

THE TRUTH ABOUT RECORD CLUBS

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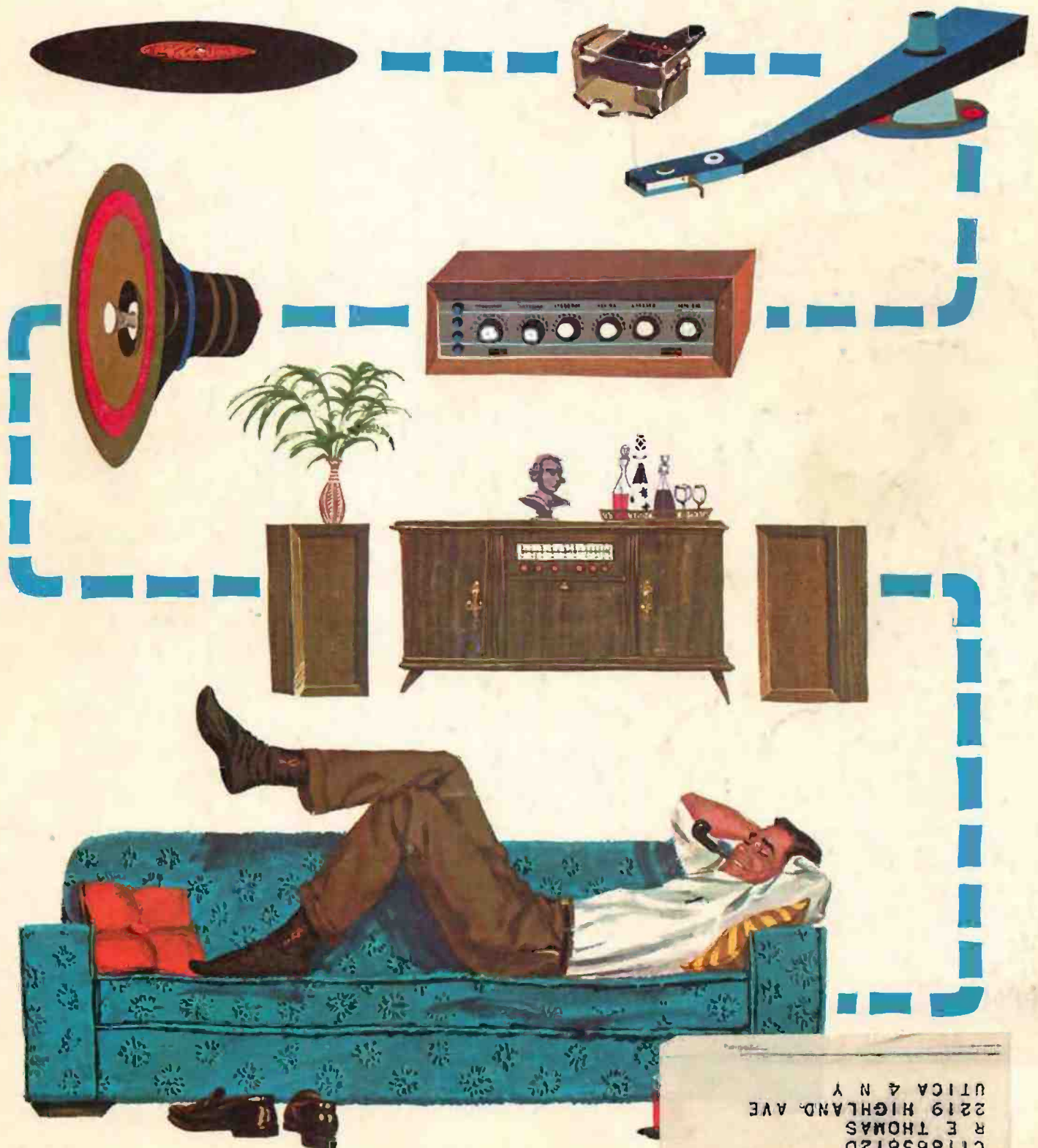
HiFi

REVIEW

August 1959

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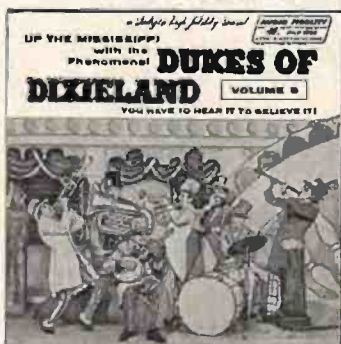
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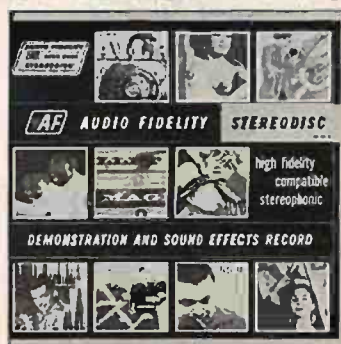


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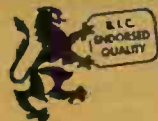
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HiFi

REVIEW

August, 1959

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December 31, 1958

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HiFi Soundings



By DAVID HALL

COMEBACK FOR PRE-RECORDED TAPE!

By the time you read this, pre-recorded stereo tape and the machines for playing same will have undergone a remarkable facelifting operation. The magic key to this transformation and impending comeback as a medium for stereo music can be spelled out in two words—FOUR TRACK.

A year-and-a-half ago, pre-recorded stereo tape was counted out of the running for home stereo. The public could see no sense in paying \$15 for the same amount of music that could be had on disc for less than half the price—quality factors notwithstanding. Clearly something had to be done to make recorded tape available at a price competitive to disc.

The bombshell solution proposed by RCA Victor in the form of its tape cartridge and player resulted in a state of shocked paralysis for all—buyers, producers, and manufacturers alike. For though it meant getting twice as much music on half as much tape—by using four tracks and slowing the speed down to 3¾ ips—it also meant obsoleting hundreds of thousands of tape machines already in home use together with their libraries of pre-recorded tape. Furthermore, there were those who felt that the slow speed failed to offer the sonic perfection that had been achieved at the heretofore standard 7½ ips speed. Against these objections RCA Victor has continued to stress the easy handling of tape cartridges as against the acrobatics of threading. By the first of 1959, it became clear that the changeover from 2-track to 4-track stereo tape would be definitely a step in the right direction, if the speed were kept at 7½ ips. This at least would make it possible to put twice as much music on a reel of tape—without compromising quality. It remains to be seen whether the tape buying public will accept readily the additional jugglery involved in “flipping” these reels for playback of alternate tracks.

As matters presently stand, the tape industry—manufacturers and pre-recorded tape producers—stand thoroughly committed to the 4-track tape concept. Ampex, Bell, Heath, Magnecord, Pentron, Revere, Superscope, Tandberg, Telectrosonic, Viking, Webcor, Webster, and Wollensak are getting new 4-track machines to the stores with all possible speed. Ampex, Bell, and Tandberg have 4-track conversion kits available for their older models at prices ranging from \$25, and more manufacturers are following suit. Audio Fidelity, Bel Canto, Concertapes, Everest, HiFi, Mercury, Omega, Stereophonic Music Society, Verve, and Westminster now have substantial libraries of 4-track 7½ ips tape recordings in the stores, and their plans call for eventual transfer of their entire stereo repertoire to this format. To assure better national distribution and store availability of pre-recorded tape, Ampex Audio, Inc. has established a new organization, United Stereo Tapes, which will handle the tapes of at least a dozen companies in 2-track and 4-track format.

What does this mean for RCA Victor and its tape cartridge plans? Again it appears that two different listener markets are involved—somewhat analogous to those which emerged for LP and EP back in 1951 when the smoke had cleared from the “battle of the speeds.” In short, RCA Victor is not only going full steam ahead with delivery of its tape cartridge players and the library to go with them, but Bell, Pentron, and V-M are also manufacturing full lines of tape cartridge players. Mercury and Bel Canto are among the other recording companies who will be building tape cartridge libraries.

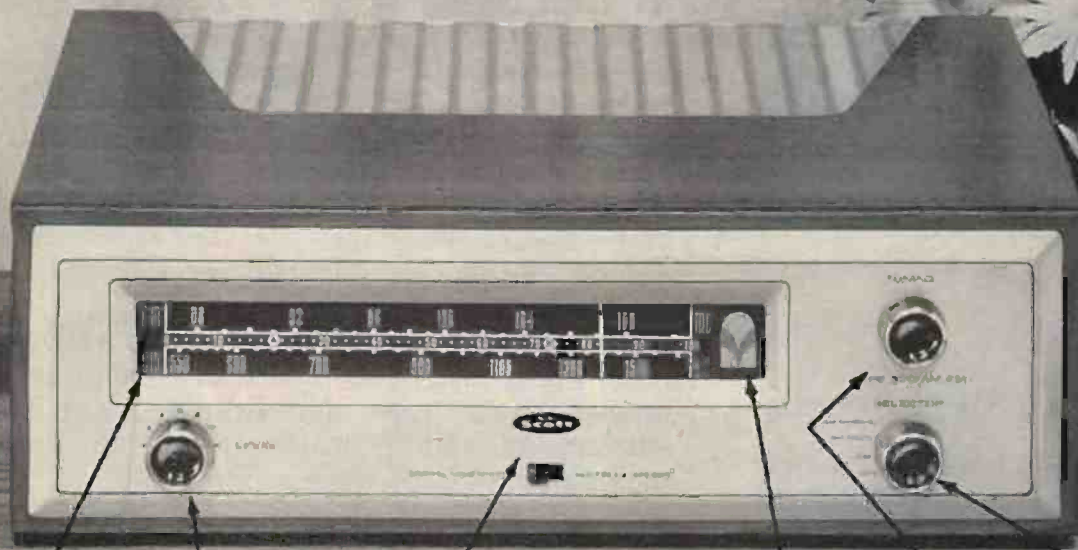
All told this represents a most interesting outlook for the coming season—and a healthy one; for most 4-track 7½ ips stereo tapes will be available at a price not exceeding \$2 more than for the equivalent music on a stereo disc. It stands to reason that the sonic perfection attainable on these tapes will compel the stereo disc makers to keep very much on their toes in improving the quality of their product.

And who is the winner in all this?—listeningwise, at least, the music-loving, sound-conscious consumer who wants and deserves the best music and highest fidelity he can get—at a price that fits his purse.

HiFi REVIEW

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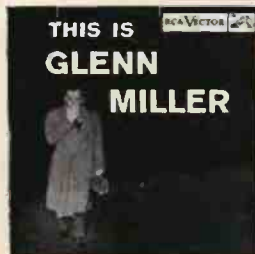
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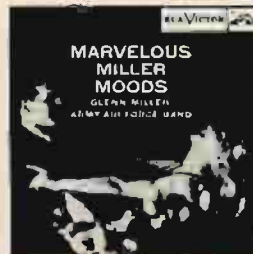
48. The original recordings of *In the Mood*, *Moonlight Serenade*, *Kalamazoo*, *Tuxedo Junction*, *String of Pearls*, *Pennsylvania 6-5000*, *Little Brown Jug*, *St. Louis Blues*, *Farewell Blues*, *American Patrol*, *King Porter Stomp*, etc.



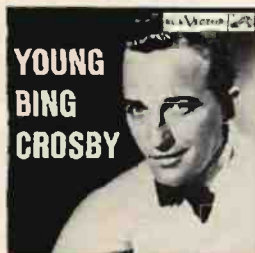
109. 12 all-instrumental Miller "takes" from 1940-42 broadcasts. Swingers and ballads include *I Got Rhythm*, *Limehouse Blues*, *My Buddy*, *On the Alamo*, *Moonlight Sonata*, *On Army Team*, *Anchors Aweigh*, *Vilia*, *Sleepy Lagoon*.



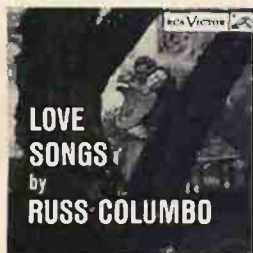
110. The original versions of Miller's biggest dance hits. *Serenade in Blue*, *Atina*, *At Last*, *Pavane*, *Danny Boy*, *Chattanooga Choo Choo*, *Beautiful Ohio*, *Avril Chorus*, *My Isle of Golden Dreams*, *Johnson Rag*, *Sun Valley Jump*, etc.



97. Glenn with the Army Air Force Band. Mostly smooth ballads such as *My Ideal*, *People Will Say We're in Love*, *A Lovely Way to Spend an Evening*, *Star Dust*, *Long Ago and Far Away*, *Holiday for Strings*, *I Love You*, more.



116. Bing in the late '20s and early '30s with the Whiteman and Arheim bands. Swingin' rhythm versions of *Ol' Man River*, *I'm Comin' Virginia*, *Them There Eyes*; first ballad hits: *Wrap Your Troubles in Dreams*, *It Must Be True*.



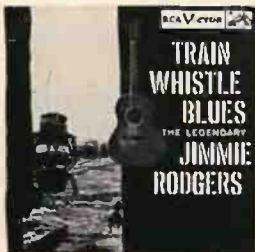
120. The man who invented crooning and introduced the biggest hits of the early '30s: *Auf Wiedersehen*, *My Dear*, *Sweet and Lovely*, *Just Friends*, *All of Me*, *Time on My Hands*, *The Blue of the Night*; *You're My Everything*, etc.



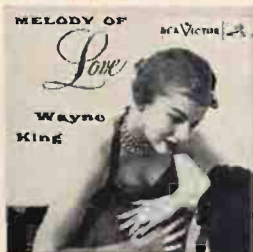
54. One of the all-time great vocal collections. *Sometimes I Feel Like a Motherless Child*, *He's Got the Whole World in His Hands*; *Nobody Knows the Trouble I See*; *Deep River*; *Roll, Jordan, Roll*; *Heavenly Good Room*; 15 more.



114. The greatest tenor of all sings sunny Neapolitan songs such as *Mattinata* (with composer Leoncavallo at the piano) and *Vieni sul mio*; plus other favorites by Tchaikovsky, Tosti, etc. 14 historical pre-1921 gems.



117. 16 earthy songs of wanderlust and women—most of them previously unreleased—by the fabulous "father of country music." *Blue Yodel No. 5*, *High Powered Mamm*, *No Hard Times*, *Let Me Be Your Side Track*, etc.



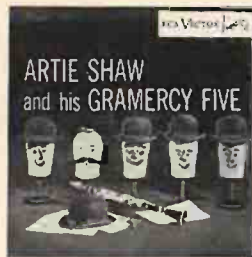
91. Original recordings of romantic hits, including recitations by Franklyn McCormack. *Josephine*, *I Love You Truly*, *None But the Lonely Heart*, *Why Do I Love You?*, *Because You Love Me*, *Alone*, *The Lamp of Memory*, etc.



63. Artie's 12 biggest band hits, 1938-43. *Begin the Beguine, Star Dust* (with Billy Butterfield, Jack Jenney), *French, Indian Love Call* (Tony Pastor), *Nightmare* (theme), *Temptation, Dancing in the Dark, Traffic Jam*, etc.



306. Vintage vocals by Billie Holiday, Lena Horne, Helen Forrest, "Hot Lips" Page (also featured on trumpet) plus swinging instrumentals such as *Concerto for Clarinet, I'll Never Be the Same, Keepin' Myself for You*, etc.



105. Chamber-jazz masterpieces by the 1940 (Butterfield, Guarneri, etc.) and 1945 (Eldridge, Kessel, etc.) Fives. *Smoke Gets in Your Eyes, Special Delivery Stomp, My Blue Heaven, Summit Ridge Drive, The Sad Sack*, etc.



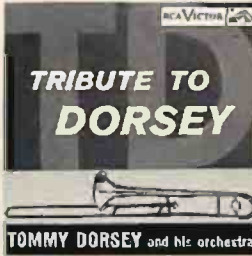
104. 16 gems from the band's finest period, 1940-42 (with Webster, Hodges, Carney, Ivie Anderson, Herb Jeffries, etc.). *Take the "A" Train, Cotton Tail, Main Stem, Perdido, I Got It Bad and That Ain't Good*, more.



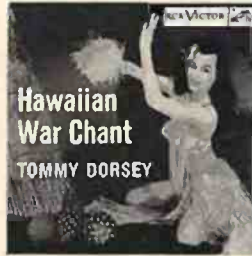
119. The original (1944) *Black, Brown and Beige Suite* plus 10 more in fat collection from the 1940-46 period. *Croole Love Call, Jack the Bear, Do Nothin' 'Till You Hear from Me (Concerto for Coolie), Warm Valley, Ko-Ko*, more.



48. With Sinatra, Stafford, Pied Pipers, Berigan, Rich. All big ones. *Marie, Song of India, I'll Never Smile Again, Boogie Woogie, Little White Lies, Star Dust, Opus No. 1, Who? I'm Gettin' Sentimental Over You*, 3 others.



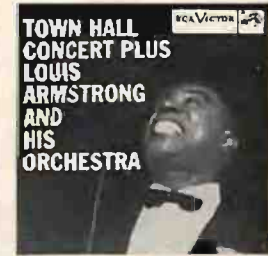
111. 1938-46 Dorsey treasures star Sinatra, Stafford, Berigan, Elman, Shavers, etc. *East of the Sun, Embraceable You, Blue Skies, What Is This Thing Called Love?, Tra la Tico, The One I Love, Chloee, For You, Violets for Your Furs*, 6 more.



412. 1936-46 TD rhythm anthology with Tough, Rich, Elman, DeFranco, etc. Vocals (and most of the arrangements) by Sy Oliver. *On the Sunny Side of the Street; Chicago; Swanee River; Well, Git It; Deep River*; 7 more.



115. The fabled jazz guitarist's best recordings from the late '30s — 7 with the Quintet of the Hot Club of France, 3 with U. S. stars (Hawkins, Stewart, etc.) 2 unaccompanied. *Georgia, Avonlea, Shine, Rose Room, Star Dust*.



87. Highlights of historic 1947 concert with Teagarden, Hackett, etc., plus others (Ory, Byas, Hodges, etc.) from same period. *Rockin' Chair; St. James Infirmary; Pennies from Heaven; Save It, Pretty Mama; Sugar*—12 in all.



92. The original recordings of BG's biggest hits, with Krupa, Elman, James, Berigan, Hampton, etc. *Sing Sing Sing, Don't Be That Way, One O'Clock Jump, Hugel Call Rag, Down South Camp Meetin', And the Angels Sing*.



