on dealer shelves next.

Major record firms, which may issue as many as forty new LPs each month, maintain costly art departments with the best design directors money can buy. The smaller "independent" operators, who are not geared for such volume production, will in most instances retain the services of a single freelance designer—and if they are lucky, and the artist really gifted, some truly striking covers will result. Of course, many of the elements that go into a record cover come from widely scattered outside sources—a painting from a museum, for instance, to say nothing of models, special photographs, and so forth.

A conservative estimate of the money lavished by the record industry on its cover art comes out well beyond the million dollar mark. One need merely multiply an average pro-rated expenditure of \$1000 per record cover for artwork, layout, and printing by 200—a single month's LP output—to arrive at this figure.

The amusing irony behind this whole operation you can discover for yourself if you will just glance at your library of LPs, vertically stored according to best advice. What shows? Nothing but the thin white edges of all that expensive and beady cover art!

We are not prepared to suggest that there is anything sinister in all this planning and endless scheming of new ways to make a product sell itself to our unwary desires. On the contrary, we recommend it as a forthright, out-in-the-open sales hawking in a hotly competitive marketplace, as contrasted with some darker arts—or don't you believe all the fuss and feathers about so-called "subliminal advertising"?

On the other hand, this subject of visual sales appeal as applied to the LP disc is, perhaps, worth the inquiry. Particularly so, if it can be determined, more or less, how much you can tell about a record by its cover.

While it is true that the majority of collectors make their purchases in conventional fully-stocked stores (no longer the drab or disorderly shops of the past, to be sure), some rather recent aspects of record buying phenomena have assumed new importance. Many of us



Personalities on record albums are generally treated with simplicity—as shown in the typical illustrations at right. Columbia recording stars are Rhonda Fleming and Duke Ellington. Caedmon has preserved the remarks of H. L. Mencken and Angel the music conducted by Sir Thomas Beecham.



The all-American outdoor girl lends zest to Contemporary's piano jazz LP.



Period prefers the sultry Oriental touch to showcase its Tchaikovsky concertos.

have at least one LP purchased from an LP record club or one of those gigantic "we-really-stock-everything" record stores. In any case, it is incontestable that there are many more places where records can be bought today. Most of these outlets, together with many of the conventional shops, nowadays no longer offer what once was standard—auditioning booths. Thus we rely more and more upon reviewer recommendations, radio and TV programming, plus in-the-store (or in-the-record-club-brochure) suggestions to guide our buying choice. Of these factors, some manufacturers rate the "sight-impulse" in the store as the commanding influence.

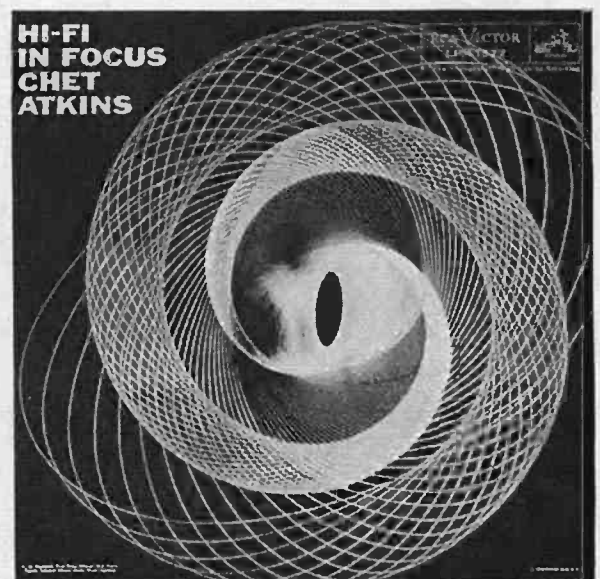
Against that background, and recalling the brilliant arenas the stores have now become in the war to ensnare our fancy, a fairly clinical "browse" among current techniques may arm us somewhat better to resume our original mission—the search for rewarding experience in sound.

While the record firms protest that the contents of a record clearly exceed the cover in importance, who re-

calls the recent television interview in which one of the leading popular singers of the day confessed having spent more time posing for the cover pictures of her album than doing the actual recording? Here we might note, in addition to the gradual demise of the record shop audition booth, the sharp increase in the number of factory sealed LPs, which cannot be opened for sample listening, thus make the record cover an even more crucial sales factor.

That the art of producing attention-getting covers has been raised to such a high degree of competitive finesse does not imply much agreement within the record industry on the subject. A panoramic scanning of any record store reveals the sharp differences of attitude between the various companies with respect to what is considered a good cover "sell." However, the record cover product as a whole can be broken down into four or five categories about as follows: *Mood or Atmosphere*; *Design* (mostly "modern"); *Personality*; and—inevitably—*Cheesecake*.

"Mood" covers generally depict a good listening con-



The four albums across these two pages illustrate the problem besetting a company with a very popular artist. Variations run from cheesecake to personality.

A multi-color abstraction won the Canon Camera contest for A. M. Baunach. RCA Victor released the album. Thousands entered this strictly photo contest for best cover.

text or evoke the feeling of the music featured on the record. It may be music-for-this-that-and-the-other—including-dancing, in which case the dress and pose of the girl model will provide a reasonable clue. Or it might be an "ominous horizon" or "brooding heaven" cover for the apocalyptic grandeur of Beethoven or Bruckner.

When it comes to "Design" covers, artfulness—or artiness—is the thing, and these manifest themselves in enormous variety. Sometimes the whole cover is built around nothing more than ingenious typography and layout as applied to the title and artist information which in former days would have appeared in conventional format. Neil Fujita, Design Director for the Columbia and Epic labels, has come up with some brilliant examples of this type and has been recognized accordingly by design and graphic arts societies. It is in this field that the artist is able to come closest to real "creation" and it is not surprising that many of the most aesthetically interesting and genuinely worthwhile efforts in the field have been of this type. These, in fact, are the covers which seem to grow the most pleasing to live with over a long period of time.

The "big name" artist, be he pop or classical, will several times in the course of his recording career become the subject for a "Personality" cover; for his name and prestige constitute the "sell" aspect in itself, with no need felt for the usual extended promotional copy. *Here's Louie* or *Ella Sings Rogers and Hart* represent the kind of titles in point that will be decked out with a striking character photograph. More recently record covers have appeared without accenting the name of the artist at all. *Boy Meets Girl* was the main title appearing on a Decca disc, without other prominent indication of the artists involved, other than a photo of Sammy Davis, Jr. and Carmen McCrae. The sales, nevertheless, upheld the implied optimism of the cover designer. Now we even have the cover with no title at all other than the artist's countenance in four-color Kodachrome, as witness Leopold Stokowski on Capitol's *Landmarks of a Distinguished Career*.

Which brings us to "Cheesecake," which as applied to the art of record merchandising has begun to take on some special attributes. Quite apart from the so-called "party records" whose content is presumed to be risqué or bawdy, there are plenty of "respectable" records issued by companies of honored and long-standing reputation which are tricked out with a deliberately provocative girl cover. The psychology would seem to parallel that of the paperback book publishers who apply the same treatment to their re-issue of literary classics of Hawthorne, Whitman, or Edith Wharton.

Art directors are by no means agreed on what does prompt them to provide this type of cover for, say, an Erroll Garner, or a Mantovani release. Some claim the need for variety to differentiate clearly the new disc from earlier ones by the same performer. Others indicate that the "cheesecake" approach is a perfectly valid solution—among many—for the continual problem of satisfying visual appeal conditions in today's ultra-competitive atmosphere. Be this as it may, "Cheesecake" art will turn up on *all* kinds of records—whether it be Hisfired's *Jazz Erotica* (not erotic at all, by the way, but an excellent collection of small combo work), Audio Fidelity's *Port Said*, or London's new Ansermet issue of Stravinsky's *Le Sacre du Printemps*. The manager of one well-patronized New York record shop has asserted that sexy record covers repel many would-be customers—"Not so much for reasons of moral objection, but more out of a false sophistication many buyers develop, which leads them to believe such albums are seeking to overcome inferior contents with desperate resorts to 'the ever saleable'." Here is a point which some companies would do well to ponder, especially where those of their artists subjected to this doubtful form of promotion are scarcely in need of it!

All record companies follow the same basic procedure in working out the covers for their product, which is to say that sales, promotion, art personnel—and to a more limited extent the artist-and-repertoire people concerned with the recording—will discuss title and

(Continued on page 26)

Off-beat illustrations are frequently used to good effect (*Good Time Jazz*).



Evocative rather than directly literal representation is seen in this recent Capitol album.



STEREO DISC ROUNDUP

By the STAFF of HiFi & MUSIC REVIEW

OF THE 30 stereo discs announced as released and in the stores, two-thirds have come across our desks by early May. ABC-Paramount, Audio Fidelity, Counterpoint, and Hallmark are first in the field, with Urania and Stereo Records (an affiliate of the West Coast labels Contemporary, San Francisco, and Goodtime Jazz) set to follow almost immediately. Our scouts indicate that RCA Victor, Columbia, and even London will have their first stereo platters out by midsummer, while Capitol's first fifteen items will be in the stores by the first of September. What has begun as a fitful trickle will surely turn into a deluge, with 22 labels now in the stereo disc sweepstakes.

The art of mastering stereo discs is as much in its infancy as LP microgroove cutting was back in 1948. There is still plenty to be learned about the art of microphone set-ups for stereophonic recording that will yield equally effective results for every kind of musical material. Those of us who have been living with stereo tape these past few years know that the small jazz or pop band, or a large chorus are "naturals" for the medium. The miking of instrumental solo repertoire and of solo works with orchestra, concertos included, can still do with some improvement. However, let it be emphasized here that when stereo is good—be it on disc or tape, it is truly superlative.

Bearing these points in mind, let's take a look label-by-label at eighteen of the debut items on stereo discs.

• • •

ABC-PARAMOUNT offers by far the most consistently good, clean sound quality of any of the discs listed; and at \$4.98, all represent excellent buys—depending on your taste in repertoire. A nice combination of brilliance and lushness marks the tabloid treatments of the
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Viennese waltz favorites in the *Strauss in Hi-Fi* album. Stereo separation is fine and dandy, and a little adjustment downward of the treble on both channels will help the illusion of center "fill." A test tone for channel balance is included on a separate band at the end of each disc.

Eydie Cormé Vamps the Roaring 20's is first rate entertainment by a singing personality who can really project. It is also a fine example of skillful mixing in the studio of colorfully conceived vocal and instrumental elements into a well-integrated stereo whole. At times, the singer seems a bit too much "on mike"; but as in the Strauss disc, some treble cut may help.

More College Drinking Songs was for us by far the best of the entire ABC-Paramount batch. The expert, idiomatic, and wholly tasteful arranging of conductor James N. Petersen has had a lot to do with this. The small vocal group has astounding "presence" as well as depth illusion; and the soloists emerge from the foreground—usually from the left speaker—in just the right sonic perspective. The disc is a sheer delight.

The same excellent arrangements, and presumably some of the same vocalists are involved in *World War II Songs in Hi-Fi*, but here even skillful performance and first class stereo sound can't cover up basic inferiority of musical content. This one is for incurable nostalgia only.

From a purely sonic standpoint, both the *Heavenly Sounds in Hi-Fi* with duo-pianists Ferrante and Teicher and *Hi-Fi in an Oriental Garden* come under the heading of "gimmick" records. A little of the tricked up keyboard sonorities of F & T goes a fairly long way unless you have an incurable yen for this sort of thing. The "*Oriental Garden*" is something else again and once more involves the tasteful mu-

sical hand of Mr. Petersen. Here is a serious, if not 100-percent successful, attempt to create settings of folk and popular melodies from the Philippines, various parts of China, as well as Korea and Japan, in a manner that is palatable to Western ears, yet true to the essential spirit of the original folk material. This disc definitely warrants serious attention on a level well above that of either stereo or hi-fi gimmickry.

AUDIO FIDELITY, which pioneered the commercial debut of the stereophonic disc, "has it made" with *Marching Along with the Dukes of Dixieland*. The sonic emphasis is on separation, but this kind of music can take it. Good clean sound and fine playing by the Dukes, as usual.

Johnny Puleo and His Harmonica Gang affect us in much the same way as Ferrante and Teicher's ABC Paramount offering—a little goes a long way; but again, the sound is clean and the stereo separation darned good.

Railroad Sounds is just as the name implies and if you go for steam and diesel engines wandering around your living room then this is your dish of tea. *Bullring* creates an eerie impression of being out of doors—which is undoubtedly just what it is supposed to do—and while the dynamics are limited, the sound is real and very, very spatial.

COUNTERPOINT'S single stereo disc offering thus far is musically "red hot"; for Juanita Hall can belt out the blues as well as any of the old timers we've ever heard. HiFi & Music Review-er Nat Hentoff has more to say on this subject on p. 12. Stereowise, Miss Hall emerges loud and clear from the left speaker; for there seems to be no attempt to "place" her midway between the speakers via triple track master originals. Sound as such is OK.

(Continued on page 29)



ELLINGTON, DUKE

A Serious Composer Underneath

By NAT HENTOFF

THE mask of Duke Ellington is one of a silkily urbane man who gracefully slips away from serious contemplation of the world about him. Ellington's music and private conversation, however, present a quite different image.

At 59, Duke Ellington is vigorously involved in one of his most productive periods—particularly in LP recordings. He hurls his protean energy into Columbia record sessions, into new compositions, reworking of venerable Ellington standards, and the inevitable whirl of exhausting one-night stands across the country. But with more than thirty years of continuously leading a band he has never been more serious about his vocation, and probably never enjoyed it more.

Ellington, in fact, after several years of gentle decline in terms of popular acceptance, has been steadily on the ascendency since 1956. His album recorded at the Newport Festival that year continues to be one of Columbia's more substantial sellers. More recent Ellington packages like his quixotic "history of jazz," *Drum Is A Woman* (presented on the U. S. Steel Hour on TV in 1957), and *Such Sweet Thunder*, a suite based on characters from Shakespeare, continue to attract buyers and controversy that spurs sales.

This year Ellington revised and re-recorded the first two movements of his first major long composition, *Black, Brown and Beige*. He then convinced Mahalia Jackson—who had never before consented to sing with a jazz band—to participate in *Come Sunday*, the spiritual section of the work. Ellington has also completed two more Columbia albums, is working on at least two new major works, has accepted a commission from the Great South Bay (Long Island) Jazz Festival, is likely to tour England and Europe this fall in his first extensive foreign journey in several years, and is still hoping to gain backing for his Broadway musical, *The Man With Four Sides*.

While on the road Ellington continues to compose shorter works, ideas that occur to him and eventually are set down on paper to clear his mind for more themes. He usually writes with the aid of Billy Strayhorn, an associate of Ellington since 1939. Strayhorn, in a sense, has sublimated his own composing career in the years since and has become a remarkably exact extension of Ellington's writing characteristics. In a large work, Strayhorn is often assigned several sections under Ellington's supervision, or both on occasion will find themselves working on the same part of the composition and will then combine their beginnings. Ellington, in any case, exercises the final decision in the shaping of the work.

The library of the Ellington band is enormous, larger by far than any of his contemporaries, and it consists in most part of Ellington originals. Some of the Ellington musicians who have been in the band for many years have yet to play all of the originals in the book. "Sixty per cent of the music Strayhorn and I write," Ellington noted recently, "has never been heard outside the band and forty per cent hasn't even been heard by itself. We store it away, and some day

the time will seem right to play it. We also often take numbers that we've been playing out of the book and put them away for a while."

Ellington, especially between 1950-56 when his band appeared to be below his standards, has been sharply criticized by some critics for not abandoning the grueling, time-devouring life of a traveling band leader and instead devoting all his time to composing.



"I have a fear of writing something and not being able to hear it right away."

"I'm much too impatient to do that," he explains. "I have a fear of writing something and not being able to hear it right away. That's the worst thing that can happen to any artist. In fact, if the band hadn't always been there for me to try my pieces on, I doubt if I'd have gotten nearly as much writing done as I have. This business of just being a composer, in any case, isn't easy. Look at the hundreds of good composers who come out of the conservatories each year, write hundreds of symphonies, and never hear them played. No, I prefer being sure my music will be played and will be heard, and the best insurance is having one's own band around all the time to play it."

In view of his constant writing, playing and traveling, Ellington is less concerned with analysis of his past work—and with jazz criticism in general—than he is with continuing to produce. He is, however, wryly skeptical of the over-generalization and romanticism contained in much of the writing and talking about jazz by non-professionals. Ellington, for example, was recently the initial guest on the educational TV series, *The Subject Is Jazz*, produced by NBC and the Educational Television and Radio Center. He was criticized by some of the staff after the program for having been "difficult."

Ellington's own explanation is that he rebelled at the vagueness of the questions and the attempts to have some of his answers suggested to him. "I just wouldn't fall into line," grinned Ellington.

On the air, Gilbert Seldes, host of the series, tried to lead Ellington into the customary emphasis on the primacy in jazz of the "beat." Ellington resisted. ("They wanted me to say, 'Yeah, man, that's it, give me that rhythm!'"") Instead Ellington said, "The 'beat' is a dangerous word in that it implies that the rhythm has to be steady, repetitious. Yet I've heard what to me is real great jazz with no 'beat' as such."

"After all," he told a friend after the program, "it was more than twenty-five years before I had a drummer who took a drum solo. The recurring beat isn't the most important element in jazz. The test is whether each specific performance sounds good."

Ellington, in fact, has never composed or played according to others' preconceived ideas of what jazz is or should be. "I just write a piece; it's the others who call it jazz."

A favorite Ellington axiom is "a man doesn't begin to be educated until he knows what he wants to learn." He applies this dictum to his writing in the sense that he regards most of his compositions as musical problems to be solved, as challenges to be overcome. It's not that Ellington doesn't write for emotional self-expression, but that he is also constantly beguiled by the technical delights of music-patterning itself.

In conversation with friends, Ellington has observed that in his initial years as a composer, he emphasized writing for specific soloists although he was also concerned with the sound of the band as a whole. Many of the more creative soloists in those years did, however, have technical limitations in terms of range or quickness of facility; and Ellington enjoyed taking advantage of their limitations by writing with their particular skills and limitations in mind. He found this kind of challenge—writing to stimulate a soloist to sound at his best—exhilarating!

Found—A New Challenge

Today Ellington is somewhat saddened as a writer by the fact that nearly all of the younger jazzmen can technically play anything. Ellington, therefore, now seeks his challenges more in what colors he can get from varying groupings of instruments than in taking as much care with the solo parts as he used to. "A primary challenge," Ellington says, "in writing for a group is to make whatever size group you have sound



"Hamlet, after all, is the story of a killer disguised as a clown."

larger. In my case, the further challenge is involved in the fact that I only have fifteen men and that it's a matter of knowledge that certain groups of instruments usually produce only certain kinds of colors. I, however, try to group and voice the instruments in such a way that the unexpected happens."

Ellington has written relatively little music for strings, although he's eager to experiment with them. The lack, however, of chances to work with strings

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"I've heard what to me is real great jazz with no beat as such."

and larger combinations in general is part of the payment he feels has to be made for his being able to keep his band together all the time. "It's a matter of economics. I can't afford to experiment with strings, because we already have a tremendous regular payroll, probably double that of anyone else; but the large payroll is because I have to have men in my band who can do what you want done."

Above all other irritations, Ellington is most annoyed by critics and interviewers who try to force him into comparing his present work with the product of previous stages in his career. Ellington has always been totally involved in the present, and insists on devoting all his energies on current production and future plans.

In this course, Ellington is thoroughly supported by Irving Townsend of Columbia Records who is in charge of all Ellington sessions. "In so far as I can," says Townsend, "my approach is to go after new things in recording Duke. It's healthier and more challenging for him, and accordingly, it works out better for us. Ellington, after all, is as creatively fertile as he ever was, and it would be a crime not to squeeze it all out. We have a hundred years and more left to assess what he's done, but we don't have much more time to get more new Ellington works—and that's the important thing."

Recording Restless Composer

Recording Ellington is in itself a specialized skill, Townsend admits. "Duke is a special kind of problem. He requires great patience. You have to love him and be prepared to dedicate a major part of your life to him. I've become part of the Ellington household. In fact, I'd say my day's work so far as Ellington is concerned doesn't begin until my office hours are over.

"Ellington," Townsend continues, "is also different from other recording artists in that he often brings material into the studio that's incomplete. This is not because he's lazy, but because he prefers to compose and arrange with the band there to help him. Actually, he *requires* the band as his method of composition and arranging. Sometimes, three-fourths of the final writing is done in the studio. Even if Duke were to come into the studio with something fully prepared, he'd wind up changing it before the session was over. As a result, recording Ellington takes twice as long as recording most other people."

It was Townsend who supervised *Such Sweet Thun-*
JULY 1958

der, described by Ellington as his "attempt to parallel the vignettes of some of the Shakespearean characters in miniature—sometimes to the point of caricature." In England, several critics—though not all—have regarded the work as one of Ellington's most important in a number of years. American opinion has been more divided with several reviewers having written that the suite, while often charming, is slight and could as easily have been related to characters from *Peanuts* as to Shakespeare.

Ellington, however, insists he took the assignment seriously. "I had to," he explains, "in view of the obvious importance of Shakespeare and the weight of his work. Strayhorn is real hip on Shakespeare; I remembered some of it from school; and we discussed the project with various authorities. It took a long time to prepare and took a lot out of me. You have to live these things and project yourself into the situations. Some people apparently thought we took the assignment lightly because we were comic in places. But comedy running counter to tragedy can be found all through Shakespeare. *Hamlet*, after all, is the story of a killer disguised as a clown. This work was really done very seriously."

An Orchestra for Composition

The public image, then, of the smilingly casual, perfectly poised Ellington who invariably interpolates "We love you madly" into every concert appearance is considerably oversimplified. Ellington is a hard, almost compulsive worker who is as fascinated by the pleasures of music making as he was when he began writing ragtime tunes as a teenager. He is acutely conscious of the swift, non-repetitive beat of passing time and is determined to continue to create as long as he can. And his most vital writing tool will continue to be his band.

Ellington's main instrument, as musicians have said for many years, isn't the piano, although he's underrated on that; it's his band. Ellington expresses himself through his orchestra as if he were playing it like a horn, and playing it with as much seriousness as he can muster.

—END



"A man doesn't begin to be educated until he knows what he wants to learn."

LOST ART OF COVERS

(Continued from page 20)

cover treatment. Most often this is done after the recording has been taped; but if it is a special release or an original cast show album, the cover may even be finished before the tape from the recording session has been edited; for it usually takes a good 90 days to produce from scratch a finished cover with program notes ready for the store. Once title and basic treatment have been agreed upon, it is up to the Design Director to carry out the idea as effective art which will both provoke the record dealer to give the disc prominent exposure on his shop's display shelves and entice the customer to buy the recording sight unheard, if need be.

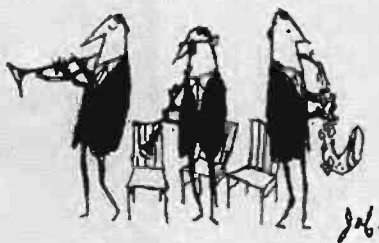
It's interesting at this point to sample the opinions of some of the record company art designers in terms of what they feel to be effective cover art saleswise. Very often these opinions will reflect the merchandising techniques and channeling adopted by the company in question. A mass merchandising outfit will take a quite different point of view from a specialty firm catering to a selected clientele.

Art Director Bob Jones of RCA Victor sees no necessarily reliable relationship between so-called "good art" and "successful merchandisers." He makes particular note that many "fine examples of award-winning graphic art have not been successful merchandisers." A comparison of the best sellers as against cover art award winners from twelve leading record labels would seem to support this point of view.

Caedmon's Belief

On the other hand, Marianna Mantell and Barbara Cohen of Caedmon Records—primarily exponents of the spoken literary word on disc—believe that "an intrinsically good design definitely influences sales"—at which point they cite their Walter De la Mare disc with the cover designed by Matthew Liebowitz around a painting by one of the most widely discussed West Coast modern painters, Morris Graves.

Columbia, who pioneered the LP, also claims credit for sparking the trend which has led to that most ubiquitous of all record cover types—the four-color photograph. This medium had now become almost as monotonous as the jungle of finned cars on the superhighways. When the four-color photo job is well done, it is not only a work of art which can sell records but can also cost a great deal of money. Columbia's cover for *Reflections of an Indian Boy* called for photographer Alan Reed to journey to the top of a mountain in Navajo territory to get just the right kind of shot with the right kind of mood. In the "no-title-no-text" category was Columbia's *Songs of the West* featuring the Norman Luboff Choir. Columbia, in company with Mercury and most recently



RCA Victor, has done large-scale repackaging of its earlier releases, dressing them up with brilliant four-color photos. Columbia, for one, cites an increase of 200-percent in sales on some items as a result—which is to say that nothing can improve the appeal of an old house inside and out like a fresh coat of paint!

Westminster's Point

Westminster's Art Director, Igor Kipnis, concurs with Ernst Werner of Vox in a point worth making here—that the selling effectiveness of a record cover is closely tied up with the kind of music to be promoted. Names—personalities—are the important thing in jazz; but it is the so-called "MoodMusic" which is the most dependent on the right kind of cover for selling impact;

for more often than not it is the "mood" that is being sold rather than Ansermet, Horowitz, Johnny Mathis, Louis Armstrong, or even the Tchaikovsky Piano Concerto. Therefore the cover art has to "pull" that much harder, or else.

The endless variety of record covers extant these days speaks well indeed for the resourcefulness and taste of those responsible for them. When they miscalculate in one way or another, an aroused sales department, a miffed virtuoso, and a deluge of consumer complaints can be the result; but more often than not, barring a major "goof," the customer decries the tendency to sacrifice the essential spirit of the musical contents in the interest of "some infernal effort to be beautiful."

Which brings us back to the matter of our opening paragraph—what you and I do about the really fine art which does turn up in record cover form occasionally and which we would even like to have on the wall rather than lost in our collections. RCA Victor did make a desultory attempt to solve this problem a few years ago when they sold their HMV series with removable art, sans title material, which could be framed. With or without typographical content, record companies do get requests from all over the country for samples of their most effective covers for use in decorating rumpus rooms, lampshades, waste baskets, screens, and the like. Some firms and/or dealers are obliging with respect to such requests with or without a nominal charge; but the fact remains that once an LP goes into your collection its art, save for that contained within the grooves of the disc, is "lost art" indeed. Take a browse through your library for the best covers one day. You may find some pleasant and occasionally astonishing surprises. —END

Don't forget the Rek-O-Kut Contest with first prize of a Sabena trip to Brussels. To enter, run down to your dealer's hi-fi salon and listen to a demonstration of his wares. Fill out a Rek-O-Kut entry blank (no 25 words gimmick), sit back and cross your fingers. By the way, prizes to the store owners (for best window displays) and 100 consolation prizes if you miss the one on top.

HIFI & MUSIC REVIEW

Echoes of the Golden Age

Caruso was an artist with the pen as well as with his voice—a 1909 self-caricature.

By GEORGE JELLINEK

THE BEST OF CARUSO. Verdi: *Aida*; *Celeste Aida*; *La Forza del Destino*; *Solenne in quest'ora*; *Rigoletto*; *Questa o quella*; *La donna e mobile*; *Bella figlia dell'amore* (Quartet); *Il Trovatore*; *Ai nostri monti*; *Otello*; *Si pel ciel*.

Handel: *Xerxes*; *Largo*; Donizetti: *L'Elisir d'amore*; *Una furtiva lagrime*; *Lucia di Lammermoor*; *Chi mi frena in tal momento* (Sextet); Puccini: *La Bohème*; *Che gelida manina*; *O soave fanciulla*; *Tosca*; *Recondita armonia*; Ponchielli: *La Gioconda*; *Cielo e mar*; Leoncavallo: *Pagliacci*; *Vesti la giubba*.

Lully: *Amadis*; *Bois epais*; Meyerbeer: *L'Africana*; *O Paradiso*; Bizet: *Carmen*; *Air de la Fleur*; Massenet: *Manon*; *Ah! Fuyez, douce image*; *Le Cid*; *O Souverain*; *O Juge!*; *O Père!*; Halévy: *La Juive*; *Rachell Quand du Seigneur*; Flotow: *Martha*; *Dormi pur* (Quartet); Di Capua: *O Sole Mio*; Donaudy: *Vaghissima sembianza*; Arona: *La Campana di San Giusto*; Alvaraz: *La Partida*; Posadas: *Noche Feliz*; Cohan: *Over There*; Costa: *Sei morta nella vita mia*; Tosti: *Luna d'estate*. *Enrico Caruso* (tenor). RCA Victor LM 6056. 2 12".