107. Original pre-1940 big-band "killer killers." Features Krupa, James, Berigan, Elman, Stacy, Freeman, Musso, etc. *Swingtime in the Rockies, Big John Special, Sugarfoot Stomp, Life Goes to a Party, Wrappin' It Up*, 7 more.



108. The original Goodman Trio, Quartet and Quintet (with Wilson, Krupa, Hampton, Tough, etc.) play 12 of their 1935-38 best. *Body and Soul, Tiger Rag, Runnin' Wild, The Man I Love, Sweet Georgia Helen*, etc.



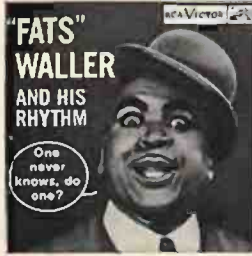
85. 16 classic Chicago-Dixieland jazz sides cut in 1939. Personnel includes Brunies and Class. *Sister Kate, At the Jazz Band Ball, Black and Blue, That Da Scentin, Dinah, Riverboat Shuffle, Relaxin' at the Touro, Eccentric*, etc.



104. Jelly's richest legacy, 16 1926-28 collector's dreams with Simeon, Dodds, Ory, Mitchell, etc. *Original Jelly Roll Blues, Grandpa's Spells, Black Bottom Stomp, Doctor Jazz, The Pearls, Kansas City Stomp, The Chant*, etc.



64. The jolly jazz genius, vocals and piano with his combo—the cream of his repertoire. *It's a Sin to Tell a Lie, Your Feet's Too Big, Honeysuckle Rose, Hold Tight, Two Sleepy People, The Minor Drag, The Joint Is Jumpin'*, 5 more.



113. Latest group of Waller releases, 16 selections. *Porter's Love Song to a Chambermaid, Lula's Back in Town, Us on a Bus, Georgia on my Mind, Carolina Shout, My Very Good Friend the Milkman I'm on a Sessaw*, etc.



118. 14 varied 1930-57 versions of *St. Louis Blues* by Goodman, Waller-Payne piano duet, Lena Horne, Armstrong, Ellington, Gillespie, Prado, Maxine Sullivan, Teagarden, Tex Beneke, Hines, John Kirby, Eartha Kitt, etc.



82. Monumental anthology of 16 traditional jazz classics selected by French critic Panassié from RCA Victor archives. Armstrong, Basie, Bechet, Dodds, Ellington, Hampton, Hawkins, Henderson, Hines, Lunceford, Morton, etc.

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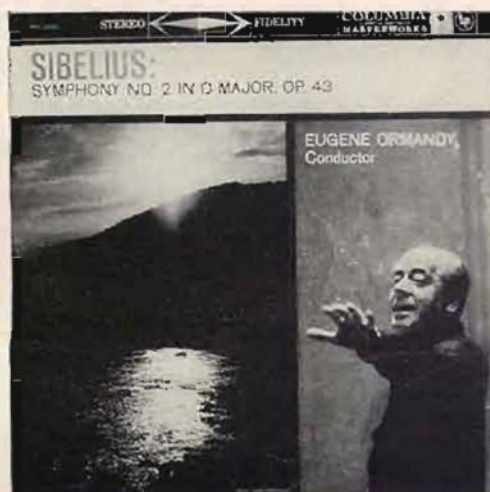
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RATES THE BASIC REPERTOIRE

Item 10 of the "First Fifty"

Sibelius' Second Symphony

Ormandy for stereophiles—Collins for good mono—Koussevitzky for collectors



EUGENE ORMANDY'S *Philadelphia Orchestra* presents Sibelius in rich-hued stereo sonics.



ANTHONY COLLINS' 1953 recording sounds surprisingly well for its age.

IT may come as a shock to the average listener, but Jean Sibelius, as he is painted in Karl Ekman's excellent biography (Knopf, New York, 1938), was something of a "beatnik" during his late twenties! Around 1890, when he was twenty-five, Sibelius was drawn into a youthful circle in Helsinki which boldly waved the banner of Swedish and Finnish solidarity against Eastern influences. Young intellectuals they were, who met regularly to debate the problems which seem to be the perennial concern of their kind: political freedom, the individual versus the mass, the place of the artist in society, and so forth. They were authors, poets, teachers and painters and they called themselves "The Symposium." A painting by one of the group (Gallen-Kallela) once shocked all Helsinki because of the frank "Bohemianism" of its subject: the members of "The Symposium" are shown sitting gloomily around a restaurant table brooding over their wine glasses. In the foreground is to be seen a disheveled, scowling Sibelius and around the figures there hover ghostly wings and a partially obscured moon.

If all this sounds terribly arty, the fact remains that the association with "The Symposium" was a vital and dynamic one for Sibelius. "The Symposium evenings were a great resource to me," he once said, "at a time when I should otherwise have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objects, exerted an extremely stimulating influence on me, confirmed me in my purposes, gave me confidence."

The group broke up in about 1895, but not before the stimulation from "The Symposium" had turned Sibelius to

the folklore of Finland for his musical inspiration. In the Finnish national legend, *Kalevala*, he found the impetus for such works as *Kullervo*, *En Saga* and the *Lemminkäinen* tone poems. The First Symphony of 1899 and the Second Symphony of two years later may be considered to be the culmination of this romantic and highly charged emotional period in Sibelius' life.

The Second Symphony is in bold, heroic vein. Like Beethoven in the "Eroica" or Tchaikovsky in his Fourth Symphony—both, incidentally, composed at similar age periods in their composers' lives—Sibelius in this Second Symphony speaks with a supremely self-confident voice; here is the artist in full command of his resources and hurling his thunderbolts with devastating accuracy. It is a Symphony bursting at the seams with irrepressible vigor and strength.

In his analysis and description of the Sibelius Symphonies Cecil Gray writes: "In outward appearance the Second Symphony would seem to conform to the traditional four-movement formula of *allegro*, *andante*, *scherzo* and *finale*, but the internal organization of the movements reveals many important innovations, amounting at times, and particularly in the first movement, to veritable revolution, and to the introduction of an entirely new principle into symphonic form . . . Instead of presenting definite, clear-cut melodic personalities in the exposition, taking them to pieces, dissecting and analyzing them in a development section, and putting them together again in a recapitulation, which is roughly speaking the method of most 19th century practitioners of symphonic form, Sibelius inverts the process, introducing thematic fragments in the exposition, building them up into an organic



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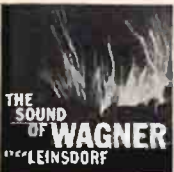
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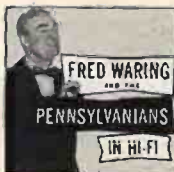
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whole in the development section, then dissolving and dispersing the material back into its primary constituents in a brief recapitulation. The peculiar strength and attraction of this method of construction consists in the fact that it is the method of nature and of life itself; Sibelius' most characteristic movements are born, develop, and die, like all living things."

The Second has always been the most recorded of Sibelius' seven symphonies, and it probably is also the most popular; current listings show seven monophonic and two stereo versions. Of these it is not too difficult to single out the versions by Collins (London LL-822—if you can find it!) and Ormandy (Columbia ML-5207 or stereo MS-6024) as the most meritorious. Both conductors have a steady grip on the score and keep it moving, and they are both well recorded (surprisingly so in the case of Collins' version, considering its age). No other available versions offer a conductor able to muster any special feeling for the score. Kletzki (Angel 35314 or S-35314), Sargent (Capitol G-7124) and Schmidt-Isserstedt (Capitol P-18009) turn in readings in which all the musical T's are crossed and the I's dotted, but the net result in each case is the same: dull routine. The Stokowski recording with the NBC Symphony Orchestra (RCA Victor LM-1125) is morbidly fascinating as an example of how far wrong this illustrious conductor can go when he falls off the interpretative deep end. I respect Stokowski as one of the supreme masters of the baton and salute him for his many great accomplishments in a half century of exciting music-making. But his recording of Sibelius' Second Symphony is just plain wrong: the tempi go every which way, the rhythms are pulled out of shape, inconsequential secondary themes are emphasized at times beyond all reasonable proportion while the main melodic line is slighted.

Of course, there used to be a conductor around who made the Sibelius Second Symphony seem like the greatest piece of music ever written whenever he conducted it. He was able to pierce the very core of the score and reveal it to us anew at each successive performance. That conductor was Serge Koussevitzky, whose career in this country spanned a quarter of a century of the most exalted devotion and dedication to the art. He was the supreme and absolutely matchless master of the French and Russian symphonic literature. His efforts on behalf of the American composer almost single-handedly brought into being a significant repertoire of native symphonic composition and his demonic drive and passionate intensity created in the Boston Symphony Orchestra of his era what was probably the most responsive and supple symphonic instrument in the history of the art.

The tragedy is that Koussevitzky passed from the musical scene just before truly high fidelity recording techniques began to reach perfection, so that even though he made many recordings with the Boston Symphony Orchestra during his twenty-five year tenure as its conductor, very few of these remain in present-day catalogs. RCA Victor was perspicacious enough to record Koussevitzky's performance of Sibelius' Second Symphony twice—in January, 1935, and again in December, 1950 (at what proved to be his last recording sessions). In preparing this article I was shocked to discover that neither of these two recordings is currently available although both were transferred to longplaying discs at one time (the 1935 performance on Camden CAL-108, the 1950 one on RCA Victor LM 1172). Obviously both performances should be restored to currency without a moment's delay. The 1935 recording, a miracle of sound reproduction in its time, now sounds quite undernourished, but that perform-

ance has never been and probably never will be equalled in my experience. One minor criticism may be directed at the slightly deliberate tempo for the first movement (the tempo in the 1950 recording is a shade faster, incidentally) but for the rest, here is Sibelius' Second Symphony in an intense, passionate presentation of nobility and sweep. Koussevitzky's extraordinarily brilliant account of the climax of the symphony used to lift me out of my seat in Boston's Symphony Hall and it does so here, too. The 1950 recording is a great improvement in the sonics department but there is not quite the same degree of tension and classic nobility in the performance. Still, in perception and penetration it is for me miles ahead of any currently available version.

To sum up—until something is done to make either or both of Koussevitzky's recordings of the music available once again (and "enhancement" of the 1935 recorded sound would be welcomed), get either Ormandy or Collins, but grab either Koussevitzky recording if you should ever come across it.

—Martin Bookspan

Basic Repertoire Choice To Date

- | | |
|--|---|
| 1. Tchaikovsky's First Piano Concerto
Nov. '58, p. 48 | Cliburn; Kondrashin with Orch.
RCA Victor LM 2252 (mono)

Cliburn; Kondrashin with Orch.
RCA Victor LSC 2252 (stereo) |
| 2. Beethoven's Fifth Symphony
Dec. '58, p. 41 | Toscanini—NBC Symphony
RCA Victor LM 1757 (mono)

Kleiber—Amsterdam Concertgebouw.
London LL 912 (mono)

Ansermet—Suisse Romande
Orch. London CS 6037 (stereo) |
| 3. Beethoven's "Moonlight" Sonata
Jan. '59, p. 37 | Petri
Westminster XWN 18255 (mono) |
| 4. Dvořák's "New World" Symphony
Feb. '59, p. 54 | Toscanini—NBC Symphony
RCA Victor LM 1778 (mono)

Reiner—Chicago Symphony
RCA Victor LSC 2214 (stereo) |
| 5. Beethoven's "Eroica" Symphony
March '59, p. 49 | Klemperer—Philharmonia
Angel 35328 (mono)

Szell—Cleveland Orchestra
Epic BC 1001 (stereo) |
| 6. Bach's Chaconne for Solo Violin
April '59, p. 16 | Heifetz
RCA Victor LM 6105 (mono)

Segovia (guitar)
Decca DL 9751 (mono) |
| 7. Schubert's "Unfinished" Symphony
May, '59, p. 14 | Fricsay—
Berlin Radio Symphony
Decca DL-9975 (mono)

Szell—Cleveland Orchestra
Epic LC-3195 (mono) |
| 8. Beethoven's "Emperor" Concerto
June '59, p. 18 | Rubenstein—Symphony of the Air, Krips
RCA Victor LSC 2124 (stereo)
RCA Victor LM 2124 (mono)

Istomin—Philadelphia Orch., Ormandy
Columbia ML 5318 (mono) |
| 9. Mozart's G Minor Symphony (No. 40)
July '59, p. 10 | Klemperer—Philharmonia
Angel 35407 (stereo & mono)

Reiner—Chicago Symphony
RCA Victor LM-2114 (mono) |

The world's
most sensitive
FM TUNER
is now the
FISHER *FM-100*



New! And designed for a long future!

FISHER DOES IT AGAIN! Year after year, tuner after tuner, there is only one best—THE FISHER. Today, the leader is the FM-100, latest in a series of FISHER FM tuners now used by radio stations, the Satellite Tracking Project of Ohio State University and by many government agencies. The reason is simple—these tuners meet the exacting standards of performance and reliability required by professional users.

■ And where standards are concerned, *the audio enthusiast* is, in his own right, a professional. He desires *maximum sensitivity* for optimum reception of stations near and far. **FM-100 SENSITIVITY** is 0.8 microvolts for 20 db of quieting! ■ *The audio enthusiast* wants an FM tuner that permits simple adaptation to stereo. **THE FM-100 IS CUSTOM-DESIGNED FOR STEREO.** It has space directly on its own chassis for installation of a multiplex adaptor. Moreover, it includes feed-through facilities for FM-FM and FM-AM stereo as well. ■ *The audio enthusiast* expects *maximum fidelity*. **THE FM-100 OFFERS FOUR WIDE-BAND IF STAGES,** uniform frequency response (20 to 20,000 cps) and less than 0.5% harmonic distortion. ■ *The audio enthusiast* wants an FM tuner that eliminates noise when tuning between stations. **THE FM-100 EXCLUSIVE INTERSTATION NOISE SILENCER** automatically eliminates noise, side-band response and unwanted weak and noisy signals. *For the audio enthusiast who buys the best at the outset, there is only one truly logical choice—IT IS THE FISHER FM-100 TUNER.*

\$159.50 Cabinet, **\$15.95**

Slightly Higher in the Far West.

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Export: Morhan Exporting Corp., 458 Broadway, New York 13, N. Y.

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- ★Dual 35 watt super-quality amplifiers—70 watt continuous monophonic rating—160 watt peak.
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Step up to STEREO

Superb Dynakit Quality Is Fully Compatible with Stereo Requirements



- ★Famous Dynakit Preamplifiers—Distortionless and noise free—stack harmoniously for stereo. \$34.95* each.
- ★Add DSC—1 Adaptor unit for complete flexibility. Includes blend, balance, dual volume controls plus loudness, tape monitor, and reversing switches. Only \$12.95* net.
- ★PM-2S Panel mount kit provides integrated handsome appearance plus mounting facility—\$5.95* net.
- ★CM-2S Cabinet Set includes single front panel and walnut table top cabinet. \$17.95* net.

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

DYNACO INC.

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



• **Altec Lansing** has a new 15-inch speaker, the Model 605A, which replaces the familiar 604D that for fourteen years held sway as one of the most respected members of the coaxial ilk. Dubbed a "Duplex" speaker to denote the mechanical as well as electrical independence of woofer and tweeter within the common frame, the 605A covers the range from 20 to 22,000 cycles with crossover at 1600 cycles. It handles 35 watts, has 16 ohms impedance, a 3-inch edge-wound woofer voice coil, and sells for \$175.00. (Altec Lansing Corp., Anaheim, Calif.)

• **Collaro's** new stereo changer, called the Constellation Model TC-99, is heavy-weight challenger in its field with a 6½ lb. non-magnetic turntable that minimizes wow, flutter, rumble, and magnetic hum pickup. Driven by a precision-made, dynamically balanced 4-pole motor, the Collaro Constellation also has provisions to keep stylus pressure constant within one gram as the stack of records builds up. Price: \$59.50. (Rockbar Corporation, Mamaroneck, N. Y.)

• **DeWald** enters a trim and compact addition to the growing family of integrated stereo amplifiers. Dubbed the "Concerto," the new Model N-1200B is rated at 30 watts per channel and incorporates complete control facilities including speaker phasing and input reversal switches and inputs equalized for ceramic as well as magnetic cartridges, sells for \$99.95. (DeWald Division, United Scientific Laboratories, Inc., 35-15 37th Ave., Long Island City 1, N. Y.)

• **Eico** has announced a new AM tuner, Model HFT94, designed to match its popular Model HFT90 FM tuner. The new de-



sign features a "hi-fi wide" 14 kc bandpass with an alternate narrow 7 kc bandpass for greater selectivity in pulling in distant sta-

tions. Low distortion circuitry permits AM reception of exceptionally high quality. A traveling "exclamation point" tuning indicator makes it easy to pinpoint stations. The kit price is \$39.95; factory-wired \$65.95. (Electronic Instrument Co., Inc., 33-00 Northern Blvd., Long Island City, N. Y.)

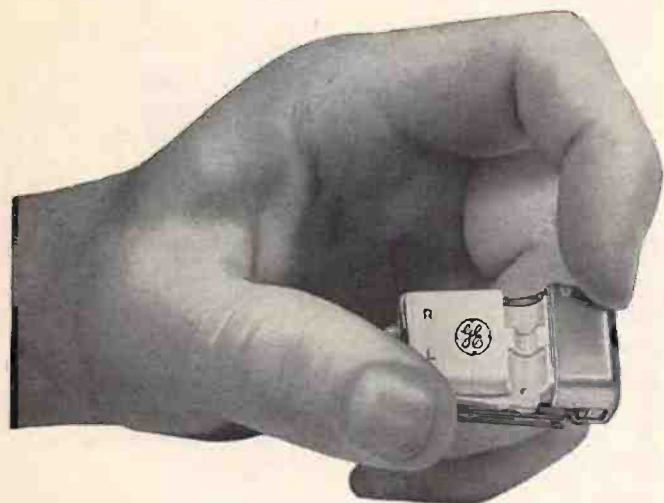
• **Ekotape** is launching new tape decks (Models 360 and 362) for 2 or 4 channel playback, 2-channel stereo recording or playback, 4-channel playback (only), or mono operation. Mounting either vertically or horizontally, the decks feature dual-speed (3¾ and 7½ ips), a channel selector adjusting heads for either half or quarter track operation. Model 362 differs from 360 by having an automatic end-of-reel stop as well as a program selection finder. A complete portable stereo recorder (Model 350) based on this deck with built-in recording amplifiers is also available. (Webster Electric Co., Racine, Wis.)

• **Electrical Chemical Specialty Company** makes a tape conditioner that removes dirt and other contaminants from the tape and reduces friction on heads and guides. A "Tower Applicator" that applies a measured amount of Long Life Tape Conditioning Fluid as it is played through the machine is now sold as an attachment to fit all tape recorders and decks. Price: \$3.98. (Electrical Chemical Specialty Co., St. Paul, Minn.)

• **Fisher's** latest item, the FM-100 tuner, is designed with an eye to the future and features power connections on the chassis to accommodate the Fisher MPX-20 Plug-in Multiplex Adaptor, enabling the unit to receive FM multiplex stereo transmitted under the Crosby system. The tuner circuitry includes a cascode RF stage of Fisher's special MicroGap design, a bridge-connected mixer and oscillator, four wide-band IF stages with limiters and a ratio detector. Price: \$159.50. (Fisher Radio Corp., 2121 44th Drive, Long Island City 1, New York.)

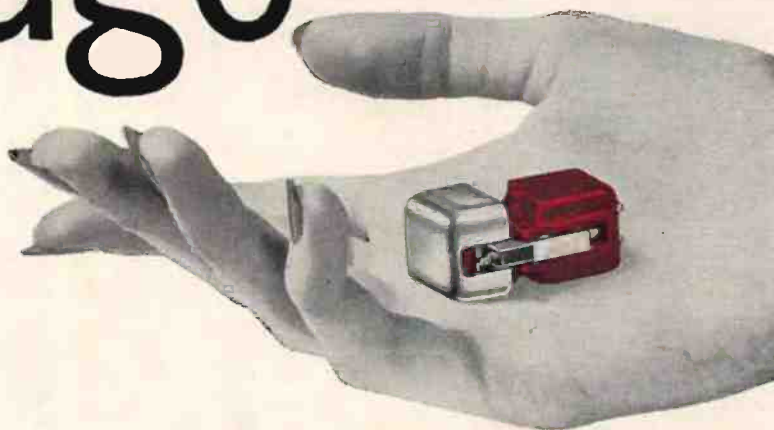
• **General Electric's** long dynasty of
HiFi REVIEW

the all-new VR-22 stereo



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

cartridge



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

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

GENERAL  ELECTRIC

Audio Components Section, Auburn, N. Y.

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three
elegantly
styled
ultra
compact
speaker
systems
of superb
quality
at
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MODEL RRL-12
Features the sensational
new Sphericon Super
Tweeter for sweet,
smooth high frequency
response to inaudibility.
25" x 15 7/8" x 12 1/2" deep.
From \$114.95 unfinished.

MODEL RRL-8
The impossible becomes
reality! An 8" system
with full bass response
down to below 40 cps!
22 1/4" x 12 1/4" x 10 3/8" deep.
From \$95.50 unfinished.

MODEL S-80
Excellent wide-range
response from a
system measuring only
21 1/4" x 11 1/2" x 9 1/4" deep.
From \$56.95 unfinished.

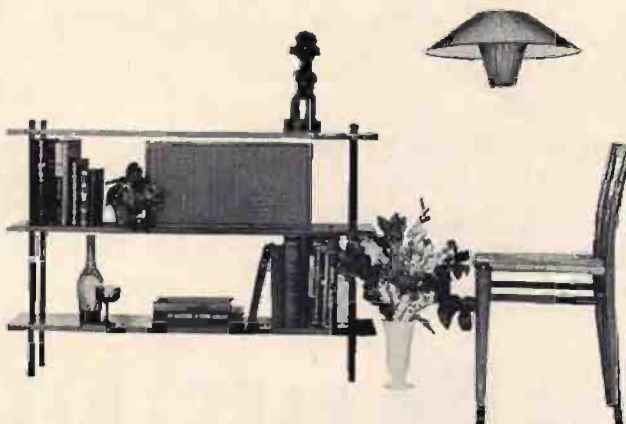
ALL THREE MODELS
finished on four sides
for use as highboy or
lowboy. Beautiful
oiled walnut finish
for RRL-12 and RRL-8
in addition to mahogany,
walnut and limed oak;
S-80 in mahogany,
walnut and fruitwood.



Model RRL-12 12" 3-Speaker RRL System



Model RRL-8 8" 3-Speaker RRL System



Model S-80 8" 2-Way High Efficiency System

famous phono cartridges now has a stereo scion in its newly created VR-22 series. In terms of response, separation, compliance and hum elimination, the VR-22 series surpasses its forerunners, though the essential magnetic principles and outer appearance remain similar. Two models are available: the VR-225 with a .5 mil stylus, intended for use in professional-type tone arms is somewhat superior in performance to the



VR-227 (with a .7 mil stylus), intended chiefly for record changers. Price \$27.95 for the VR-225, \$24.95 for the VR-227. (General Electric, Specialty Electronic Components Dept., Auburn, N. Y.)

• **Harman-Kardon** has reduced the entry fee to sonic paradise for the small-pursed multitudes with a complete integrated stereo amplifier priced at \$79.95. Named "The Lute," the Model A220 serves



either in stereo at 10 watts per channel or as a 20-watt mono unit. (Harman-Kardon, Inc., Westbury, N. Y.)

• **Heathkit** offers kit builders excellent dollar value with its new FM-4 Tuner Kit. With 2.5 microvolt sensitivity and defecatable a.f.c., flywheel tuning, pre-wired front



end and prealignment and a \$34.95 price tag, this kit replaces the old FM-3. In addition to the normal audio output, a multiplex output is provided for use with an adapter to receive multiplex stereo broadcasts without altering the present circuitry. The five-tube circuit features a generous power supply utilizing a silicon diode rectifier for cool-running operation with low power consumption. (Heath Company, Benton Harbor, Michigan.)



WRITE FOR FREE LITERATURE, DESK D-8 UNIVERSITY LOUDSPEAKERS, INC. WHITE PLAINS, N. Y.



A recording challenge!

the magnetic tape engineered to help you meet it best is

The low, round, billowing notes of the tuba as a band swings out on "El Capitan." Try to capture them on tape without the rhythm going muddy! At the same time catch the shrill staccato of the piccolo!

It's a challenge to your recording skill, your equipment and most of all to the tape you use. It takes tapes that are engineered for professional requirements—"SCOTCH" BRAND Magnetic Tapes available on acetate or polyester backings. These tapes protect you from dropouts and response variations. They have: 1) *precision oxide dispersion for*

flawless fidelity; 2) controlled uniformity for perfect response on every inch of every reel; plus 3) dry silicone lubrication to reduce recorder head wear.

"SCOTCH" BRAND Magnetic Tapes are products of 3M Research, the only pioneer of magnetic tape in all its applications: audio, video and instrumentation. So whatever your recording challenge, look to "SCOTCH" BRAND Magnetic Tapes for the engineered fidelity that can help you capture the "living" sound. And remember—*stereo music sounds best on tape!*



*"SCOTCH" BRAND Magnetic Tape
—the memory of tomorrow*

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Fairchild is a way of sound

Model SM-1 Rotating Magnet Stereo/Monophonic Cartridge. Rotating ball magnet for permanent channel separation; wide, smooth response. Complete mu-metal shielding. Easily replaceable 0.6 mil diamond stylus. Extremely high output . . . 16.2 mv @ 7 cm/sec and 1 kc. Complete with install-a-klit screw driver and gram gauge. \$34.95
Replacement stylus assembly \$15.00



Model 282 Stereo Arm. Mass and spring counterbalanced for maximum tracking accuracy. Two plug-in cartridge slides provided. Universally adaptable contact block permits all leading cartridges to plug in without soldering. Complete with integral 6-foot plug-terminated leads. \$42.50



Model 412-1 Double Belt-Drive Turntable. 33 1/3 rpm. Resilient double belts on large pulleys eliminate drive slippage, and keep rumble to a minimum of 100% better than the NARTB standards for professional tables. Speed constant $\pm 0.3\%$. \$79.50



FAIRCHILD is a way of sound . . . a pattern for listening . . . a passport to musical enjoyment. All this is yours with the acquisition of three pieces of fine FAIRCHILD equipment: revolutionary rotating-magnet cartridge, double belt-drive turntable and double counter-balanced arm. Engineered by the pioneer in monophonic and stereophonic recording and reproducing equipment, these three, either alone or in concert, will add new dimension to your system. They will distinguish you as a person of musical discernment, for FAIRCHILD up front puts your enjoyment way ahead.

Write for complete specifications or consult your selected FAIRCHILD dealer.



FAIRCHILD RECORDING EQUIPMENT CORPORATION
10-40 45th Avenue, Long Island City 1, N. Y.



- **Pilot** has begun production of its new Model 216-A "deluxe professional" stereophonic preamplifier, whose features include two illuminated VU meters to indicate tape recording output level or to visually balance both channels of a stereo system or to monitor tape recording gain individually on each channel. The 216-A has a total of 14 inputs—two each for record changer, turntable, tape head, microphone, FM-AM, multiplex and tape recording. The four outputs consist of two audio outputs (cathode follower) and two outputs for tape recording. Twelve front panel controls assure maximum flexibility of operation. Price: \$199.50. (Pilot Radio Corporation, Long Island City 1, New York.)

- **Sela** has a strobe flasher, about the size of a pen light, incorporating a gas discharge bulb in conjunction with a germanium diode rectifier operating off 60-cycle house current. With a flash duration of only 100 microseconds it produces a sharp bar image from rotating strobe discs to indicate proper turntable speed. Price (including 4-speed strobe disc): \$4.89. (Sela Electronics Company, 545 West End Ave., New York 24, N. Y.)

- **Sherwood** just introduced a multiplex adapter, called the Model SMX, which permits reception of the various stereo multiplex FM programs now being transmitted experimentally in many localities. Matrix circuitry, switching and balance adjustments are included for both the Crosby sum/difference system and split-channel systems. The subchannel bandpass extends from 22 1/2 kc. to 120 kc. and is adequate to receive transmissions with up to 60 kc. bandwidth. Normal monophonic FM tuner



reception is possible with the Model SMX power switched off without upsetting either the adapter controls or interconnecting cables. The controls on the adapter include a stereo balance (or dimension) control which adjusts the degree of separation, a selector switch for choosing between on Crosby sum-and-difference or split-channel systems, a multiplex level control and a power switch.

The Model SMX is self-powered and can be operated with any FM tuner. Installation is only a matter of minutes where a "multiplex output" jack is available on the FM tuner. Price: \$55.50. (Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago 11, Ill.)

Easy-to-build



- style
- performance
- quality

costs you less!



PROFESSIONAL STEREO-MONAUROAL AM-FM TUNER KIT

MODEL PT-1 \$89⁹⁵

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

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

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

MODEL C-SP-1
(converts SP-1 to SP-2)
\$21⁹⁵ Shpg. Wt. 5 lbs.



STEREO EQUIPMENT CABINET KIT

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

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

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

World's largest manufacturer of
electronic instruments in kit form

HEATH COMPANY

Benton Harbor 40, Michigan

 a subsidiary of Daystrom, Inc.

MONAUROAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

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

HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64⁹⁵

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

Model RP-3-LP with MF-1 Pickup Cartridge \$74.95



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

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

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

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

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

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

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

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

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



HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26⁹⁵

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



HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26⁹⁵

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

Top performance at budget cost!

NEW.



MODEL EA-3
\$29⁹⁵

NOTE THESE OUTSTANDING SPECIFICATIONS: HARMONIC DISTORTION, less than 2% (20 cps-20 kc) at 14 watts. I.M. DISTORTION, less than 1% (60 and 6,000 cps, 4:1) at 14 watts. FREQUENCY RESPONSE, 20 cps-20 kc, ± 1 db at 14 watts. HUM & NOISE, mag. phono input, 47 db below 14 watts, tuner and xtal phono input, 63 db below 14 watts. A truly remarkable buy for the beginning or advanced audiophile.

World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY
Benton Harbor, 8, Michigan

H a subsidiary of Daystrom, Inc.



"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

MODEL UA-1 \$21⁹⁵

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

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

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



CHAIRSIDE ENCLOSURE KIT

MODEL CE-2

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

\$43⁹⁵
each

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



"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M \$54⁹⁵

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



"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 \$19⁷⁵

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within $\pm 1\frac{1}{2}$ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12 $\frac{1}{4}$ " L. x 3 $\frac{1}{4}$ " H. x 5 $\frac{3}{8}$ " D. Shpg. Wt. 7 lbs.



HEATHKIT



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

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

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

MODEL W5-M \$59⁷⁵

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



YOU'RE NEVER OUT OF DATE WITH HEATHKITS



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



20 WATT HI-FI AMPLIFIER KIT
MODEL W4-AM \$39⁷⁵

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

GENERAL-PURPOSE 20 WATT AMPLIFIER KIT
MODEL A9-C \$35⁵⁰

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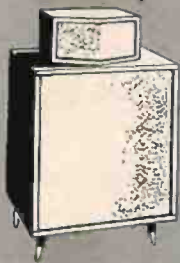
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Musical



Oddities

In 1910 Caruso unexpectedly became the target of the Mafia in New York City. The criminals who tried to extort money from him addressed their communications in Italian. The translations of these communications were supplied by Caruso to the press, and they read as follows: No. 1. "Signor Caruso. You tomorrow at the hour of two o'clock, will be stopped by a boy and you must deliver \$15,000. You think right not to say anything to nobody." Signed: *Compagnia della Morte*. No. 2. "Signor Caruso. You yesterday went in company with two policemen. The boy couldn't make the salute. And tonight must come to the house, hour of eleven. You must put in one bag the sum of \$15,000, under the stairs where the factory is at the corner of Sachett and Van Brunt Streets in Brooklyn. You think good, and if you fail, Saturday night will not pass that you will pay." Signed: *La Mano Nera, Compagnia della Morte*. Caruso was besieged by reporters. "I am not afraid," he said. "I carry pistols and a sword cane."

For his engagement in Brooklyn on March 7, 1910, he took the subway from his apartment in the Knickerbocker Hotel, Manhattan, to the Academy of Music, in Brooklyn, accompanied by several policemen. The opera was *La Gioconda*, and Caruso sang the role of Enzo. His initial lines on the stage were: "Assassini! Assassini!" and the audience broke out in spontaneous applause. After the end of the opera, plainclothesmen placed a decoy package at the spot indicated in the Mafia letter. Soon a man appeared, and as he bent down to pick up the package, he was seized. He turned out to be an impoverished saloon keeper.

* * * * *

Hans von Bulow had a large picture of a ballerina which he kept in his theater office during his opera-conducting days. "You must be a great admirer of her art," remarked a friend. "Quite so," replied Hans von Bulow. "She is the only member of the company who does not sing out of tune."

* * * * *

Moriz Rosenthal, the pianist, possessed a great gift for quick repartee. When he arrived in America in 1906, a reporter asked him where the most intelligent audiences are found. "At my concerts, of course," he replied.

When asked for biographical data, Rosenthal said: "I was born at an early age, and sang a chromatic scale when I was one hour old. I practiced the piano whenever I was whipped." "Are you nervous when you perform?" inquired a reporter. "No, but pianists in the audience usually are." In his hotel room he kept a huge box marked "Valuable—Fragile." This naturally aroused the curiosity of reporters, but every time they approached the box, Rosenthal would rush to stop them, exclaiming, "Don't touch it! It's my contract!"

* * * * *

The French publisher Choudens made a fortune on Gounod's operas. When the two met one day near the Paris opera, Gounod touched the lapel of a resplendent fur coat worn by Choudens. "Faust?" he inquired. Then, indicating the publisher's custom-made hat, he asked, "Romeo et Juliette?"

* * * * *

Auber, the great French opera composer, lived to be nearly ninety years old, but his last year of life was spent under tragic circumstances, during the siege of Paris. He owned two horses, named Almaviva and Figaro. Horse meat was a delicacy in those days, and poor Almaviva was requisitioned by the military, and eventually eaten as "cheval de luxe." But Auber was determined to save Figaro. Work horses were exempt from confiscation, and he had Figaro sent to Pleyel's music factory. Auber died in May, 1871; Figaro survived him and continued to transport musical instruments for the rest of his equine life.

* * * * *

Karl Friedrich Abel, the German composer who was active in London in the second half of the 18th century, was greatly displeased with the London performance of one of his overtures, and complained about it to an acquaintance. "Who was the conductor?" inquired his friend. "Cain," replied Abel. "Cain?" asked the other incredulously. "Yes, Cain. Didn't you hear him murder my music?"

—Nicolas Slonimsky

HIFI REVIEW



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12-71

STEREO HIFI CONCERT

Reviewed by

MARTIN BOOKSPAN
WARREN DeMOTTE
DAVID HALL
GEORGE JELLINEK
JOHN THORNTON

● **ANTHEIL:** Symphony No. 4 ("1942");
GINASTERA: Estancia—Ballet Suite. London Symphony Orchestra, Sir Eugene Goossens cond. Everest SDBR 3013 \$5.98; Mono—LPBR 6013 \$3.98

Musical Interest: Antheil interesting;
Ginastera theatrical
Performance: Good
Recording: Excellent mono; fair stereo
Stereo Directionality: Well balanced
Stereo Depth: A mite shallow

The late George Antheil's "1942" Symphony is a nervous, highly charged work, with but few moments of meditative beauty. Its stimulus derives throughout from the nervous and highly charged times of World War II. The composer relates that he wrote much of the manuscript between bouts of pounding a typewriter for the *Los Angeles Daily News*. El Alamein and the Moroccan invasion occupied his musical thoughts as well as his news-analysis and these two important war events inspired much of the early portion of the work. The horror of Lidice and the Polish atrocities shows its influence in the taut middle episodes. The scherzo is hard and humorless. The fourth and final section is supposed to be triumphant, with the Nazi tide turned back at Stalingrad. It is a militant, emotional piece, containing brilliant pages, but it remains altogether a restless, and somewhat flamboyant work.