JOHN McCORMACK SINGS IRISH SONGS. *Little Town in the auld country down* (Sanders); *Macushla* (Macmurrrough); *Where the river Shannon flows* (Russell); *Somewhere a voice is calling* (Tate); *Then you'll remember me* (Balfa); *The foggy dew* (Clay); *When Irish eyes are smiling* (Ball); *There is a flower that bloometh* (Wallace); *Molly Bawn* (Lover); *Molly Branigan* (Traditional); *Mother Machree* (Ball); *Kathleen Mavourneen* (Crouch); *The Rose of Tralee* (Glover); *I hear you calling me* (Marshall). *John McCormack* (tenor). RCA Camden CAL 407.

THE ART OF GALLI-CURCI. Proch: *Air and Variations*; Trad-Moore: *The Last Rose of Summer*; Verdi: *La Traviata*; *Ah, fors'è lui*; *Sempre libera*; *Addio del passato*; Bishop: *Lo, here the gentle lark*; Bishop-Payne: *Home Sweet Home*; Meyerbeer: *Dinorah*; *Ombra leggera*; Foster: *My Old Kentucky home*; Benedict: *La Capinera*; Verdi: *Rigoletto*; *Caro Nome*. *Amelita Galli-Curci* (soprano). RCA Camden CAL 410.

HOW many of today's discophiles are aware of the role a mere handful of artists played in firmly establishing the "talking machine" in the home? The development of the recording industry, from an awkward infant to the benign monster it is today, would have been arduous had the road not been paved by the phenomenal public response to the early recordings of Enrico Caruso, John McCormack and Amelita Galli-

JULY 1958



Curci—to single out only three vocal greats from the pathbreaking days of phonographic history.

Recent RCA Victor releases, devoted to these three, present new evidence that 1) the demand for historical reissues continues and 2) RCA is willing to meet this demand by unearthing more treasures from its vaults. Both are welcome signs, for, aside from yielding listening pleasure, reissues of this kind perpetuate the link with the past that makes the bountiful present that much richer.

The (Nearly So) Best of Caruso

Caruso collections are, of course, nothing new, not even in the LP era. RCA Victor started to issue its Caruso single LPs back in 1951 (LCT 1007, the first of the series, has been a best-seller ever since the day of its issue), and followed them up with a decorative, comprehensive but recklessly priced three disc collection (LM 6127) about three years ago. The new issue strikes a reasonably priced, attractive compromise. No new material is brought to light, but there is a praiseworthy attempt to group the excerpts systematically—something not always evident in earlier efforts. The collective title, of course, is an arbitrary but pardonable oversimplification—almost any thirty selections taken from Caruso's output of two hundred-odd titles could safely be called "the best of Caruso." The first disc is given to Italian opera—Side A all-Verdi, Side B other Italian composers plus Handel, whose "Largo" in the long-admired, full-blooded Caruso treatment fits in wonderfully with its companions. The second disc is divided between French operatic excerpts and a song miscellany.



John McCormack as Cavaradossi in his early Met days.

The selections have been chosen with evident care, representing the artist at various stages of his career. *Una furtiva lagrima*, recorded in 1904 (shortly after Caruso's American debut) is representative of the early, lyrical period, although not necessarily in its best moments. Francis Robinson, whose notes contain a great deal of pertinent information, fails to mention that this is only the first part of the complete aria which was originally recorded on two disc sides. Also included is *Che gelida manina*, from Caruso's first orchestral session of 1906 and *Solenne quest'ora* (with Scotti), which was not only Caruso's first recorded duet but the first operatic duet in the Red Seal catalog. There are good examples of the tenor's



famous Met parts (The Duke of Mantua, Lionel, Cavaradossi) as well as the role he never sang there (Otello). There are also four selections stemming from the memorable September of 1920 which witnessed his last visit to the recording studios. There is a bit of Italian history captured in *La Campana di San Giusto* and, of course, a chapter of world history in *Over There*.

Reviewing these time-honored interpretations is perhaps a little late in the game. It must be remembered that these recordings originated in times different from our own, when singers—and particularly great singers—were autocratic judges of interpretation. To apply the concepts of today's more emancipated musical consciousness to vocal doings of that bygone age is pointless. Not that Caruso needs apologies—the fabulous Neapolitan was gifted with an innate sense of interpretive rightness.

Textbooks in Dramatic Singing

At his best he offers nothing less here than textbooks in dramatic singing, and this is exactly how two generations of tenors have been treating Caruso's records whether they care to admit the fact or not. And when he, too, surrenders to the occupational weakness of all tenors, and sacrifices a few markings to achieve a desired vocal effect, the absence of an authoritative conductor is as much to blame as are the singer's own inclinations. At any rate, composers were not known to complain about Caruso's excesses. On the contrary! Caruso's most famous single, *Vesti la giubba*, is, of course, included in the collection. But it is only one of the many peaks on a consistently high plateau. Other unforgettable moments are found in *Cielo e mar*, *O Paradiso* and in the tenor's passages in the *Rigoletto* Quartet. And *La donna e mobile* with its stunning cadenza may still be listened to with envious despair by the tenor's artistic heirs. While the *Carmen* Flower Song is certainly not "the best of Caruso," the other French excerpts find him in opulent voice. Here one could make a few timid remarks about stylistic and enunciatory details, but one had better keep quiet, wishing that some of today's stylistic paragons would possess but an echo of these golden tones!

The songs of this recital are also well chosen. *O sole mio* in this rendition is a classic, while the others are unhackneyed and each, in its own way, unique. The exuberance, the sheer joy of living imparted to *Noche feliz* is astounding and *Sei morta nella vita mia* is but one of the examples this collection offers to illustrate Caruso's perfect mastery of the tenor register: from resonant bottom to brilliant top.

While artistically this collection is almost an unqualified success, the reproductive values are far from the highest. A pity, for Caruso's was not only a stunning voice but one that took remarkably to the recording horn. The freely ringing tones that are so familiar from the tenor's acoustical 78s are often covered here

(Continued on page 32)

The young Galli-Curci as she appeared in 1916.

STEREO DISC ROUNDUP

(Continued from page 21)

HALLMARK's imposing quantity of initial stereo releases bring problems to the reviewer of goodwill, because the results here are quite variable. The Livingston tape catalog has been drawn on heavily by Hallmark and in the case of the two Tchaikovsky symphonies, the Grieg Peer Gynt music, and the Russian master's Capriccio Italien, some of the quality difficulties seem to stem from the nature of the tape originals. The excessive reverberation content of some European tapes is no help to proper stereo separation illusion; nor can it provide valid depth illusion without extremely skilled microphone placement. The Tchaikovsky Fifth Symphony comes off best to our ears; and it must be said that the excellent performance plays a part in this impression too. The slow movement, however, is divided between the two record sides. We should like to hear the Livingston

tape original of the Tchaikovsky *Pathétique*; for we suspect an essentially good recording has been the victim of disc mastering problems. None of the Hallmark classical discs are any miracles of sonic clarity, however true the stereo effect. Let it also be frankly admitted that our judgment of these performances is conditioned by what we have become used to from major artists and orchestras on major LP labels.

It may be significant that the best stereo discs we have heard thus far have been based on relatively simple sonic textures. It will be interesting to see what happens with RCA Victor, Columbia, London, and Capitol when production copies of their major symphonic and operatic stereo discs can be tried out in the home.

In the pop field, Hallmark scores a real hit with *The Name's Haymes*, which sounds to us like a brand new original tape recorded for the occasion. Whether or not Dick Haymes is your cup of tea as a pop singer, it's got to be said that

the record has everything in the way of fullbodied sound, presence, well-placed directional illusion and the rest. The other Hallmark pop discs simply aren't in the same league with this one.

• • •

It's too early to come to any far reaching conclusions regarding stereo discs based on our reactions to this initial batch. There isn't really enough variety of program material prepared from what we know to be first class tape originals. That the discs are capable of producing stereo sound comparable to pre-recorded tape we have no doubt; but the eventual quality is dependent not only on increasing skill in the art of cutting the vastly complex stereo disc groove shape, but also on getting as many top-notch performances, classical, pop, and jazz, onto stereo discs as possible—and from the best possible tape originals. For this, we have no choice but to wait and hear what the giants of the record industry have to offer late this summer.—END

STEREO DISCS HEARD AT HOME

by the Hi Fi & Music Review Staff

ABC-PARAMOUNT \$4.98

STRAUSS IN HI-FI—Blue Danube; Artists' Life; Emperor Waltz & 9 others. Symphony Orchestra, Valentino cond. ABCS 143.

EYDIE GORMÉ Vamps the Roaring 20's. My Buddy; Toot Toot Toolsie; Singin' In The Rain & 6 others. ABCS 218.

MORE COLLEGE DRINKING SONGS featuring THE BLAZERS. Glorious Beer; Aura Lee; Tavern In The Town & 15 others. ABCS 219.

HEAVENLY SOUNDS IN HI-FI featuring FERRANTE & TEICHER. Stella By Starlight; East Of The Sun; Stardust & 9 others. ABCS 221.

WORLD WAR II SONGS IN HI-FI featuring THE FOUR SERGEANTS with Rose Marie Jun. This Is The Army; Lili Marlene; Bell Bottom Trousers & 8 others. ABCS 222.

HI-FI IN AN ORIENTAL GARDEN featuring Cely Carrilli, Stephen C. Cheng, Sirat, Noni Espina, and Christina Cha. Flower Drum Song; China Night; Pearls Of Mindanao & 17 others. ABCS 224.

AUDIO FIDELITY \$6.95

JOHNNY PULEO AND HIS HARMONICA GANG. Sheik Of Araby; Peg Of My Heart; Peanut Vendor; Roses Of Picardy & 9 others. AFSD 1838.

RAILROAD SOUNDS OF A VANISHING ERA. AFSD 1843.

BULLRING!—LA FIESTA BRAVA featuring 12 Selections by the Banda Taurina, Genaro Nunez cond. AFSD 1835.

MARCHING ALONG WITH THE DUKES OF DIXIELAND. Tromboneum; Lessus Trombone; Eyes Of Texas & 9 others. AFSD 1851.

COUNTERPOINT \$4.98

JUANITA HALL SINGS THE BLUES with Claude Hopkins All-Stars. Hold That Train; Gold Old Wagon; A Good Man Is Hard To Find & 9 others. CPT 556.

HALLMARK HLG Series \$4.98, HLP Series \$3.98

GRIEG: Peer Gynt—Suite No. 1; TCHAIKOVSKY: Capriccio Italien. Florence May Festival Orchestra, Vittorio Gui cond. HLG 500.

TCHAIKOVSKY: Symphony No. 5 in E Minor. Mannheim National Symphony Orchestra, Herbert Albert cond. HLG 501.

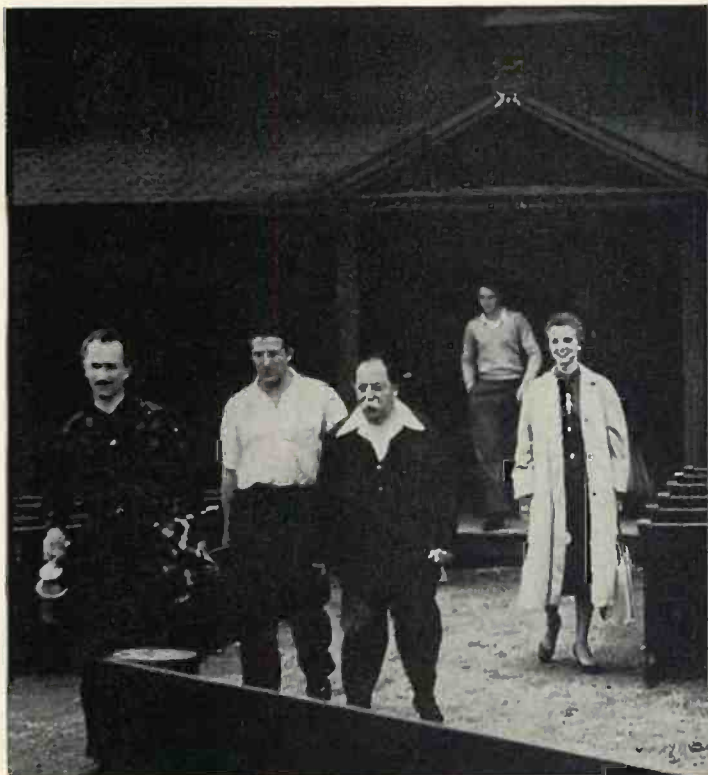
TCHAIKOVSKY: Symphony No. 6 in B Minor ("Pathétique"). Sinfonia of London, Muir Mathieson cond. HLG 502.

THE NAME'S HAYMES! Featuring DICK HAYMES with Orchestra. The Long Hot Summer; My Heart Stood Still; Cheek To Cheek & 9 others. HLP 301.

EVENING IN PARIS featuring Kurt Jensen & His Orchestra. Place Pigalle; Under The Bridges Of Paris; J'attendrai & 9 others. HLP 307.

FULL-DIMENSIONAL STEREO DEMONSTRATION RECORD narrated by Del Sharbutt. HLP 310.

DANCE PARADE featuring the LENNY HERMAN QUINNET. Chinatown; Ida; By The Light Of The Silvery Moon & others. HLP 311.



A disarmingly warm and informal atmosphere prevails at Hancock, with Monteux generally appearing in a jacket, slacks, and canvas sneakers.

By MARTIN BOOKSPAN

Director of Recorded Music, Radio Station WQXR

TWENTY miles from the luxurious resort of Bar Harbor, Maine, is the little village of Hancock. It could well be the setting for that classic tourist wisecrack, "This is a nice town we're driving through, wasn't it?" Hancock is distinguished from similar hamlets which dot the map of New England in that one of the world's most renowned musicians—Pierre Monteux—has chosen to make his home there. This great conductor at the age of 83 is currently enjoying the most far-reaching popular and critical acclaim of his long career. To his Hancock neighbors and family Pierre Monteux is known as "Chummy," a glorious local institution who has become a thoroughly unreconstructed Maine-iac. The only thing missing is the intrusion of a "Down East" twang in a deliciously Frenchified English speech.

Next to Hancock, Monteux probably feels most at home in Symphony Hall, Boston, where for five seasons (1919-1924) he was Music Director of the Boston Symphony Orchestra. It was backstage in Symphony Hall that I first met Monteux about a dozen years ago. Richard Burgin, the Orchestra's veteran concertmaster, had just played the Mendelssohn Concerto with Koussevitzky conducting; Monteux, returning to Hancock by way of Boston after his own season with the San Francisco Symphony, was one of those on hand to congratulate Burgin. When Koussevitzky spied Monteux, he turned and said, "And congratulations to you, too,

THE SQUIRE OF HANCOCK

*Pierre Monteux—in Boston and Paris
the Maître; but to his neighbors
in Maine he is known as "Chummy"*



"I try to make them musician-conductors," says Monteux, "not showing-off conductors."

for this is *your* Konzertmeister." It was Monteux who had brought Burgin to Boston as concertmaster in 1920.) "And when," Koussevitzky continued, "will you come back to conduct *your* orchestra again?"

"Any time you ask me," was Monteux's reply. When I reminded him of this incident several years later, he added with a sly twinkle in his eye, "Yes, but he nevair asked me!"

An invitation was extended by Koussevitzky's successor in Boston, Charles Munch, and Monteux returned to the Boston Symphony Orchestra as guest conductor in January, 1951, nearly three decades after he had conducted his last concert as the orchestra's Music Director. In the intervening period he had been active on both sides of the Atlantic, in Amsterdam and Paris, and from 1936 on as Music Director of the San Francisco Symphony Orchestra.

HiFi & Music Review



Monteux at a Symphony Hall recording session with the RCA Victor team of Richard Mohr and Bob Pfeiffer.

These were also the years when Monteux began to be active in the recording studios. Many of us remember Yehudi Menuhin's stunning account of the Paganini D Major Concerto with Monteux conducting the Paris Symphony Orchestra on five 78 rpm discs, to say nothing of the Menuhin-Enesco performance of Bach's Two-Violin Concerto, again with Monteux conducting. But undoubtedly the outstanding Monteux recording of that era was Berlioz's *Symphonie Fantastique*, Victor M-111. Neither of his two subsequent recordings with the San Francisco Symphony equal that one for controlled excitement and drive.

When Monteux and the San Francisco Symphony Orchestra signed an exclusive Victor Recording contract in 1941, "The Squire of Hancock" was finally brought back into the active mainstream of American music-making. During the next ten years, until he retired from the San Francisco podium in 1952, Monteux contributed to the Victor catalogue a series of memorable performances, several of which still remain in circulation. Outstanding among them are the Debussy *Images* (LVT-1036); a now withdrawn coupling of the Beethoven and Schumann Fourth Symphonies (formerly available as LM-1714); an outstanding anthology of French orchestral music which includes the only available microgroove recording of Milhaud's Second Symphonic

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THE BEST OF MONTEUX

- with the Boston Symphony Orchestra
 - Debussy: *La Mer*; 3 Nocturnes
 - RCA Victor LM 1939
 - Delibes: *Sylvia*; *Coppélia*—Ballet Suites
 - RCA Victor LM 1913
 - Liszt: *Les Preludes*; Scriabin: *Poem of Ecstasy*
 - RCA Victor LM 1775
 - Stravinsky: *Le Sacre du printemps*
 - RCA Victor LM 1149
 - Tchaikovsky: *Symphony No. 6 in B Minor*, Opus 74 ("Pathétique")
 - RCA Victor LM 1901
- with the San Francisco Symphony Orchestra
 - Musik of France—D'Indy: *Istar Variations*;
 - Milhaud: *Protée*—Symphonic Suite No. 2
 - Camden 385
 - Franck: *Symphony in D Minor*
 - Camden 107
 - Stravinsky: *Le Sacre du printemps*
 - Camden 110
- with the London Symphony Orchestra
 - Rimsky-Korsakov: *Scheherazade*
 - RCA Victor LM 2208
- with the Paris Conservatory Orchestra
 - Stravinsky: *The Firebird*—Suite;
 - Petrouchka*—Ballet
 - RCA Victor LM 2113
 - Stravinsky: *Le Sacre du printemps*
 - RCA Victor LM 2085
- with the Paris Opéra-Comique
 - Massenet: *Manon* (complete opera)
 - RCA Victor LM 6402 4 12"

Suite, *Protée* (Camden 385); and the second of Monteux's four recordings of Stravinsky's *Sacre du Printemps* (Camden 110). The first and last Monteux disc readings of this epoch-making score, which he introduced to the world in 1913, were done in Paris; the third was done in Boston.

More recently RCA Victor engineers have been following Monteux with their microphones and tape machines recording him in Boston, Paris, Rome and London. From Boston have come distinguished discs *La Mer* and the *Nocturnes of Debussy* (LM-1939); Suites from the Delibes ballets, *Sylvia* and *Coppélia* (LM-1913); and Tchaikovsky *Pathétique* Symphony (LM-1901). Still to come from Monteux and the Boston Symphony Orchestra is Tchaikovsky's Fifth Symphony. Latest of Monteux's several recordings with the London Symphony Orchestra is his famous reading of Rimsky-Korsakov's multi-hued *Scheherazade* (LM-2208). With the Paris Conservatory Orchestra Monteux has done not only Stravinsky's *Sacre du Printemps* (LM-2085) but the 1919 Suite from *The Firebird* together with the complete *Petrouchka* (LM-2113).

Three complete opera productions for RCA Victor also have Monteux at the helm—Massenet's *Manon* (LM-6402) recorded in Paris with Victoria de los Angeles in the title role, plus Verdi's *La*

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The Khachaturian Violin Concerto session with the Boston Symphony—Leonid Kogan and Monteux discuss a playback.



ECHOES OF GOLDEN AGE

(Continued from page 28)

by what seems to be an electronic blanket that suppresses the characteristic overtones and most unfortunately, provokes occasional vagaries in pitch—something never revealed in the originals. This phenomenon, by the way, is not limited to LM 6056 but appears to be characteristic of many reissues. Too bad, for “there’s gold in them thar’ old grooves that would be best to leave untampered with and un-enhanced.” After all, this is sturdy stuff indeed: the *Pagliacci* and *Rigoletto* excerpts, for example, have been in the Victor catalog since the day they first appeared on the market. This covers a half century, as good a sign of immortality as anything found in the field of recorded music. For this reason alone, by the way, the set may be highly recommended, in spite of the technical shortcomings. Vocal collectors should cherish the originals but at the same time no up-to-date comprehensive collection should be without *The Best of Caruso*.

John McCormack

Back in the acoustical days only Caruso’s unique popularity exceeded that of John McCormack as a recording artist. The two tenors formed a kind of mutual admiration society which was kindled by their warm, friendly personalities and sustained by the fact that there was no rivalry between them. Caruso’s unchallenged domain was the operatic stage—McCormack triumphed in the concert hall. The Irishman was a so-so actor, good enough for his devoted public but not for the satisfaction of his own standards—a circumstance that eventually led to his retirement from the stage. As a concert artist, too, McCormack was far from the conventional mold. No rarefied air ever surrounded a McCormack recital—he sang for the whole world, for lovers of music in all walks of life. Consequently, his typical recital program included a great deal of musical trivia for which he was consistently censured by a number of influential critics on both sides of the Atlantic.

The same was true of the tenor’s huge recorded output which includes a staggering amount of titles one should not think worthy of McCormack’s art. It so happened, however, that his consummate mastery was able to make something artistic out of everything he attempted. This is apparent in Camden’s new and ostentatious recital *John McCormack Sings Irish Songs*. To all except the faithful sons of Erin the total sequence will grow a bit wearisome for one sitting, but this is no fault of the artist, whose reservoir of the singing art yields many delights unsuspected not only by the listeners but, safe to say, even the composers of *Macushla*, *The Rose of Tralee* and other durable melodies. Purity of tone, seamless *legato*, miraculous diction (how McCormack was able to achieve perfection in the latter two—generally counteractive—qualities is in itself remarkable!) elevate even the most common-

place songs to a high artistic level. There is a distinct instrumental quality in McCormack’s flowing style, attributed by some observers to the influence of his good friend Fritz Kreisler. The delicate shadings of phrase, subtle accentuations and, above all, the unique sense of *rubato* evidenced by the tenor lend weighty support to this theory, as do those fabulous floating *pianissimi* that so resemble the harmonics of the violin.

Selections in this sequence embrace the period from 1911 to 1930 and the engineers have managed the transitions from acoustical to electrical quality with creditable smoothness. Only the Balfe excerpt is plagued by excessive surface noise due probably to a defective master. Now that RCA Victor’s earlier McCormack disc (LCT 1037) is discontinued, let’s hope that a companion issue to the present successful but one-sided effort will soon be forthcoming from Camden. The RCA vaults hold many treasures that show John McCormack as the inspired interpreter of Handel, Mozart, Rachmaninoff, Wolf, to say nothing of Verdi, Puccini and Boito (two breathtakingly performed excerpts from *Mefistofele!*). While awaiting this long overdue issue, it’s good to have the Irish songs, an attractive if hardly comprehensive representation of the tenor’s far-reaching art.

Amelita Galli-Curci

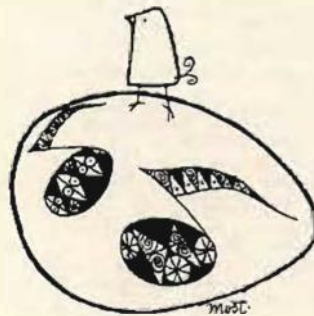
Where the McCormack collection fully succeeds in what it sets out to do—to offer only a partial artistic profile—the collection purportedly designed to represent “the art of Galli-Curci” falls short of its more ambitious mark. Amelita Galli-Curci, who has been living quietly in California ever since her untimely withdrawal from the operatic scene more than a quarter of a century ago was, of course, a more significant artist than these uneven excerpts lead us to believe. Surely her considerable recorded output would have made an artistically more satisfying collection easily possible. The present sequence consists largely of selections recorded between 1917 and 1921—the period

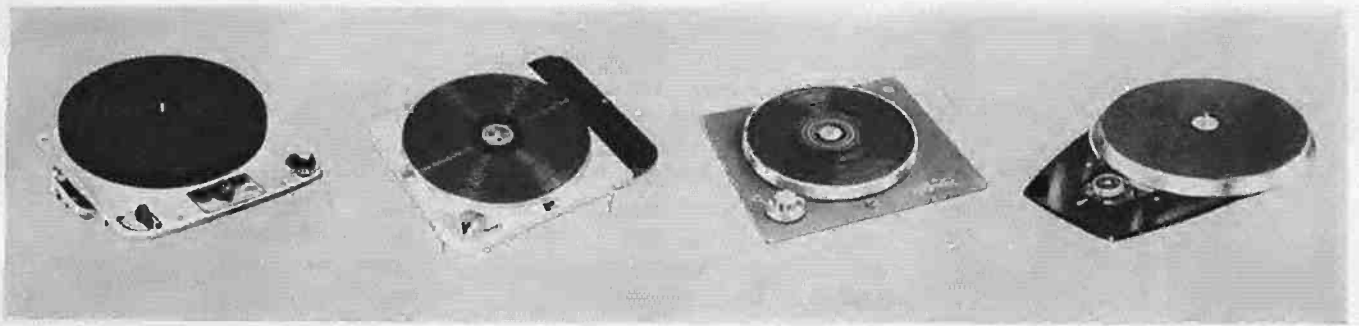
immediately following the artist’s sensational American debut. The two exceptions, dating from 1928, have been included at the singer’s request as souvenirs of her late husband and accompanist, Homer Samuels—an uncommonly gracious and self-effacing gesture since the excerpts are vocally undistinguishable.

That Galli-Curci was a vocal technician of rare attributes is clearly proven in her excellent version of Meyerbeer’s shallow *Shadow Song*. And that she was also much more than just that is evidenced in her artful and poignant *Addio del passato* from *La Traviata*. The first act excerpt from the same opera, however, suffers a strange fate. Originally this scene was released on two 78 rpm sides. An orchestral chord, not in Verdi’s scoring, was used to introduce the unaccompanied recitative *Follie . . . follie* at the beginning of the second side. In the splicing together of the two sides in a praiseworthy attempt to present the

(Continued on page 40)

HIFI & MUSIC REVIEW





When you take a turntable for a spin, look under the "hood." Outwardly they seem alike, but there's a world of difference underneath those platters.

by HERBERT REID

HI-FI is teamwork. Coordinated action in every link of the equipment chain assures that music is carried "undamaged" from the recorded performance to the ear of the listener. Every component chimes in with a true copy of the original sound, either in mechanical or electrical terms. Only two stay mute: the turntable and the tone arm. They produce neither sound nor signal. They are the "silent partners" of the team.

Like most silent partners, they wield clandestine influence over the whole operation. These mute components vitally affect the quality of record reproduction as well as the life span of the records. If those "silent partners" get out of sorts, they can quite literally "throw their weight around" and turn their supposed silence into ominous rumbling, *wow*, or *flutter*.*

Our attention goes first to the turntable, which has sneaky ways of "ad libbing" noises into recorded music. "Consider the turntable," we might paraphrase the ancient text; "it toils not—all it does is spin." At first glance, that seems easy. But to do this simple job just right, the turntable must meet two requirements: 1) It must maintain constant

* For an easy-to-read, but detailed explanation of *wow* and *flutter* see, "Livid Lingo," April issue, page 47.

speed; 2) It must be free of vibration. To satisfy these requirements takes some rather fancy engineering and precision workmanship.

Vibration presents the trickiest problem. To understand why it is the bugaboo of turntables, let us think of the entire hi-fi system as a vibration detector—similar to the instrument used for detecting distant earthquakes. After all, the system must produce the whole dynamic range from pianissimo to fortissimo via tiny twists in the groove. This is fine as long as all the vibration comes from the record. But if the turntable vibrates, the resultant rumble can cast a sort of aural cloud over all the music—especially if you have a really good loudspeaker that faithfully reproduces the low bass. The music then always sounds accompanied by what seems like a passing truck or a subway.