Ginastera's very Argentine-nationalistic *Estancia* has more colorful surface appeal, and its emotionalism is purely and simply tied to elements of the dance, South American traditional style. Parts of this swiftly moving music—notably the *Malambo* finale—have appeared at the spring season of the Boston Pops concerts, to the tune of much applause. *Estancia* is pure theater, cheerful and a little wild. Not to be compared with his more serious scores, but withal a pleasant and exciting work. **J. T.**

● **BACH:** 6 Brandenburg Concerti. Stuttgart Baroque Ensemble. Marcel Couraud cond. Columbia M2S 605 2 12" \$11.96

Musical Interest: Certainly
Performance: Streamlined
Recording: OK
Stereo Directionality: Good
Stereo Depth: A little lacking

There is a curious element of disinterest on the part of Couraud in this music and his musicians manifest it in performance. The main concern seems to be to get
AUGUST 1959

BEST OF THE MONTH

- Concert-Disc scores a double-barreled bulls-eye with the two finest Clarinet Quintets of the chamber literature—Brahms and Mozart, featuring Reginald Kell with the Fine Arts Quartet—"The interpretation is warm and romantic. . . . The high quality of the performance is matched by the excellence of the recording." (see p. 46 & p. 50)
- Angel scores another home-run for Brahms with their stereo version of the Third Symphony in Otto Klemperer's reading—"a performance of tremendous power and breadth." (see p. 46)
- Fantasy, pride of the San Francisco independent labels, contributes in Sacred and Secular Music of Lassus with the Dessoff Choirs "a singularly apt introduction to the vast range of Lassus' music. . . . If I were to pick any single disc of music from the pen of Roland de Lassus, this would be it." (see p. 48)

through as quickly as possible and with little attention to nuance and dynamic shading. Musically, the best thing about these two discs is the really wonderful *ad lib* harpsichord cadenza interpolated between the two movements of the Third Concerto. This is obviously exactly the right thing to do at this point, but few are the conductors who have either the sense or the sensitivity to do it. Otherwise, Couraud's performances are no more than routine.

Columbia's reproduction is close to and clean but lacking a little in depth. **M. B.**

● **BEETHOVEN:** Symphonies—No. 4 in B-flat, Op. 60; No. 5 in C Minor, Op. 67. Columbia Symphony Orchestra, Bruno Walter cond. Columbia MS 6055 \$5.98; Mono—ML 5365 \$4.98

Musical Interest: Monumental
Performance: Good Fourth, disappointing Fifth
Recording: Boomy
Stereo Directionality: Good
Stereo Depth: Fair

Walter's project of re-recording the Beethoven Symphonies for stereo has thus far yielded a superb "*Pastoral*" and a secure "*Eroica*." Things are less happy here. Let's take the Fifth first—The opening movement

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

doesn't pack nearly the drive that it should because the conductor too frequently makes exaggerated tempo changes from section to section. And further destroying much of the line of the music is Walter's continuing insistence on the omission of the repeat of the exposition. If the omission of the exposition's repeat is debatable in the first movements of Beethoven's other symphonies, it is absolutely indefensible in the Fifth where structural balance demands that the repeat be observed. In the remainder of the score Walter is more convincing, but I do wish that he had summoned more demonic sweep for the finale.

The Fourth Symphony fares much better, with an easy, unaffected lift and swing to the performance. The orchestra, however, doesn't have quite enough fullness and body to its sound, as though it were slightly undersized in numbers. (Recording session photos show just two double basses.—Ed.). And speaking of sound, the engineers have contrived for the stereo disc a rather boomy, slightly opaque acoustical quality; in the monophonic release the internal balance of the sections seems far better.

I suppose this only goes to prove that you can't hit a home run every time you're at bat, but it is disappointing on the whole.

M. B.

● **BEETHOVEN:** Symphony No. 9 in D Minor, Op. 125; Incidental Music to Egmont, Op. 84. Philharmonia Orchestra & Chorus, Otto Klemperer cond.; Aase Nordmo-Loevinger (soprano), Christa Ludwig (contralto), Waldemar Kmentt (tenor), Hans Hoffer (baritone)—Birgit Nilsson (soprano) in "Egmont." Angel S 3577 B 2 12" \$11.96

Musical Interest: Cosmic
Performances: Symphony—Uneven; Egmont—Superb
Recording: Not all it should be
Stereo Directionality: OK
Stereo Depth: A little lacking

On re-hearing this performance of the "Ninth" I, for one, find it somewhat uneven: stupendous, with a monolithic strength and thrust in the first two movements, curiously antiseptic in the slow movement, and not quite overpowering enough in the finale. What a pity that a better solo quartet was not marshalled for this recording! Hotter, to judge from this performance, is now close to complete loss of control over his once superb voice, and there is something uncomfortably tentative about the singing of Kmentt. Loevberg obviously has to strain mightily to cope with her part, and lamentably she too often does not succeed; only Ludwig, when she can be heard, contributes positively to the solo vocal picture. In this connection, it is a pity that Nilsson, who sings so brilliantly two soprano songs from the *Egmont* Incidental Music on Side 4, was not assigned the soprano solo in the Ninth Symphony.

The stereo recording spreads the sound out more than the monophonic release, quite naturally, but I was disappointed that there wasn't more sheer weight and impact of the large forces used. Perhaps one reason for this lack is the surprisingly large difference in the levels between the stereo and mono issues: by actual measurement there are places in the stereo recording which are as much as 8 db lower than the corresponding points in the monophonic issue. Must this be? **M. B.**

● **BEETHOVEN:** Triple Concerto in C Major, Op. 56. David Oistrakh (violin), Sviatoslav Knushevitzky (cello), Lev Oborin (piano) with Philharmonia Orchestra, Sir Malcolm Sargent cond. Angel S 35697 \$5.98

Musical Interest: Minor league Beethoven
Performance: Excellent
Recording: Good
Stereo Directionality: OK
Stereo Depth: Good

Though it dates from the period of the *Eroica* Symphony and the Fourth Piano Concerto, Beethoven's Triple Concerto has usually been regarded as little more than a freak. Its themes are frankly second-rate and few are the instrumental soloists who perform the piece.

This Angel release, however, shows how far a superlative performance can go toward redeeming even a minor composition. The three soloists approach the score with absolutely no condescension and they play it beautifully. Sargent, too, takes a sincere and dignified attitude and secures from his orchestra a performance of vigor and polish. Add to all this engineering of the first quality and you have just about the ideal disc version of this music. **M. B.**

● **BRAHMS:** Clarinet Quintet in B Minor, Op. 115. The Fine Arts Quartet with Reginald Kell (clarinet). Concert-Disc CS 202 \$6.95

Musical Interest: Very high
Performance: Superb
Recording: Excellent
Stereo Directionality: Excellent
Stereo Depth: Excellent

Kell seizes every opportunity that Brahms gives him and delivers a rhapsodic performance of this highly colored music. The Quartet goes along with him in a splendid

display of chamber music rapport. The give-and-take among the instruments is supple and natural. The interpretation is warm and romantic, yet there is iron as well as flexibility in the rhythms, and at no time is there any feeling of flabbiness. The high quality of the performance is matched by the excellence of the recording. **W. D.**

● **BRAHMS:** Symphony No. 2 in D Major; Op. 73; Tragic Overture, Op. 81. Philharmonia Orchestra, Otto Klemperer cond. Angel S 35532 \$5.98

Musical Interest: Of course
Performance: A mite too rigid in the Symphony, fine in the Overture
Recording: Excellent
Stereo Directionality: Acceptable
Stereo Depth: Good

Listening to Klemperer's recording of the Brahms Second Symphony in the months since its monophonic release, I have found it to be less convincing on the whole than his performances of the other three symphonies. Much of the charm of this essentially lighter score is missing in Klemperer's intractably severe reading. Conversely, it is this very quality which makes the *Tragic Overture* in his performance an overwhelming experience.

A measure of broader, more widespread sonority is evident in the stereo. **M. B.**

● **BRAHMS:** Symphony No. 3 in F Major; Op. 90; Academic Festival Overture, Op. 80. Philharmonia Orchestra, Otto Klemperer cond. Angel S 35545 \$5.98

Musical Interest: And how!
Performance: Superb in both cases
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

In the Third Symphony Klemperer as a Brahms conductor is back at his superlative best. He gives us a performance of tremendous power and breadth and secures from the Philharmonia Orchestra a performance which is both warm and brilliant at the same time.

The *Academic Festival Overture* finds him engaging in some rather unexpected tempo changes now and then, but these are endowed with the rightness of inevitability. And again, the orchestral performance is extraordinary.

The stereo sound is rounder and more enveloping than the monophonic counterpart, but without really capitalizing upon stereo's ability to clarify and define sound masses. **M. B.**

● **BRAHMS:** Symphony No. 4 in E Minor, Op. 98. Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2297 \$5.98; Mono—LM 2297 \$4.98

Musical Interest: Supreme
Performance: Quite good
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Fine

The rich, throbbing sonorities of Brahms' Fourth Symphony are tailor-made for the particularly warm-hued and brilliant sound of the Boston Symphony Orchestra—as anyone can testify who has heard the orchestra play it in concert. What the RCA Victor engineers have given us in this release is

just about the most lifelike reproduction of the glorious sound of this superb orchestra that I have ever heard—more so, perhaps, in the monophonic version than in the stereo, where I find just a little too much "spread." The depth illusion of the stereo, however, is excellent.

What of Munch's performance? To one who has heard him perform the score in the concert hall at least half a dozen different times it comes as a distinct and pleasant surprise. There have been times when I felt that he was conducting the Symphony more out of a feeling of obligation to do so than out of any real feeling for the music. Happily, this recording is not one of those instances. Here is a devoted, thoughtful performance which left me well satisfied at its conclusion.

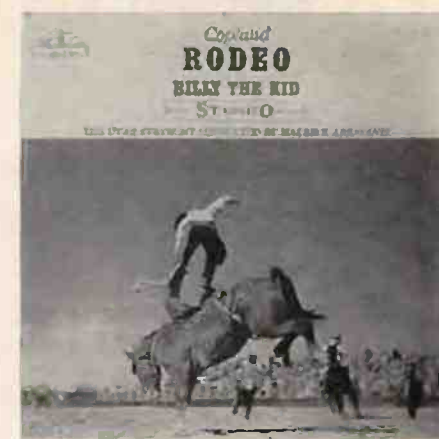
Interestingly, Munch recorded the score earlier with the Boston Symphony Orchestra, in early 1950 when he was completing his first season as the Orchestra's Music Director. The new version is a more traditional, less capricious performance than the earlier one. Munch has now given up the driving tempo he formerly applied to the Scherzo and he maintains a steadier rhythmic pulse in the *passacaglia* finale.

But I must conclude as I began, with unrestrained enthusiasm for the sound of the orchestra in this music and its recorded preservation by the engineers. **M. B.**

● **COPLAND:** Billy the Kid—Ballet Suite & Waltz; Rodeo—Four Dance Episodes; El Salon Mexico (on mono only). Utah Symphony Orchestra, Maurice Abravanel cond. Westminster WST 14058 \$5.98; Mono—XWN 18840 \$4.98

Musical Interest: Popular Coplandiana
Performance: Good to excellent
Recording: Very good
Stereo Directionality: Perfect
Stereo Depth: Adequate

Right off, Westminster deserves praise for the intelligent manner in which it produces its stereo as opposed to its monophonic discs. On the latter this company gives the



public plenty of playing time for its money, and on the former wisely cuts down on putting too much stereo material per side. The result is much less distortion, a cleaner reproduction, a more faithful reflection of the original tape.

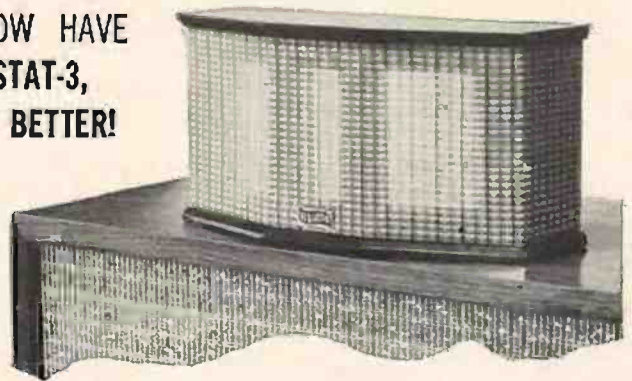
It appears that Abravanel gets more out of the orchestra in the episodes from *Rodeo*, but then *Billy the Kid* has many fine moments too, especially in the Waltz. A fine release, technically better than most, mu-

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sically sound, a very pleasing stereo of Copland's music in folklore vein.

Westminster's monophonic disc has the extra advantage of including the garishly colorful *El Salon Mexico*. Oddly enough the sonic impact on single-channel disc far exceeds that of the stereo recording. The solidity of the bass line is more telling on this recording.

There even appears to be better articulated detail on the mono too, and Abravanel's reading achieves more meaning, more strength. He attains remarkable results with this ensemble and certain subtle nuances of wind playing that come through better here than in the stereo LP. J. T.

COPLAND: *El Salon Mexico* (see GERSHWIN)

● **GERSHWIN:** *Porgy and Bess* (original suite by the composer); **COPLAND:** *El Salon Mexico*. Utah Symphony Orchestra, Maurice Abravanel cond. Westminster WST 14063 \$5.98

● **GERSHWIN:** *Porgy and Bess* (original suite by the composer); **GROFÉ:** *Grand Canyon Suite*. Utah Symphony Orchestra, Maurice Abravanel cond. Mono—Westminster XWN 18850 \$4.98

Musical Interest: American classics
Performance: "Porgy" outstanding
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Full

Westminster last summer recorded a great fund of material with the Utah Symphony, and this first recording of Gershwin's original suite from *Porgy and Bess* emerges as perhaps the best performed work of the entire session. Abravanel persuaded Ira Gershwin to let Westminster tape the score, which had languished among Gershwin's papers ever since it was withdrawn the year of the composer's death, 1937. Listening to Abravanel's sensitive and sympathetic reading more than ever reminds the writer that Gershwin's genius is still terribly missed, even after two decades. The suite was not well received at its first hearing in Philadelphia, but after that it was accorded wide public acclaim. Then, after its tenth performance under the composer's direction, it just vanished. Thanks to Abravanel's awareness, this splendid score has been recorded for the first time, and Westminster has in this release not only an outstanding disc, but a valuable document of Gershwiniana, which every music lover should own. Gershwin's touch was magic, his way with melody and syncopation rare, and even if some of it sounds corny, what lovely, what exciting, what witty, and purely American corn it is! Westminster sound here is almost always good.

Grand Canyon Suite, that tired and oft-recorded Grofé orchestral suite, receives a quite good performance. The donkey hoofbeats in *On the Trail* seem to beat a path right across the living room rug, and all ends in a blaze of hi-fi sound in the stormy finale. There are more spectacular *Grand Canyons*, but who cares? *Porgy and Bess* is so well done nothing else on the disc matters at all.

Copland's *El Salon Mexico* on the stereo disc is briskly done, but there are better versions in the catalog. Still, *Porgy and*

Bess is so splendidly realized, that an extra *Salon Mexico* in the library would not be a real waste. J. T.

GINASTERA: *Esfancia—Ballet* (see ANTHEIL)

● **GRIEG:** *Peer Gynt Suites No. 1 & 2;* Piano Concerto in A Minor, Op. 16. Reid Nibley with the Utah Symphony Orchestra, Maurice Abravanel cond. Westminster WST 14057 \$5.98

Musical Interest: So-so
Performance: So-so
Recording: Good
Stereo Directionality: Evenly balanced
Stereo Depth: Warm sound

Nibley, who seems on much more comfortable ground in the Grieg A Minor Concerto (as compared to the Gershwin he did for Westminster) delivers a crisp and authoritative account of the old war horse, but is not given very stirring support by the ensemble. It just goes along. Nibley's masculine and muscular way with the music has its attractions, but nothing else is corpse-stirring. The disc cannot compete with London's recent issue of the *Peer Gynt* music. J. T.

● **HANDEL:** *Judas Maccabaeus—Oratorio* (nearly complete). John McCollum (tenor), Martina Arroyo (soprano), Grace Bumbry (alto), Don Watts (bass), Marvin Sorensen (tenor), Alexander Schreiner (organ). The Utah Symphony and The University of Utah Chorus, Maurice Abravanel cond. Westminster WST 301 3 12" \$17.94; Mono—XWL 3310 3 12" \$14.94

Musical Interest: Sixable
Performance: Enjoyable
Recording: Commendable
Stereo Directionality: Variability
Stereo Depth: Acceptable

Westminster has made a substantial contribution to the Handel bicentenary with this successful realization of one of the major oratorios. This is Abravanel's second turn at *Judas Maccabaeus*—his earlier effort, dating from 1952, enjoyed circulation for a while under Concert Hall's sponsorship. Organizing such a "big league" performance with artistic resources largely supplied by local talent is an accomplishment in which he and the Utah forces can take great pride.

This is a virtually complete version, with the traditional omission of three arias. Examples of Handel's loveliest vocal writing and most moving choruses are found here, and although its pages contain many borrowings from earlier masters, as Herbert Weinstock points out in his notes, this will detract little from listening enjoyment. While the performance may not offer all the excitement inherent in the choral and instrumental passages, and though it meets the virtuoso requirements of the Handelian vocal writing only about half way, the instances where it falls below a very respectable level are few. (The children's chorus and horn solos in "See the conquering hero comes" and imprecision in some choral attacks are examples.)

John McCollum, though somewhat wanting in dramatic excitement, sings Judas with appealing tone quality and fluent musical phrasing. The warm-hued and evenly

produced contralto of Grace Bumbry stands out among the other principals. Martina Arroyo displays some uncasiness in the upper register and lacks the required agility for the aria "So shall the lute and harp awake." All soloists sing with clear enunciation, a virtue unfortunately not shared by the chorus.

I have found more pleasure in the mono version, which is clear, well balanced and preserved on silent surfaces. Stereo separation benefits only the solo voices, which are placed, not always consistently, at the extreme ends. The duets also emerge from separate speakers—a solution conducive to clarity, though not really realistic for oratorio. Neither chorus nor orchestra seem to benefit tangibly by stereo treatment, the surfaces are not always quiet and the volume level is considerably lower than on the mono counterpart.

Westminster's packaging, similar to that of its *Messiah* set, is very handsome and decorative, and a helpful illustrated booklet is provided. G. J.

IBERT: *Divertissement* (see RESPIGHI)

● **LISSUS:** *Sacred Music—Ave Regina Coelorum; Christe Dei soboles; Timor et Tremor; Pulvis et umbra sumus; Penitential Psalm No. 6—De Profundis; Christ ist erstanden; Secular Music—Bon jour, mon coeur; La Nuit froide et sombre; Gallans, qui par terre; O Doux parler; Wohl kommt der Mai; Ich weiss mir ein Meidlein; Ardo, si; Passan vostri triumph; Occhi piangete; Ola, o che bon ecccho. Dessoff Choirs. Paul Boepple cond. Fantasy 8015 \$4.98; Mono—5006 \$4.98*

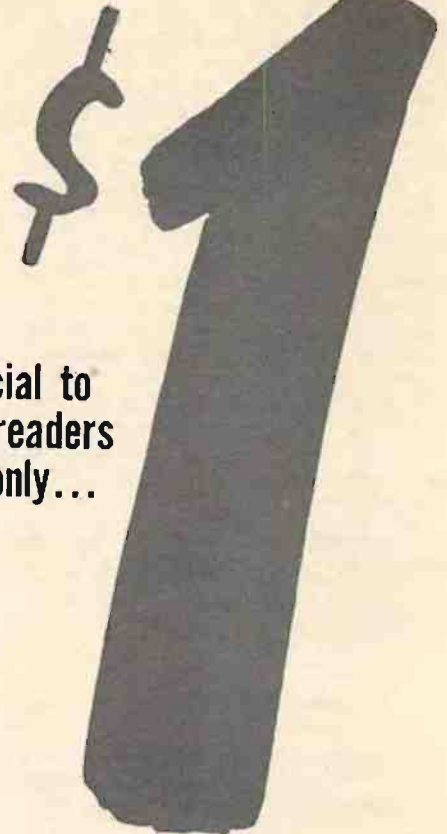
Musical Interest: Choral masterworks
Performance: Vital
Recording: Close but fullbodied
Stereo Directionality: Moderate
Stereo Depth: Adequate

Roland de Lassus (1532-1594) stands as perhaps the first truly universal genius of Western music—in the sense that we apply this designation to Monteverdi, Bach, Mozart, and Beethoven. This is to say that he was a creator of enormous stylistic and emotional versatility, whose music covered virtually the whole range of human feeling and experience. Born in Belgium, apprenticed in Rome, and associated during the greater part of his professional life with the Court of Bavaria, Lassus wrote more than 1200 works—and, as Dessoff Choir conductor Paul Boepple says so felicitously in his notes for the Fantasy album, "Of these 760 were written for Saints, the rest for sinners and connoisseurs." And what poets he chose for his secular settings—Ronsard, Petrarch, Villon! Yet he could turn out a charming treatment of a simple German folk poem on the deceit of women. As for his religious music, one can only try to imagine what Beethoven might have composed, had he lived in the 16th century.

All this is by way of commending this album from the small but enterprising San Francisco firm of Fantasy as a singularly apt introduction to the vast range of Lassus's music—seraphic, poignant, humorous, at times even terrifying. How fascinating it is to compare the sacred and secular pieces on the vanity of earthly pomp (*Pulvis et umbra sumus* and *Passan vostri triumph*)! The famous echo-song remains

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as charming as ever—and profits much by stereo sonics.

Boepple's tempi are a trifle slower than those used in the Lassus anthology issued on Vox DL 380 a few months ago, but the rhythmic articulation is cleaner, to say nothing of enunciation—due in part to less reverberant acoustics. Also Boepple has more of a flair for the drama in Lassus—compare the two versions of *Timor et tremor* ("Fear and Trembling").

While the stereo disc offers more of the feeling of a well spread-out chorus, it also suffers in spots from overload "break-up." Such is not the case with the mono release. The sound as such is general clean and full-bodied, if not overly spectacular. Nevertheless, if I were to pick any single disc of music from the pen of Roland de Lassus, this would be it. **D. H.**

● **MAHLER: Symphony No. 5 in C-sharp Minor.** London Symphony Orchestra, Rudolf Schwarz cond. Everest SDBR 3014-2 2 12" \$11.96; Mono—LPBR 6014-2 2 12" \$9.96

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

This is one of the few Mahler symphonies without human voice. It is a complex score, beautiful in sound and rich in orchestral color, yet the fourth of its five movements is one of the simplest the composer ever penned—and one of the most inspired. This is the *Adagio*, scored only for strings



and harp, a movement of exquisite serenity. Schwarz holds the reins firmly in this performance, but not too tightly. The music billows and swells with romantic ardor and recedes when it should into introspection. There is much in the score to thrill the audiophile with sheer magnitude; and better, there is much solid musical and emotional fare. The mono version is entirely creditable; the stereo adds those extras that make listening memorable. **W. D.**

MAHLER: Symphony No. 10 (see WALTON)

● **MONTEVERDI: Madrigali Amorosi** (from the 8th Book of Madrigals). The Deller Consort, Alfred Deller director, with Baroque String Ensemble. Bach Guild BGS 5007 \$5.95; Mono—BG 579 \$4.98

Musical Interest: For connoisseurs
Performance: Refined
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Fine

Monteverdi's 8th Book of Madrigals is titled *Madrigali Guerrieri et Amorosi*, "Madrigals of War and Love." How modern! How ancient! The ten madrigals in this recording comprise all of the "Amorosi," with the exception of the most famous, the *Ballo delle Ingrate*, which has achieved two recordings on its own (Bach Guild; Vox).

The Deller Consort enjoys a high reputation in music of this type. Its seven members sing with refinement and disciplined musicianship. There are times when I think that the composers who lived during and immediately following the Renaissance were products of a robust period that could not have stressed such refinement and discipline, but my opinion seems to be a minority one. I will admit to the many beauties in these performances, and the recording is excellent, too, but I think I would be happier with a more extroverted manner of performance; I am sure there is more red meat in this music than we are being served. **W. D.**

● **MOZART: Clarinet Quintet in A Major** (K. 581). The Fine Arts Quartet with Reginald Kell (clarinet). Concert-Disc CS 203 \$6.95

Musical Interest: A chamber music classic
Performance: Excellent
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Sufficient

This is a sensitively played performance. It has wonderful flow and flexibility and the ensemble work is impeccable. Kell has probably played this composition thousands of times, yet he seems to always find new things in it, and he communicates his findings with nuances that are subtly meaningful. The Quartet maintains a high standard of individual and ensemble execution, playing with polish and vitality. The clarity of the recording and the spacing of the instruments are exemplary. **W. D.**

● **PARAY: Mass Commemorating the 500th Anniversary of the Death of Joan of Arc.** Detroit Symphony Orchestra with Soloists and Rackham Symphony Choir. Paul Paray cond. Mercury SR 90128 \$5.98

Musical Interest: In grand manner
Performance: Very fine
Recording: Not so very fine
Stereo Directionality: Excellent placement of all but soloists
Stereo Depth: Warm and full

Paray's Mass, released on Mercury monophonic some time ago, is heard on this stereo release with considerably more impact due to the advantage of spatial spread for the large forces involved. However, soloists suffer seriously from too-distant miking placement. Also, they sound tired most of the time. All are well-known to music pageantry of this kind, and the writer has heard every one of them in much better form. The Mass is scored in the grand manner, yet its beauty is more suffused than directly heroic, more mystical than rhetorical. All things considered, this recording can be evaluated as a valuable contribution to the catalog. Stereo tape would be the eventual way to acquire this work, for Paray's score combines forces that should not be handicapped by the physical limitations of disc recording. The

Rackham Chorus acquires itself often beautifully, always skillfully. **J. T.**

● **PONCHIELLI: La Gioconda** (complete opera). Zinka Milanov (soprano)—Gioconda; Giuseppe di Stefano (tenor)—Enzo Grimaldo; Leonard Warren (baritone)—Barnaba; Rosalind Elias (mezzo-soprano)—Laura; Belen Amparan (contralto)—La Gioconda; Plinio Clabassi (bass)—Alvise & others. Orchestra and Chorus of the Accademia di Santa Cecilia, Rome, Fernando Previtali cond. RCA Victor LSC 6139 4 12" \$17.98

Musical Interest: Repertory Standard
Performance: Excellent
Recording: Excellent
Stereo Directionality: Not too obvious
Stereo Depth: Excellent

My review of the monophonic edition (February, 1959) of this performance was most complimentary, and stereo only serves to make my endorsement more emphatic. This is a colorful, lusty and idiomatic statement of Ponchielli's fervent score, and "who could ask for anything more?"

Stereo's advantages are more evident in the depth department—the sound is fuller, more alive, the orchestral statements gain in richness and the vocal ensembles are better defined. Directionality is not as spectacular as the previously issued abridged version might have suggested. Some of the off-stage effects are not fully realized, though, frankly, this matters little to this listener. What does matter is that this remains the best *La Gioconda* on records (superior in sound and performance by a very close margin to London's effort) and, though the stereo edition requires four discs, RCA wisely includes the fourth one as a free bonus. **G. J.**

● **RACHMANINOFF: Piano Concerto No. 3 in D Minor, Op. 30.** Van Cliburn and the Symphony of the Air, Kiril Kondrashin cond. RCA Victor LSC 2355 \$5.98; Mono—LM 2355 \$4.98

Musical Interest: High
Performance: Historic
Recording: Fair
Stereo Directionality: Spread
Stereo Depth: Minimal

The Carnegie Hall concert that Van Cliburn gave on May 19, 1958, was one of the exciting musical events of this decade. It took place only two days after his return from the Soviet Union. Tension had been mounting for some time and there had been an unprecedented ticker-tape parade up Broadway. For the moment, it almost seemed that Elvis Presley had been toppled from his throne—by a concert pianist.

The lean, lanky Texan played the Tchaikovsky First and the Rachmaninoff Third Concertos at the eagerly awaited concert. These were the works with which he had triumphed in Russia. Playing with him was the Symphony of the Air under Kiril Kondrashin, the Russian conductor who had come here especially to repeat their collaboration.

The New York triumph was as complete as the foreign ones and shortly after, RCA Victor recorded the Tchaikovsky Concerto under optimum conditions.

These days, most important concerts are taped as a matter of course, and the May 19 event was no exception, but it was RCA Victor engineers who did the taping. Recently, it was decided that instead of doing

the Rachmaninoff under regular recording conditions, the concert performance would be put on a disc and released. Thus, the record would be a memento of an historic occasion.

At the time of the actual performance, I thought it was the slowest rendition of the concerto I had ever heard. The recording confirms this. Whether it was Cliburn who decided the pace or Kondrashin, it is a deliberate one. It is to Cliburn's credit that he makes it poetic and reflective instead of plodding. His poise is incredible; a pianist twice his years could well envy it. There is no question that he plays pretty much as he wants to play.

The sound of the recording is variable—not unexpected under the circumstances. There are moments when the orchestra seems impossibly thin and others when it is full indeed. The piano is given prominence, a matter which Cliburn fans are not likely to deplore. From the hushed opening of the work to its thundering conclusion, the tension mounts. The audience is extremely well behaved; hardly a snuffle is heard through the music. When the music ends, pandemonium breaks out in wave after wave of spontaneous applause. Cliburn has triumphed again, and this record is the proof of it.

W. D.

RAVEL: Piano Concerto (see SHOSTAKOVICH)

• **RESPIGHI:** *La Boutique Fantasque*—Ballet; **IBERT:** *Divertissement*. Boston Pops Orchestra, Arthur Fiedler cond. RCA Victor LSC 2084 \$5.98

Musical Interest: Charming stuff
Performance: Exceptionally good
Recording: Good
Stereo Directionality: Well spaced
Stereo Depth: Shallow

This appears to be the most satisfactory stereo disc yet released with Arthur Fiedler and his Pops Orchestra. *La Boutique Fantasque* is given fine treatment, and comes close to matching the superlative version issued by London several months ago with Solti and the Israel Philharmonic. Fiedler's reading is even crisper. He may not linger over *Nocturne* and *Valse Lente* with quite such warm, tender care, but his orchestra is more secure, and there is much more snap and briskness throughout. Ibert's nose-thumbing *Divertissement* is played with all stops out, a real rouser of a performance, and the best yet on LP. **J. T.**

• **SHOSTAKOVICH:** Piano Concerto No. 2, Op. 101. Leonard Bernstein at piano and cond. New York Philharmonic. **RAVEL:** Piano Concerto in G Major. Leonard Bernstein with N. Y. Philharmonic & Columbia Symphony Orchestra. Columbia MS 6043 \$5.98; Mono—ML 5337 \$4.98

Musical Interest: Considerable
Performance: Delightful
Recording: Super
Stereo Directionality: Just right
Stereo Depth: Full

Poppa has written a concerto for son Maxim, a young man who has grown up in the shadow of one of music's giants and who is undoubtedly his father's most ardent admirer. Op. 101 was composed by Shostakovich in 1957, receiving its world pre-

miere in Moscow of the same year. Nothing is indicated concerning whether or not Maxim was the soloist. At any rate, the talented Mr. Bernstein, conducting the New York Philharmonic from the soloist's chair, gives us a warm, humorous and pyrotechnical account of an enchanting score! From the *Allegro* with its set of variations on a march-like theme, through the rhapsodic and tender *Andante* and the Scherzo-like finale, which follows without pause, this little work makes no pretense at being serious. The elder Shostakovich may not have conceived a work that poses any impossible pianistic problem, nor is there even a shadow of the deeply serious musician who composed the Symphony No. 5. Still, he has written here music of much enchantment,

and its charm is not superficial either. Bernstein is at his very best in this kind of score and when he wants to display keyboard virtuosity he can surely deliver it in fine fashion.

The brittle and jazzy Ravel Concerto may lack something of the spontaneity of the Shostakovich's superb bonbon but recording-wise Columbia treated it warmly. Bernstein's piano tone is much richer than that of Henriot-Schweitzer who recorded it recently, for RCA Victor, with Munch and the Boston Symphony. While the petite Frenchwoman has a more dazzling technique, Bernstein's phrasing is more engaging and Columbia comes through with better orchestral sound. A wonderful coupling and worth serious consideration for both

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Beethoven: SYMPHONY No. 5. Hamburg State Philharmonic Orchestra—Joseph Keilberth. Stereo: TCS18005

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J. T.

● **SOUSA: MARCHES**—Stars and Stripes Forever; Rifle Regiment; Washington Post; The Thunderer; The Bride Elect; Hands Across The Sea; King Cotton; Liberty Bell; High School Cadets; Fairest Of The Fair; Invincible Eagle; Corcoran Cadets; Free Lance. The Goldman Band, Richard Franko Goldman cond. Decca DL 78807 \$5.98; Mono—DL 8807 \$3.98

Musical Interest: For band buffs
Performance: Sturdy
Recording: Fair
Stereo Directionality: Band spread
Stereo Depth: Good

Conductor Goldman (brilliant son of a renowned father — bandmaster Edwin Franko Goldman) not only conducts fourteen grand old Sousa marches, but he also writes interesting jacket notes. He contends that the marches of Sousa must rank with the Strauss Waltzes, and that these marches, truly native Americana, can be considered the greatest music ever produced in this country. He writes that Hindemith proclaims Sousa as the greatest American composer, a claim that may be argued by some, but certainly not by the band lovers, a disappearing group who can no longer compete with the inevitable tides of time that dictate entertainment customs.

Gay parasols, steaming peanut-vendor carts, Tutti-frutti ice-cream, straight brimmed straws, and a good five-cent cigar, all of this has disappeared, and with it the Sunday concert in the Park, when the Sousa March was as popular as today's Rock 'N Roll. But if you would remember the "good old days," Mr. Goldman and his band will serve you well. The gentlemen play beautifully, the beat is recorded at the march tempo that characterized Sousa's actual concerts, and the sound is pretty good. Most band records are apt to "fry" in the transients when everything cuts loose, and this LP is no exception. Engineering-wise, Mercury with the indefatigable Fred Fennell has come through with what are still the greatest band recordings to date.

J. T.

● **TALLIS: The Lamentations of Jeremiah; Mass for Four Voices; Motet: In iohanne et fletu.** New York Pro Musica, Noah Greenberg director. Decca DL 79404 \$5.98; Mono—DL 9404 \$4.98

Musical Interest: For connoisseurs
Performance: Devoted
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Reasonable

Had it not been for the masterly double string orchestra Fantasia by Vaughan Williams, the name of Thomas Tallis would have meant nothing to most music lovers. Yet the lifetime of this great Tudor master spanned four-fifths of the 16th century and during most of that time he was composing and publishing music. The three church pieces on these discs are most impressive. They have a dark quality that is apparently characteristic. The short motet is sung somberly and expressively. It is done *a cappella*. So are the Lamentations, which are given a moving performance. In the mass, the singers are accompanied by a quartet of viols. These softly nasal-toned instruments blend beautifully with the voices. All three works are sung in Latin and the

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clear enunciation of the performers, plus the clarity of the recording, makes the texts easy to follow.

W. D.

● **VILLA-LOBOS: Fantasia Concertante for Orchestra of Violoncellos; BACH: Preludes and Fugues from The Well Tempered Clavier, (arr. Villa-Lobos).** The Violoncello Society, Heitor Villa-Lobos cond. Everest SDBR 3024 \$5.98; Mono—LPBR 6024 \$3.98.

Musical Interest: Not much
Performance: Concertante, good; Bach, strange
Recording: Very good
Stereo Directionality: Well spread
Stereo Depth: Fine

The members of the Violoncello Society are all highly reputable musicians, thirty-two in number, who gave the "Concertante" its world premiere under the composer's direction at Town Hall last December. Surprisingly, the Fantasia Concertante does not take much advantage of the cello's luxuriant and velvety tone, but it does take every advantage of its range, the most extensive of the orchestra stringed instruments (from low C to the infinity of harmonics). To judge from this work, ex-cellist Villa-Lobos must be fascinated with the element of extensive range, for he writes into his score a great deal of high register dissonant texture. There are times when the "orchestra" sounds like anything but one of cellos, and there is little dwelling on melodic invention. A strange and difficult work to play, and a work difficult to listen to, for the mind is compelled to reject what it *thinks* the cello sounds like and must try to concentrate on an apparently alien tonal result. There are only a few moments when the full ensemble gives voice to the characteristic tone of the instrument.