In most cheap phonographs, such rumble is common. Haphazardly-made turntables always retain a certain roughness in running. In the better turntables, built to exacting high-fidelity standards, the parts are carefully machined and fitted to run true with the barest minimum of vibration. Moreover, the motor is hung in elastic shock-mounts. In "professional type" turntables, the torque transmission between the motor shaft and the turntable is it-

self designed to filter out whatever residual vibration remains.

Some recent designs avoid any direct shaft-and-pulley transmission between motor and turntable. Instead, they drive the turntable over an elastic belt that soaks up vibration like a sponge. The turntables made by Components Corporation, Fairchild, and Gray are the chief examples of this idea.

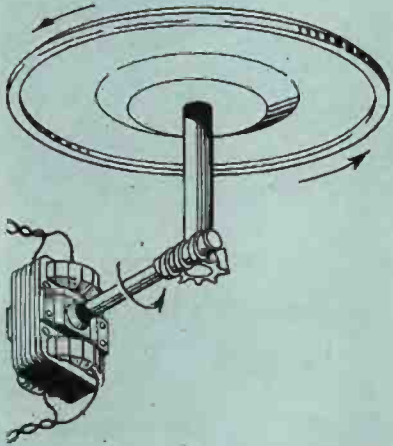
An ingenious variant of this "elastic transmission" design was recently introduced by Weathers Industries. They have developed a turntable employing a very soft disc made of pure gum instead of the belt as the transmission link between motor shaft and turntable. Even though the soft disc is fully flexible, the ratio of transmission remains constant because the distance between motor shaft and turntable rim is fixed. This arrangement, however, makes it impossible to switch from one speed to another. The Weathers turntable runs only at standard LP (33 $\frac{1}{3}$ rpm) speed.

The idea of placing an elastic element between motor and turntable to absorb vibration led to the employment of two rubber universal joints in the drive shaft of the Scott Model 710A turntable. This particularly elaborate model was developed by an MIT professor who got

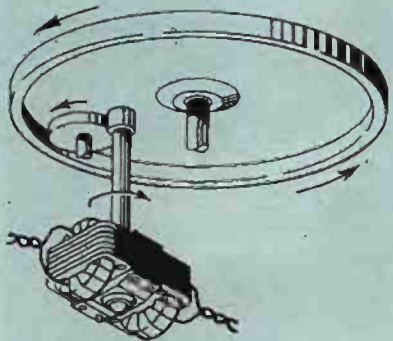
THE SILENT PARTNERS

Part 1 of a Two-Part Feature

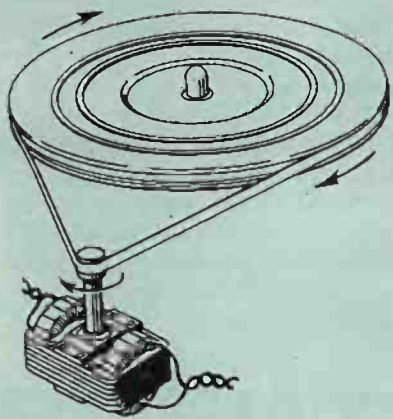
Turntables and Tone Arms



Direct drive by reduction gear, a principle favored by Thorens.



Inner rim drive via pulley and idler is used on many makes.



Elastic belt drive helps filter out motor vibration.

used to reaching for the stars when he designed the drive mechanism for the giant telescope at Mount Palomar. Among the unique features he designed into the Scott Model 710A is a helical gear drive running in an oil bath, and a rigid yoke between the turntable and a floating platform where the tone arm is to be mounted. Linked by this yoke, the turntable and the arm respond in unison to any outward shock or bump, so that shaky floors, passing trucks, heavy-footed dancers and romping children have hardly any effect on the playing.

An entirely opposite design philosophy is evinced by the Swiss firm of Thorens in their solution of the vibration and "rumble" problem. Their design has no elastic elements at all. In keeping with the Swiss tradition of precision craftsmanship, Thorens turntables employ a direct gear drive, and trust in accurate machining and balancing of all rotating parts to assure smooth operation. However, in their latest model, the TD-124 transcription turntable, Thorens designers employ a rubber belt and rubber-rimmed idlers to achieve mechanical isolation of the turntable from the motor.

So far we have been mainly concerned with the manner of transmitting rotational power from the motor to the turntable. About the turntable platter itself, the obvious questions are: How does it turn? What holds it up?

There is something of a trick to this because friction in the turntable bearings can cause noise from the speaker if the frictional vibration is picked up along with the music. To keep friction at a minimum, the turntable platter in many designs rotates on a single precision ball bearing. The turntable thus spins almost without friction, supported at only a single point, somewhat like a dancer pirouetting on the tip of her toe.

For this type of motion, the dancer must balance her body. Likewise, the turntable platter must be perfectly balanced so that it will not run lopsided. Good turntables are therefore machined on precision lathes and dynamically tested. These tests resemble the balancing of car wheels. The turntables are spun at speeds so high that even the slight-

est unevenness in their weight distribution shows up immediately.

After snuffing out every trace of vibration, we still face the stern requirement of constant speed. The turning rate must be rock-steady. That's why a precision motor is a must. It is, in effect, the "prime mover" of the phonograph.

An inadequate motor won't pull evenly at all points of the circle. The result is a chugging motion which shows up in the reproduced sound as a fast waver of pitch, known as "flutter." It gets the music literally "all shook up," afflicting it with a kind of tonal shivers. The clear, solid sound of a real performance turns into a kind of weak, tremulous pudding.

Sometimes the pitch wavers at a lower rate. The music then wallows up and down like a schooner in high seas. This is known as "wow"—but the expression connotes no delight to hi-fiers.

Such "flutter" and "wow" are the bane of cheap phonographs and an unfailing irritant to listeners' nerves. To avoid these periodic ups-and-downs in pitch, the turntable speed must be constant within a fraction of one percent. Such accuracy starts with the design of the motor itself.

The two-pole motors of cheap turntables are simply unfit for hi-fi. Four-pole motors, however, are capable of excellent results since their pull (called "torque by technicians") is quite well smoothed out. But for ultimate quality, some deluxe turntables employ a hysteresis motor whose pulling force remains fully constant throughout each turn.

Turntable Weight

The turntable platter can help the motor achieve constant rotation by its sheer weight. A heavy, balanced turntable acts as a flywheel. Its momentum smoothes ripples in the rotary pull. Many high-quality turntables therefore stress weight as an important quality factor.

Rek-O-Kut, Presto, Garrard, Connoisseur, Intersearch, Lafayette and Gray are the high priests of the heavyweights—all proved reliable performers.

Taking a different approach Mr. Minter of Components Corporation and Mr. Weathers of Weathers Industries, having licked the vibration problem through their

HIFI & MUSIC REVIEW

elastic torque transmissions, also rely on elasticity rather than weight to attain constant speed.

Their elastic belts and discs act as a sort of "fluid drive." They absorb any torque variation of the motor—they literally soak up any residual chugging. The driving force ultimately transmitted by these soft, elastic elements is very even. Hence the turntable itself needs less mass to achieve a sufficient flywheel effect and may be of lighter construction. Moreover, the "fluid drive" eases the starting loads on the motor, which can therefore be smaller and lighter than in conventional design. Being lighter, the motor generates less vibrational moment. In this way, the argument for lighter turntable construction by means of elastic drives goes in circles—which, for a phonograph, is highly appropriate.

In turntables made of steel, there is a chance of magnetic attraction developing between the platter and a magnetic pickup cartridge. The force of this attraction pulls the cartridge downward against the turntable, making it bear down heavily on the record. To forestall such unwanted magnetic kinship, most turntables are now made of non-magnetic materials, such as aluminum.

The final nut to be cracked by turntable designers is the selection of different speeds, such as 16%, 33%, 45 or 78 rpm. In conventional turntable drives, the motor keeps running at a constant rate, transmitting its rotary power to the turntable over a system of idlers and pulleys. By slipping in idlers of different diameters the transmission ratio is changed to achieve the desired speed. The whole arrangement works somewhat like the gear shift on cars.

In many turntables, speed selection is confined to the four standard speeds mentioned above. However, the Rek-O-Kut Model CVS-12 and the Metzner "Starlight" Model 60 feature continuously variable control over the entire speed range. Still others, notably Fairchild, Scott, Garrard, Intersearch, Thorens and several Lafayette models permit some degree of speed variation at each of the four standard speeds. The listener may thus run his turntable a bit faster or a bit slower, **JULY 1958**

which comes in handy if he is trying to tune his phonograph to play along on his piano (which may not have the same pitch as the recorded orchestra). It also lets him compensate for possible speed deviations as the rubber idlers gradually get worn down to a smaller diameter after long periods of use.

Variable Speed

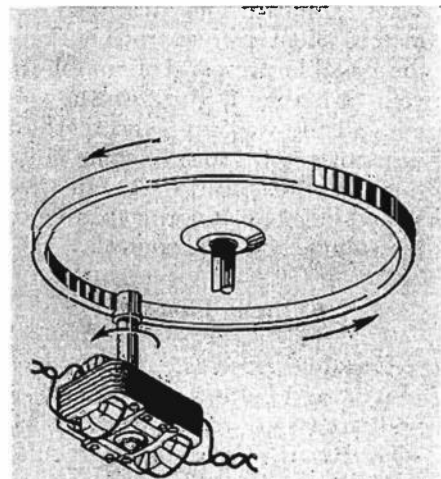
Many of these variable speed turntables feature a built-in stroboscope by which the "correct" speed becomes immediately apparent. This works fine, except in cases where the local power lines are unreliable, since any change in a.c. periodicity would affect both the turntable motor and stroboscope lamp, thus leaving no fixed standard of speed comparison. In most places, however, the frequency of the power lines is carefully controlled and this problem rarely presents itself.

The speed variation can be achieved in several ways; for instance, by slowing down the works magnetically or by sliding a wheel along the slanted side of a rotating cone.

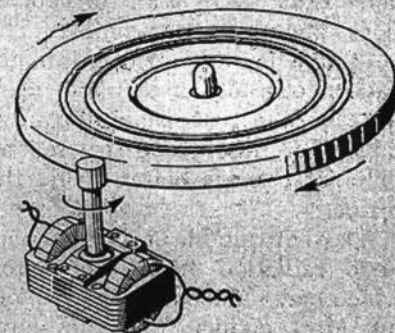
Fairchild recently contributed a novel design of electronic speed control, which varies frequency of the current reaching the motor, thus controlling the motor speed electrically and eliminating the mechanical "gear shift." This calls for fairly complex electronics, but it makes the turntable independent of frequency variations in the power line—a welcome advantage in rural regions and in countries where electricity is erratic. An electronic speed control of this type is also being developed for the previously discussed Weathers turntable to add multiple-speed operation to its other virtues.

Testing a turntable by lab standards is a laborious and complex procedure. Quantitative statements of the rumble content of a turntable in "db below recording level" and wow and flutter in percent requires very elaborate test gear.

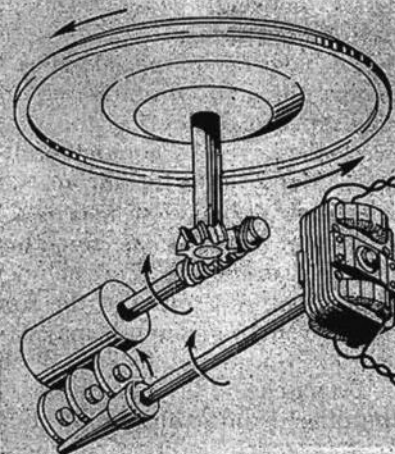
But for normal home use, the hi-fi fan is chiefly interested in qualitative evaluation. For this purpose, his own ears are excellent test instruments. The presence of rumble is, of course, immediately evident to the ear, especially in quiet pas-



Direct inner rim drive over a soft pulley is the mark of the Weathers turntable.



D & R turntables are driven by their outside rim.



Unique combination of gear drive, slip clutch and elastic elements is featured by Scott.

sages of music. Some test records* feature silent grooves for checking the possible presence of rumble in your turntable. If you turn the volume all the way up, even the best turntables will transmit some noise through the pickup. A fair test should be made at normal setting of the volume and tone controls.

Checking Turntables

Constant speed (i.e. the absence of wow and flutter) is best checked with a constant-tone record.* If no such disc is handy, find a regular record containing long, sustained notes played on an organ or piano. If they come through with a rock-steady pitch, the turntable itself is evidently steady in its rotation. However, the reverse is not necessarily true. If the pitch wavers, don't right away jump to conclusions about your turntable. The fault may lie in the record; it might have an off-center hole or may itself have been cut on an erratic turntable. For this reason, try several different records before fixing the blame.

A lesser turntable problem is magnetic radiation from the motor, which may induce hum in the pickup. Most quality turntables have overcome this difficulty by shielding the motor and locating it at a maximum distance from the pickup. Of course, the pickup leads should also be shielded, and it's a good idea to run a ground wire from the motor housing. Most turntables have a lug for this.

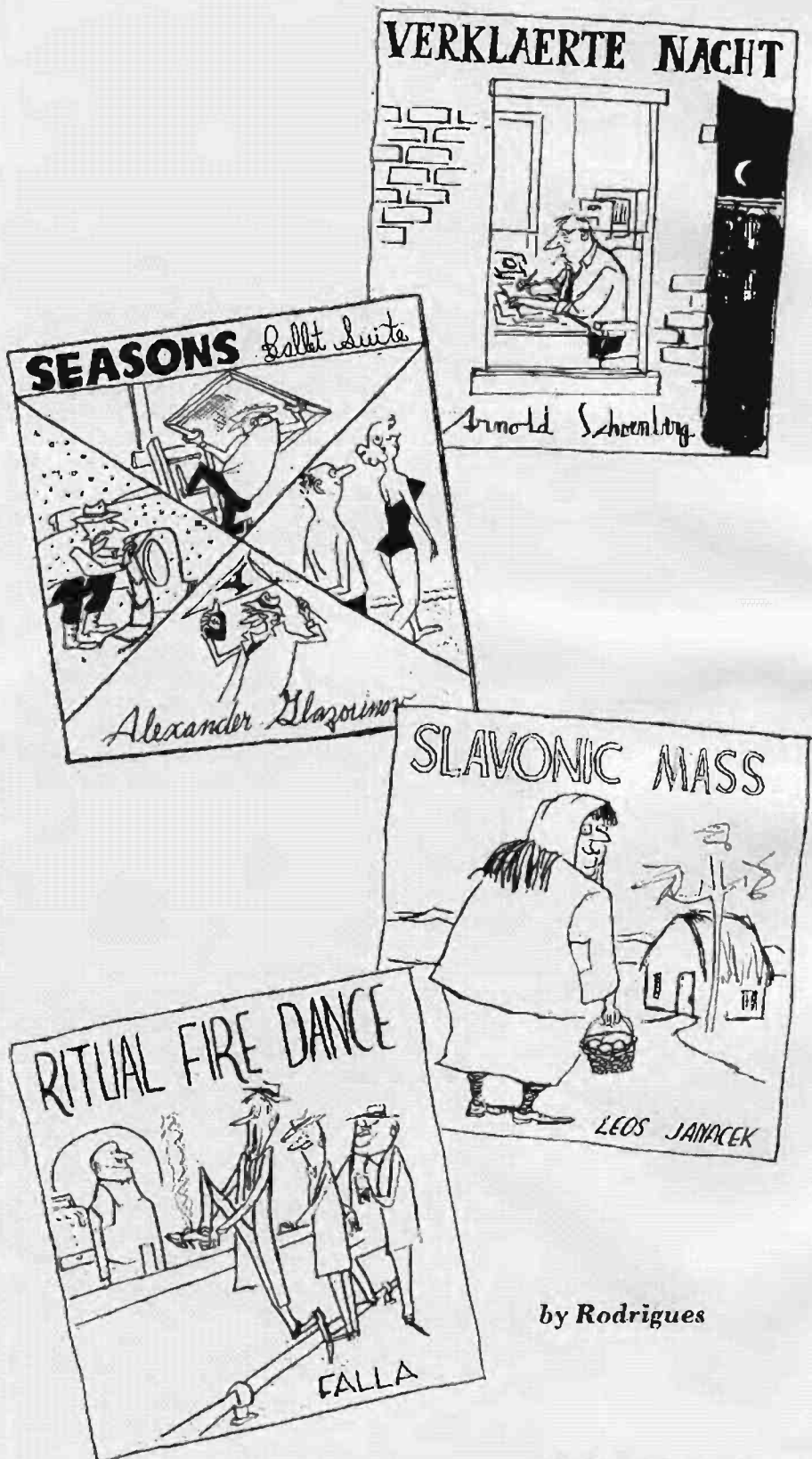
We have taken special pains to itemize the main turntable requirements because they are too often overlooked even by competent hi-fi fans. Many hi-fi technicians are "electronically minded" and tend to snub the turntable as something "merely mechanical." For such neglect, the little carousel at the front end of your phonograph may take revenge by adding its own brand of Bronx cheers to your music. On the other hand a quality turntable kept in good condition can be an immense help in coaxing all the sonic splendor from your discs.

—END

* *Dubbings* disc D-100 and RCA Test Record No. 12565 contain checks for rumble, wow and flutter.

"More to the Point"

A plea for visual accuracy in record album art



by Rodrigues

VOX SPOTLIGHTS

157

24

From bull roarer to heckelphone, two dozen musicians survey the scene from Symphony Hall to Holyoke

By RICHARD FRANKO GOLDMAN

SPOTLIGHT ON STRINGS—Musical Bow with Gourd; Lyre; Dulcimer; Psaltery; Fretless Banjo; Archlute; Mandolin; Mandola; Guitar; Gaelic Harp; Concert Harp; Baryton; Tromba Marina; Double Bass; Viola da Gamba; Violoncello; Quinton; Viola; Violin; Viola d'Amore; Rebec; Treble Viol; Violino Piccolo; Violins—1674 Amati, 1706 Guarnerius, 1723 Stradivarius, 1956 Haenel; Viol Quartet; String Quartet. Rolland Tapley, Georges Edmond Moleux, Albert Yves Bernard, Martin Hoherman, Emi Korsand, Karl Zeiso, Bernard Zighera, George Humphrey, Alison Fowle. Vox DL 320 12".

SPOTLIGHT ON WINDS—Bull Roarer; Signal Whistle; Bosun's Whistle; Bamboo Flute; Bamboo Whistle; Panpipes; Bamboo Jews Harp; Metal Jews Harp; Kazoo; Flageolet; Old Fife; Military Fife; Descant Recorder; Treble Recorder; Bass Recorder; Old Flute; 5-Keyed Flute; Flute-&Stick; Modern Flute; Alto Flute; Piccolo; Chinese Oboe; Cromorne; Old Oboe; Modern Oboe; Oboe d'Amour; English Horn; Bass Oboe; Military Bagpipes; Miniature Bagpipes; Ranket; Tenoroon; Shawn; Old Bassoon; Modern Bassoon; Contrabassoon; Sarrusophone; Mechanical Nightingale; Mouth Organ; Old Clarinet; Modern Clarinet; Bass Horn; Clarinet in E-flat; Clarinet in D; Bass Clarinet; Tenor Saxophone; Alto Saxophone.

Harold Thompson, Anton Winkler, George Madsen, Louis Speyer, Hector MacDonald, Richard Plaster, Pasquale Cardillo, Martin Hoherman, Rolland Tapley. Vox DL 312 Two 12".

SPOTLIGHT ON BRASS—Elephant Horn; Church Serpent; Cavalry Serpent; Cornet; Hunting Horn; Coach Horn; Heralding Trumpet; Post Horn; Hand Horn; French Horn; Piccolo Trumpet; Trumpet in C; Trumpet in B-flat; Muted Trumpet in C; Trumpet in D; Clarino in E-flat; Cornet in B-flat; Bugle in G; Bass Trumpet in B-flat; Tenor Trombone; Alto Trombone; Muted Tenor Trombone; Bass Trombone; Baritone; Euphonium in B-flat; Tuba in B-flat; Wagner Tenor and Bass Tubas.

Roger Yoisin, Harold Meez, Joseph Orosz. Vox DL 300 12".

SPOTLIGHT ON PERCUSSION—Timpani; Snare Drum; Tenor Drum; Bass Drum; Tom-Tom; Xylophone; Marimba; Vibraphone; Glockenspiel; Chimes; Parsital Chimes; Crotales; Cymbals; Gongs; Woodblocks; Temple Blocks; Triangles; Castanets; Tambourines; Ratchet; Ehip; Claves; Maracas; Gourd; Tubos; Conga Drum; Bongo Drums; Cow Bell. Arnold Goldberg (classical), Konny Clarke (jazz), Al "Jazzbo" Collins (narration). Vox DL 180 12".

SPOTLIGHT ON KEYBOARD—Bamboo Zanza; Venetus Virginia; Leveridge Virginia; Italian Spinnet; Taskin Spinnet; Ruckers Harpsichord; Peres Harpsichord; Andreas Ruckers Harpsichord; Hass Harpsichord; Longman & Broderip Harpsichord; Monochord with Keyboard; Hurdy-Gurdy; Clementi Bartel Organ; Swiss Music Box; German Glaschord; Hohner Accordion; Mustel Celesta; German Clavichord; Hoffman Clavichord; Hammerklavier; Goulding Square Piano; Babcock Square Piano; Steinway Grand Piano; Clavichord, Harpsichord, Square Piano comparison; Early Organ; "Clairat" Studio Organ; Lübeck Marienkirche "Neue Totentanz" Organ; West Point Cadet Chapel Organ, Bruce Simonds, Clair Coci, Walter Kraft, Martin Hoherman, Harold Thompson. Vox DL 362 Two 12".



As author of this feature review—and a formidable task it was—we introduce Mr. Richard Franko Goldman, who has ranged in, through and about the generic field of music with an imposing list of specific accomplishments.

He graduated from Columbia College Phi Beta Kappa, studying here and abroad with such pedagogues as Adler, Boulanger, and Riegger.

Composer, conductor, writer, lecturer—in all these areas he has gained recognition. Presently, Mr. Goldman is Chairman of the Department of Literature and Materials of Music at the Juilliard School of Music in New York City, as well as Editor of the "Juilliard Review."

IN a span of three years and seven LPs, Vox has completed its unique sonic panorama of musical instruments—blown, banged, bowed and plucked. Twenty-four musicians participated in this project—most of them members of "one of Boston's best known orchestras." Some one hundred and fifty-seven instruments were used, including most modern varieties plus antiques loaned by the American Museum of Natural History; the Casadesus Collection of Old Musical Instruments at Symphony Hall, Boston; the Belle Skinner Collection of Old Musical Instruments at Holyoke, Mass.; and the Leslie Lindsey Mason Collection at the Boston Museum of Fine Arts.

As the detailed listing adjacent to this column shows, the seven discs are apportioned singly for strings, brass, and percussion, and in pairs for keyboard and woodwinds. Both the string and the keyboard albums overlap into the plectral field—guitar, harp, mandolin, harpsichord, etc. Each set is individually boxed with handsomely produced and excellently written notes by R. D. Darrell. The scholar is offered supplementary bibliographies and other helpful academic apparatus, while the general listener will find the charts and photographs informative and illuminating. The dyed-in-the-wool audiophile will find full technical information on recording conditions and equipment. The presentation, then, is comprehensive.

Before attempting to evaluate this set of discs, either as straight listening fare or as material for educational use—"audio visual aid" I think is the favored terminology—it is worth noting the viewpoint expressed by the producers of the "Spotlight" Series. That there is a viewpoint in such a commercially sponsored project and that it is explicitly set forth in the accompanying booklets is one of the more remarkable aspects of the whole undertaking.

One carefully expressed intention is that of giving the listener a "close-up" of the sounds produced by modern and ancient instruments. The consequence of this premise is microphone placement and recording technique affording what may seem to be an unnatural aural perspective. Engineer Rudolph van Gelder has aimed to capture the sound of the instrument as the player himself hears it, thus revealing the minute differences in timbre, inflection, and dynamics which produce its particular qualities. The listener unprepared for this experience may find himself disturbed by such extraneous and non-musical sounds as breathing, finger contact with valves or keys, and the like. The slightest imperfections of bowing or lip and finger technique

ECHOES OF GOLDEN AGE

(Continued from page 32)

scene intact, the listener, having enjoyed an almost flawless rendition of *A fors'e lui*, is suddenly confronted with a jarring chord that nullifies Verdi's carefully conceived modulation from F major to A-Flat. Aside from this instance of wasted good intentions, *Sempre libera* is sung with an impressive brilliance and technical ease, also with a tendency to rush tempi, which is characteristic of several excerpts of the collection. All in all, the recital could have been

made more interesting by the inclusion of more meaningful material in place of some of the flute-accompanied warblings. Still, this memento of one of the past's great singers is a more than welcome addition to RCA Victor's excellent series. What other field of endeavor shows such brazen disregard of the related values of price and quality? Recitals of McCormack, Galli-Curci, De Luca, Rethberg, Pinza, Ponselle, Thomas at \$1.98! True, sound savants, frequency friends and decibel devotees can easily do without them. But for lovers of the vocal art the recording industry offers no greater bargain. —END

SQUIRE OF HANCOCK

(Continued from page 31)

Traviata (LM-6040) and Gluck's *Orfeo ed Euridice* (LM-6136), both recorded in Rome.

When conducting, Monteux is the very antithesis of the flamboyant. To say that his gestures are economical is understatement; he is so thoroughly in command of the total musical situation that he can communicate to his players with a mere flick of the baton. Subtler shadings of nuance, phrasing and dynamics are elicited by an amazingly supple and expertly controlled left hand. Few are the conductors alive who can approach Monteux's mastery of the craft.

Wedded to this technical supremacy is an "ear" which is one of the wonders of the art, and an awesome knowledge of the repertoire. Last January Monteux recorded the Khatchaturian Violin Concerto (RCA Victor LM-2220) with the Soviet violinist, Leonid Kogan. The sessions were exceptionally arduous since concert presentation of the score did not precede the recording.

Monteux and Kogan were relaxing backstage, Monteux in a chair, arms folded, eyes half closed. Kogan, to pass the time, was idly playing one of the Bach Unaccompanied Violin Sonatas. Suddenly Monteux interrupted, "Ah, no. That should be B-natural." Kogan started in amazement and by checking the music the violinist found that for years he had been playing a B-flat where the music called for a B-natural.

If abhorrence of "showmanship" is characteristic of Monteux on the podium, this is only an extension of his attitude in general. At Han-

cock, Monteux runs a summer conducting school which is in session throughout the month of August. To the *Ecole Monteux* come professional conductors who want to absorb the musical traditions which Monteux exemplifies. Harry Ellis Dickson, Assistant Conductor of the Boston Pops Orchestra, and Leonard De Paur, the head of the famed chorus, are among those who have attended, along with several well known conductors from the Broadway musical stage.

Classes are Monday through Saturday mornings from 9 until 12:30. A disarmingly warm and informal atmosphere prevails, with Monteux generally appearing in a jacket, slacks and canvas sneakers. The ritual is the same each morning: promptly at nine, Monteux arrives, whereupon all the student conductors rise in respectful greeting. "You



make me sick with your standing up," he says. "Sit down, and let's get to work!" Of this Monteux has said, "I try to make them musician-conductors, not showing-off conductors. I am tired of flashes in the pan who lack a background of musical training. Who are we little conductors to touch the great musical masterpieces? Would you go to a museum and put a little more red on the nose of a Rembrandt?"

Monteux gives unstintingly of himself to those whom he respects.

One of his favorites is the aforementioned Mr. Dickson, who came to him at Hancock a few summers ago with some questions concerning Bizet's *Carmen*. "Come back next week after our school has closed and we'll go over the opera," was Monteux's reply. Go over it they did, in a six-hour session which Dickson describes as "fantastic," with Monteux singing all the parts, cautioning that here the tenor will want to sing his brains out but he must be kept down, and here *Carmen* will want to add some *rubato* but she must sing the notes in strict time, that a subsidiary theme in the second bassoon part must stand out clearly in the midst of the full ensemble, and so forth.

If Monteux is shown here as something of a saint, he has his difficult aspects too; he can be very stubborn and cling tenaciously, unreasonably to his own way.

Monteux celebrated his 80th birthday three years ago last April in characteristic fashion: he conducted the Boston Symphony Orchestra in an all-Beethoven concert for the benefit of the Orchestra's Pension Fund. Stravinsky and Milhaud composed special birthday salutes in honor of the occasion, and the management of the Orchestra put on a sumptuous party after the concert. Some weeks later Monteux met his pupil-colleague Harry Ellis Dickson, who had been instrumental in planning the birthday celebration.

"There's only one way I can reciprocate for all that you did, Harry," he said. "When you're 80, I'll run *you* a birthday party." "I don't know about me," say Dickson, "but I'm sure Monteux will make it!"

—END

HiFi & Music Review

Livid Lingo

A monthly feature dedicated to a better understanding of the terms and nomenclature used in discussing high fidelity sound reproduction



WOOFERS, TWEETERS and NETWORKS

(“Care and Feeding of Speakers”)

THE loudspeaker that suffers from a chronic stomach-ache is an unhappy home companion. To cure this complaint, with its nerve-jangling “upsets,” the speaker must be “fed” correctly. The “food” and the speaker must be matched for easy digestion, free from the growls and blasts that ensue when tweeters, woofers and crossover networks are improperly utilized.

What is the stuff that speakers “eat”? It is simply the electrical waves that come out of the amplifier. The significant thing about these waves is that the biggest is so much bigger than the littlest. Moreover, the fastest is enormously faster than the slowest. Generally speaking, no one speaker has a “stomach” exactly the right size for all the varieties of electrical waves.

Hit the lowest B on the piano and a tone vibrating 30 times per second sounds. This tone moves into the room as a series of waves in the air—each wave 37 feet long. Now listen to the top note on a cello. This has a “fundamental frequency” around 900 cycles, although we must hear overtones up to about 15,000 cycles to enjoy in full the “husky” tone flavor that means “cello” and nothing else. These waves formed by the 15,000-cycle overtone are only about $\frac{1}{3}$ of an inch long.

Hence, the waves at the bottom of the musical scale are about 500 times as big as those at the top. Put another way, the note at the top of the scale vibrates 500 times as rapidly as the one on the bottom.

Electronic systems are quite versatile and it is not at all difficult to produce an amplifier that will handle a range of electrical vibrations and waves as broad as this, or even broader. However, mechanical devices, like the cone of a loudspeaker, can balk considerably when faced with such a task.

Some speakers are just unable to “digest” the wide variety of hi-fi sound set before them.

See Also: “Watts Output” and “Frequency Response”, Feb., p. 52; “Transients”, March, p. 53; “Wow and Flutter”, April, p. 47; “Equalization”, May, p. 30; “Resonance”, June p. 44.

It takes a small diaphragm, very quick and light on its feet, to move forward, stop, move back, stop, and repeat this 15,000 times per second. Although a small, light cone can do this, it unfortunately cannot get hold of nearly enough air to produce those big waves, 20 and 30 feet long, that represent the low bass notes. Conversely, the big cone that can turn out the long, slow-vibration waves cannot keep up with the fast footwork necessary at the top of the scale.

That is not all. The cone, as it goes about its job of beating the air in rhythm with the electrical frequencies, must move back and forth a short distance. How far does it have to move? Take a cone four inches in diameter and set it to producing a 2,000 cycle note. To put out a steady one watt of sound, which is much, much louder than comfortable living room volume, the cone must move back and forth about 25 ten-thousandths of an inch. To allow for this motion in the flexible mounting that holds the cone to the speaker frame presents no problem in design or construction. The cone can be made to feel "free" over this short



These two speakers illustrate the differences in cone structure and area discussed in the text. The speakers are a twelve-inch woofer (Cletron Cathedral Series, 30-5000 cycles) and a four-inch tweeter (also Cletron Cathedral Series, 1800-18,500 cycles).

distance and thus avoid the distortion that would result if the mounting were stiff and held the cone tightly.

Now suppose the same cone is required to put out one watt at 100 cycles. It would have to move $\frac{1}{4}$ of an inch in each direction, 300 times the distance it had to travel at 2,000 cycles. This is too great a distance to allow for with so small a cone. On the other hand, if the cone is 16 inches across, one watt at 100 cycles would require only 5 one-hundredths of an inch of motion.

Why Two- and Three-Way Speaker Systems

It is obvious that the problems created by these distances and these speeds are more readily solved by the use of a large cone ("woofer") for the low notes and a small cone ("tweeter") for the high notes. A single speaker of careful design can do a competent, well-balanced musical job if the listener is satisfied with something less than the utmost in complete frequency range coverage at good volume. But if the listener demands highs that are high and lows that are really low, and wants to hear them sound forth realistically, the speaker system must consist of at least two units, and

it may be wise to go even further and divide the job into three parts: high, middle and low.

With the acquisition of a separate tweeter and woofer, a new factor arises. If they are connected directly to the amplifier, omigosh! The big bass notes will certainly give the tweeter a monumental case of indigestion, one from which it may never recover. The chances are excellent that the cone will be torn from its supports or the coils burned out by the surging currents of the big slow waves.

The highs also would be flowing through both speakers and the least effect of this would be that they would be wasted on the woofer. However, although the heavy diaphragm and coil are massively disdainful of these tiny impulses and refuse to be pushed around much by them, they do not escape completely unscathed. The big cone has a tendency to ripple and bend when very fast impulses are applied instead of moving back and forth all in one piece. This bending is called "breakup" by the engineers. It is a prime source of coarse, nasty sound in loudspeakers. So what the highs *do* achieve when they are routed through a woofer is mostly distortion, and that we can do without.

The course becomes clear. The lows must be kept out of the tweeter and the highs out of the woofer. The gadget that does this is the "crossover network." This electronic traffic-cop is a collection of coils and capacitors which separates the big waves from the little ones. It directs the big ones to the woofer and the little ones to the tweeter.

Choose the Crossover Frequency Carefully

The crossover network is connected to the amplifier and the two speakers are connected to the crossover network. In a speaker system that is designed as a unit, the proper crossover network is usually built in. If, however, woofer and tweeter are procured separately, then a crossover network must be added to work in conjunction with them. It is extremely important to get one that will perform properly with the speakers that are to be used. Preferably, the recommendation of the speaker manufacturer should be obtained so there will be no error made in the selection of the crossover network. A network that does not match the speakers can cause much aural misery.

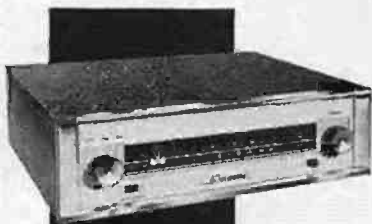
Networks are rated in terms of a "crossover frequency." This is the arbitrary point where the woofer and the tweeter put out about the same volume level. If you go higher in frequency the tweeter produces all of the sound. If you go lower, the network prevents the electrical waves getting into the tweeter and feeds them only to the woofer. Crossover networks are especially designed to prevent a "sonic hole" where no power is being fed either speaker. Where to put this crossover frequency, whether relatively high or low in the scale, is the subject of much debate among audio hotbloods. And if the system consists of more than two speakers, the problem becomes more complicated and the debate correspondingly more intense.

Proper design of a crossover network requires knowledge and skill. Good engineering will feed that speaker right and avoid any semblance of an aural stomach-ache.

—END

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There is nothing new about stereo on pre-recorded tapes. They've been available for several years. In fact, practically all commercial record companies have been making stereophonic masters, as well as monaural, in all recording sessions for the past year.

At the Los Angeles High Fidelity Show all the excitement was created by the public unveiling of the Westrex stereo disc—all the excitement, that is, except for one other stereo music source—stereo via FM broadcasting! This, too, was unveiled in demonstrations at Los Angeles.

We at Sherwood foresee FM as an extremely important stereo source. Stereo tapes are costly and stereo records with their associated pick-up cartridge present technical limitations to fidelity.

How is FM stereo achieved? Through a new system of FM broadcasting called MULTIPLEXING. Multiplexing is a system whereby a second channel of information (or sub-channel) is superimposed on the main channel (or primary channel). With your present FM receiver you cannot hear the sub-channel—only the primary one. But by adding an adapter to your receiver, you can hear the sub-channel. It becomes apparent then that in FM stereo music broadcasting the main channel will carry the "right-hand" side and the sub-channel the "left-hand" side of stereo sound. From this point on the problem is no different than with tapes or records.

What is the progress of multiplexing to date?

Actually, multiplexing can be done with two or even three channels. It is presently being used in such commercial applications as background music and storecasting. Eventually, most FM stations will be multiplexing some form of programming. At present only a few stations are using the multiplex system for the purpose of offering stereo music programs for home reception. More will undoubtedly follow.

Now, at Sherwood, we are readying both multiplex adapters for existing sets and FM receivers containing multiplex channel converters. We urge you to watch this space for our announcement of these new products. Meanwhile, call or write your favorite FM station to learn the future of FM multiplexed stereo in your area.

Edward S. Miller
General Manager

for Ultimate Fidelity

SHERWOOD*



Model S-1000 II—36 watt amplifier—\$109.50 net.

*outstanding honors bestowed, unsolicited, by most recognized testing organizations.

Why will your records sound better with the new Sherwood 36-watt amplifier, though you seldom play them at levels exceeding 1½ watts? Because amplifier peaks in many musical passages demand 100 watt peak capability—and the new Sherwood S-1000 II delivers this instantaneous peak power while operating at 1½ watts!

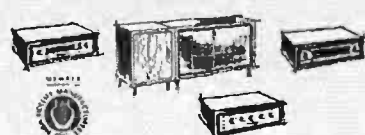
S-1000 II front panel controls include 6-db presence-rise button; record, microphone and tape-play-back equalization; exclusive "center-set" loudness control, loudness compensation switch, scratch and rumble filters, phono level control, tape-monitor switch 6 inputs, output tube balance control and test switch on rear.

For complete specifications, write Dept. V7

SHERWOOD

Sherwood Electronic Laboratories, Inc.
4300 N. California Avenue, Chicago 18, Illinois

The "complete high fidelity home music center."



In New York hear "Accent on Sound" with Skip Weshner, WBAI-FM, week nights, 9 P.M. In Los Angeles, KRHM-FM, 10 P.M.

just looking



FISHER 400 STEREO PREAMPLIFIER

Sixteen input jacks bear testimony to the degree of flexibility obtainable with the Fisher 400 stereo preamplifier. Practically any type of stereo and monaural function can be accomplished by this new audio control center in conjunction with two power amplifiers and speaker systems. Proper compensation is provided for the reproduction of all disc, tape and microphone material, and recording can be done from tape output jacks in mon-



aural or stereo. Rather unusual is the ability of the 400 to function as a cross-over network to drive a dual-channel amplifier-speaker system. Push-buttons with jeweled indicator lamps select the desired stereo or monaural input. A six-position output selector determines a variety of listening methods, while four auxiliary AC receptacles provide up to 650 watts of switched power. The 400 is priced at \$169.50 without cabinet.

BOGEN CHALLENGER AC10 AMPLIFIER AND TC100 AM-FM TUNER

Bogen's Challenger AC10 Amplifier is a handsomely packaged component. Budget-priced at \$55, it is rated at 10 watts with low distortion and includes a rumble filter and loudness switch in addition to the usual selector, volume, bass and treble controls. A matching unit for the AC10 Amplifier is Bogen's new Challenger TC100 AM-FM Tuner. Priced at \$87.50, it is designed for sensitivity and selectivity, is easy to tune and has automatic frequency control (AFC) and automatic volume control.

TELEMATIC "MINSTREL"

Measuring only 9" x 9" x 16", "The Minstrel" is a complete speaker system offered by Telematic Industries for space-saving hi-fi applications. It is asserted that the frequency range is extended beyond normal expectations through a principle of dynamic air coupling. High efficiency, good power-handling capacity,

mobility and a price of \$29.95 make "The Minstrel" attractive for low-cost stereo.

PILOT MODEL SA-1032

If you have a phonograph or hi-fi rig, the new Pilot Model SA-1032 Stereophonic Amplifier-Speaker offers a simple conversion to stereo. The unit consists of the 16-watt Pilot AA-903B amplifier-preamplifier and a four-way speaker system comprising 12" woofer, 8" lower mid-range, 6" upper mid-range and 3" tweeter, housed in a handsome cabinet 28½" high, 25½" wide and 16½" deep, available in cordovan mahogany, cherry mahogany, blonde mahogany and American walnut. The SA-1032 comes with all necessary conversion materials and complete operating instructions.

WOLLENSAK 1515 STEREO TAPE RECORDER

Compact and weighing only 20 pounds, the Wollensak Model 1515 Stereo Tape Recorder includes a 10-watt push-pull amplifier and its own speaker for monaural playback or one channel of stereo playback. The unit also includes a second preamplifier, so all that is needed for stereo playback is an outside amplifier and speaker. A radio or television set will fill the bill; a hi-fi rig will do better. Monaural recording from any source can be done at 7½ and 3¾ ips. All controls are easily operated and the case is smartly styled. Complete with microphone, a reel of tape and an empty reel, the Wollensak Model 1515 sells for \$229.50.

SCOTT STEREO-DAPTOR

Inexpensive ingenuity is offered in H. H. Scott's Stereo-Daptor. Retailing at \$24.95, this component is a control center for a complete stereo system using two separate amplifiers. It contains a master volume-loudness control that takes care of this function once the amplifiers have



been set in balance. A selector knob permits the choice of stereo, reverse stereo, monaural through both channels or either channel. The front panel is finished in brushed gold and all connecting cables are provided.

FAIRCHILD MODEL 230 MICRO-7 CARTRIDGE

Low tracking force—down to one gram in superior tone arms—and high vertical and lateral compliance are characteristics of the new Fairchild Model 230 Micro-7 cartridge. Based on the experimental Model XP-3, this production model fits all standard arms, can be used with any standard preamplifier and is priced at \$49.50, complete with 0.7 mil diamond stylus.

HARMAN-KARDON "TRIO"

Stereo enters the Harman-Kardon line with Model A-224, The Trio, a unit that embodies a stereo preamplifier and two



12-watt power amplifiers. Design flexibility also permits operation as a complete 24-watt monaural amplifier or as a stereo preamplifier with one 24-watt channel for conversion of an existing monaural system. Priced at \$99.95, The Trio is handsomely styled, with controls arranged for simplicity of operation.

STEREO BOGEN ITEMS

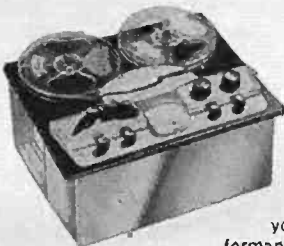
If you are a proud possessor of a Bogen amplifier, or preamplifier, and tuner, you can move to disc and AM/FM stereo with a minimum additional investment. Lester Bogen has announced a remodelled 10-watt amplifier along the lines of the ST-10, originally designed for tape stereo playback. The new ST-10A handles stereo cartridges and provides that extra channel amplifier at under \$60. Also available to Bogen owners is an STA-1 balancing stereo adapter (about \$14) which permits stereo control of two amplifiers through one control. For further information write Lester Bogen, Box 500, Paramus, N. J.

HIFI & MUSIC REVIEW

You've
been
asking for



stereo sound equipment... and here it is!



stereo tape deck kit

HEATHKIT
MODEL TR-1D \$143⁹⁵

Enjoy the wonder of Stereophonic sound in your own home! Precision engineered for fine performance, this tape deck provides monaural-record/playback and stereo playback. Tape mechanism is supplied complete. You build only the preamplifier. Features include two printed circuit boards—low noise EF-86 tubes in input stages—mic and hi-level inputs—push-pull bias-erase oscillator for lowest noise level—two cathode follower outputs, one for each stereo channel—output switch for instantaneous monitoring from tape while recording. VU meter and pause control for editing. Tape speeds 3½ and 7½ IPS. Frequency response ±2 db 40-12,000 CPS at 7½ IPS. Wow and flutter less than .3%. Signal-to-noise 55 db at less than 1% total harmonic distortion, NARTB playback equalization. Make your own high quality recordings for many pleasant listening hours.

stereo equipment cabinet kit

HEATHKIT MODEL SE-1
(Price to be announced soon)

Beautifully designed, this stereo equipment cabinet has ample room provided for an AM-FM tuner—tape deck—preamplifier—amplifiers—record changer—record storage and speakers. Constructed of ¾" solid-core Philippine mahogany or select birch plywood, beautifully grained. Top has shaped edge and sliding top panel. Sliding doors for front access. Mounting panels are supplied cut to fit Heathkit units with extra blank panels for mounting your own equipment. Easy-to-assemble, all parts are pre-cut and pre-drilled. Includes all hardware, glue, legs, etc. and detailed instruction manual. Speaker wings and center unit can be purchased separately if desired. Overall dimensions with wings 82" W. x 37" H. x 20" D. Send for free details.



DELUXE AM-FM TUNER KIT

HEATHKIT
MODEL PT-1 \$89⁹⁵

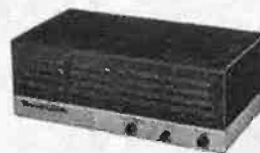
Here is a deluxe combination AM-FM tuner with all the advanced design features required by the critical listener. Ideal for stereo applications since AM and FM circuits are separate and individually tuned. The 16-tube tuner uses three circuit boards for easy assembly. Prewired and prealigned FM front end. AFC with on/off switch—flywheel tuning and tuning meter.



STEREO PRE- AMPLIFIER KIT

HEATHKIT MODEL SP-1
(Price to be announced soon)

This unique two-channel control center provides all controls necessary in stereo applications. Building block design lets you buy basic single channel now and add second snap-in channel later for stereo without rewiring. 12 inputs each with level control—NARTB tape equalization—6 dual concentric controls including loudness controls—built-in power supply.



55 WATT HI-FI AMPLIFIER KIT

HEATHKIT
MODEL W-7M \$54⁹⁵

First time ever offered—a 55-watt basic hi-fi amplifier for \$1 per watt. Features EL-34 push-pull output tubes. Frequency response 20 CPS to 20 KC with less than 2% harmonic distortion at full output throughout this range. Input level control and "on-off" switch provided on front panel. Unity or maximum damping factors for all 4, 8 or 16 ohm speakers.



12 WATT HI-FI AMPLIFIER KIT

HEATHKIT
MODEL UA-1 \$21⁹⁵

Ideal for stereo applications, this 12-watt power package represents an outstanding dollar value. Uses 6BQ5/EL84 push-pull output tubes. Less than 2% total harmonic distortion throughout the entire audio range (20 to 20,000 CPS) at full 12-watt output. Designed for use with preamplifier models WA-P2 or SP-1. Taps for 4, 8 and 16 ohm speakers.

For complete information on above kits—Send for FREE FLYER.

HEATH COMPANY • a subsidiary of Daystrom, Inc. • Benton Harbor 40, Mich.

easy-to-build

high quality

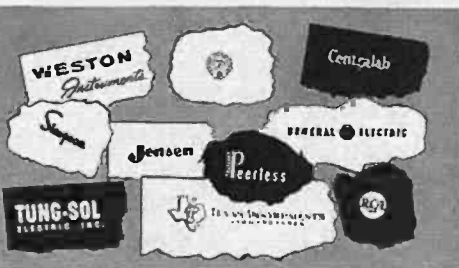
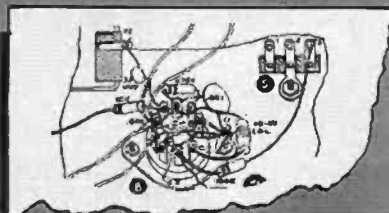
HEATHKITS®

Look . . . how simply you can assemble your very own high fidelity system! Fun-filled hours of shared pleasure, and an everlasting sense of personal accomplishment are just a few of the rewards. Heathkits cost you only HALF as much as ordinary equipment and the quality is unexcelled. Let us show you how easy it really is! . . .



✓ Install a .001 µfd disc condenser from socket B7 (NS) to ground lug B11 (NS). Cut the leads so that they are just long enough to reach and dress the condenser close to chassis, over the wires already present.

() Connect a 470 KΩ resistor (yellow-violet-yellow) from socket B7 (S) (2) to B8 (NS). Mount as close to the socket as possible.



Step-by-Step Assembly Instructions . . .

Read the step . . . perform the operation . . . and check it off—It's just that simple! These plainly-worded, easy-to-follow steps cover every assembly operation.

Easy-to-follow Pictorial Diagrams . . .

Detailed pictorial diagrams in your Heathkit construction manual show where each and every wire and part is to be placed.

Learn-by-doing Experience For All Ages . . .

Kit construction is not only fun—but it is educational too! You learn about radio, electronic parts and circuits as you build your own equipment.

Top Quality Name-Brand Components Used in All Kits . . .

Electronic components used in Heathkits come from well-known manufacturers with established reputations. Your assurance of long life and trouble-free service.



HEATHKIT

bookshelf 12-watt amplifier kit

NEW

MODEL EA-2
\$27.95

There are many reasons why this attractive amplifier is a tremendous dollar value. You get many extras not expected at this price level. Rich, full range, high fidelity sound reproduction with low distortion and noise . . . plus "modern" styling, making it suitable for use in the open, on a bookcase, or end table. Look at the features offered by the model EA-2: full range frequency response (20—20,000 CPS ± 1 db) with less than 1% distortion over this range at full 12 watt output—its own built-in preamplifier with provision for three separate inputs, mag phono, crystal phono, and tuner—RIAA equalization—separate bass and treble tone controls—special hum control—and it's easy-to-build. Complete instructions and pictorial diagrams show where every part goes. Cabinet shell has smooth leather texture in black with inlaid gold design. Front panel features brushed gold trim and buff knobs with gold inserts. For a real sound thrill the EA-2 will more than meet your expectations. Shpg. Wt. 15 lbs.

TIME PAYMENTS AVAILABLE ON ALL HEATHKITS WRITE FOR FULL DETAILS

HiFi & Music Review



chairside enclosure kit

NEW

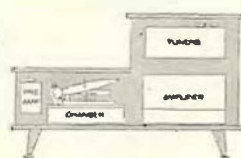
This beautiful equipment enclosure will make your hi-fi system as attractive as any factory-built professionally-finished unit. Smartly designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the majority of record changers, which will fit in the space provided. Adequate space is also provided for any of the Heathkit amplifiers designed to operate with the WA-P2. During construction the tilt-out shelf and lift-top lid can be installed on either right or left side as desired. Cabinet is constructed of sturdy, veneer-surfaced furniture-grade plywood $\frac{1}{2}$ " and $\frac{3}{4}$ " thick. All parts are pre-cut and pre-drilled for easy assembly. Contemporary available in birch or mahogany, traditional in mahogany only. Beautiful hardware supplied to match each style. Dimensions are 18" W x 24" H x 35 $\frac{1}{2}$ " D. Shpg. Wt. 46 lbs.



CE-1C Mahogany
CE-1CB Birch
CONTEMPORARY



CE-1T Mahogany
TRADITIONAL



Be sure to specify model you prefer

\$43⁹⁵ each



HEATHKIT

high fidelity FM tuner kit

For noise and static free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits assure full fidelity with high sensitivity. All tunable components are prealigned so it is ready for operation as soon as construction is completed. The edge-illuminated slide rule dial is clearly numbered for easy tuning. Covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

MODEL FM-3A \$25.95 (with cabinet)



HEATHKIT

broadband AM tuner kit

This tuner differs from an ordinary AM radio in that it has been designed especially for high fidelity. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by a high signal-to-noise ratio. All tunable components are prealigned before shipment. Incorporates automatic volume control, two outputs, and two antenna inputs. An edge-lighted glass slide rule dial allows easy tuning. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.

MODEL BC-1A \$25.95 (with cabinet)



HEATHKIT

master control preamplifier kit

Designed as the "master control" for use with any of the Heathkit Williamson-type amplifiers, the WA-P2 provides the necessary compensation, tone, and volume controls to properly amplify and condition a signal before sending it to the amplifier. Extended frequency response of $\pm 1\frac{1}{2}$ db from 15 to 35,000 CPS will do full justice to the finest program material. Features equalization for LP, RIAA, AES, and early 78 records. Five switch-selected inputs with separate level controls. Separate bass and treble controls, and volume control on front panel. Very attractively styled, and an exceptional dollar value. Shpg. Wt. 7 lbs.

MODEL WA-P2 \$19.75 (with cabinet)

pioneer in
"do-it-yourself"
electronics



a subsidiary of Daystrom, Inc.

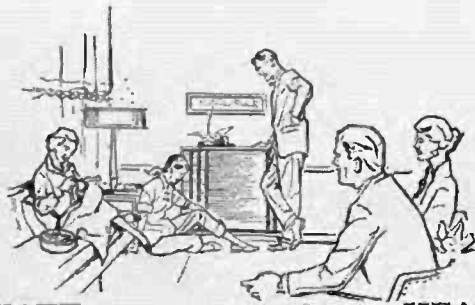
HEATH

COMPANY • BENTON HARBOR 40, MICHIGAN



HEATHKIT 25-WATT

MODEL W-5M
\$59⁷⁵



HEATHKIT 70-WATT

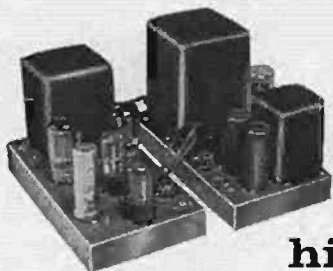
MODEL W-6M
\$109⁹⁵

high fidelity amplifier kits

To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding high fidelity amplifiers available today. The high peak-power handling capabilities of the W-5M guarantee you faithful reproduction with any high fidelity system. The W-5M is a must if you desire quality plus economy! Note: Heathkit WA-P2 preamplifier recommended. Shpg. Wt. 31 lbs.

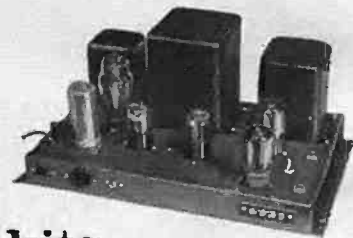
For an amplifier of increased power to keep pace with the growing capacities of your high fidelity system, Heath provides you with the Heathkit W-6M. Recognizing that as loud speaker systems improve and versatility in recordings approach a dynamic range close to the concert hall itself, Heath brings to you an amplifier capable of supplying plenty of reserve power without distortion. If you are looking for a high powered amplifier of outstanding quality, yet at a price well within your reach, the W-6M is for you! Note: Heathkit model WA-P2 preamplifier recommended. Shpg. Wt. 52 lbs.

HEATHKIT DUAL-CHASSIS
MODEL W3-AM



\$49⁷⁵

HEATHKIT SINGLE-CHASSIS
MODEL W4-AM



\$39⁷⁵



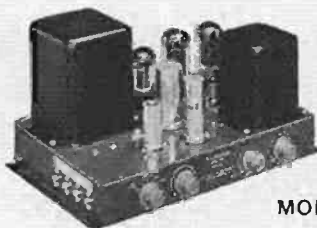
high fidelity amplifier kits

One of the greatest developments in modern hi-fi reproduction was the advent of the Williamson amplifier circuit. Now Heath offers you a 20-watt amplifier incorporating all of the advantages of Williamson circuit simplicity with a quality of performance considered by many to surpass the original Williamson. Affording you flexibility in custom installations, the W3-AM power supply and amplifier stages are on separate chassis allowing them to be mounted side by side or one above the other as you desire. Here is a low cost amplifier of ideal versatility. Shpg. Wt. 29 lbs.

In his search for the "perfect" amplifier, Williamson brought to the world a now-famous circuit which, after eight years, still accounts for by far the largest percentage of power amplifiers in use today. Heath brings to you in the W4-AM a 20-watt amplifier incorporating all the improvements resulting from this unequalled background. Thousands of satisfied users of the Heathkit Williamson-type amplifiers are amazed by its outstanding performance. For many pleasure-filled hours of listening enjoyment this Heathkit is hard to beat. Shpg. Wt. 28 lbs.

HEATHKIT

high fidelity amplifier kit

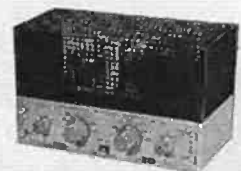


MODEL A-9C **\$35⁵⁰**

For maximum performance and versatility at the lowest possible cost the Heathkit model A-9C 20-watt audio amplifier offers you a tremendous hi-fi value. Whether for your home installation or public address requirements this power-packed kit answers every need and contains many features unusual in instruments of this price range. The preamplifier, main amplifier and power supply are all on one chassis providing a very compact and economical package. A very inexpensive way to start you on the road to true hi-fi enjoyment. Shpg. Wt. 23 lbs.