The Bach transcriptions do not sound very well rehearsed, and despite the reputation of its individual members, there are too many moments of what sound like insecure bowing, feeble attacks, and poor intonation.

J. T.

● **WALTON: Partita for Orchestra; MAHLER: Symphony No. 10.** The Cleveland Orchestra, George Szell cond. Epic BC 1024 \$5.98; Mono—LC 3568 \$4.98

Musical Interest: Fascinating Walton
Performance: Brilliant
Recording: Thinnish
Stereo Directionality: Nicely balanced
Stereo Depth: Good

Walton's Partita was commissioned by the Cleveland Orchestra in celebration of its 40th Anniversary, and Epic commits the lively score to LP for the first time. It must rank among his most accomplished works. In three parts, *Toccata, Pastorale Siciliana*, and *Giga burlesca*, Partita for Orchestra is light in expressive substance. The composer explains, "My Partita poses no problems, has no ulterior motive or meaning behind it, and makes no attempt to ponder the imponderables." He makes it clear that he is hopeful that the Cleveland players will enjoy it, and that no attempt will be made to "probe the score." Walton's brightly cheerful *Toccata* and the "veddy" English *Giga* flank a meditative *Pastorale* full of lovely sounds. A graceful work, something to whistle or hum, a score that moves no mountains but simply delights you.

Mahler's incomplete 10th Symphony contains some great writing, in parts as magnificent as anything he wrote—a fragmentary masterpiece that was certainly progressive for its time in its anticipation of Alban Berg. Szell outdoes easily all his competition, thanks to his much better orchestra. His interpretation is one of great poetic feeling. But the sound does not measure up to a good stereo disc standard. It is on the thin side and top-heavy. The monophonic version is tremendous.

J. T.

● **WEISGALL: The Tenor (complete opera).** Richard Cassilly (tenor)—Gerardo; Douglas Cross (bass-baritone)—The Manager; Doris Young (soprano)—Helen; Dorothy Coulter (soprano)—Young Girl; Chester Ludgin (baritone)—Valet. Vienna State Opera Orchestra, Herbert Grossman cond. Westminster WST 208 2 12" \$11.96; Mono—OPW 1206 2 12" \$9.96

Musical Interest: Worthwhile
Performance: Smooth and effective
Recording: Very good
Stereo Directionality: Imaginative
Stereo Depth: Good

Hugo Weisgall (b. 1912) is partial to librettos of literary substance. His last three operas have been inspired in turn by Strindberg, Pirandello and Yeats, while *The Tenor*, (1950), which preceded these three, is based on a play by Frank Wedekind. In the excellent adaptation by Karl Shapiro and Ernst Lert the story deals with a famous Wagnerian tenor, blinded by success, hounded by women, and captive of a "penned-up life, half God, half freak." Essentially this is an empty shell of a man, with no personal identity and no strength of character to face important decisions. Through the figure of the Tenor the author no doubt voiced his indictment of a society which, by setting up a world of artificiality around him, drives man into denying his individuality. Incidentally, Wedekind, a first-rate actor, singer and cabaret entertainer in his own right, wrote *The Tenor* as a play for his own use.

As a contemporary music drama *The Tenor* ranks with the best of the American crop. The book's excellence is matched by the composer's keen dramatic sense and resourceful musical solutions. His large orchestra is a faithful mirror of stage actions and particularly of the hero's restless and disturbed character. Strains of "*Tristan*" are woven into the opera's texture very effectively to underline Gerardo's schizophrenic makeup. Imaginative, too, is the employment of the piano—at unexpected and seemingly random moments which, nevertheless, are cunningly planned; for this is a work that undoubtedly reveals many subtle touches that elude the listener on first exposition. Less may be said about the vocal writing which shares the usual "noblesse oblige" attitude of contemporary composers in recoiling from the very idea of pleasing and memorable melodic phrases.

This is a smooth and well-paced performance and the seasoned cast is uniformly excellent. The monophonic version is perfectly satisfying, while stereo will reward its listeners with illusions of stage movements, ringing telephones and off-stage noises in proper perspective—ephemeral matters to be sure, but entertaining. G. J.

HIFI REVIEW

MONO HI-FI CONCERT

Reviewed by

MARTIN BOOKSPAN

WARREN DeMOTTE

DAVID HALL

GEORGE JELLÍNEK

JOHN THORNTON

ANTHEIL: Symphony No. 4 (see p. 45)

● **BEETHOVEN:** Sonatas No. 30 in E Major, Op. 109; No. 31 in A-flat Major, Op. 110. Dame Myra Hess (piano). Angel 35705 \$4.98

Musical Interest: High
Performance: Golden
Recording: Respectable

These are beautiful performances of great music. In the E Major, the theme-and-variations finale is played with rare imagination and introspection. This is ideal music for the phonograph; the spell that is woven would undoubtedly be disturbed in the concert hall. The A-flat Sonata is performed with lyricism and strength. Its many moods are reflected with consummate artistry. It may be that these are the same recordings that once were issued here on HMV 1068; a phone call to Angel brought no clarification. No matter; the sound is good, if not exceptional. **W. D.**

● **BEETHOVEN:** Symphonies—No. 1 in C Major, Op. 21; No. 8 in F Major, Op. 98. Philharmonia Orchestra, Otto Klemperer cond. Angel 35657 \$4.98

Musical Interest: You bet!
Performance: Mostly wonderful
Recording: Excellent

Continuing his Beethoven series for Angel, Klemperer gives us a model performance of the First Symphony and an appealing one of the Eighth. Here is the First, that remarkable initial symphonic venture by the titan of all symphonists, in a bold frame which clearly relates it to the masterpieces which followed; and here is the Eighth, a wonderful work of rollicking good humor, in a presentation which may be too strait-laced in the finale but which nearly everywhere else is an infectious and spirited frolic. Klemperer "does good like every conductor should" by scrupulously observing the repeat of the first movement exposition in both scores; it is amazing how insensitive most conductors are to this indispensable repeat, without which the architectural structure of the other movements is all out of proportion.

The quality of the recorded sound is excellent in both instances, with subtleties of the scoring constantly emerging. Presumably stereo versions of these performances

AUGUST 1959

BEST OF THE MONTH

- The DGG Archive Series comes through with an exquisite gem in Mozart's Five Italian Notturmi, plus a sequence of movements for wind instruments—"Music, performance and recording beggar description . . . 18th century drawing room music at its loveliest." (see p. 55)
- Westminster has an extraordinary "first" in Serge Prokofiev's super-heated opera, The Flaming Angel—" . . . Orchestral and vocal effects are . . . spine-chilling . . . has all the earmarks of a model performance. This most emphatically included the recorded sound." (see p. 56)
- United Artists gives us a sample of Stokowski at his glorious best in their recording of the Shostakovich First Symphony—"Opulent sound . . . fabulous conductorial control—all help to realize the ultimate . . . in the art of recording." (see p. 58)

will soon be available; in the meantime, monophonic buyers have a gem of a disc available. **M. B.**

BEETHOVEN: Symphonies Nos. 4 & 5 (see p. 45)

● **BISCOGLI:** Concerto in D Major for Oboe, Trumpet, and Bassoon; **VIVALDI:** 2 Piccolo Concerti—C Major (P. 79); C Major (P. 78). Pierre Pierlot, Luovic Vaillart, Paul Hongo, Jean-Pierre Rampel with Jear-Marie Leclair Instrumental Ensemble, Jean-Francois Paillard cond. Westminster XWN 18834 \$4.98

Musical Interest: Delightful listening
Performance: Fine
Recording: Bright

Eighteenth century composer F. Biscogli is not to be found in any standard music encyclopedia; but M. Paillard has a real "find" in this newly discovered Concerto. Cast in the K.P.E. Bach style, the music ranges from the gayly jaunty to the movingly eloquent. The "dramatic aria" slow movement will stand up against anything of its period.

The Vivaldi music flows as lightly as a spring breeze—easy and pleasurable listening; but it is amusing to note the startling resemblances in the finale of P. 79 to one of the Bach Brandenburg Concerti.

Sound is clear and bright—a bit echoy

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

in Biscogli, nice and close in Vivaldi. Performances are up to the excellent standards of M. Paillard's other fascinating discs for Westminster. **D. H.**

● **BRAHMS:** Two Rhapsodies, Op. 79; Three Intermezzi, Op. 117; Fantasias, Op. 116. Joerg Demus (piano). Westminster XWN 18802 \$4.98

Musical Interest: Considerable
Performance: Conscientious
Recording: Very good

Demus draws a pleasing tone from the piano and his playing is very sensitive in lyric passages. However, it often lacks tension and tends to sound bland. There is little sweep in his rendition of the Rhapsodies, while the Intermezzi are delivered with a sameness of expression that militates against their holding the listener's interest for any length of time. The Op. 116 pieces are not the most immediately attractive in the Brahms catalog and here they say a minimum in their own behalf. Gieseking and Rubinstein have offered much more in this music, although neither has benefited from recording as realistic as that accorded Demus. **W. D.**

BRAHMS: Symphony No. 4 (see p. 46)

● **BUXTEHUDE:** Prelude and Fugue in F-sharp Minor; Canzonetta in G Major; Chorale-Fantasy—Wis schön leuchtet der Morgenstern; Magnificat primi toni; Passacaglia in D Minor; Funeral Music on the Death of his Father; Toccata and Fugue in F Major; Chorale-Preludes—Nun bitten wir den heiligen Geist; Est ist das Heil uns kommen her. Hans Heintze (organ) with Lisa Schwarzweiller (soprano). Deutsche Grammophon Archive ARC 3115 \$5.95

Musical Interest: Remarkable
Performance: Delectable
Recording: Elegant

The music of Danish-born Dietrich Buxtehude (1637-1707), when given ideal performance, is like a breath of cool Scandinavian spring air. There is something about the uninhibited exuberance of his work that is utterly captivating. Even a somber piece like the Funeral Music on this disc partakes of a sweet sadness rather than dour melancholy.

At any rate, I nominate this Archive recording as the finest single-disc representation of Buxtehude's music to be had. The sound of the 1687 Arp Schützer organ (at Steinkirchen) is a complete joy and so are the performances by Hans Heintze and his soprano soloist (in the Funeral Music). The inclusion of Buxtehude's greatest Prelude and Fugue (F-sharp Minor), of the Magnificat, and the Passacaglia makes acquisition of this recording a "must" for anyone who aspires to a truly representative library of baroque organ music. **D. H.**

● **CARISSIMI:** Oratorios—Judicium Extremum; Suscitavit Dominus; Militia est Vita Hominis. Polyphonic Chorus of Turin with Soloists & Milan Angelicum Orchestra, Alador Janes cond. Westminster XWN 18835 \$4.98

Musical Interest: Specialized
Performance: Lacks vitality
Recording: Disappointing

Giacomo Carissimi (1605-74), pioneer in the art of adapting early baroque style to church use—i.e. the Latin oratorio—has had precious little representation on discs (his masterpiece *Jephthé* is on DGG Archive ARC 3005). Therefore it is a genuine disappointment to have a major addition to the Carissimi discography fail in its proper artistic and sonic effect. The Last Judgment, the destruction of Babylon, and the earthly struggle of human life are the subjects represented on this disc—dramatic and noble ones all, and set with music of classic dignity and feeling. But one has to struggle valiantly with the imagination in order to infer such from these timid and rhythmically flaccid performances. The chorus is too distant; the strings have no bite or warmth; the soloists are barely adequate to their task. Too bad. **D. H.**

● **CHOPIN:** Mazurkas (complete); Barcarolle in F-sharp Major, Op. 60; Berceuse in D-flat Major, Op. 57; Allegro de Concert in A Major, Op. 46. Nadia Reisenberg (piano). Westminster XWN 18830/2 3 12" \$4.98 each.

Musical Interest: Medium to high
Performance: Immaculate
Recording: Very good

Chopin poured an infinite variety of moods into the Mazurkas. And while one critic perceptively termed the little gems "dances of the soul," another obtusely held that in them he was "a dealer in the most absurd and hyperbolic extravagances."

Nadia Reisenberg plays these idealized folk dances with impeccable technique and taste. Her tone is lovely and it is delicately shaded and inflected. She does not seek the broad line in these pieces; they come out as intimate and personal, somewhat with-

out passion, but with commanding poise. There is little offered by this attitude of the peasant origin of the mazurka, but then, Chopin was a pretty extreme example of culture and sophistication.

The Berceuse is played with sensitivity and feeling. The Barcarolle and the Allegro de Concert would benefit from a less tempered approach. The recording is very well engineered. **W. D.**

● **CHOPIN:** Sonatas—No. 2 in B-flat Major, Op. 35; No. 3 in B Minor, Op. 58. Paul Bedura-Skoda (piano). Westminster XWN 18854 \$4.98

Musical Interest: High
Performance: Correct
Recording: Very good

Once upon a time, an artist used to be recorded in music which he played best. When he did go afield, unsuccessfully, it usually was through perversity. Today, I fear a lot of recording is done because recording techniques have become relatively simple. This ease is leading many an unwary performer into an inartistic trap.

It almost seems that Badura-Skoda is out to record the entire piano literature as soon as possible. What's all the rush? He still is young. On more than one occasion, he has indicated that Chopin is not his forte. Yet here he is again, with two major Chopin compositions that have thrown more than a few veteran pianists. He has no difficulty in playing them; the difficulty lies in his inability to make them musical experiences. They never take off; they are earthbound interpretations. The soul of Chopin's music is not to be revealed through the mere playing of the notes set down on paper, even when done with fluency. Other ingredients are required, and these are decidedly missing on this disc. **W. D.**

● **COPLAND:** Billy the Kid; Rodeo; El Salon Mexico (see p. 46)

● **FALLA:** Three Cornered Hat (complete ballet). Celia Langa (soprano). Orquesta de Conciertos de Madrid, Jesus Arámbarri cond. Columbia ML 5358 \$4.98

Musical Interest: Favorite Falla
Performance: Superlative
Recording: Astonishing

Several years ago London, Angel, and Urania issued versions of the complete score to Falla's *Three Cornered Hat*, and at the time these discs set a new standard in high



fidelity. There have recently appeared on the market several new LP's of the familiar suite of dances and now Columbia gives us a fine modern issue of the complete score.

The Orquesta de Conciertos de Madrid under the direction of Jesus Arámbarri has provided a stunningly energetic performance, coupled with outstanding engineering. Soloist Celia Langa sings the sparse vocal role with unusual sweetness of tone. Soloists in the other versions tend to coarseness, which may be more in keeping with what Falla had in mind. But Langa is definitely the most musical. The Orquesta de Conciertos de Madrid sounds well drilled, with some very fine woodwind playing, particularly in the little comic bassoon part in the Dance of the Corregidor. Here is an outstanding record in every sense of the word. **J. T.**

● **GERSHWIN:** Porgy and Bess—Suite (see p. 48)

● **GINASTERA:** Estancia—Ballet Suite (see p. 45)

● **GROFÉ:** Grand Canyon Suite (see p. 48)

● **HANDEL:** Judas Maccabaeus (see p. 48)

● **JOSQUIN DES PRÉS:** Mass (see PALESTRINA)

● **LASSUS:** Sacred & Secular Music (see p. 48)

● **MAHLER:** Symphony No. 5 (see p. 50)

● **MAHLER:** Symphony No. 10 (see p. 52)

● **MARCELLO:** Psalm XVIII; Psalm XV. Wanda Madonna (contralto), Nino Adami (tenor), Roberto Caruana (cello) with Polyphonic Chorus of Turin & Milan Angelicum Orchestra, Alador Janes cond. Westminster XWN 18837 \$4.98

Musical Interest: Italian baroque specialties
Performance: Variable
Recording: So-so

Benedetto Marcello (1686-1739) was renowned equally in music and politics during his lifetime, holding the post of Papal Chamberlain in Brescia at the time of his death. His eloquent settings of the first 50 Psalms (1724-7) are considered masterworks; but only Psalm I has heretofore found its way to LP on a now deleted Vox disc.

Psalm XVIII on the present recording is for soloists, chorus, and orchestra, while Psalm XV is for contralto, cello, and orchestra. Both are typical of the Italian baroque manner at its most lushly expressive; and in Psalm XV one is made well aware of the Italianate roots of Handel's style.

Contralto Wanda Madonna is the more interesting of the two soloists, being endowed with a curiously attractive counter-tenor vocal coloration most appropriate to the music.

Otherwise, this disc suffers from some of the same unhappy faults of the Carissimi oratorios reviewed above—too distant chorus and flaccid conducting. Psalm XV comes off by far the better of the two works here. **D. H.**

HIFI REVIEW

MONTEVERDI: Madrigals [see p. 50]

● **MOUSSORGSKY:** Pictures at an Exhibition; **RAVEL:** Alborada del Gracioso; Pavane for a Dead Princess. Philippe Entremont (piano). Columbia ML 5366 \$4.98

Musical Interest: High
Performance: Virtuoso
Recording: Bright

Young Entremont has a flashy technique plus a high degree of musicality. He can carry a melodic line and build tension within it. His "Pictures" are colorful; he plays them with a virtuoso flair wholly suitable to their character and he ties them together very well. In the Pavane, his playing is lyrical and tender; in the "Alborada," it glitters and flashes. The sound of the piano is quite realistic. **W. D.**

● **MOZART:** 5 Italian Notturmi and Canzonetta; 4 Movements for Wind Instruments; Divertimento in B-flat for 2 Clarinets and Bassoon (K. 439b, No. 3). Margot Guilleaume (soprano), Jeanne Deroubaix (mezzo-soprano), Hans-Olaf Hudemann (bass), Jost Michaels and Hartmut Stute (clarinets), Albert Hennige (bassoon), Rudolf Irmisch, Hans Helmke, Karl Pöppel (basset horns), Jost Michaels cond. Deutsche Grammophon Archive ARC 3121 \$5.95

Musical Interest: Sheer enchantment
Performance: Likewise
Recording: Couldn't be better

One of the pleasanter aspects of Mozart's early freelance days in Vienna after his stormy leave of Salzburg's Archbishop, was his friendship with the family of Vienna University botany professor, Joseph von Jacquin. The professor's children were gifted musicians, and so Mozart and his friends would often join them in afternoons or evenings of garden or living room music making, with the composer sometimes furnishing special works for the occasion. He even allowed some of the pieces to be published under the name of Gottfried von Jacquin, youngest of the children and a fine bass singer—thus the somewhat belated addition of some of these items to the Koechel listings.