HEATHKIT

electronic crossover kit



MODEL XO-1 **\$18⁹⁵**

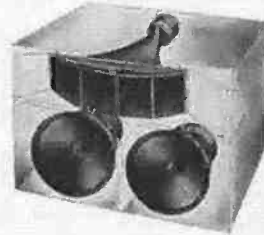
One of the most exciting improvements you can make in your hi-fi system is the addition of this Heathkit Crossover model XO-1. This unique kit separates high and low frequencies and feeds them through two amplifiers into separate speakers. Because of its location ahead of the main amplifiers, IM distortion and matching problems are virtually eliminated. Crossover frequencies for each channel are 100, 200, 400, 700, 1200, 2000 and 3500 CPS. Amazing versatility at a moderate cost. Note: Not for use with Heathkit Legato Speaker System. Shpg. Wt. 6 lbs.



"LEGATO"

high fidelity speaker system kit

Wrap yourself in a blanket of high fidelity music in its true form. Thrill to sparkling treble tones, rich, resonant bass chords or the spine-tingling clash of percussion instruments in this masterpiece of sound reproduction. In the creation of the Legato no stone has been left unturned to bring you near-perfection in performance and sheer beauty of style. The secret of the Legato's phenomenal success is its unique balance of sound. The careful phasing of high and low frequency drivers takes you on a melodic toboggan ride from the heights of 20,000 CPS into the low 20's without the slightest bump or fade along the way. The elegant simplicity of style will complement your furnishings in any part of the home. No electronic know-how, no wood-working experience required for construction. Just follow clearly illustrated step-by-step instructions. We are proud to present the Legato—we know you will be proud to own it! Shpg. Wt. 195 lbs.



MODEL HH-1-C
(Imported white birch)
MODEL HH-1-CM
(African mahogany)

\$325⁰⁰ each



HEATHKIT
BASIC RANGE

HEATHKIT
RANGE EXTENDING

high fidelity speaker system kits

MODEL **\$39⁹⁵**
SS-1

A truly outstanding performer for its size, the Heathkit model SS-1 provides you with an excellent basic high fidelity speaker system. The use of an 8" mid-range woofer and a high frequency speaker with flared horn enclosed in an especially designed cabinet allows you to enjoy a quality instrument at a very low cost. Can be used with the Heathkit "range extending" (SS-1B) speaker system. Easily assembled cabinet is made of veneer-surfaced furniture-grade 1/2" plywood. Impedance 16 ohms. Shpg. Wt. 25 lbs.



MODEL **\$99⁹⁵**
SS-1B

Designed to supply very high and very low frequencies to fill out the response of the basic (SS-1) speaker, this speaker system extends the range of your listening pleasure to practically the entire range of the audio scale. Giving the appearance of a single piece of furniture the two speakers together provide a superbly integrated four speaker system. Impedance 16 ohms. Shpg. Wt. 80 lbs.

Free Catalog!

Don't deprive yourself of the thrill of high fidelity or the pleasure of building your own equipment any longer. Our free catalog lists our entire line of kits with complete schematics and specifications. Send for it today!



NEW! "DOWN-TO-EARTH" HIGH FIDELITY BOOK

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



HEATH

pioneer in
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COMPANY • BENTON HARBOR 40 MICHIGAN

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- Please send the Free HEATHKIT catalog.
 Enclosed is 25c for the New HI-FI book.

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ALSO SEND THE FOLLOWING KITS:

QUANTITY	ITEM	MODEL NO.	PRICE

Enclosed find \$..... Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. NOTE: Prices subject to change without notice.

your

HiFi

concert

Reviewed by

MARTIN BOOKSPAN
DAVID RANDOLPH
KLAUS GEORGE ROY

Hi-Fi Slavonic Glitter

● **RIMSKY-KORSAKOV:** *Scheherazade*, Op. 35. Royal Philharmonic Orchestra, Sir Thomas Beecham cond. Angel 35505. Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster XWN 18660.

Beecham's is a seductive performance of this sensuous score, distinguished by really sensational playing from his first chair soloists. Note, for instance, the suavity of the harp glissandi which accompany the first statement by the solo violin of Scheherazade's theme; or the marvelously subtle phrasing by the first bassoon at the start of the second movement, and the perfect answer by the first oboe; or the breathtakingly pure playing of the cadenzas by the first trombone and clarinet; or the piccolos in the final section triumphantly skittering around with their filigree accompaniment to the music of the shipwreck. With Angel's superbly clear recording and Beecham's complete absorption with the music, we have a prime instance of the conductor's uncanny ability to breathe new life into a tired old warhorse.

Scherchen's performance has no such claim to distinction; his orchestra cannot hold a candle to Beecham's, nor does one feel from Scherchen the kind of personal involvement with the music which makes of Beecham's performance such a thrilling experience. The sound of the Scherchen performance has also slightly veiled quality.

There's no contest here!

M. B.

● **PROKOFIEV:** *Symphony No. 5 in B-flat*, Op. 100. Philadelphia Orchestra, Eugene Ormandy cond. Columbia ML 5260.

Here comes the team of Columbia, Ormandy and the Philadelphia Orchestra with a version notable for the suavity and elegance of its presentation. Sonically a knockout, this newest registration of Prokofiev's symphonic masterpiece may be

BEST OF THE MONTH

Angel's brand new recording of Rimsky-Korsakov's *Scheherazade* in Sir Thomas Beecham's "seductive performance . . . distinguished by really sensational playing from his first chair soloists" (see below).

London's disc premiere of Richard Strauss's opera *Arabella*—"a gorgeous outpouring of effulgent melody" starring Lisa Della Casa and Hilde Gueden (p. 52).

Epic's offering of the three most popular Strauss tone poems—*Till, Don Juan, and Death and Transfiguration* offers "stunning orchestral virtuosity . . . and recording that will pin your ears back" (p. 53).

Columbia's recording of Beethoven's colossal *Diabelli Variations* find "Serkin's recreation of it without a doubt the finest to be heard today" (p. 55).

Angel's *Eileen Farrell in Grand Opera* offers a "superlative singer . . . beginning to receive her due . . . the voice is now at the very height of its perfection" (p. 56).

recommended with no qualifications. Since the same can justifiably be said of Schippers' recording on Angel, you pays your money and you takes your choice.

M. B.

● **TCHAIKOVSKY:** *Romeo and Juliet—Overture-Fantasy*; **PROKOFIEV:** *Romeo and Juliet—Excerpts from Suites 1 & 2*. Berlin Philharmonic Orchestra, Lorin Maazel cond. Decca DL 9967.

Nearly two decades ago Lorin Maazel was appearing in knee-pants as a guest conductor with the NBC Symphony Orchestra. The former child prodigy is now approaching his 30th birthday, and in the last half-dozen years or so his conducting career has begun to flourish again—in Europe mostly.

This, his first recording, is a mixed blessing. In a dissection of the Tchaikovsky score he robs the work of all forward motion; the broad architectural design is sacrificed to finicky pre-occupation with minutiae, with the result that what we get is episodic in the extreme.

In the Prokofiev selections—taken from the first and second Suites extracted from the complete Ballet—Maazel is obviously much more comfortable and much less mannered. He generates real excitement and the Berlin Philharmonic responds

notably. The engineers have provided big, resonant sound in both instances.

M. B.

Concerted Music by LyB

● **BEETHOVEN:** *Piano Concertos: No. 1 in C Major, Op. 15; No. 2 in B-flat, Op. 19*. Cer de Groot with the Vienna Symphony Orchestra, Willem van Otterloo cond. Epic LC 3434.

● **BEETHOVEN:** *Piano Concerto No. 5 in E-flat, Op. 73 ("Emperor")*. Rudolf Firkusny with the Pittsburgh Symphony Orchestra, William Steinberg cond. Capitol PAO 8419.

The de Groot-van Otterloo disc presents performances solidly in the mid-European tradition. Others have probed more deeply and made of both works a more intense emotional experience. But these bright performances will appeal to many. Recorded sound is very reverberant, but clarity and balance are admirable—especially the many exquisite woodwind ensemble sections in both works.

The Firkusny-Steinberg recording of the "Emperor" is a poser; it seems to be an excellent performance, but Capitol has effectively managed to take it out of con-

HiFi & Music Review

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tion by surrounding it with a quality of recorded sound which can only be described as brutal. For one thing, there is elephantiasis of piano sound, with the orchestra too often relegated to remote background rumblings. Important leading voices in the woodwinds are often completely swamped by the Brodsky quality of the piano reproduction. Yet the tympani, in the famous duet with the solo piano in the last movement's coda, come through with a surprising clarity and presence. If all this is due to faulty monaural transfer of the stereophonic original, then perhaps final judgment should be suspended until Capitol releases the performance on stereo tape and/or disc.

M. B.

● **BEETHOVEN: Violin Concerto in D Major, Op. 61.**

Igor Oistrakh with the London Pro Arte Orchestra, Wilhelm Schuechter cond. Angel 35516.

● **BEETHOVEN: Violin Sonatas—A Major, Op. 47 ("Kreutzer"); G Major, Op. 30, No. 3.**

Nathan Milstein with Artur Balsam (piano). Capitol PAO 8430.

The soloist featured on Angel's disc brings to my mind an automobile trip during which I tuned in a broadcast after a concerto had begun, and was so impressed by the quality of the violinist's playing that I avoided entering a tunnel, just at the end, so that I would be sure to catch the soloist's name. It was Igor, son of David Oistrakh.

In general conception, this latest version of one of the most beautiful concertos



ever written for the violin, comes as close to perfection as I could wish. The tempo seem right, and the first movement, especially, emerges with a beautiful sense of poise. Oddly enough, the sole lack lies in its ultimate technical polish—the very thing that had originally so impressed me on my introduction via auto radio to this artist's playing. But that was in a flamboyant Russian concerto. The relative purity of Beethoven is, in the long run, more demanding. The recorded tone of the violin itself has here a slightly "box-like" quality.

Such negative criticism applies only to brief moments during the course of this disc. Generally speaking, it is a satisfying enough version; but I had been led to hope for such perfection.

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Capitol's release offers two spirited performances. Aside from the individual virtuosity, there is magnificent teamwork between the players. In the florid sections of the "Kreutzer" variations, both men play as if they were one instrument. Good sound.

D. R.

Premiere and Renewal

● **R. STRAUSS: Arabella—Complete Opera.**

Lisa Della Casa (soprano), George London (baritone), Hilde Gueden (soprano), Otto Edelmann (bass-baritone), Anton Dermota (tenor) & others with the Vienna State Opera Orchestra and Chorus, Georg Solti cond. London A 4412 4 12".

When *Arabella* was revived at the Metropolitan Opera House three seasons ago, the production featured the same three leading singers (Della Casa, London and Gueden) who participate in this first complete recording of the opera.

The last of the collaborations between Strauss and Hugo von Hofmannsthal, *Arabella* has often been compared to *Der Rosenkavalier*. This is doing *Arabella* an injustice; for it is a mature work of art which deserves to stand on its own. If there are musical reminiscences of the earlier work, put these down as stylistic similarities.

The period of the action is 1860, the locale Vienna. The story deals with the attempts of an impoverished retired army cavalry officer, Count Waldner (Otto Edelmann), to marry off one of his two daughters, Arabella (Lisa Della Casa), to a rich young suitor who then might save the family from bankruptcy. The Right One turns out to be Mandryka (George London), nephew of an old army buddy of Waldner's, but before matters can be set straight at the opera's conclusion, the usual stumbling-blocks intervene. Chief among them is revealed in the sub-plot wherein Arabella's younger sister, Zdenka (Hilde Gueden), gives herself to another of Arabella's suitors, Matteo (Anton Dermota), a humbling army officer, under the cover of darkness and while pretending that she is really Arabella. Further complicating the situation is the fact that, until the end, Zdenka is masqueraded as a boy, this because the poverty of the family will not allow for the presentation of two daughters to Vienna society. But everything works out fine at the end.

The music itself is a gorgeous outpouring of effulgent melody, with really outstanding moments. Most memorable of all is probably the final scene when Arabella descends the staircase of the hotel, holding in her hand a glass of water symbolic of her chastity and her eternal allegiance to Mandryka. *Das war sehr gut, Mandryka*, she sings, and the opera ends with a duet of surpassing beauty. London's presentation of the work is of outstanding excellence. Accompanying the discs is a booklet with cogent essays by William Mann about the opera, its story, and music. Musical illustrations of the chief themes are printed at the end of the libretto, and throughout the text of the

libretto itself the appearance of these chief motives is spotlighted.

The performance is all one could hope for. Not only are Della Casa, Gueden and London just right for their roles, but all the secondary parts are expertly handled, too. Solti and the Orchestra are as authoritative here as they were in the recording of the Third Act of *Die Walküre*. This set is highly recommended.

M. B.

● **ROSSINI: The Barber of Seville—Complete Opera.**

María Callas (soprano), Luigi Alva (tenor), Tito Gobbi (baritone), Fritz Ollendorf (bass) & others with the Philharmonia Orchestra and Chorus, Alceo Galliera cond. Angel 3559 C/L 3 12".

Let it be said at the very outset: This is the finest of the available recordings of Rossini's sparkling opera. Callas is in wonderful form; vocally this is one of her finest performances to date. She sings



with a freedom and lack of strain she has not always been able to summon. And how she colors her portrayal of Rosina! Gobbi makes a superb Figaro, without ever indulging in some of the excesses which mar Bastianini's performance in the London recording (A-4327). The Almaziva of Alva is on a rather less exalted level, but he sings cleanly and with good taste. Galliera has a real flair for the score, guiding the proceedings with an enlivening hand.

Completing a very happy picture is recorded sound of richness and warmth. If you've been waiting for a really first class performance of this opera, this is it!

M. B.

Two Ways with Schumann

● **SCHUMANN: The Four Symphonies—No. 1 in B-flat, Op. 38 ("Spring"); No. 2 in C Major, Op. 61; No. 3 in E-flat, Op. 97 ("Rhenish"); No. 4 in D Minor, Op. 120.** Philharmonic Promenade Orchestra, Sir Adrian Boult cond. Westminster XWN 2223 2 12".

● **SCHUMANN: Symphony No. 1 in B-flat, Op. 38 ("Spring"); SMETANA: The Moldau.** Berlin Radio Symphony Orchestra; Berlin Philharmonic Orchestra, Ferenc Fricsay cond. Decca DL 9960.

A couple of issues ago I reviewed
HIFI & MUSIC REVIEW

Boult's recordings of Schumann's *Rhenish Symphony* in its Westminster-Lab release, which spread the 31-minute work over both sides of the disc. Here the performance is encompassed on a single 12-inch side, with little if any quality loss.

The music, though, is not Boult's cup of tea; he seems to be very matter-of-fact about the whole thing, displaying none of the special intuitive powers a conductor must bring to performances of Schumann.

Fricsay's performance of the *Spring Symphony* is much better from a stylistic standpoint, but it's not helped by a hollow, veiled quality in the recorded sound. Much the same applies to *The Moldau*: idiomatic performance, boomy acoustic.

M. B.

Klemperer's Brahms Cycle

● **BRAHMS:** *Symphony No. 3 in F Major, Op. 90; Academic Festival Overture, Op. 80.* Philharmonia Orchestra. Otto Klemperer cond. Angel 35545.

● **BRAHMS:** *Symphony No. 4 in E Minor, Op. 98.* Philharmonia Orchestra, Otto Klemperer cond. Angel 35546.

These discs complete Angel's release of the four Brahms symphonies with Klemperer and the Philharmonia Orchestra. The series, as a whole, is one of the most satisfying projects in the history of recorded music. Klemperer's performances are absolutely in a class by themselves; they have power, breadth, nobility, and a monumental grandeur which immediately seize the listener and transport him on an Olympian journey—at least such is the case with this listener.

Klemperer has some ideas about how this music should go. In the *Academic Festival Overture* there are some unexpected tempo changes, and in the Scherzo of the Fourth Symphony he inserts a *luftpause* just before each recurrence of the heavy string chord in the opening phrase. But these personal touches have about them an organic *rightness* and inevitability which are the mark of truly re-creative genius.

By all means get these two discs, and then go out and get Angel 35481 and 35532 whereon you will find Brahms' First and Second Symphonies in Klemperer-Philharmonia performances equally fulfilling.

M. B.

Fireworks of 3 Nations

● **PROKOFIEV:** *Violin Concertos—No. 1 in D Major, Op. 19; No. 2 in G Minor, Op. 63.*

Isaac Stern with the N. Y. Philharmonic. Dimitri Mitropoulos. Leonard Bernstein cond. Columbia ML 5343.

● **PROKOFIEV:** *Piano Concerto No. 2 in G Minor, Op. 16; BARBER: Medea's Meditation and Dance of Vengeance.*

Nicola Henriot with the Boston Symphony Orchestra, Charles Munch cond. RCA Victor LM 2197.

It is interesting to speculate just what the stature and influence of Serge Prokofiev (1891-1953) will be as the second half of the 20th century proceeds. My guess is that the genuine humanity, the superb sense of design, the intense lyricism of so much of his work will continue to gain in the estimation of public, composers, and critics.

The two Violin Concertos, for example, offer music of compelling beauty that rivals anything in that medium. I personally am more attached to No. 2, which dates from 1935—a masterpiece of form and a feast of classic melody—than to the rhapsodically romantic and exuberant No. 1 dating from 1913-1923. With the exception of the Oistrakh-Kogan coupling, this Columbia disc is the only one to contain both works, and Stern plays them marvelously indeed. Nothing, to my mind, can quite compare with the suavity of phrasing and grace of style that Heifetz and Koussevitzky brought to their memorable reading of No. 2 (about 1939), but Stern and Bernstein turn in a much more authentic (because much less lush) performance than Francescatti and Mitropoulos on ML 4648. A fine recording, highly recommended on all counts. What melodies some of these "wild modernists" could write!

After knowing the Third Piano Concerto (1921) so well, it is exciting to become acquainted with Prokofiev's Second, which has two dates (1913, second version 1923). Perhaps it is not as completely successful as the Third. The opening movement especially seems weaker, and the grippingly obsessive finale has a long-drawn-out and superfluous close. The scherzo is brilliantly macabre. Henriot plays admirably, with all the fire and accuracy the work demands, and Munch (who has proved to be almost as fond of Prokofiev as Koussevitzky had been) accompanies excellently.

The *Medea* music of Barber remains to me after many hearings a masterly piece of really tremendous emotional impact. Barber nearly always communicates intensely, and this has become one of his most widely played scores. First-rate recording.

K. G. R.

● **RACHMANINOFF:** *Piano Concerto No. 4 in G Minor, Op. 50; RAVEL: Piano Concerto in G Major.*

Arturo Benedetti-Michelangeli with the Philharmonia Orchestra. Ettore Gracis cond. Angel 35567.

This Italian pianist, age 38, is evidently an extraordinary player, with terrific technical equipment and keen intellectual grasp. He is worth hearing in many different things, and Angel is likely to oblige. Rachmaninoff's Fourth Concerto of 1928 is a weak and unsatisfying work, though it does have individual moments which are more interesting and "advanced" than in the famous Second and Third. The finale, it must be said, is quite exciting and original.

Ravel's Concerto (1931) is a delight, full of jazzy ideas and fine textures. Michelangeli plays it with great skill and strong fingers, but comparative hearings

are in order for some of the five other versions available. All of them are French, and three of these are by notable *pianistes* including the soloist for the 1932 premiere, Marguerite Long. Excellent recording here; Angel does especially well with keyboard sound.

K. G. R.

Young and Mature Strauss

● **R. STRAUSS:** *Till Eulenspiegel's Merry Pranks, Op. 28; Don Juan, Op. 20; Death and Transfiguration, Op. 24.*

Cleveland Orchestra, George Szell cond. Epic LC 3439.

● **R. STRAUSS:** *Don Juan, Op. 20; Rosenkavalier Suite.*

Philharmonia Orchestra, William Steinberg cond. Capitol PAO 8423.

● **R. STRAUSS:** *Alpine Symphony, Op. 64.*

Saxon State Orchestra, Karl Böhm cond. Decca DL 9970.

Epic offers stunning orchestral virtuosity. Szell's grip over the performances never slackens and we get readings with enormous drive. This is most successful in *Don Juan*, who emerges headstrong and impetuous in this performance. *Till Eulenspiegel* is a little lacking in mischief, but the orchestral playing and recording will pin your ears back! The broad architectural sweep of *Death and Transfiguration*, coupled with marvelous balance among the various instrumental choirs is outstanding. Some of the most successful of recent domestic symphonic recordings have been coming out of Cleveland, and this is one of the best.

Steinberg's *Don Juan* is a less unbuttoned character than Szell's, with his feet a little more solidly planted on the ground. Playing and recording are superb, with the orchestral sound here a little more distant as compared with the overpowering immediacy of the Epic acoustic. Playing and recording in the Suite from *Der Rosenkavalier* are also good, but this reviewer must confess an aversion to *Rosenkavalier* Suites, especially one which mish-mashes the musical and dramatic action by proceeding from the introductory music before the curtain rises, to that of the Presentation of the Silver Rose (from the Second Act), and then back to the music which introduces the Second Act. Thanks, no; I'll take my *Rosenkavalier* in the form and order in which it was conceived by Strauss and Hofmannsthal.

Before this disc, I had only heard the *Alpine Symphony*, the last of Strauss' symphonic poems (completed in 1915), in several broadcast performances by Mitropoulos with the New York Philharmonic. It is a long-winded, exhausting score with a very explicit program about mountain climbing and the glories of the outdoors. All of Strauss' technical wizardry, however, cannot disguise the essential emptiness of the music. Perhaps a Szell could infuse some interest in the score; as it is, Böhm's conducting seems pretty dull, and he's not helped much by a hollow-sounding recording.

M. B.

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Two Aspects of a Rhapsody

● **GERSHWIN:** *Rhapsody in Blue; An American in Paris.* Reid Nibley with the Utah Symphony Orchestra, Maurice Abravanel cond. Westminster XWN 18687.

● **GERSHWIN:** *Rhapsody in Blue (jazz orchestration); 7 Songs.* Winifred Atwell (piano) with Ted Heath and His Music & with guitar, bass and drum trio. London LL 1749.

Chief interest in the London recording lies in the use of an orchestra of jazz proportions as the instrumental partner in the performance. To ears accustomed to hearing the symphonic sound, the stringless, saxophone-rich timbres of the Ted Heath aggregation are uniquely indigenous to the music—up to the point where the big, romantic theme of the piece appears (the melody used for so long by Paul Whiteman as his identifying theme music). Here, the scoring for saxophone ensemble sounds for all the world like a poor man's imitation of the Ray Anthony band imitating the sound of Glenn Miller.

The competing Westminster recording offers the standard Ferde Grofé symphonic orchestration, handled in fine style by Abravanel and quite surprisingly well played by the Utah Symphony Orchestra. The pianist, a respected member of his local community, but almost totally unknown outside of it, is revealed as a sensitive, responsive musician. I find more of a rhapsodic, jazz flavor in this performance than in the consciously, affectedly jazz version on the London disc. The Westminster is now my preferred recording (with Morton Gould's a close second) of this enduring American classic.

On the reverse of the Westminster disc Abravanel offers a splendid reading of *An American in Paris*, one which can compare favorably with Bernstein's nearly decade-old performance for RCA Victor. Atwell, for her part devotes the other side of her disc to seven of Gershwin's finest songs, playing them with fluency and contagious enthusiasm. The accompanying trio (guitar, bass and drums) is caught up in the spirit and this side emerges as a winner.

Both discs are well-engineered, with good sound and a natural balance between piano and orchestra.

M. B.

New England Legend-Opera

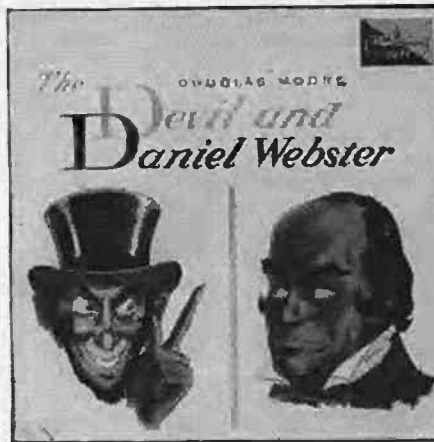
● **MOORE:** *The Devil and Daniel Webster (complete opera).* Lawrence Winters (baritone), Joe Blankenship (bass), Doris Young (soprano), James de Groat (speaker), Frederick Weidner (tenor) & others with Festival Choir and Orchestra, Armando Aliberti cond. Westminster OPW 11032.

"Mr. Benét and I," said Douglas Moore in 1953, "have classified *The Devil and Daniel Webster* as a folk opera because it is legendary in its subject matter and simple in its musical expression. . . ."

If there is one trouble with this very enjoyable work it may stem from the fact

that the music is not simple enough. When Mr. Moore wrote it in 1937-38, he could not quite manage to avoid Puccinian lushness and to score with the economy he has since brought to his increasingly brilliant operatic ventures. Yet, he and Benét did come up with a stage piece that has stood the test of time and of many performances. It is, in its way, masterly. It tells a good story and provokes thought. Moore has always known how to write a tune and how to illustrate an idea trenchantly.

This performance, by American soloists and an unidentified "Festival Choir and Orchestra" under Armando Aliberti, lacks one thing conspicuously: a dramatic director. Kurt List, who produced the



disc, is an excellent musician; but he did not succeed—if he tried—in making the singers become actors too. Lawrence Winters, for instance, who sings Daniel Webster with rolling sonority, is unconvincing when he speaks. Joe Blankenship and Doris Young make mere cardboard figures of Jabez and Mary Stone, though they too sing most beautifully. The one fine characterization is given by Frederick Weidner as Mr. Scratch (the diabolic "Boston lawyer"), and he followed closely by James de Groat as the Fiddler at the terrifying wedding celebration. There is also a sense of haste in the performance which may have had something to do with the length limitation of a 12-inch disc. These reservations aside, it is good to have this delightful piece on records at last; may it help to bring about many more live performances of what has become a real American classic.

K. G. R.

Big 4 of the Moderns

● **STRAVINSKY:** *Concerto for Piano and Winds.* Carl Seemann with the Berlin Philharmonic Orchestra, Thomas Scherman cond.

● **BARTÓK:** *Sonata for 2 Pianos and Percussion.* Carl Seemann and Edith Picht-Axenfeld with Karl Peinkofer and Ludwig Porth. Decca DL 9636.

● **HINDEMITH:** *Concert Music for Piano, Brass, and 2 Harps, Op. 49; Concerto for Orchestra, Op. 38; Cupid and Psyche—Ballet Overture.* Berlin Philharmonic Orchestra with Monique Haas (piano), Paul Hindemith cond. Decca DL 9969.

● **SCHOENBERG:** *Orchestral Variations, Op. 31; Serenade for low voice and septet, Op. 24; Four Vocal Pieces, Op. 27; Canon, Op. 28, No. 1.* Vocal Soloists and Orchestra, Robert Craft cond. Columbia ML 5244.

By more or less common consent, the four composers represented on these three discs are the most potent influences in the music of this century thus far. Hardly a month passes without an addition to their works-on-record.

Stravinsky's Piano Concerto of 1924 is a coruscating score. It is an incisive, refreshing, and highly satiric stylization of 17th and 18th century musical practice. When played with the motoric brightness that Seeman brings to bear, it is a genuine delight. Scherman conducts with understanding, and the entire effort may be a match for the other existing version, Magaloff's with Ansermet (which, however, contains also the perfect complement on the overside, the Capriccio of 1929).

In the Bartók Sonata (1937), Seeman is joined by a competent partner and two good percussionists, for one of many fine readings that have been made of this major score. Fascinating music, this, by turns transparent and impenetrable, hilarious and grim. One could stand, I think, to have the percussion mixed closer to get full value from the fantastic sonorities. Although the individual movements vary, the overall timing of this performance comes within seconds of Bartók's own: 22'24".

Decca's new Hindemith disc is very enjoyable, all works in their first (or only current) recordings. The Concert Music, Op. 49, I cannot warm up to. It belongs



in considerable measure to his transitional, "wrong-note" period (1930); and except for some lovely moments it is a peculiar and experimental sort of piece. The brass may be too far in the background, but Haas plays excellently as expected. The Concerto for Orchestra Op. 38, of 1925 (not to be confused with the "Philharmonic Concerto" of 1932), is extraordinarily inventive music of virtually total inspiration. *Cupid and Psyche*, dating from 1943, is brief, jeweled, and enchanting. The recordings are superior, and the composer leads his own music with the complete security he seems to bring to any performing enterprise—whether the music is Hindemith or anyone else's.

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If Robert Craft is right in that "it is impossible to say anything about the structure and technique of Schoenberg's *Variations for Orchestra* in the space of a record note . . ." (why should it be?), then a brief review will do infinitely worse. This listener can only confess that this work of 1928 strikes him as a piece of kaleidoscopic colors and shapes, highly imaginative in texture, and almost totally lacking in musical impulse. It was impossible for these poor ears to hang on to anything, to remember a phrase or line, and ultimately to enjoy the outcome. *Mea maxima culpa*; repeated listenings, not looked forward to, may alter the situation. Yet when we come to the vocal pieces, the landscape brightens instantly: here is wit and direction, blends and gradations of real fascination, and—best of all—brevity. The lack of printed texts in this instance is infuriating; how can one get to know the exact meaning of any complex vocal piece under such conditions? The singing of a solo quartet, in any case, is ravishing. Most impressive is the *Serenade* of 1924. Here we have the rhythmic continuity one misses so often in Schoenberg, a sense of lightness and grace and charm. This I would class high among the composer's uneven production (uneven in the meaning of what communicates, like *Pierrot Lunaire* and *Moses und Aron*, and what doesn't). The *Serenade* is splendidly performed by a septet and bass voice, in an extraordinary recording. The players of the *Variations* are not identified, and although Craft conducts the entire program with admirable skill, one wishes that he had insisted on some sort of reasonable organization in his liner notes: the order of the works is quite mixed up and given in different sequences on label, front and back cover. Aren't matters complicated enough already?

K. G. R.

Concerto Grosso Jewels

● **VIVALDI:** *Concerto Grossi, Op. 8—No. 9 in D Minor; No. 10 in B-flat; No. 11 in D Major; No. 12 in C Major.* 1 Musici with Felix Ayo (violin). Epic LC 3443.

● **BACH:** *Brandenburg Concertos—Complete.* Pro Arte Chamber Orchestra, Munich, Kurt Redel cond. Westminster XWN 2219 2 12".

The first of these discs makes record reviewing a very pleasant task. Here is beautiful music, excellently performed, and well-recorded. This marks the completion of the recording by 1 Musici for Epic of Vivaldi's Opus 8, "*Il cimento dell'armonia e dell'invenzione*" "The Test of Harmony and Invention." The first four Concertos of Op. 8 comprise the well known *Four Seasons*.

Comparison with Westminster's release containing one of the same works gives a slight edge to the Epic disc, in the matter of recording. This particular work (No. 9 in D Minor), which is a violin concerto on the Epic disc, turns up as an oboe concerto on Westminster. The Ricordi Edition of the full score makes reference to the manuscript, and there I no-

ticed that the oboe is called for in the featured role. Either way the music is delightful.

In this new album of the six Brandenburg Concertos I can find only one single movement with which to take issue. The closing Minuetto of the Concerto No. 1 seems played in rather heavy-handed fashion. In fact, the frequent retards at the ends of sections leads one to expect that the music has come to an end. Otherwise, performance and recording are fine.

Comparison of the Concerto No. 2 with Vanguard's issue of the same work reveals somewhat warmer feeling in Redel's reading.

Westminster's earlier release of the same music by the London Baroque Ensemble, has the biggest sound of all. That, coupled with the fact that the tempo is also the slowest of the three, makes it the most "massive" of the three performances, despite the gentler recorders being used in place of modern flutes.

D. R.

Sounds of Reiner & Paray

● **SAINT-SAËNS:** *Symphony No. 3 in C Minor, Op. 78.* Detroit Symphony Orchestra with Marcel Dupré (organ). Paul Paray cond. Mercury MG 50167.

This famous "organ symphony" strikes these spoiled ears as partly impressive, partly as a bore. Saint-Saëns to me is best when brief (*Havanaise, La Princesse jaune, etc.*), and this isn't. While the faster sections can be genuinely exciting, the slower ones have a soporific effect. Marcel Dupré, who assisted the composer himself in some of the early performances around 1890 (while still a child of kindergarten age!) here plays the organ part with his accustomed skill. The performance by Paray and his vital orchestra is outstanding. Splendid recording, with lively and perceptive notes by James Lyons.

K. G. R.

● **RAVEL:** *Rapsodie Espagnole; Pavan for a Dead Princess; RACHMANINOFF: The Isle of the Dead, Op. 29.* Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LM 2183.

One wouldn't know it from the cover picture, which merely shows and identifies Mr. Reiner sitting in a blooming forest glen with a late-November expression, but there are three pieces on this disc. The *Rapsodie* is a brilliant and pleasurable piece, except for a maddeningly obsessive figure of four notes, and Reiner is one of the few who gives us a true Pavan rhythm instead of a mooning horn solo. Rachmaninoff's "Isle" is an evocative piece of moody music (a reproduction of the Boecklin painting would have been in order), but it is not likely to relieve a blue disposition. I have always found it interminable.

That Mr. Reiner has revived the Chicago Symphony Orchestra is no secret, and the playing of the ensemble is for the most part superlative in accuracy and clarity, if not the uttermost in poetic sensitivity. The "Reiner Sound" is a good

sound, to be sure, and the engineers have caught it faithfully. But to label the record in that fashion when the material is more than a few orchestral trifles is a somewhat questionable advertising gimmick.

K. G. R.

Milhaud, Tragic & Chic

● **MILHAUD:** *Les Choéphores (The Libation Bearers); HONEGGER: Symphony No. 5 ("Di tre re").* Lamoureux Orchestra with Paris University Choir and Soloists, Igor Markevitch cond. Decca DL 9956.

● **MILHAUD:** *Globetrotter Suite; The Joys of Life ("Homage to Watteau")—Suite.* Chamber Orchestra, Darius Milhaud cond. Decca DL 9965.

Les Choéphores, Op. 24, of 1919, is the second part of a trilogy based on the *Orestiad* of Aeschylus, with French text by Paul Claudel. It belongs among Milhaud's finest scores. This powerful, colorful and meaningful score is magnificently performed by all, and not marred too badly by some ghostly (and curiously appropriate) pre-echoes. But Decca has made the important release practically useless as a dramatic experience by failing to include a libretto. No synopsis, even James Lyons's good one, can substitute for that. Such omission is indefensible.

Honegger's Fifth Symphony is to me a masterpiece, a true child of its time (1950). Stern and bitter, grim and sarcastic, it communicates a spirit utterly disillusioned, an anger of classic dignity and force. If I recall the Boston Symphony performance under Munch correctly, this one matches it in controlled violence, and is at present the only version available. The sound is fine, but the surfaces on my copy were unconscionably noisy.

Milhaud's two suites on DL 9965 were commissioned expressly for younger ensembles by Irving Mills of Mills Music. They are charming trifles, each set having been sketched in six days. The composer's orchestral mastery is as usual of the utmost fluency; everything sounds. Although the pieces are by no means easy to play, they may be more interesting for the performers than for the listeners. For the latter, the globetrotting tour of six countries and the finer-grained pieces stimulated by paintings of Watteau serve as diversion and light entertainment. Good performances of an unidentified orchestra under Milhaud's always highly competent baton, and excellent recording.

K. G. R.

The Beethoven Variations

● **BEETHOVEN:** *Diabelli Variations, Op. 120.* Rudolf Serkin (piano). Columbia ML 5246.

● **BEETHOVEN:** *32 Variations in C Minor; Andante Favori; Bagatelle—Für Elise; 6 Bagatelles, Op. 126; Ecossaises in E-flat.* Andor Foldes (piano). Decca DL 9964.

Rudolf Serkin is the most creative pianist I have ever heard, whether in concert

or on records. He never "just plays"; he seems to be taking part in the act of composition itself. Not rarely one finds him carried away to the extent of humming along on an expressive climax; dangerous, but from him not offensive. As we hear him play this incredible set of 33 variations (a venture he *wanted* to undertake, beyond the call of a virtuoso's duty), we may wish to match his rendering against Leonard Shure, whose Epic disc of Op. 120 was released just a few months ago. In brief, Shure's is great piano playing; Serkin's is also great music making. Shure plays with insight, brilliance, and masterly control; Serkin adds the element of deep humanity, a keener sense of the lyric, the occasionally humorous, the romantic, the visionary. To compare these discs section

for section is a revealing lesson in music criticism. The *Diabelli* Variations is a work to live with, a towering achievement of musical structure and meaning; and Serkin's recreation of it is without a doubt the finest to be heard today. The recorded sound is first-rate.

Andor Foldes (who has also recorded most of the piano music of Bartók) reveals himself here as a Beethoven player of stature. His singing tone and sensitive style are always balanced by an original and thoughtful approach. His tempi lean toward the slow side but that leaves us time to hear below the surface. In the 32 Variations (an early composition of which I am personally fond, though it is always in the shadow of the *Diabelli* set),

he delivers a superb performance, and all the rest are provocative and delightful too. The sound I find a bit blasty and shaky in spots, less than ideal.

K. G. R.

Chopinesque Bouquet

● **CHOPIN:** *Nocturnes—E-flat, Op. 9, No. 2, D-flat, Op. 27, No. 2; Polonaise in C Minor, Op. 40, No. 2; Scherzo in B-flat Minor, Op. 31; Barcarolle in F-sharp, Op. 60; Waltz in C-sharp Minor, Op. 64, No. 2; Grande Valse brillante, Op. 18.*
Rudolf Firkusny (piano). Capitol PAO 8428.

● **CHOPIN:** *Polonaise in A-flat, Op. 53; Impromptu in G-flat, Op. 51; Nocturne in F Major, Op. 15, No. 1; Ballade in G Minor, Op. 23; Scherzo in C-sharp Minor, Op. 39; Mazurka in C-sharp Minor, Op. 50, No. 3; Waltzes—D-flat, Op. 64, No. 3; C-sharp Minor, Op. 64, No. 2; D-flat, Op. 70, No. 2; A-flat, Op. 42, A-flat, Op. 69, No. 1; A Minor, Op. 34, No. 2.*
Philippe Entremont (piano). Concert Hall CHS 1502.

Isn't it really incredible how many good pianists there are? No age, I would venture, has boasted such an array of masterly keyboard players as this: if the 19th century was the great age of piano composition, the 20th may well be the great age of piano playing.

According to the One Hundredth Issue of the Schwann Catalogue of long playing records (Congratulations! How would we get along without our "lieber Schwann?") and its Artist Listing, this is Firkusny's first Chopin disc. As expected from this fine musician, it offers fine balance between impassioned statement and intellectual control, between bravura technique and a sense of poetry. Favor the bass when you play this; the *fortissimos* are harsh, and the surfaces none too quiet.

Sooner or later all pianists turn to Chopin; if Firkusny comes rather late in the enormous list of such recorded recitals, Entremont is perhaps a bit too early. He is a big talent, no doubt; sensitive as well as brilliant. But his work is still uneven: exciting in the G minor Ballade, superficial in the A minor and A-flat waltzes; fiery in the C sharp minor Scherzo, mannered in the C-sharp minor Waltz. When there is so much sublime "competition," a disc like this sounds too much like "look what I can do." And why, for a player not yet sufficiently known by sight as well as sound, is there no room for a cover or liner photo of the 23-year old Frenchman? The recording is good, except for one bad tape splice.

K. G. R.

Mozart, Son & Father

● **MOZART:** *Symphony No. 40 in G Minor (K. 550); Eine kleine Nachtmusik (K. 525).*
Pittsburgh Symphony Orchestra, William Steinberg cond. Capitol PAO 8432.

● **MOZART:** *Symphony No. 35 in D Major (K. 385) ("Haffner"); Divertimento in B-flat (K. 287).*
Philharmonia Orchestra, Herbert von Karajan cond. Angel 35562.

HiFi & MUSIC REVIEW

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● **L. MOZART: Musical Sleighride; Casafio ex G.**
Bach Orchestra of Berlin, Carl Gorvin cond.
Decca Archive ARC 3093.

If the first two records listed are any indication, the latest fashion is toward leisurely interpretations of Mozart. Steinberg gives us one of the slowest readings of the opening movement of the G Minor that I can recall ever having heard. This



is in no way intended as negative criticism, since this symphony—more than any other by Mozart—lends itself to a “serious” interpretation. In fact, it is interesting to see how the famous opening movement emerges here, since, depending upon the interpretation (and, perhaps, upon the mood of the listener), it is one of those movements that can be looked upon as either virile or melancholy. Steinberg leaves no doubt that he regards the work as somber fare. The minuet, likewise, is taken at a slow pace. While this makes for a perfectly valid approach, it is my feeling that the finale benefits least thereby. The sound is big, but the easy-going pace deprives the closing movement of a certain amount of “punch.”

Bigness of sound is even more apparent in the *Eine Kleine Nachtmusik*. The size of the string orchestra used, combined with the acoustics, makes for the most tremendous quantity of sound that I have ever heard employed for this work. However, to the credit of players, conductor and engineers, let it be said that there is beautiful attention to detail, within this sonic framework.

The Angel disc also offers the leisurely pace mentioned above, but doesn't try for the same tonal “bigness.” Both works are approached in relaxed fashion, and one is struck by the ingratiating quality of the sound. Inner lines are nicely brought out in the slow movement of the divertimento. To these ears, this approach is far preferable to Toscanini's hard-driven readings of these works.

An earlier generation of the Mozart family is represented by the disc devoted to the music of Mozart's father, Leopold. Here, certainly, is easy-going music. The first work, *Musical Sleighride*, is listed as being for “Orchestra and Sleigh-Bells.” The second contains among its movements the three pieces known until recently as the “Toy Symphony” by Joseph Haydn.

JULY 1958

These amusing works succeed in their purpose, and are performed and recorded to perfection.

D. R.

Today's Great Opera Stars

● **PRESENTING TOZZI**—Verdi: *Don Carlo*—*Ella giammai m'amo*; Mozart: *Don Giovanni*—*Deh, vieni alla finestra*; Verdi: *Simon Boccanegra*—*Il lacerato spirito*; Verdi: *I Vespri Siciliani*—*O tu, Palermo*; Mozart: *The Marriage of Figaro*—*Non più andrai*; Verdi: *Ernani*—*Infelice, è tu credevi*; Mozart: *The Marriage of Figaro*—*Se vuol ballare*; Verdi: *Nabucco*—*Tu sul labbro de' veggenti*; Mozart: *Don Giovanni*—*Madamina, il catalogo*.
Giorgio Tozzi (bass) with the Rome Opera House Orchestra, Jean Morel cond. RCA Victor LM 2188.

● **LEOPOLD SIMONEAU OPERATIC RECITAL**—Méhul: *Joseph*—*Champs paternels*; Thomas: *Mignon*—*Adieu, Mignon; Elle ne croyait pas*; Massenet: *Manon*—*Instant charmant; Ah! Fuyez douce image*; Donizetti: *L'Elisir d'amore*—*Una furtiva lagrima*; Verdi: *La Traviata*—*De' miei bollenti spiriti*; Flotow: *Martha*—*Ach so fromm*.
Leopold Simoneau (tenor) with the Berlin Radio Symphony Orchestra, Paul Strauss cond. Decca DL 9968.

● **EILEEN FARELL IN GRAND OPERA**—Gluck: *Alceste*—*Divinités du Styx*; Weber: *Oberon*—*Ozean, du Ungeheuer*; Verdi: *Ernani*—*Ernani, involami*; Ponchielli: *La Gioconda*—*Suicidio!*; Tchaikovsky: *Jeanne d'arc*—*Adieu, Forêts*; Massenet: *Herodiade*—*Il est doux, il est bon*; Debussy: *L'Enfant prodigue*—*Lia's Air*; Menotti: *The Consul*—*To This We've Come*.

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Eileen Farrell (soprano) with the Philharmonia Orchestra, Thomas Schippers cond. Angel 35589.

Of these three artists only Tozzi is a member of the Metropolitan Opera Company. That both Simoneau and Farrell are not is rather a scandalous thing, for both have long since proved themselves among the most distinguished vocalists of our day.

The Tozzi disc is a virtual panorama in capsule of all the great bass arias from the Mozart and Verdi repertoire. Francis Robinson, in his liner notes, emphasizes



what must be abundantly clear: Tozzi is looked upon by both the Metropolitan and RCA Victor as the successor to Pinza. If this disc shows that he does not yet have the imposing vocal dignity of Pinza at his prime, it does firmly establish Tozzi as an impressive exponent of these roles. If increased experience brings with it a more authoritative command of the nuances and subtleties of these parts, then Tozzi will indeed be an artist in the grand tradition.

Though Simoneau is known in this country primarily as a concert singer, in Europe his most lasting fame derives from his operatic appearances. He sings the arias on his recital disc with a purity of style and ease of production that make one long to hear him essay in the flesh the standard lyric tenor operatic roles.

The Farrell disc is but a harbinger of things to come. This superlative singer, who has been shamefully neglected by the recording industry for a decade and a half, is at long last beginning to receive her due; in addition to the present Angel release, she will shortly appear on the RCA Victor label with Charles Munch and the Boston Symphony in performances of *Brünnhilde's Immolation* and *Isolde's Liebestod*, and I hear that she has been busy recording for Columbia with Leonard Bernstein. As displayed in the Angel disc the voice is now at the very height of its perfection, with a vibrance and a ring that are thrilling. Outstanding are the *Adieu, Forêts* from Tchaikovsky's *Jeanne d'Arc* and *To this We've Come* from Menotti's *The Consul*. Excellent accompaniment from Schippers and the Philharmonia complete an extraordinary release.

M. B.

Iberia, Bach, Brazil

● FALLA: *Concerto for Harpsichord and Chamber Ensemble*.

Robert Veyron-Lacroix with Soloists of the National Orchestra of Spain, Ataúlfo Argenta cond. *Master Peter's Puppet Show (complete opera)*. Julita Bermejo (soprano), Carlos Munguia (tenor), Raimundo Torres (baritone) with above orchestra and conductor. London LL 1739.

Volume 8 of this series is a gem, which features two of Manuel de Falla's finest masterpieces. The 14-minute Harpsichord Concerto of 1923-26 is a neoclassic creation of wonderfully corrosive sonority. It is short in time span, but redolent with significance on many levels. Performance and recording are properly sharp-edged, with the harpsichord appropriately clangorous. Do check the other available recording, by Sylvia Marlowe; I recall her performance from concert also as being extraordinary.

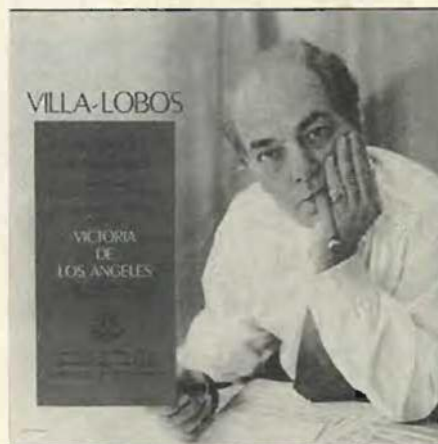
Master Peter's Puppet Show is one of the most enchanting of all contemporary stage pieces, an excerpt adapted from Cervantes and set to music with utter genius. Dated 1923, this little 27-minute opera is here superbly paced by the late and much-lamented Argenta, and the singing of Maese Pedro and the Boy-Crier is outstanding; I have heard, however, the part of Don Quixote less raucously delivered. The other two current versions, both sung in Spanish, are not to be ignored.

K. G. R.

● VILLA-LOBOS: *Bachianas Brasileiras Nos. 2, 5, 6, 9*.

French National Radio Orchestra, Flute and Bassoon Soloists, Victoria de los Angeles (soprano), Heitor Villa-Lobos cond. Angel 35547.

Villa-Lobos may be the most productive composer living, and at the same time the least self-critical. I admit to belonging to that minority which considers the



title *Bachianas* pretentious and inappropriate. According to the composer, the nine suites were "inspired by the musical atmosphere of Bach in respect to harmony and counterpoint and by the melodic atmosphere of the folk music of Brazil's northeastern region." Yet these pieces

have less to do with Bach than just about anything by Hindemith. No. 2 is diverting movie music (it includes *The Little Train of the Caipira*—pure Disneyland); No. 4 for flute and bassoon is dry as dust, a fake invention with some interesting moments, and No. 9 for string orchestra begins well but seems never to end.

No. 5 still remains a jewel, a real inspiration. Miss de los Angeles sings both sections, the *Aria* and the *Dansa*, and very well too—especially the scintillating second. In the first she has memorable competition from Bidu Sayão's vintage recording; Phyllis Curtin's I have not heard; but I cannot imagine any better singing than by the fabulous young Salli Terri on Capitol's *Duets with the Spanish Guitar* (L. Almeida). Sonorous recording, nice to turn up big and let roll.

K. G. R.

Hungary's Voice in L. A.

● ROSZA: *Concert Overture, Op. 26; Three Hungarian Sketches, Op. 14; Theme, Variations, and Finale*.

Frankenland State Symphony Orchestra, Miklos Rosza cond. Decca DL 9966.

When we think of 20th century music by Hungarian composers, the names of Bartók, Kodály, and Dohnányi come instantly to mind. It is now clear that we must add the name of Miklós Rózsa to this list. An increasing number of recordings bears testimony that Rózsa is not just a good movie composer (he has been in Hollywood since 1940 where he composed such notable film scores as *The Jungle Book*); he is a good composer.

His music is made with extraordinary skill, as one would expect. It also has a personal style and a strong degree of communicative substance. Although he owes something to Hindemith, Rózsa sounds like a Hungarian, and that means vital rhythm and rich color. Less original and searching than Bartók, he is nevertheless inventive and imaginative; his work is alive and flavorful, and only in recent years has some of the celluloid slickness rubbed off harmfully onto his concert music.

The *Theme, Variations and Finale* dates from 1933, when Rózsa was only 26. It is a superb piece which has already been widely played and which deserves frequent rehearing. The *Three Hungarian Sketches* of 1938 are captivating and saucy. They are highlighted by the exploitation of outrageously effective timbres within a quite irresistible rhythmic framework. The *Concert Overture* of 1956, though solid and impressive, fails to catch fire.

That Rózsa is also an estimable conductor is proved by the astonishingly brilliant performances he conjures out of the Frankenland State Symphony Orchestra. George Jellinek's notes are detailed and informative, and the sound is first-class. Let's forget all about the movies as far as Mr. Rózsa is concerned and begin to discover him as the composer of consequence he is.

K. G. R.

HiFi & Music Review

France, Gulda, Grandjany

• **DEBUSSY:** *Pour le piano — Suite; Reflets dans l'eau; Soirée dans Grenade; L'Isle joyeuse*; **RAVEL:** *Sonatine; Valse nobles et sentimentales*.
Friedrich Gulda (piano). London LL 1785.

If this was meant to prove that Gulda can also play French music, in addition to the classics and advanced jazz, the point is made. He can—but not with the distinction and magic demanded for serious competition to Gieseking and Casadesus. All is very clear and neat, but tends toward clangor rather than magic, brilliance rather than poetry. It is no reflection on Gulda's sterling gifts to say that this music calls for a very special approach, a kind of delicacy that goes far beyond pianistic skill as such. The instrument, moreover, is rather hard-sounding, and the surfaces on the review copy noisy.

K. G. R.

• **MUSIC FOR THE HARP — Grandjany:** *Fantasia on a Theme by Haydn; Dans la forêt du charme et de l'enchantement; Divertissement for Harp; Fauré: Impromptu for the Harp, Op. 86; Prokofiev: Prelude in C Major; Hindemith: Harp Sonata (1939)*.
Marcel Grandjany (harp). Capitol PAO 8420.

Marvelous playing—one cannot imagine how M. Grandjany's finesse and musicianship could be excelled by anyone. The sound of the harp is one of which many may quickly tire, but this artist knows how to vary it endlessly, how to cope with the excessive reverberation of the strings, and how to make music rather than only harp music. The recording, furthermore, is superb.

To his own "Haydn Variations," M. Grandjany brings a style almost keyboard-like, delicious in concept and execution. His "Forêt" is impressionistic and very lovely, the "Divertissement" neo-classic and neatly made.

Fauré's *Impromptu* is both sturdy and subtle, though a bit long. In its transcription from the piano, Prokofiev's *Prelude* remains a gem, and Hindemith's *Sonata* is strong and beautiful music that exploits the resources of the instrument in unexpected ways. The artist plays with keen sensitivity to the individual style of each piece; and although the harp of Orpheus must have been somewhat more portable he could have made no sweeter music than Marcel Grandjany.

K. G. R.

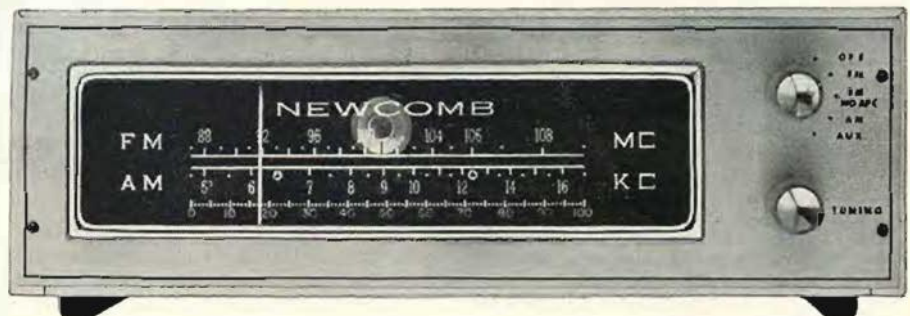
Intimate Strings—3 & 4

• **BEETHOVEN:** *String Trios—G Major, Op. 9, No. 1; C Minor, Op. 9, No. 3*.
Jascha Heifetz (violin), William Primrose (viola), Gregor Piatigorsky (cello). RCA Victor LM 2186.

It was with the expectation of hearing something "extra-special" that this record was placed on the turntable, and I was somewhat disappointed. "How is it possible?", you might ask, in view of the players. Yet, I could not escape the feeling that, despite the obvious technical address brought to the task, something

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was missing—a feeling of something hastily put together.

This led me to compare other versions of the same works. Perhaps the greatest drawback of this disc lay in the relatively fast tempos employed for the slow movements. Both the Decca recording by the Bel Arte Trio and the Westminster ver-



sion by Pougnet, Riddle and Pini of the Op. 9, No. 1 offer more expressive readings. Let it be said, though, that Heifetz, Prinrose and Piatigorsky give more "bite" to the first movement.

Comparative hearings of the C Minor string trio again showed the Pougnet-Riddle-Pini version to be preferable. Where RCA-Victor has chosen "close-to" recording with no "air" around the three instruments Westminster offers greater spaciousness, and thereby more ingratiating sound with no loss of detail.

D. R.

● **HAYDN: String Quartets**—D Major, Op. 64, No. 5 ("Lark"); D Minor, Op. 76, No. 2 ("Quinten").
Hungarian Quartet. Angel 45018.

Two of Haydn's most appealing quartets are given warm readings in this latest addition to Angel's "Library Series." A slightly more demoniacal touch, in the famous "Witch Minuet" of the Op. 76 would have been welcome, but the interpretations are very satisfactory on the whole. The warmth of the readings is nicely matched by that of the sound.

D. R.

Art-Song as Drama

● **SCHUMANN: Frauenliebe und Leben**—Song-Cycle, Op. 42; **MOZART: 9 Songs**—Das Lied der Trennung; Kinderspiel; Verschweigung; Abendempfindung; Kleine Spinneria; Als Luise de Briete; Einsam ging ich jünger; Sehnsucht nach dem Frühling.
Irmgaard Seefried (soprano) with Erik Warba (piano). Decca DL 9971.

Seefried seems to be constantly maturing as a Lieder singer. This is one of her best discs yet, notable especially for the *Frauenliebe und Leben*, which represents a penetrating and sympathetic performance of one of the great cycles in the literature. Particularly moving is her singing of the final song, *Nun hast du mir den ersten Schmerz getan*, in which the woman mourns the death of her loved one.

The Mozart side is devoted to nine songs from what may be the least-known aspect of Mozart's output. It's strange not to find such a favorite as *Das Veilchen* among the nine, but included among them are *An Chloe*, *Das Lied der Trennung*, *Die Verschweigung*, and *Abendempfindung*. Again, Seefried sings beautifully and charmingly. Warba's piano accompaniments throughout are excellent and the recorded balance and sound are first-rate.

M. B.

● **MAHLER: Kindertotenlieder; Songs of a Wayfarer.**
Kirsten Flagstad (soprano) with the Vienna Philharmonic Orchestra, Sir Adrian Boult cond. London 5330.