DGG has hit upon the delectable idea of assembling on one side of this disc a half-dozen of the vocal pieces used at the Jacquin musical parties, interspersed with wind instrument pieces, so that we have a virtual period re-creation—and what a wonderful and touching experience it turns out to be! Music, performance, and recording beggar description. The little wind divertimento on the other side comes as a nice bonus. If you want to sample "18th century drawing room" music at its best and loveliest, here it is. **D. H.**

● **OHANA:** Lament For The Death Of A Bullfighter; Sarabande For Harpsichord And Orchestra. Mauricio Molho (narrator), Bernard Cottrel (baritone), Denise Gouarre (harpsichord) with Cento Soli Orchestra and Chorus, Ataúlfo Argenta cond. Omega OML 1033 \$4.98

Musical Interest: Specialized
Performance: Colorful
Recording: Good

Maurice Ohana (b. 1914) is a Spanish composer, now a resident of France, whose art, somewhat similar to Manuel de Falla's, **AUGUST 1959**



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has absorbed international currents without losing its nationalistic roots. His "Lament" is a musical setting for Federico Garcia Lorca's impassioned elegy on the death of the celebrated bullfighter Ignacio Sanchez Mejias. "Lament" is made up of four chants, each of which is given an entirely different character by its specific musical treatment. In the first (*Cogida e Muerte*) the tragedy is related by the baritone soloist, while the chorus solemnly intones the repeated phrase "a las cinco de la tarde" ("At five in the afternoon"). The second chant (*La sangre derramada*) alternates spoken narration and singing solo, to an exciting percussion accompaniment. The spoken voice (over a highly evocative orchestral background) dominates the third part (*Cuerpo presente*) while the fourth chant again confronts the chorus with the baritone soloist. An archaic quality, reminiscent of medieval chants, pervades the music, and it is faithfully captured in the vocal inflections of the soloist and chorus. Throughout, Argenta's authoritative hand is evident and the poem is movingly voiced by narrator Molho. Cottret displays a rough, almost unprofessional vocal quality which, on occasion, heightens the emotional appeal of the grief-stricken words.

The *Sarabande*, like the *Lament*, dates from 1950 and is the composer's transcription of his guitar concerto's slow movement—a stately, somber and somewhat static piece of music. The entire disc is well engineered—save an abrupt cut-off at the end of the *Sarabande*. It all adds up to a program of refreshing originality, though familiarity with the Spanish language or at least a special predilection for Spanish music is desirable for full enjoyment. **G. J.**

● **PACHELBEL:** 7 Chorale-Partitas—Christus, der ist mein Leben; Alle Menschen müssen sterben; Herzlich tut mich verlangen; Was Gott tut, ist wohl gefan; Ach, was soll ich Sünder machen?; Werde munter, mein Gemüte; Freu dich sehr, o meine Seele. Robert Owen (organ & harpsichord). Westminster XWN 18829 \$4.98

Musical Interest: For baroque organ fans
Performance: A wee bit dry
Recording: Good

I, for one, have always been singularly susceptible to the melodic charm of Johann Pachelbel's music; for this precursor (1653-1706) of the great Bach brought to his organ toccatas and fugues (Overtone 8) a singular thematic zest and rhythmic lilt. For this reason, I find him less interesting when working with melodies not his own, such as the Lutheran chorales. The chorale-partitas are treated generally in a somewhat florid figuration style and make pleasant enough listening; but one of the special features of this first complete recording is that Mr. Owen alternates between his modern classic organ (at Christ Church, Bronxville, N. Y.) and harpsichord when playing variations in each individual piece. I'll confess, I find it disturbing, and would prefer that he stick to one instrument or the other throughout the whole of each work.

The performances are done with loving care, but the general effect is just a trifle dry. Recorded sound is close and very clean. **D. H.**

● **PALESTRINA:** Mass — Assumpta est Maria. Les Chanteurs de Saint-Eustache, R. P. Émile Martin cond.; **JOSQUIN DES PRÉS:** Mass—Pange lingua. Philippe Caillard Vocal Ensemble, Philippe Caillard cond. Westminster XWN 18836 \$4.98

Musical Interest: Noble liturgical music
Performance: Excellent
Recording: Likewise

The refined lyrical polyphony of Palestrina, *Princeps musicae* of the Roman Renaissance, reaches perhaps its apogée in his *Assumpta est Maria* Mass, and seldom has its essence been more accurately and vitally communicated than in this recording. Émile Martin's singers have made some noble Palestrina records in the past for Westminster (XWN 18693) and others, but this seems to me their best yet—refined without being precious, and vital without resorting to emotional bad taste. The miking is a trifle distant, but not out of keeping with the "church acoustic" for which the music was written.

The more directly earthy-expressive utterance of Josquin des Prés (he died in 1521, a few years before Palestrina was born) receives closer miking and performance to match by the Caillard Vocal Ensemble. Here is music that communicates "from the heart to the heart," yet makes full use of all the subtle polyphonic techniques dear to the hearts of the early 16th century masters. This disc takes its place with the EMS recording of *Secular Songs* as the most vital representation on LP records of this great master.

The record as a whole offers a profoundly moving experience and we are much in Westminster's debt for its American release. **D. H.**

● **PROKOFIEV:** The Flaming Angel (complete opera). Jene Rhodes (soprano)—Renata; Xavier Depraz (bass)—Ruprecht; Irma Kolassi (mezzo-soprano)—The Sorceress, The Mother Superior; Jenina Collard (mezzo-soprano)—The Innkeeper; Jean Giraudeau (tenor)—Mephistopheles; André Vessières (bass)—Faust, The Inquisitor & others. Chorus of Radiodiffusion-Télévision Française and Orchestre du Théâtre National de l'Opéra de Paris, Charles Bruck cond. Westminster OPW 1304 3 12" \$14.94

Musical Interest: Rewarding
Performance: Excellent
Recording: Excellent

The Flaming Angel was the only opera composed by Prokofiev during his Paris sojourn in the Twenties, prior to his return to Russia. It was written between 1920 and 1923 (the dates suggested by Westminster's booklet are at variance with Prokofiev's own account) and remained unperformed during the composer's lifetime.

All of this makes the recording even more welcome. *The Flaming Angel* is a product of the "lyrical" side of Prokofiev's personality, in contrast to the satirical inspiration which produced *The Love For Three Oranges*, his best known operatic work (1919). The score has little in common with the experimental adventures of other Prokofiev works of this period—it is lavishly orchestrated, effusively written and abounds in weird and fascinating harmonic colors.

The story, based on a novel by the Russian poet Brussov, is rooted in vague reli-

gious mysticism. Renata, its central figure, is obsessed by an eternal yearning for Love and for an indefinable spiritual perfection which she sees in the image of a flaming angel, though in various guises. Set against the background of 16th century Germany—Faust and Mephistopheles make an appearance and there are some mystifying references to the Inquisition on the one hand and America on the other—the story is connected with reality by the filmiest of threads.

Prokofiev has succeeded in casting an atmosphere around these strange doings that somehow makes this nightmarish cavalcade of demons, sorcerers, curses and miracles convincing. A spell of eeriness hangs over the entire work, sustained by orchestral and vocal effects that are appropriately spine-chilling.

Conductor Bruck, for whom this must have been a labor of love, rates the highest praise for bringing to light this strange but undeniably masterful work and for presiding over such a striking performance. In the part of Renata, which in its own way is as demanding as Medea, Norma or Isolde, an amazing soprano named Jene Rhodes appears literally out of nowhere with a tour de force that is vocally and dramatically completely absorbing. Xavier Depraz, who has been heard previously in Paris disc productions, is also excellent as the gallant Ruprecht who vainly strives to save the heroine from the consequences of her insatiable yearning. (Ruprecht may be the symbol of mankind with its good intentions, bungling ways and essential helplessness.) The smaller parts are all in the hands of first rate singing actors and the entire performance has all the earmarks of a model presentation. This, most emphatically, includes the recorded sound. **G. J.**

RACHMANINOFF: Piano Concerto No. 3 (see p. 50)

RAVEL: Alborada del Gracioso; Pavane for a Dead Princess (see MOUSSORGSKY)

● **RAVEL:** Alborada del Gracioso; Mother Goose—Suite; Rapsodie Espagnole; Pavane For a Dead Princess. Cento Soli Orchestra of Paris, Ataúlfo Argenta cond. Omega OML 1032 \$4.98

Musical Interest: Famous Ravel works
Performance: Skilled
Recording: Above average

Ataúlfo Argenta presumably made this recording with Cento Soli Orchestra of Paris somewhat before the remarkable series of discs he did for London prior to his death. His interpretative sensitivity is clearly evident in this Omega release but he simply is not conducting L'Orchestre de la Suisse Romande, and an orchestra of "100 Soloists" does not necessarily mean a great ensemble. The principal players are good enough but the ensemble dynamics are shallow and so is the entire recording from the viewpoint of sound.

The *Pavane* is straight forward, *Rapsodie Espagnole* is dynamically on too small a scale; "Mother Goose" emerges as the best effort of all because of the excellent first chair players. The sound is quite good but too close. **J. T.**

RAVEL: Piano Concerto (see p. 51)

HIFI REVIEW

• **SCARLATTI:** Harpsichord Sonatas — Vol. 23 (L. 261—D Major; L. 283—F Major; L. 233—G Major; L. 223—A Minor; L. Supp. 21—F Major; L. Supp. 5—C Major; L. 229—B-flat; L. 187—F Minor; L. 353—C Major; L. 245—A Minor; L. 421—D Minor; L. 361—D Major). Fernando Valenti. Westminster XWN 18826 \$4.98

Musical Interest: Top Scarlatti & Valenti
Performance: Fine and dandy
Recording: Just right

And still they come!—the dynamic, passionate, colorful little harpsichord sonatas of Domenico Scarlatti (1685-1757—born the same year as Bach and Handel) as recorded for Westminster by Fernando Valenti. After Volume 23, only 279 sonatas are left to go before completion of this immense project.

Happily, this set is one of the finest of the series from every standpoint—a fine variety of pieces, dancelike (L. 261, L. 233, L. S. 5, L. 229), solemn (L. 187), passionate (L. 283). Those who know Tommasini's *Good Humored Ladies* Ballet based on Scarlatti sonatas will recognize an old friend in the last piece on the record, L. 361.

Valenti plays with his accustomed rhythmic dynamism; and we are happy to say that it is much less aurally fatiguing than usual, thanks to a better-than-usual recording job by Westminster. **D. H.**

• **D. SCARLATTI:** *Tetide in Sciro* (almost complete opera). Adriana Martino (soprano)—Thetis; Giuliano Ferrein (bass)—Lycomedes; Wanda Madonna (contralto)—Deidamia; Luciana Pio-Fumagalli (soprano)—Antiope; Carlo Franzini (tenor)—Achilles; Valerio Meucci (baritone)—Ulysses. Angelicum Orchestra of Milan, Aladar Janes cond. Westminster OPW 1305 3 12" \$14.94

Musical Interest: Historical
Performance: Good
Recording: Bright, sometimes over-resonant

As a composer of operas Domenico Scarlatti was completely overshadowed by the enormous stature of his father, Alessandro. *Tetide in Sciro*, one of Domenico's dozen or so stage works, was only recently discovered in manuscript form by Padre Terenzio Zardini, who not only revised and edited it but also completed the only missing part—the finale of Act III. The opera's first modern performance (October 21, 1958) took place at the Angelicum on the bicentenary of the composer's death, utilizing the identical cast, conductor and orchestra employed for this recording.

As a musicological discovery *Tetide in Sciro* is of considerable interest for it sheds light on a relatively unknown side of Scarlatti's genius. It is not an important work *per se*, but rather a typical early product of the Neapolitan school—characterized by longish *secco* recitatives, *da capo* arias of sound craftsmanship but no extraordinary distinction, infrequent use of vocal ensemble and the total absence of chorus. The most impressive elements are the inventive harmonic turns and the vigorous string writing, though the effectiveness of isolated ensembles—such as the finales of Act I and II—and the bravura aria "E lontano il mio tormento" with its virtuoso violin *obbligato* indicate considerable originality within the bounds of the formalized Neapolitan concept.

The opera deals with a mythological



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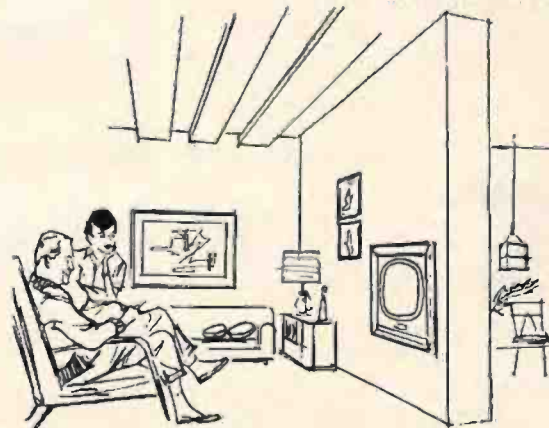
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episode involving Thetis and her son Achilles in the days prior to the siege of Troy. As drama it is, I am afraid, a crashing bore and the "helpful" paragraph offered by Westminster as historical background is a *tour de force* in obscurity. Fortunately the complete text in both Italian and English (with omitted portions clearly indicated) is also included, a welcome device other producers should copy.

The performance, on the whole, is very good, showing evident care in preparation and skillful playing of the instrumental passages. In the capable singing cast Valerio Meucci may be singled out for his effort to impart dramatic urgency to the figure of Ulysses. The others are generally content with singing the words with reasonable expertness.

Westminster's sound is remarkably bright and full, but excessive reverberation gives it a larger-than-life quality. The singers are very closely miked, and as a result extreme clarity is achieved at the expense of a natural stage-audience proportion. There are some bad splicings on sides 5 and 6, and frequent instances of pre-echo, but nothing seriously disturbing. In sum, a creditable and worthwhile effort, but definitely specialized in interest. **G. J.**

SHOSTAKOVICH: Piano Concerto No. 2 (see p. 51)

● **SHOSTAKOVICH:** Symphony No. 1 in F Major, Op. 10; Prelude in E-flat Minor (arr. Stokowski); Entr'acte From "Lady Macbeth of Mzensk." Symphony of the Air, Leopold Stokowski cond. United Artists 7004 \$4.98

Musical Interest: Great Shostakovich
Performance: Stokowski at his best
Recording: Deserves a medal

The Symphony of the Air has not sounded like this since the days of the late Arturo Toscanini when it was known as the NBC Symphony. For the first time in many a month Stokowski has been given a virtuoso instrument to conduct and has accomplished what may be the greatest LP he has ever made. United Artists, a newcomer to the classical field, has come up with a miracle of engineering to produce a recording that can take place with the finest microgrooves in the catalog. Opulent sound, tremendous discipline, fabulous conductorial control, all help to realize the ultimate in what we constantly seek in the art of recording—superb performance, coupled with great engineering so that nothing is left to chance. It is all there, a dramatic score that

still remains, despite its "age," as one of Shostakovich's finest masterpieces.

Stokowski's tempo is deliberate in the opening of the Symphony, which makes for magnificent articulation and he leads the Symphony of the Air in a titanic account of the second section, and an absolutely overwhelming fourth movement. Stokowski has always been one to conduct with great imagination, which can be both an asset and a glaring fault. In this intensely romantic Symphony his tendency to exploit *sound* brings about an absolutely hair-raising atmosphere of revolt. Stokowski has disappointed in the past on other labels directing orchestras which were simply not up to meeting his demands. Not since the days when he was the darling of Philadelphia has he made a recording of such splendiferous sound. My advice is to buy this disc, barricade the door, disconnect the phone and turn the volume up. If your hi-fi can take it you'll experience an awesome thrill. It will be worth it even if the neighbors do throw you in jail. A tremendous recording! **J. T.**

SOUSA: Marches (see p. 52)

● **R. STRAUSS:** Don Juan, Op. 20; Death and Transfiguration, Op. 24; **WAGNER:** Siegfried Idyll. The New York Philharmonic, Bruno Walter cond. Columbia ML 5338 \$4.98

Musical Interest: Much
Performance: Authoritative
Recording: Very good

These performances were taped well before the heart attack that interrupted Bruno Walter's recording of the Mahler Second Symphony. While the Strauss works are re-recordings of ML 4650, the Wagner has never been released. Nor will any part of this program be released in stereo, for such a version does not exist.

The contrast between the tenderness of the "Idyll" and the passionate extravagances of the two tone poems is striking. Walter is completely at home in both. His reading of the *Siegfried Idyll* has grace and benign warmth. His "Don" is impetuous, mature and yearning. *Death and Transfiguration* is given a broadly lyric statement, full of fervor and a positive feeling of ultimate triumph. Columbia's engineers have made the sound seem more modern than it is—a decided asset to three fine interpretations. **W. D.**

TALLIS: Lamentations of Jeremiah, etc. (see p. 52)

● **TARTINI:** Flute Concerto in G Major; Cello Concerto in A Major; Violin Concerto in D Minor; Sinfonia in D Major. Aurèle Nicollet, Enrico Mainardi, Wolfgang Schneiderhan with the Lucerne Festival Strings, Rudolf Baumgartner cond. Deutsche Grammophon Archive ARC 3117 \$5.95

Musical Interest: For connoisseurs
Performance: Polished
Recording: OK

Here is an excellent cross-section from the creative work of Italian violin virtuoso, composer, and acoustician Giuseppe Tartini (1692-1770), whom most of us associate solely with the famous *Devil's Trill* Violin Sonata. The style is lyrical for the most

part, often gay, sometimes nobly somber (as in the slow movement of the Cello Concerto), and always elegantly polished.

The Flute Concerto with its lively finale and the Sinfonia are apparently first recordings. Performances by ensemble and soloists are neat, if not blazingly inspired. Recorded sound is pleasing to the ear.

D. H.

● **TELEMANN:** Trumpet Concerto in D Major for Strings and Continuo; Trumpet Concerto in D Major for Trumpet, 2 Oboes, and Continuo; Quartet in G Major for Flute, Oboe, Violin, and Continuo; Quartet in G Major for Recorder, Oboe, Violin, and Continuo. Adold Scherbaum with the Hamburg Bac Orchestra, Robert Stehli cond.; Camerata Instrumentale Hamburg. Deutsche Grammophon Archive 3119 \$5.95

Musical Interest: A charmer
Performance: Lovely
Recording: Likewise

I have generally found George Philipp Telemann (1681-1767), Bach's highly successful contemporary, pretty dull going; but this disc is most certainly the exception! Its contents most certainly may not be profound, but they are certainly fresh and zestful—in much the same manner as works like Handel's *Water Music*.