For the first time in the history of recorded music the voluptuous voice of Kirsten Flagstad is put at the service of music by Mahler. If she doesn't quite succeed as, for instance, both Heinrich Rehkemper and Kathleen Ferrier did in their recordings of the *Kindertotenlieder*, we still have here sensitive, effective singing, gorgeously reproduced. The surprise of the disc is the revelation of Sir Adrian Boult as a most perceptive Mahler conductor. (Come to think of it, was he not also in charge of the orchestral performance in Blanche Thebom's recording of the *Songs of a Wayfarer*?) This is Mahler conducting as to the spirit born; I'd love to hear his way with some of the symphonies.

M. B.

Chanson, Air, and Lied

● **GLORIA DAVY CONCERT RECITAL**—Purcell; *Not All My Thoughts*; *If Music Be the Food of Love*; *Allisidora's Song from Don Quixote*; *Man Is for the Woman Made*; Brahms; *Immer leise wird mein Schlummer*; *Auf dem Kirchhofe*; *Wiegenlied*; Poulenc; *Fiançailles pour rire*—Song-Cycle; Turina; *Poema en forme de canciones*—Song-Cycle.
Gloria Davy (soprano) with Giorgio Favaretto (piano). London 5395.

● **KATHLEEN FERRIER SINGS FOLK SONGS**—Northumbrian, Elizabethan, Irish.
Kathleen Ferrier (contralto) with Phyllis Spurr (piano). London 5411.

● **ALBUM DE MUSIQUE**—Songs by Bassini, Bellini, Berlin, Barton Brugière, Cherubini, Costa, Gordigiani, Marliani, Mercadante, Meyerbeer, Molacchi, Onslow, Paradis, Paer, Panzeron, Rossini, Spontini, Tadolini.
Suzanne Danco (soprano) with Francesco Molinari-Pradelli (piano). Epic LC 3442.

Three disparate female voices are represented on these discs. Miss Davy has a fine, rich voice, of very pleasing texture, and great flexibility. There seems to be no doubt of her ability to sing as she wishes. Whether what she wants the voice to do is at all times appropriate to the music being sung is another question. Several different levels of "appropriateness" are in evidence on this disc. The opening group of Purcell songs fares least well; for Miss Davy approaches them with a modern, "operatic" tone, which, together with Benjamin Britten's rather overblown realizations of the piano parts, causes them to lose the flavor of the period.

HiFi & MUSIC REVIEW

Somewhat more successful is the Brahms group in which, curiously, Miss Davy employs a much less opulent tone. Her rendering of *Auf dem Kirchhofe* is, in fact, quite impressive.

But it is in the last two groups that the singer is heard to best advantage. The charming cycle of six Poulenc songs finds her coloring the voice admirably to the stylistic demands of the music, and in the group by Turina, her rich, deep-throated tones supply just the right emotional thrust to the music.

The disc devoted to the late Kathleen Ferrier is, in part, a re-issue of a 78 rpm album, plus some other material. That album has been for some time one of the most valued items in my own collection, and it is a pleasure to see it in its new, long-playing version. Technically, the transfer is excellent. The music is mostly of a folk cast, and Miss Ferrier sings beautifully. Her rendition of the unaccompanied melody *Blow the Wind Southerly* may haunt you for years, as it has me.

The third of the ladies, Suzanne Danco, brings some wonderfully secure singing to what must have been a pleasant task. The "Album de Musique" referred to in the title was a collection of songs by seventeen composers, assembled and presented to a lady in 1835, by Rossini. Among the composers, besides the donor himself, were Bellini, Meyerbeer and Cherubini, together with a group of lesser known figures. The music is charming, the languages being French and Italian. The one duet in the collection finds both parts sung by Miss Danco; most of the texts are supplied, and the performances are completely winning.

D. R.

Landowska of Lakeville

• **BACH:** *Partita No. 2 in C Minor; Capriccio on the Departure of a Beloved Brother; Fantasia in C Minor; J. K. F. FISCHER:* *Passacaglia in D Minor.* Wanda Landowska (harpsichord). RCA Victor LM 2194.

An amazing variety of musical color is achieved on this disc. One need only compare the stormy, almost angry sound of the harpsichord in Bach's C Minor Fantasia, as against the muted colors applied to Fischer's Passacaglia.

The Fischer piece, by the way, is a gem, and one is grateful to Mme. Landowska for having recorded it—and with such imaginative registration. As she points out in her jacket notes, it contains a theme that bears a marked similarity to the one used by Bach in his famous Chaconne for violin. Apparently, Bach knew and admired this work.

Owners of Serkin's Columbia recording of the Capriccio may find it informative to compare the piano version with the present one. Serkin, incidentally, plays the lively closing section with much more drive. The harpsichord, though, is capable of more subtlety of coloration. The recording itself is excellent.

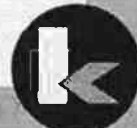
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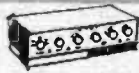
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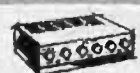
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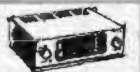
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THE STEREO REEL THE STEREO REEL THE STEREO REEL

Reviewed By BERT WHYTE

PROKOFIEV: Lieutenant Kije—Suite, Op. 60.
Chicago Symphony Orchestra, Fritz Reiner
cond. RCA Victor BCS 96 \$8.95.

The tragi-comic Kije is back with us again, and as might have been expected, is a perfect subject for stereo. His mythic and fanciful life has been recorded many times on disc; but good as some of these were, they are pale shadows in comparison to this magnificent stereo presentation. In the bright spotlight of stereo sound, there is much in the score that is newly revealed. Certainly, it is startling and sonically spectacular to go at the very beginning from a very soft muted trumpet and a ruffle on a snare drum to a massive orchestral explosion of brass and percussion. Reiner's performance of the work is good, emphasizing the satiric nature of the music.

The Chicago orchestra plays magnificently and one is made well aware of the excellence of the first desk men. This was recorded with moderately close microphone pickup, and considerable care was taken with the placement to take full advantage of the justly famous Orchestra Hall acoustics. Thus in the massive tutti sections, one can almost taste the rich full-bodied sonority of the brass. The roundness and sense of depth are altogether amazing. This, and the other stereo attributes of directionality and instrumental positioning afford an illusion of breath-taking realism. Here is certainly one of the finest Chicago Symphony stereo tapes yet.

STRAVINSKY: Firebird Suite; Petrouchka—Suite.
Berlin Philharmonic Orchestra, Leopold Stokowski cond. Capitol ZF 49 \$12.95.

Veteran collectors will recall that Stokowski has recorded both of these scores before—the Firebird in particular. Now with the Berlin Philharmonic he offers his first stereo version. These are not performances for the musical purist, for Stokowski has been given too much experimentation in these later years of his career. Thus his readings here are decidedly unorthodox.

To some, this will seem a gross distortion of musical taste. To others, including myself, who choose to objectively view his treatment as an experiment in sonorities, this is a fascinating listening experience. This is magnificent musical mutation, sheer "pooh-bah," blatantly supercharged, and in its own way quite wildly wonderful! Unfortunately, the sound on this tape does not measure up to the intriguingly experimental nature of the

performance. The microphone pickup is far too distant, making for very diffuse sound, which can be likened to what might be heard high up in the "peanut gallery." A pity too, for the Berlin players show their mettle with some fine string and woodwind work. This is a stereo recording to be sure. The directionality is there, and what is evidently a multi-mike pickup allows for an artificial but clever depth control. Instruments are "moved" forward and back in the orchestra with varying degrees of "liveness."

In my own humble opinion, if this recording were done by European engineers (which I strongly suspect), they will have to learn to control themselves in terms of acoustic perspective when dealing with stereo. It is true that, in monaural recording, many people like the "big hall" sound, as exemplified by the European approach. But since stereo naturally enhances the hall sound, it is all too easy to go overboard in this respect, and thus to exaggerate the acoustic spaciousness that orchestral detail suffers badly. For those seeking "standard" versions of these works in the stereo medium, this tape cannot be recommended; others more experimentally minded musically may hear much that is interesting.

SAINT-SAENS: Symphony No. 3 in C Minor, Op. 78 ("Organ").
Utah Symphony Orchestra, Maurice Abravanel cond. Westminster SWB 8030 \$12.95.

Lately there has been a veritable rash of recordings of the Saint-Saëns "Organ" Symphony, but in spite of the opportunities the score offers for hi-fi exploitation, none have been completely satisfactory from both musical as well as sonic standpoints. In view of Westminster's reputation for quality sound, I had high hopes that this would be "it." Alas, it strikes no fire, and the "really good" recording of this work is yet to come. This stereo is undistinguished in sound and the performance stodgy.

Abravanel drags tempi unmercifully, crosses all the t's and dots all the i's, and very little of the music's lyrical quality comes through. The sound has too much "left-and-rightness" with almost no center channel fill in evidence. A great deal of the time the sound emanates solely from the left channel, with only an occasional tympani beat or plucked string bass to indicate that the right speaker is functioning. This I find most puzzling, as most Westminster tapes are characterized by excellent channel balance. The overall sound is fairly clean, but this fails to make up for the other shortcomings.

HIFI & MUSIC REVIEW

LANDMARKS OF A GREAT CAREER—
Bach-Stokowski: *Tocatta and Fugue in D Minor*; **Debussy-Stokowski:** *Clair de Lune*; **Sibelius:** *The Swan of Tuonela*; *Finlandia*; **J. Strauss:** *Blue Danube Waltz*.
 Leopold Stokowski conducting his Symphony Orchestra. Capitol ZF 35 \$12.95.

This tape consists of orchestral works especially identified with Stokowski—in particular his famous transcription of the Bach D Minor *Tocatta and Fugue*. As you might expect, all are played to the hilt with typical Stokowskian flamboyance, but the real dazzler is the “*Tocatta*.” On the disc version of this program, I was frankly a bit unhappy about the sound of the “*Tocatta*.” It seemed very thin on the top end, with the first and second strings almost shrill and with little bass sonority. On this stereo tape, the situation is different.

There is much greater perception of string detail here and the all-important basses come through with an abundance of dark, rich power. All other instruments are cleanly reproduced and there is fine direction and a good sense of depth. The violin sound is still a trifle on the strident side; but all the other amenities of stereo are hard to overlook. As to performance, little need be said. Here we have, among other things, a masterful demonstration of the marvelous string playing he seems to be able to summon from even a “pickup” recording orchestra such as is used on this tape.

RAVEL: *Mother Goose—Suite*; **CHABRIER:** *Bourrée Fantasque*.
 Detroit Symphony Orchestra, Paul Paray cond. Mercury MS 5-22 \$8.95.

The Ravel suite fares well in stereo format. This delightful music has had one previous stereo recording on Concert Hall, but it cannot compare in either performance or sound. Paray is in good form here; his reading is a bit more slowly paced than most, but has such easy-flowing, graceful lines that it is head and shoulders above his competition. The mike pickup is fairly close-up, and the “dry” acoustics of the new Ford Civic Hall in Detroit, allow very little “air” around the orchestra. Even with stereo there is just barely enough reverberation to sustain “liveness.”

Paray strikes a lively pace in the spirited Chabrier “*Bourée*.” This seems to have a much fuller sound even though recorded in the same hall. Probably it is a matter of scoring. In spite of the somewhat “dry” acoustics, the stereo effects are easily apparent, with fine separation and directionality. The middle channel fill in both works is exceptionally well done.

KHACHATURIAN: *Piano Concerto*.
 Leonard Pennario with the Concert Arts Orchestra, Felix Slatkin cond. Capitol ZF 52 \$12.95.

I was a bit surprised to receive this tape as the disc version was released almost three years ago and I had no idea that Capitol had been recording stereo that far back. This means, of course, that there are many other fine performances that have been recorded in stereo under the Capitol banner, and it will be a pleasure to meet some old long play disc

friends in their bright new stereo trappings. This is certainly true as applied to this performance of the colorful Khachaturian Piano Concerto. I was not too happy with the sound of the original disc, but in this stereo version, the sound takes on new dimension and the results are spectacular.

Where in the disc the piano seemed thin and the string body and brass “smallish,” we now have big, bold piano sound, nice and clean with little or no transient distortion; and the string sound has “opened up” with the full spaciousness of stereo; the brass too has good bite and weight. Dynamic range is enhanced with percussion, especially the tympani having fine, sharp articulation.

Pennario is a bit hard-toned but this music can stand it. He has very facile technique and the fine rhythmic sense all important to this score. Slatkin affords perceptive accompaniment and the balance between piano and orchestra is so much better than on the disc it is hard to believe. Some musical sophisticates consider this trite and blatant music, but as heard bright and fresh and new on this stereo tape, it makes for a most stimulating listening experience.

MARCHING ALONG—*Barnum & Baileys Favorite; U. S. Field Artillery; The Thunderer; Washington Post; Stars and Stripes Forever*.
 Eastman Symphonic Wind Ensemble, Frederick Fennell cond. Mercury MWS 5-14 \$6.95.

It is no exaggeration to state that this is quite possibly one of the finest band recordings ever made. It has every element needed for success. Lives there a man who hasn't been stirred by the pulse-pounding beat of Sousa's *Washington Post*, *El Capitán*, or *The Thunderer*, to say nothing of the great *U. S. Field Artillery March*? They are all on this tape and so is *Stars and Stripes Forever!* The tape has the music and it has sound too—great masses of it, made-to-order for those fortunate enough to possess outsize speakers and 60 watt amplifiers to match. Brass? It has fire and brilliance and purity combined with massive sonority. Woodwind? In rich variety, cleau of tone, lavish with color. And what percussion! From the snarly staccato of the snare, the tweeter-sizzling zing and smash of the cymbals, and the floor-rattling thud of bass drum and tympani, it's on this tape in profusion.

Its effectiveness as a stereo piece is to be expected, but the most important aspect here is the sense of balance and proportion. Needless to say, the dynamic range is enormous. Free of the restrictions of stylus swing, the tape can accept dynamic levels almost impossible on a disc without distortion. Fennell's performances are models of their kind. His tempi are just and all moves along at a very brisk pace. Yet the music's contours are never blurred, nor is his phrasing in any way mannered. The playing he elicits from his band is of truly virtuoso calibre. Attacks and releases are clean and precise, and the homogeneity of the ensemble work something at which to marvel. In plain English—this tape is a hunderer. —END

* *audiofacts*

Sound versus Noise

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TITLE	Musical Interest	Performance	Recorded Sound	Score
LET'S GET AWAY FROM IT ALL —Ray Ellis & Orchestra Mountain Greenery, Wang Wang Blues, Anything Goes & 9 others. Columbia CL 1097	★★★★	★★★★	★★★	11
GIANT WURLITZER PIPE ORGAN—Vol. 3 —Leon Berry playing Tavern In The Town, Dixie, Sari Waltz & 9 others. Audio Fidelity AFLP 1844	★★	★★★★	★★★★	10
GEMS FOREVER —Mantovani & Orchestra All The Things You Are, Summertime, Love Letters & 9 others. London LL 3052	★★★	★★★	★★★★	10
LET'S GO DANCING —Ted Steele and Orchestra You Were Meant For Me, I Don't Know Why, Deep Purple & 21 others. Bethlehem BCP 5004	★★★	★★★	★★★	9
THE CHORDETTES Just Between You And Me, Teen Age Goodnight, Soft Sands & 9 others. Cadence CLP 3001	★★★	★★★	★★★	9
HOLIDAY IN HI-FI —Kermit Leslie & Orchestra Jalopy, Champagne, Jungle Flower & 9 others. Epic LN 3452	★★	★★★★	★★★	9
I GET IDEAS —Tony Martin sings Singin' In The Rain, Pagan Love Song, Kiss of Fire & 9 others. Camden CAL 412	★★★	★★★	★★	8
SUNDOWN SONGS —Marais & Miranda singing Hali Halo, Snake-Baked A Hoe-Cake, Running Water & 13 others. Decca DL 8711	★★★★	★★	★★	8
DANCING IN PEACOCK ALLEY —Bernie Lighton & Trio C'est Magnifique, Blue Room, So In Love & 22 others. Disneyland WDL 3022	★★	★★★	★★★	8
MUSIC FOR HAPPY PEOPLE —Albimoor & Orchestra With A Little Bit Of Luck, Panama Patrol, Waltzing Skates & 9 others. Jubilee JLP 1069	★★★	★★	★★★	8
POLKA POPS —Bill Gale & Orchestra Beer Barrell Polka, Hoop-De-Do, Clarinet Polka & 9 others. Vik LX 1117	★★★	★★	★★	7
ITALIAN INTERLUDE —Murray Dickie singing Santa Lucia, Maria Mari, Torna a Sorriento & 9 others. Vox VX 25190	★★★	★★	★★	7
OUT OF NOWHERE —Hal Otis Quintet with Bea Abbott Out Of Nowhere, Tea For Two, Dinah & 11 others. Westminster WP 6072	★★	★★	★★★	7
THE GENIUS OF GEORGE WRIGHT on the Mighty Wurlitzer España Cani, Hernando's Hideaway, Tea For Two & 9 others. HiFirecord R 713	★★	★★	★★	6
ROCK & ROLL—ALL FLAVORS —Freddie Bell & Bellboys. Rompin' And Stompin', Voo Doo, Hound Dog & 9 others. Mercury MG 20289	★	★★	★★★	6
MUSIC FOR A SHINING HOUR —Gary Alan & Orchestra My Shining Hour, It's Magic, Now Is The Hour & 9 others. MGM E 3627	★★	★★	★★	6
GYPSY PANORAMA —Bela Babai & Ensemble Hora Bravura, Irene, Sabar Dance & 7 others. Period RL 1924	★★	★★	★★	6
HAVE A WONDERFUL WEEKEND —Mitchell Ayres & Orchestra Contented, Street Of Dreams, Through The Years & 18 others. RCA Victor LPM 1603	★★	★★	★★	6
POP PIANO CONCERTOS —Semprini & Abby Orchestra Claire de Lune, Warsaw Concerto, Autumn Concerto & 8 others. Capitol T 10144	★	★★	★★	5

Musical Interest:	Original	★★★★	Pleasing	★★★	So-So	★★	Dull	✓
Performance:	Superb	★★★★	Pleasing	★★★	Adequate	★★	Dreary	✓
Recorded Sound:	Tops	★★★★	OK	★★★	So-So	★★	NO	✓

ENTERTAINMENT MOOD

(Continued from page 14)

with a thorough delight in keeping close to melody. The result is an exceptionally pleasant album of show tunes, very well recorded, which allows for conversation as well as listening. The beat is always there, the sound is jazz, and the net effect is broad audience appeal.

Leroy Vinnegar, one of the best of the California bassists, has deep, vital pulse in his playing and his album efforts indicate real work and planning. Here, he has assembled a group featuring three excellent soloists—trumpeter Gerald Wilson, a long-neglected jazzman; tenor Teddy Edwards, also unaccountably overlooked in recent years; and pianist Carl Perkins, whose fine, deeply moving style will be heard no more. He died early this year.

For these men, Vinnegar has provided neatly mapped out arrangements by vibist Victor Feldman, interspersed with "head," or on-the-spot, arrangements by the whole group. Organization is the by-word here, but never to the detriment of free im-



THE LEROY VINNEGAR SEXTET
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provisation by the soloists. This is a superior album in all respects and indicates that the West Coast is undergoing a change in its musical concepts.

The third album (from Sweden) displays the clarinet and alto technique of Arne Domnerus, a fine jazz player whose clarinet style seems to be more authentically jazz than that of Jimmy Giuffre and definitely more logical and arrestingly alive than of either Tony Scott or Buddy DeFranco. He has more in common with Johnny Dodds than anyone since Goodman and a remarkable feeling for the blues. On alto, he is alternately under the spell of Parker and Desmond, but still manages to remain individual. And at all times, including the two large band tracks, the Swedes do swing.

Turning to the other LPs, Art Blakey's Jazz Messengers are in a surprisingly quiet, almost lyric, mood despite the album title, *Hard Drive*; the solos by trumpeter B. Hardman and tenor J. Griffin are clean and logical, and the piano of Junior Mance, heard on most of the tracks, is vibrantly alive to the blues possibilities.

JULY 1958

The Jazz Pickers is one of those tightly arranged albums with the subdued sounds of 'cello, vibes, and flute in a series of neat and lightly swinging numbers. Red Norvo is still inventive after almost two decades as a jazz soloist, and the music is still sufficiently jazz flavored to warrant attention.

The Lennie Niehaus album offers that sturdy alto soloist from Stan Kenton's band in selections by two groups. On



one, the late Bob Gordon is heard on baritone, on the other, Pepper Adams, the recent baritone poll winner, is featured. It is with the second group that Niehaus escapes from the basically cold style that has marked most of his work to blow emotionally more satisfying jazz than is usually heard from him.

R. J. G.

Lewis's Stately Elegance

● **THE JOHN LEWIS PIANO with P. Heath (bass), C. Kay (drums), B. Galbraith (guitar), J. Hall (guitar).** *Harlequin; Little Girl Blues; The Bad And The Beautiful; D & E; It Never Entered My Mind; Warmeland; Pierrot; Columbine.* Atlantic 1272.

There are seven tracks to this LP and Lewis is heard in four settings: on one track, *Harlequin*, he is accompanied only by drums; the accompaniment on the others occasionally includes bass, and always one or the other of the two guitarists. However, the dominating voice is Lewis's and the bulk of the numbers are his own compositions.

As pianist, Lewis displays that same stately elegance that has become the trademark of the Modern Jazz Quartet. There is the lyricism, the close tie to the blues that Lewis brings to everything he does. I was particularly struck by the similarity in emotional content between Lewis and the guitarists, but it is on *D & E*, his wonderfully moving blues, that he sounds best in a jazz sense.

R. J. G.

Film, TV, Operetta

● **CHAPLIN-MERCER: MERRY ANDREW—Sound Track featuring DANNY KAYE, Pier Angeli, Salvatore Baccaloni with Orchestra, Nelson Riddle cond.** *The Pipes Of Pan; Everything Is Tickyety Boo; Salud & 3 others.* Capitol T 1016.

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OR THE SILVER SKATES featuring the TV Cast—**PEGGY KING, JARMILA NOVOTNA**—with Orchestra, Irwin Kostal cond.

Ice; Silver Skates; Hello, Springtime & 5 others. Dot DLP 9001.

• **ROMBERG-HARBACH-HAMMER-STEIN II: THE DESERT SONG** featuring **GIORGIO TOZZI, KATHY BARR**, and others with Chorus & Orchestra, Lehman Engel cond.

The Riff Song; I Want A Kiss; The Desert Song & 13 others. RCA Victor LOP 1000.

That Danny Kaye, a master interpreter of rapid-fire lyrics, and Johnny Mercer, our leading creator of polysyllabic rhymes, would get together was probably inevitable. Mercer has supplied clever, imaginative ideas, the most successful being the grand flow of Italian double-talk in *Salud*. But in *The Square of the Hypotenuse*, he never develops his theme past the title line, and his lyric for *The Pipes of Pan* meanders so that the point of the number gets lost. Saul Chaplin's music is serviceable.

Another score intended primarily for the young is *Hans Brinker* by the gifted Hugh Martin. There are some wonderfully appropriate "gliding" pieces in it, such as *Ice* and *Silver Skates*, but the lyrics are rather simple-minded and might have profited from the services of Mr. Martin's customary partner, Ralph Blane. Tab Hunter brings a sort of emotionless sincerity to the performance, and Peggy King still sounds like a minor league Judy Garland.

The Desert Song, after more than thirty years, is still a well-loved American musical, to judge from the frequency of revivals throughout the country—especially in summer theatres which annually rely on it as a guarantee of packed houses. Cornball story and all have broad appeal inherent in its exotic locale and its warmly melodious score.

Here is the second almost-complete recording of *The Desert Song* available currently. Both are conducted by Lehman Engel. This version benefits from especially fine sound and the commanding vocal presence of Giorgio Tozzi. The drawback, however, is the embarrassingly uncertain vocalism of Kathy Barr.

S. G.

Blues by Handy, His & Hers

• **ST. LOUIS BLUES** featuring **NAT "KING" COLE**.
Capitol W 993.

• **ST. LOUIS BLUES** featuring **EARTHA KITT**.
RCA Victor LPM 1661.

The motion picture *St. Louis Blues*, based on the life of W. C. Handy, has brought with it the featured performers in albums of songs from the pen of the great blues composer.

These two make an interesting comparison. Both include versions of *St. Louis Blues*, *Beale Street Blues*, *Memphis Blues*, *Careless Love*, *Yellow Dog Blues*, *Friendless Blues* and *Hesitating Blues* and

each includes other Handy compositions, some from the film, others not.

Nat Cole, who plays Handy in the picture, sings to the accompaniment of the excellent Nelson Riddle orchestra. His versions are, without exception, well done. Cole's voice, with its smooth, slightly



husky and warm sound, lends genuine validity to each number. His deft phrasing and solidly musical style make a very good combination and the album is well up to the standards one might wish for in a Handy collection.

Miss Kitt, on the other hand, sings with an exceptionally irritating vibrato. She has little jazz feeling and a tendency to stiff phrasing. She is further hampered by RCA Victor's choice of accompaniment: a dixieland band featuring, of all people, modern jazz trumpeter Shorty Rogers. It would be hard to imagine a serious effort with so little musical logic about it. To refer to the orchestra as "Shorty Rogers and his Giants" is to misstate the case. It is actually a pedestrian studio dixieland group.

R. J. G.

That Oldtime Swing

• **BETWEEN 18TH AND 19TH ON ANY STREET** featuring **BOB SCOBEY'S BAND** with **CLANCY HAYES**.
The Five Piece Band; Whistling In The Dark; A Sunday Kind Of Love; Woodchoppers' Ball; Muggles & 12 others. RCA Victor LPM 1567.

• **WITH A LITTLE BIT OF SWING** featuring **HELEN WARD** with "Peanuts" Hucko and his Orchestra.
With A Little Bit Of Luck; Lazy; Lookie, Lookie, Here Comes Cookie; Swing That Music; Gone With The Wind; This Nearly Was Mine & 6 others. RCA Victor LPM 1464.

• **NEW ORLEANS TO LOS ANGELES** featuring **PETE FOUNTAIN**.
Farewell Blues; Jazzband Ball; March Of The Bob Cats; Jazz Me Blues; Cherry; Struttin' With Some Barbecue; Home; Song Of The Wonderer. Southland S-LP 215.

The music on these three albums, or rather, the performing style, is indigenous to the Twenties and Thirties. It is curious that Scobey, who has been best known for his stubborn revival of traditional jazz, should come off such a sad third behind the others.

The Helen Ward album, with accom-
HIFI & MUSIC REVIEW

paniment by a Benny Goodman style swing band led by clarinetist-tenor soloist Hucko is nostalgic, but it is also pleasant and light in an almost amateur "girl next door" sense. A thoroughly enjoyable job.

Fountain's LP (he is the clarinetist currently featured with Lawrence Welk) is good, representative Dixieland small band jazz, performed with two sets of musicians, one from Hollywood and one from New Orleans. Fountain does not dominate the proceedings, but when he does play he shows himself a strong, vibrant and interesting clarinetist. Dixieland fans should not miss this.

Scobey's band, with the exception of two tracks (a fine, swinging Hayes vocal on *Cake Walking Babies* and a rocking instrumental on *Woodchopper's Ball*), never seems to make up its mind whether to be jazz or pop. In his bid for a wider audience, Scobey has lost sight of the musical goal which gave him his start in the first place. The results are spotty at best.

R. J. G.

To Belt or To Sing?

● **JOHNNIE RAY IN LAS VEGAS with Orchestra.**

Shake A Hand; Just Walking In The Rain; Yesterdays; Cry & 9 others. Columbia CL 1093.

● **SOMETIMES I'M HAPPY featuring JILL COREY with Glenn Osser Orchestra.**

When My Baby Smiles At Me; Bye Bye Blues; Nobody's Heart; Better Luck Next Time & 8 others. Columbia CL 1095.

● **JO ANN MILLER — UNRESTRAINED! with Benn Arden Orchestra.**

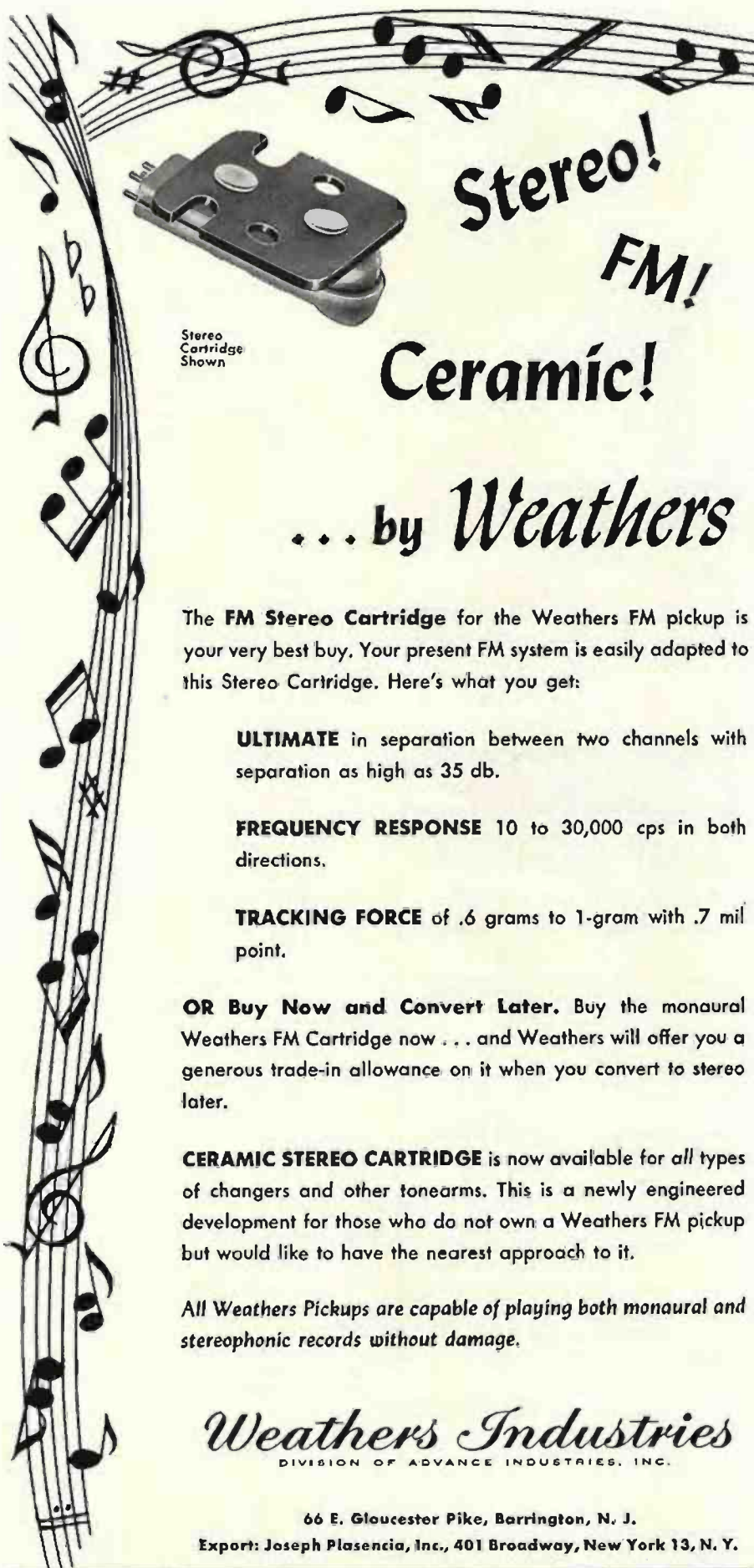
Good Little Girls; When The World Was Young; Nobody's Sweetheart; Am I Blue & 9 others. Audio Fidelity AFLP 1864.

In recent years Johnnie Ray has become an exuberant night club entertainer in continual demand throughout Europe as well as America. This recording made at the Desert Inn in Las Vegas features a characteristic Ray program of his own past hits, standards and a couple of rocking, quasi-gospel numbers. What may be lacking in musicianship and sensitivity is more than offset by his throbbing fervor which is a continuance of the Sophie Tucker-Al Jolson entertainment tradition. Just you try to resist the excitement of the "jubilee," *I'm Gonna Walk And Talk With My Lord!*

Jill Corey on the other hand, is an innocuous girl. She began several years ago in a style marked by a lilting simplicity. She since has become an eclectic in search of an individual manner. One half of her newest album consists of standards sung with an attempt to satirize the "Roaring Twenties" style. Miss Corey and the band soon become tiresome in this vein. The other side finds Miss Corey ranging in delivery from cuteness to ordinary sentimentality over sighing strings.

Greater emotional projection and musicianship emanate from the person of Jo Ann Miller whose voice also has more body. She is most convincing on ballads,

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but she can belt out too. However, she is no jazz singer, as the notes imply, and her interpretation of "jazz" material is sometimes more contrived than amusing.

N. H.

Mimicry & Jolson's Ghost

• **FOREIGN AFFAIR** featuring **FRANKIE LAINE** with Michel Legrand and his Orchestra.

Laura; La Paloma; Si tu partais & 9 others. Columbia CL 1116.

• **THE SEVEN HILLS OF ROME—Sound Track** featuring **MARIO LANZA** with Orchestra.

Italiano Calypso; Temptation; Come, Dance With Me & 7 others. RCA Victor LM 2211.

• **I'M SITTING ON TOP OF THE WORLD** featuring **Norman Brooks** with Orchestra, **Van Alexander** cond.

April Showers; Toot Toot, Tootsie; Swanee & 9 others. Verve MG V 2091.

Like Dr. Samuel Johnson's celebrated remark about the dog who could walk on its hind legs, it isn't a matter of how accurately Frankie Laine sings in four different foreign languages or Mario Lanza imitates other popular singers, but that they are able to do it at all. Mr. Laine, it must be admitted, does quite well, though he makes the words sound as if they were somehow being squeezed out instead of sung.

Among the singers Mr. Lanza impersonates is the above-mentioned Mr. Laine. There are also Perry Como and Dean Martin and Louis Armstrong, but Mr. Lanza's full-lunged delivery is hard to disguise. In addition to this jolly routine, there is staple pop and operatic fare, including a hollow sounding *Quest'u o quella* from *Rigoletto*, and the mushy *Arrivederci Roma*.

Another vocal mimic is Norman Brooks, but this boy is more of a professional "schizophrenic." His voice bears an uncanny resemblance to Al Jolson's, and he has cashed in on this by apparently devoting his entire repertory to songs made famous by the late Mammy singer. If you'd like to hear what Jolson might have sounded like in hi-fi, here it is, but it's pretty weird.

S. G.

Grand Mannered Broadway

• **GEORGE LONDON ON BROADWAY** with the Roland Shaw Orchestra.

Oh, What A Beautiful Mornin'; They Call The Wind Maria; Ol' Man River & 9 others. London 5390.

• **BROADWAY** featuring the **NORMAN LUBOFF CHOIR**.

New York, New York; Another Op'nin', Another Show; Once In Love With Amy & 9 others. Columbia CL 1110.

Both encased in covers depicting similar Times Square vistas, the George London and the Norman Luboff recitals offer choice samplings of the Broadway musical stage from *Show Boat* to *My Fair Lady*. London's rich, booming tones come across impressively in the *Soliloquy* from

Carousel and *Ol' Man River*, but his approach is a bit too Diamond Horseshoe for the likes of *The Surrey With the Fringe on Top* and *September Song*.

The Norman Luboff Choir offers straight, tasteful interpretations of choral numbers and of songs primarily associated with soloists. Of particular interest is the seldom heard Irving Berlin setting for Emma Lazarus' eloquent poem, *Give Me Your Tired, Your Poor*, first sung in *Miss Liberty*.

S. G.

Happiness Tunes

• **RAZZ-MA-TAZZ** featuring **PHIL MOODY** and Nick Fatool.

Oh You Beautiful Doll; Curse Of An Aching Heart; Hello My Baby; Chicago; Smiles & 19 others. Urania UR 9009.

The title gives this one away. There are 24 old favorites, ranging from "Hello My Baby" to "I'm Just Wild About Harry," played by Moody, a two-fisted honky tonk pianist, with the aid of drummer Nick Fatool. There is absolutely nothing here but happy sounding music for the rumpus room birthday party or the fraternity house weekend. It's well recorded.

R. J. G.

Super Hi-Fi in Hawaii

• **TABOO—The Exotic Sounds of Arthur Lyman.**

Taboo; Kalua; Ringo Oiwake; Sea Breeze; Misirlou; Hilo March & 6 others. HiFirecord R 806.

The title song, *Misirlou*, and *Caravan* are the only familiar melodies but melody is not the point here. The attraction is pure sound. This LP was recorded in Henry J. Kaiser's new Aluminum Dome at Honolulu's Hawaiian Village Hotel. The group includes piano, bass, drums and vibraphone, plus Latin rhythm instruments, bird calls, conch shells, the sound of waves and divers other intriguing noises. Enough jazz feeling is present in the performances to give a slight rhythmic lift as well.

R. J. G.

SP Variations & Others

• **RODGERS-HAMMERSTEIN II: SOUTH PACIFIC** featuring **FRED WARING** and his Pennsylvanians.

Capitol T 992.

LES BAXTER and his Orchestra.

Capitol T 1012.

PERCY FAITH and his Orchestra.

Columbia CL 1105.

LIBERACE at the Piano with Orchestra.

Columbia CL 1118.

• **LOEWE-LERNER: GIGI** featuring Gogi Grant, Tony Martin & Dennis Farmon's Orchestra.

RCA Victor LPM 1716.

DAVID ROSE and his Orchestra.

MGM E 3640.

HiFi & MUSIC REVIEW

DICK HYMAN TRIO.
MGM E 3642.

RAY ELLIS and his Orchestra.
Columbia CL 1122.

● **MEREDITH WILLSON: THE MUSIC MAN** featuring **FRED WARING** and his Pennsylvanians.
Capitol T 989.

HILL BOWEN and his Orchestra.
Camden CAL 428.

● **LIVINGSTON-EVANS: OH CAPTAIN!** featuring **STAN FREEMAN** and his Quartet.
Columbia CL 1126.

Some years ago, a politician explained to a nervous judicial candidate who was on the same ticket with Franklin Roosevelt that he shouldn't worry because, like a ferryboat tying up at a slip, Roosevelt would take all the garbage in with him. Now these secondary recordings of show and movie scores certainly aren't garbage, but they do owe their existence and whatever sales they achieve to the original-cast and soundtrack "ferryboats," and all hope to be taken in right along with them.

As for the samples at hand, Fred Waring gives the choral workover to a slightly laundered *South Pacific* and to an especially well done *Music Man*, with Patti Beems's voice an almost dead-ringer for that of Barbara Cook. Vocals are also heard on Victor's *Gigi*, which features Gogi Grant, who is quite acceptable, as well as Tony Martin, who gives the impression of singing into a mirror.

South Pacific gets colorful orchestral treatments by Percy Faith and by Les Baxter. The latter appears to have mistaken the locale for the Caribbean. David Rose's *Gigi* is a workmanlike job, but Ray Ellis's hand is rather heavy in arranging the music for dancing. Hill Bowen's sprightly *Music Man* on Camden, however, is a splendid buy.

The small combo run-throughs, even Liberace's, are all satisfactory, with both Dick Hyman and Stan Freeman giving their respective chores a somewhat subdued, East Side supper club jazz approach.

S. G.

Satire—Group and Solo

● **TAKE FIVE**—Highlights from the Nightclub Revue featuring Ronny Graham, Jean Arnold, Ellen Hanley, Cell Cabot, Gerry Matthews with Stan Keen and Gordon Connell (pianos).
Roger The Rabbit; Westport; The Pro Musica Antiqua & 10 others. Offbeat O 4013.

● **THE FUTURE LIES AHEAD**—Monologs by **MORT SAHL**.
Verve MGV 15002.

● **H. L. MENCKEN SPEAKING.**
Caedmon TC 1082.

Here is an on-the-spot recording of the intimate musical revue currently running at a New York night spot called the Downstairs Room. Much of its humor is dependent upon almost standard revue formulas, but a distinctive freshness and

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originality frequently break through. Edward Redding has written a remarkably adroit number in *Gossiping Grapevine*, and there is a tremendously funny satiric sketch based on TV's Night Beat.

Taking his title from one of Thomas E. Dewey's more profound utterances in the 1948 Presidential campaign, Mort Sahl, a free-wheeling, free-associating monologist of the supper club circuit, is presented here in two of his San Francisco "hungry I club" appearances. Mr. Sahl takes off after practically every important personage of the day, and while his targets may be scattered, his aim is deadly, and the results frequently hilarious.

If Mr. Sahl is primarily a verbal iconoclast, H. L. Mencken has always been considered our leading literary iconoclast. His recording was made in 1949, and in it, he also rangers far over a variety of subjects. Although he seems to have mellowed in his declining years, Mencken's observations are always worth lending an ear to.

S. G.

Documenting 1861-65

● **THE TRUE STORY OF THE CIVIL WAR** featuring **RAYMOND MASSEY** with Orchestra, Ernest Gold cond.
Coral CRL 59100.

From the soundtrack of the Academy Award winning documentary short, we have here a carefully prepared narrative, excellently read by Raymond Massey, that covers the period in American history from the first election of Abraham Lincoln as President to his assassination. Good dramatic use is made of excerpts from speeches by Lincoln, Douglas, Lee, John Brown and Walt Whitman, and the atmospheric musical background arranged by Ernest Gross is effective. The accompanying booklet contains speeches, songs, photographs and maps.

S. G.

Spain Sings!

● **SONGS AND DANCES OF SPAIN**
—Vol. I—Cities of Andalusia; Vol. II—Cities of Majorca and Ibiza; Vol. III—Jerez and Seville; Vol. IV—Popular Dances of Majorca and the Jota of Aragon.
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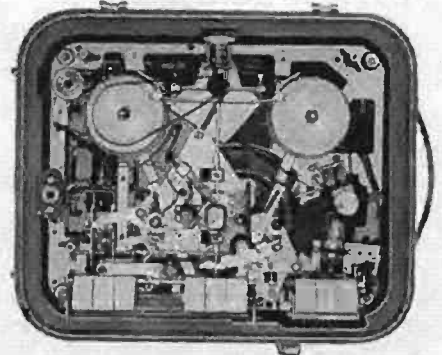
● **JUERGA FLAMENCA!**—14 Selections Recorded in Spain.
Audio Fidelity AFLP 1852.

● **FOLK MUSIC OF SPAIN**—11 Selections from Galicia; Asturias, Catalonia and other regions.
Folkways P 411.

● **A TOUCH OF SPAIN**—18 Selections with various artists.
Epic LN 3446.

There is more to Spanish folk music than the various styles of flamenco. Illuminating and entertaining on this point is the four-volume Westminster collection, *Songs and Dances of Spain*. Alan Lomax, who has already produced on various labels a substantial catalogue of valuable folk material from many cultures, is re-

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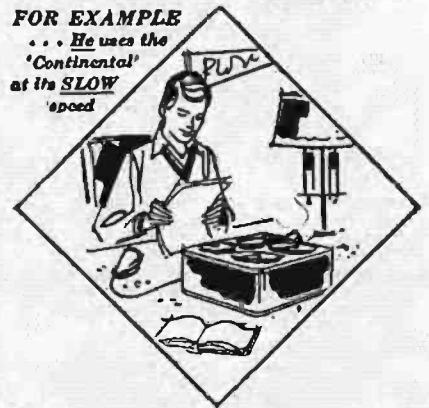


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sponsible for this series, to which a fifth volume will be added this summer.

The first volume emphasizes flamenco highlighted by a ferocious *Soleares* from cave-dwelling gypsies and by the street cries of Granada. Volume 2 contains much unfamiliar material, recorded from actual performance on location, as is nearly all the music in this collection. Especially arresting on this second set are the growling ximbomba—Moorish friction drums of Majorca.

Most absorbing items in the third volume are street cries of Seville, a lovely gypsy lullaby, church music based on popular songs, and a fiery *Sacta* solo by a male singer accompanied by a brass band. Least exciting but quite charming is Volume 4. Taken as a whole, this is a first-rate collection, with good notes by Lomax, but unfortunately no texts or translations of the songs.

Juerga Flamenca! is not only a sizzling experience musically but also one of the best recorded of all flamenco discs. The "presence" of the stamping feet is such that you may find yourselves by the end of the record inadvertently checking the condition of your floors. Audio Fidelity



has further enhanced the naturalness of the recording by using the conversation of the musicians and spectators to bridge the various performances. An excellent, fiercely spontaneous flamenco jam session. Unfortunately, no texts or translations.

The Folkways album has poorer sound reproduction than the other albums under review, but covers ground not explored by Lomax in the Westminster odyssey. Here is music from the Galician region of northwest Spain, including the gaita (bagpipe) as well as representative songs and dances from Asturias, Catalonia, Majorca and Navarre. Very helpful notes by Emilio de Torre contain at least some paraphrases of the lyrics.

In Epic's *A Touch of Spain*, some of the performances are less informal than in the Westminster, Audio Fidelity and Folkways collections, but this album is also of value in that it includes types of Spanish music not included in the others. There are excerpts from zarzuelas; music by the organillo (the street instrument that looks somewhat like an upright piano); enthusiastic student songs of love and wine; and more familiar material. First-rate notes by J. M. Quero contain some full translations.

N. H.

Blues, Ballads, Streetsongs

• **BIG BILL'S BLUES** featuring **BIG BILL BROONZY**—Vocals & Guitar.

Texas Tornado; Trouble In Mind; Martha; Key To The Highway & 6 others. Columbia WL 111.

• **SUSAN REED SINGS OLD AIRS**—Vocals with Irish Harp or Zither.

The Golden Vanity; Irish Famine Song; Must I Go Bound; Jennie Jenkins & 14 others. Folkways FD 5581.

• **MUSIC IN THE STREETS** produced by **TONY SCHWARTZ** from the Streets of New York City. Folkways FD 5581.

One of the best recorded of all Big Bill's albums, this set of vocal blues in the Afro-American heritage was first released in Europe on the Philips label and has been included here as part of an LP avalanche comprising Columbia's *Adventures in Sound* series. Big Bill accompanies himself on guitar in a program consisting mostly of city blues with country roots. There are also two fiery gospel songs. The performances project fiercely urgent power that explodes from Bill's totally self-revealing honesty. Keeping the ardor cohesive is Bill's virile beat.

Of quite different origins are the songs of Miss Reed. They were grown in Ireland, England and by residents of rural America who did not have to fight free of slavery and later second-class citizenship. These are mainly gentle songs of love and lost love. Miss Reed performs them with sensitive tenderness in a clear, cool but not chilled voice. A number of the selections are familiar; it would be valuable if Miss Reed's next album for Elektra were to explore fresher repertory.

"In any city in the world," states Tony Schwartz who conceived and recorded *Music in the Streets*, "you will find music being played in the streets." During his field trips in New York, Tony taped such diversified expressions of urbanized folk spirit as a glass bowl player, the late quaint fiddler in front of Carnegie Hall, folk singers at Washington Square, gospel street meetings, street festivals, and parades along Fifth Avenue. It's a fascinating musical kaleidoscope, as the familiar does occasionally become fascinating when it's no longer taken for granted. Schwartz might, however, have included less of the self-conscious "folk" singers in Greenwich Village.

N.H.

North from India

• **THE SOUNDS OF INDIA** with **RAVI SHANKAR**.

Chatir Lal, N. C. Mullick. Columbia WL 119.

• **ARMENIAN FOLK SONGS** featuring the **Armenian State Chorus and Song and Dance Ensemble**.

Erez (A Dream); Getzek Tesak (Go And See); Mi Lar Bulbul (Weep Not, Nightingale) & 13 others. Monitor MF 303.

The Sounds of India, part of Columbia's *Adventures in Sound* series, features
HiFi & MUSIC REVIEW

Ray Shankar playing the sitar (a plucked string instrument) accompanied by Chatur Lal, tabla (a pair of hand drums) and N. C. Mullick, tamboura (a stringed instrument plucked only in the open-string position and used as a drone). There are lucid, brief introductory remarks by Shankar on the record, and the liner notes by composer Alan Hovhanness are unusually detailed with clear musical illustrations.

Indian music can be an exhilarating experience if, as Shankar cautions, "the Western listener . . . listens with an open and relaxed mind without expecting harmony, counterpoint or other elements prominent in western music." "Indian music," Hovhanness explains further, "retains its roots in pure melody and rhythm, and the subtle and intricate interplay of these essentials is its essence." The intricately and excitingly interwoven improvisations by Shankar and Lal in a variety of melodic and polyrhythmic structures make jazz improvisation appear to be relatively simple by contrast. More important, of course, is that the music can communicate a considerable range of emotions to the western ear if, as aforementioned, the listener can relax and open himself to the vigorous subtleties (the phrase is not a paradox in this context) of Indian music.

The collection of Armenian songs is also stimulatingly diversified. Performances are generally excellent, particularly the precise but far from mechanical choral work and several solo artists, vocal and instrumental. The liner notes provide some explanation of each song. Recorded sound is variable in quality, but it's all acceptable. This is an intelligently programmed, musically illuminating ethnic set that contains several songs of unusual beauty.

N.H.

Jewish Fervor and Joy

• **CANTORIALS with CANTOR ABRAHAM BRUN and Abe Ellstein (organ).**
Folkways FR 8923.

• **FREILACH IN HI-FI with Dave Tarras, Murray Lehrer and Ensemble.**
Period RL 1926.

• **POPULAR JEWISH MELODIES featuring ELIE TAUBE with Leo Alfassy and Orchestra.**
Mercury MG 20257.

Folkways' album of Jewish Cantorials (religious music of the synagogue) sung by Cantor Brun is an extraordinary achievement in every respect. Polish-born Cantor Brun, now a Cantor in New York, is a thrilling master of his demanding vocation. His voice is ringingly firm and clear; and he sings with such fervent dramatic conviction that he can make the music emotionally meaningful to listeners of different religious backgrounds, or none at all. He also possesses consistent taste and skill in the use of the throbbing melisma (one syllable to a series of notes)

JULY 1958

that is at the heart of proper performance of this music. Excellent engineering and discreetly apposite organ accompaniment by Abe Ellstein. Folkways has provided complete texts in Hebrew and English translations. A superb introduction to cantorial music for anyone.

Period's third volume of Jewish wedding dances, *Freilach in Hi-Fi*, is a delightfully varied program of secular Yiddish instrumental music. There's a whirling Russian *sher*; a medley of expansively sentimental songs from the Yiddish theatre; an ingratiating Hassidic dance; and other examples of Yiddish musical wit, sentiment and vigorous dance rhythms. Clarinetist Dave Tarras and his colleagues are expertly idiomatic (only the reason for Tarras' inclusion of *The Clarinet Polka* eludes me). First-rate, informative notes on each selection by Bernard Lebow.

More specialized, but only because of Mercury's carelessness, is Elie Taube's performance of six popular Jewish standards. Mr. Taube sings warmly and with moving dramatic emphasis in this set recorded in Europe, but he sings in Yiddish and there are no texts and translations printed on the liner so that the album remains a mystery to all but listeners who understand Yiddish.

N.H.

Big Bands, International

• **Showcase featuring Ted Heath and His Music.**

The Faithful Hussar; Madagascar; Canadian Sunset; Oriental Holiday; Asia Minor & others.
London LL 1737.

• **A Hi-Fi Salute to the Great Ones featuring LeRoy Holmes and His Orchestra.**

Cherokee; Skater's Waltz; Casa Loma Stomp; Sentimental Journey; Rockin' In Rhythm; Rosetta; Dipsy Doodle; Jumpin' At The Woodside & others.
MGM E 3554.

• **Prez featuring Perez Prado and His Orchestra.**

Maria Bonita; La Borrachita; Adios Mi Chapparrita; Marta; Lullaby Of Birdland; Flight Of The Bumblebee; Come Back To Sorrento; Fireworks & others.
RCA Victor LPM 1556.

There's an apocryphal story that the blind British pianist, George Shearing, once told British bandleader Ted Heath, an old friend and former personal employer, that no matter how good it got, the Heath band would never be any more than the best *British* band.

The core of the truth that is here, as in most apocrypha, is brilliantly illustrated in a comparison of the three big band LPs, one each by Ted Heath, LeRoy Holmes and Perez Prado.

The Heath band is a superior organization, technically, with excellent musi-

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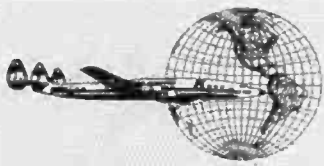
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relationship in all departments and it is recorded brilliantly in a series of jazz tunes and special numbers which display the abilities of the orchestra's soloists. The LeRoy Holmes band, on the other hand, has probably never worked as a unit outside the recording studio; all the men were in all likelihood sight-reading the arrangements after a short rehearsal. The Perez Prado group, while top notch Latin performers, are a Latin group first and a jazz group second.

Yet both the Holmes LP and the Prado LP offer considerably more to even the casual jazz fan than does Heath. And the reason is, of course, that indigenous jazz feeling of the average American popular musician which enables him to swing easily and smoothly whenever given the opportunity. With all due respect to the technical brilliance of the Heath men, there is a stiffness and a lack of a basic-pulsing beat that shows in all their performances. Yet from the standpoint of sheer sound, their LP is the best of the three. The Prado album, half Latin and half jazz, is mainly for Latin fans and those hi-fi experimenters to whom a low drum tone is a delight. The Holmes album, by the way, has the additional advantage of containing a delightful selection of familiar big band numbers—all well played and with a series of good soloists whom MGM stoutly refuses to identify.

R. J. G.

Dixie—Texas Style

• Texas! featuring the Rampart Street Paraders.

Dallas Blues; On The Alamo; The Eyes Of Texas; Home On The Range; Dixie; Red River Valley; March Of The Mustangs; I'm An Old Cowhand; Texas Mood; You Are My Sunshine; San Antonio Shout; Peruna. Columbia CL 1061.

Dixieland jazz is a peculiar commodity in today's market. With rare exception, it does not sell well; yet there is a steady demand for it in small quantity. This album may have a wider appeal than most because of the novelty of the tunes (they are all more or less associated with Texas and there is no preteristic insistence on limiting the selection to those with a traditional jazz pedigree) and because of the loving care with which they are played.

It is quite obvious that the group which made the record, a gathering of Hollywood studio men—all graduates of such Dixie groups as the Bob Crosby band and featuring clarinetist Maty Matlock and tenor saxophonist Eddie Miller and pianist Stan Wrightsman—enjoyed themselves on the session. This is immediately discernible on first listening. As the musicians are all experts with a natural affinity for this style of playing, the result is a happy, rather nostalgic LP which not only gave pleasure to those musicians who made it but will give pleasure to those fans for whom this music is still the only jazz there is.

R. J. G.

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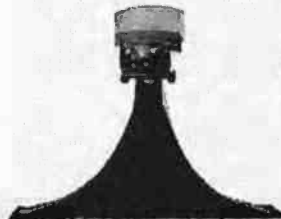
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PASSING NOTES

Stereo Tape Jockey

Tape Jockey Jack Wagner (KHJ-AM and KHJ-FM, Los Angeles) has a pas-



sion for stereo broadcasting. A feature of these broadcasts is that he interviews in stereo as well as plays music in stereo. When Jack interviews a guest, he uses the AM channel and the guest the FM. If the interview is done in advance, as the recent one with George Shearing (shown above), it is taped in stereo on a Sony Superscope Stereorecorder. Wagner and Shearing used individual microphones, each of which fed into one of the two channels, and the tape was broadcast like any other pre-recorded stereo tape. Wagner was heard on AM and Shearing on FM and the listeners unanimously voted the unusual broadcast "Crazy, man, crazy!"

Railroad Sounds

Indian tribal chants and the roar of the Super Chief are among the characteristic sounds heard today along the storied Santa Fe Trail. Carmen Dragon, shown discussing cues with electronic engineer H. Peter Meisinger, taped these sounds and wove them into the score of *Santa Fe Suite*, which he composed for orchestra and chorus. He conducted the premiere of this colorful composition last March in Constitution Hall, Washington, D. C., and the occasion was a hi-fier's delight.



Washington Post-Times Herald

The taped sounds were reproduced for the concert performance through playback equipment that included six 60-watt McIntosh amplifiers, four LEE low-frequency Catenoid horns and eight Catenoid mid-range and tweeter systems. This amplifier-speaker arrangement puts out peaks of almost 1,000 watts of audio power, far more than enough sound to drown out the National Symphony Orchestra playing full blast.

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