The solo trumpeter does splendidly, especially with the cruelly difficult *clarino* style writing for D-trumpet in the second of the two concertos. Intriguing, too, is the contrast between the bland sound of flute in the first G Major Quartet and the pert, birdlike sound of the recorder in the second. A lovely disc, beautifully recorded.

D. H.

● **VILLA-LOBOS:** Bachianas Brasileiras No. 4 and No. 7. Orchestre de la Radiodiffusion Française, Heitor Villa-Lobos cond. Angel 35674 \$4.98

Musical Interest: Solid architectural writing
Performance: Superior in every way
Recording: The same

Angel's third release of the music of Villa-Lobos virtually finishes the *Bachianas Brasileiras* series. Only Nos. 1 and 3 are needed to make the works complete on the Angel label. The first, a lovely and fascinating score for eight celli and No. 3, for piano and orchestra, should appear soon.

Of the items on the present disc, No. 4 is the most appealing to this writer, who considers it and the No. 5 as the two most outstanding contributions to the *Bachianas* series (an opinion that will probably change the moment there is time enough to concentrate closely on the others). The orchestration, typical of Villa-Lobos, focuses on string color, with occasional and expertly written brass and wind parts. Both combine strongly nationalistic Brazilian idiom with quasi-Bachian device, the characteristic common denominator of all these suites. Performance and recording are up to Angel's best standard. **J. T.**

VILLA-LOBOS: Fantasia Concertante (see p. 52)

● **VIVALDI:** Concerto Grosso in D Minor, Op. 3, No. 11; Flute Concerto in D Major, Op. 10, No. 3 ("Bullfinch"); Concerto for

HIFI REVIEW



Strings in A Major (P. 235); Bassoon Concerto in E Minor (P. 137); Sinfonia in B Minor (P. Sinf. 21) ("Al Santo Sepulcro"). Wolfgang Schneiderhan and Rudolf Baumgartner (violins), Claude Starck (cello), André Jaunet (flute), Rudolf Klepač (bassoon) with Lucerne Festival Strings, Rudolf Baumgartner cond. Deutsche Grammophon Archive ARC 3116 \$5.95

Musical Interest: For Vivaldians
Performance: Variable
Recording: OK

All of these Vivaldi scores can be had in other recorded versions; but there is much to be said for a coupling such as this, featuring a *variety* of Vivaldi scorings instead of everything for the same instrumental combination. All the works are top-drawer of their kind and give the lie very effectively to those who may complain of the "sameness" of Vivaldi.

The performances here range from good (the delectable "Rullfinch" and virtuosic A Major String Concerto) to fair (there are tentative attacks in the familiar D Minor Concerto Grosso). Acceptable sound.

D. H.

VIVALDI: Piccolo Concerti (see BISCOGLI)

WALTON: Partita (see p. 52)

WEISGALL: The Tenor (see p. 52)

• **ZIANI:** Il Sepolcro—Oratorio. Luciano Pio-Fumagalli (soprano), Laura Zanini (mezzo-soprano), Aldo Bertocci (tenor) with Milan Angelicum Orchestra, Bruno Maderna cond. Westminster XWN 18838 \$4.98

Musical Interest: Surprising
Performance: Vital
Recording: Will do

Marcantonio Ziani (1653-1715) spent most of his later professional life at the Austrian Court as vice-Kapellmeister. Besides his church music, he wrote some 45 operas. His oratorio, *Il Sepolcro* (1680), was originally performed as a dramatic piece in the St. Moise Church of Venice, with marionettes miming the roles and singers offstage. The musical style is astonishingly "Vivaldian" (Vivaldi would have been about 5 years old at the time of the premiere)—full of the brilliance and motor energy we normally associate with the younger master. There is also highly effective use of dissonant suspensions at dramatic high points. One senses indeed that the influence of Claudio Monteverdi, who died in Venice in 1643, is still very much alive in pages of this music, notably the opening recitative for Mary that follows the Sinfonia.

All told, this record makes for very interesting listening, thanks in no small measure to the excellence of Maderna's baton work. The soloists sing with communicative vitality, too. The record sound is a trifle boxy and the violins a bit steely, but this is a minor fault when gauged against the over-all merit of this release.

Let's hope for more of Mr. Maderna's work on records—for example, a complete performance in stereo of Luigi Dallapiccola's 20th century opera-masterpiece *Il Prigioniero* ("The Prisoner").

D. H.

AUGUST 1959



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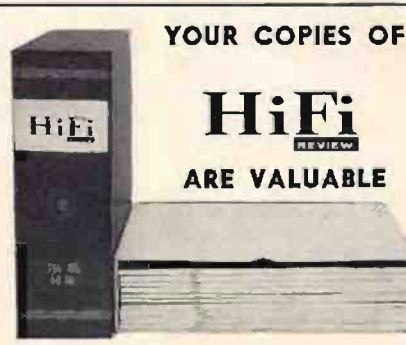
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However, subscription prices will not be raised for the time being—to allow regular readers of *HiFi REVIEW* to take advantage of the present low rates. So, if you’re not yet a subscriber to *HiFi REVIEW*, now’s the time to act before the subscription rates, too, are increased!

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HiFi REVIEW

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THE STEREO REEL THE STEREO REEL THE STEREO REEL

Reviewed by DAVID HALL and JOHN THORNTON

● **REDHEAD** (Albert Hague-Dorothy Fields). Original Cast recording with Gwen Verdon, Richard Kiley, Leonard Stone, Cynthia Latham, Doris Rich & others, with Chorus and Orchestra, Jay Blackton cond. RCA Victor FPS 233 \$13.95

Musical Interest: Undistinguished
Performance: It's all Gwen
Recording: Tight
Stereo Directionality: Ping-pongy
Stereo Depth: Little

There is little need to add to the perceptive remarks made by HFR reviewer Stanley Green (May, '59, p. 88) regarding the musical aspects of *Redhead* as revealed on RCA Victor's disc release. There's no doubt that the irrepressible Gwen Verdon carries the whole show from start to finish.

As for stereo, there's no question about the added vividness it gives to show albums, especially in dialogue-repartee and in give-and-take choruses; but a little more actual motion and stage business would have been most welcome, especially as the tight acoustics of RCA Victor's New York Studio A tend to destroy pretty much any semblance of stage illusion. The recording represents about the best that can be done under such unfavorable circumstances. **D. H.**

● **FRAN—FRAN LACEY SINGS**, with Orchestra, Hugh Simon cond. Beautiful Friendship; When Your Lover Has Gone; Breezing Along With The Breeze; You Do Something To Me; Lonesome Road; I'm Through With Love; The Song Is Ended; Easy Street. Bel Canto STB 44 \$9.95

Musical Interest: Varied
Performance: A good try
Recording: Fine
Stereo Directionality: Satisfactory
Stereo Depth: Also

Fran Lacey is Mrs. Les Menms, who lives with her husband and family in a Los Angeles suburb, and who aspired to a singing career during her high-school days. Her friends introduced her to Russ Molloy, executive vice-president of Bel Canto, and wangled an audition. There followed this tape. Fran has a pleasant voice all right, but the voice is obviously untrained. She doesn't wobble, nor slide off pitch, but she has yet to learn how to put over a song by dwelling on the right words and the right notes at the right time. There is no plasticity to her voice, and all the numbers suffer from an amateurish approach. To throw a nice person like this into the rough-and-tumble ring of pop song competition without more experience is a questionable business in more ways than one. She has the voice all right, but no real technique. **J. T.**

AUGUST 1959

● **HIGH NOON CHA CHA CHA—Si** Zentner and his Dance Band. High Noon; Baile Panchita; Sonny Boy; Cha Cha Cha-mon; Bye, Bye Blackbird; Cecelia; Harbor Lights; Softly, As In A Morning Sunrise; Coma No; Mr. Sandman. Bel Canto STB 47 \$9.95

Musical Interest: For cha-cha-cha chaps
Performance: Energetic
Recording: Tops
Stereo Directionality: Good
Stereo Depth: Very good

If you have joined the legions who enjoy cha-cha-cha, you'll want this tape. Zentner has a well disciplined ensemble here, and the arrangements are both cleverly written and well performed. The sound is crisp, spatial, and the beat exactly right. But what on earth is the old ballad "Sonny Boy" doing here? However, most who dance to it here won't remember the Al Jolson masterpiece, nor care. Time Marches On, and so does cha-cha-cha. One of Bel Canto's better stereo issues that will provide fine Saturday evening of entertainment for the whole gang. **J. T.**

● **LOVE IN THE AFTERNOON—THE THREE SUNS**. Let Me Call You Sweetheart; The Very Thought Of You; Lover's Bouquet; Love In The Afternoon; Love; How Deep Is The Ocean. RCA Victor APS 210 \$4.95

Musical Interest: Tuneful pops
Performance: Wow!
Recording: Super
Stereo Directionality: Superduper
Stereo Depth: Mmmmmmm

The Three Suns have added to their backing for this effort two violins, cello, bass, guitar, and a mandolin. Arrangements are slickly brilliant, the beat will set your pulse and foot to tapping, and the musicianship perfect all the way. If the violins sometimes sob a bit too much, it's a minor fault in a great little tape that shows why the Three Suns are responsible for some of the best you can find anywhere of this kind of music-making. The sound is close, full-gutted, and sharply etched. **J. T.**

● **LOVE IS A SWINGIN' WORD—Sid** Ramin and His Orchestra. The Lady's In Love; Love Is A Simple Thing; Love Is Here To Stay; I Can't Give You Anything But Love; Love Letters; Love Is The Sweetest Thing. RCA Victor APS 202 \$4.95

Musical Interest: For dancers

All tapes reviewed here are 2-track, 7½ ips, unless otherwise noted.

Performance: Glossy
Recording: Good
Stereo Directionality: Broad
Stereo Depth: Fine

This tape originated in the Webster Hall recording locale used by RCA Victor in New York and offers interesting contrast to the tight sound of *Redhead*, reviewed above. Maybe Webster Hall is good for big swinging dance bands; for this one sounds fine, even though the arrangements of a half-dozen good old standards are rather on the slicked up side. This is fine stuff for Saturday night dancing in the rumpus room. **D. H.**

4-Track 7½ ips

● **LEON BIBB SINGS FOLK SONGS** with Chorus & Orchestra, Milt Okun cond. Sinner Man; East Virginia; Turtle Dove; Rocks And Gravel; Look Over Yonder; Take This Hammer; Irene & 6 others. Stereophonic Music Society S 1 4-track 7½ ips \$7.95

Musical Interest: Variable
Performance: A trifle genteel
Recording: Generally good
Stereo Directionality: Clear-cut
Stereo Depth: Good

The contents here are apparently identical with those on Vanguard's stereo disc VSD 2012, which sells at \$5.95. Clearly if stereo tape in this new 4-track 7½ ips format can stay within \$2 of stereo disc competition offering the same material and provide the extra measure of top quality sound, then the chances of a pre-recorded tape renaissance for 1959-60 look good indeed.

Most of Mr. Bibb's repertoire I learned in my 'teens from recordings and live performances by the redoubtable Huddle Ledbetter ("Leadbelly"). Anyone who has heard these Leadbelly originals (most of them available on Folkways LPs) will cringe at the way Mr. Bibb and his collaborators have diluted the raw blood, guts, and soil of magnificent chain gang work songs like *Take This Hammer* and *Look Over Yonder*. On the other hand, he makes a quite pleasing business out of the more purely lyrical items like *East Virginia* and *Poor Lolette*. Unhappily, there is a fair amount of gimmickry apparent in both arrangements and use of echo chamber, so that it boils down to minor league Belafonte.

Recording quality is clear and spacious, for the most part—very wide range. A couple of the tracks show heavy back-

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ground noise and the use of the double-bass in rather reverberant surroundings tends to muddy up the accompaniment textures in several numbers. **D. H.**

• **HARMONICA SPECTACULAR** featuring Alan Black & Orchestra. For You; My Melancholy Baby; Ole Buttermilk Sky; Blue-tail Fly & 7 others. Stereophonic Music Society S 5 4-track 7½ ips \$7.95

Musical Interest: So-so
Performance: Bright
Recording: Loud
Stereo Directionality: Yes indeed
Stereo Depth: OK

More good old standards, plus a famous folk tune (*Bluetail Fly*)—all done in determinedly bright—but not especially original—style with harmonica adamantly to the right and accompaniment mostly to the left. **D. H.**

• **HAWAIIAN HITS** starring Kamuela and His South Sea Islanders. Cockeyed Mayor Of Kaunakai; Aloha Oe; Hilo Hattie; Drifting And Dreaming & 8 others. Stereophonic Music Society S 3 4-track 7½ ips \$7.95

Musical Interest: Hawaiian cornpone

Performance: Vigorous
Recording: Loud!
Stereo Directionality: Yup
Stereo Depth: OK

Hawaiian pop music like *poi*, is I suppose, an acquired taste. 'Nuff said. The recording is one of the loudest I have ever heard on tape; but so is what SMS has piled onto its *Harmonica Spectacular* and *Twelve Songs from Great Films* reels. This *Hawaiian Hits* set registered at least 5 db. above the normal level used by RCA Victor on its 2-track tapes. So it was no surprise to me when I detected "leakage" of bass from one track to the other on both this and the "Harmonica" tape.

It's perfectly true that 4-track 7½ ips as a tape medium needs a bit of "selling" to convince buyers of its equal merit to conventional 2-track stereo; but piling this much level on is not the way to do it!

All we need is nice, clean-sounding, well recorded tapes, with interesting program material. If the 4-track tape boys can give us this with the same amount of music on each reel as a stereo disc and at a price not too far out of line, then they'll "have it made." **D. H.**

Bargain tape tie-ins

• **BLOOD AND THUNDER CLASSICS**—TCHAIKOVSKY: Russian Dance from Nutcracker Suite; SIBELIUS: Finlandia (excerpt); FALLA: Dance of Terror & Ritual Fire Dance from El Amor Brujo; BRAHMS: Fourth Symphony (excerpt from Finale); KHACHATURIAN: Saber Dance from Gayne; STRAVINSKY: Infernal Dance & Finale from Firebird; BEETHOVEN: Ninth Symphony (excerpts from finale). Unidentified Symphony Orchestra, Chorus & Soloists. Audio Devices, Inc. \$1 plus purchase price of two 7" reels of Type 1251 Audiotape.

• **DIXIELAND JAMFEST** featuring Coleman Hawkins (tenor sax), "Red" Allen (trumpet), J. C. Higginbotham (trombone), Sol Yaged (clarinet), Lou Stein (piano), Milt Hinton (bass), Cozy Cole (drums). Bottle Hymn Of The Republic; Frankie And Johnny; When The Saints Go Marching In & 4 others. Reeves Soundcraft Corp. \$1 plus purchase price of two 7" reels of Reeves Soundcraft Tape.

• **SWEET MOODS OF JAZZ IN STEREO** featuring Coleman Hawkins (tenor sax), Earl Warren (clarinet), "Red" Allen (trumpet), Marty Napoleon (piano), "Chubby" Jackson (bass), George Wettling (drums). Mean To Me; Stormy Weather; Sleepytime Gal; Summertime & 3 others. Reeves Soundcraft Corp. \$1 plus purchase and mail exchange of 7" reel of Reeves Soundcraft Tape.

Musical Interest: The jazz has it
Performance: The jazzmen win again
Recording: Fair to good
Stereo Directionality: Appropriate
Stereo Depth: Adequate

If you take \$3.50 as the going retail list price for a 7-inch reel of top quality blank recording tape, then it seems pretty obvious that these premium "packages" from Audio Devices and Reeves Soundcraft are something of a bargain—close to 30 minutes of pre-recorded stereo classics and jazz in each, together with a reel of high quality blank

recording tape—all for a total outlay of \$8.00.

The "capsule" comments do justice to neither the good nor bad points of these tapes, except to underline the generally very high-quality jazz dispensed on the two Soundcraft reels by veteran jazzmen Coleman Hawkins, "Red" Allen, and their varied cohorts. The Dixieland fare is somewhat modernized in treatment, but full of pep, vim, and vigor, as well as remarkable lyrical flexibility. The recorded sound is just a bit tight and lacking in brilliance, but the stereo-sonics are nicely managed, with the "ping-pong" give-and-take emerging from between the two speakers rather than from extreme opposite ends of the listening area. The result is a sense of vice enscurable cohesion.

Much the same holds true for the lyrical "swing" that distinguishes the "Sweet Moods" reel. "Red" Allen and "Chubby" Jackson really shine here. The studio acoustics are more spacious than in the Dixieland set and the stereo more effective thereby. Our review copy, though, was troubled by background noise.

Audio Devices' *Blood and Thunder Classics* presents something more of a problem for review, inasmuch as this writer doesn't care much for bits and pieces hacked from concert hall classics.

The performances here are workmanlike, if not wholly inspired. The sound in the Sibelius, Brahms, and Stravinsky is big—with plenty of depth and spread, a welcome relief from "ping-pong" stereo. The Beethoven "Ninth" excerpts suffer from a too-distant chorus (sopranos are all too evident, basses mostly lost). To be utterly candid, we're a bit sorry that Audiotape didn't make a deal with one of the major independent recording companies for tape sampler material featuring major "name" artists and orchestras. Better luck next time! **D. H.**

Stereo Entertainment

Jazz, Pops, Stage and Screen

Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

JAZZ

● **JAZZ SAHARA**—Ahmed Abdul-Malik (oud and bass), Johnny Griffin (tenor saxophone), Naim Karacand (violin), Jack Ghannaim (kanon), Mike Hamway (darabeka), Bilal Abdurrahman (duf: tambourine), Al Harewood (drums), Ya Annas (Oh, People); Isma's (Listen); El Harris (Anxious); Farah 'Alaiyna (Joy Upon Us). Riverside RLP 1121 \$5.95

Musical Interest: Absorbing
Performance: Excellent
Recording: One of their best
Stereo Directionality: Good
Stereo Depth: Very convincing

This is the first attempt on record to my knowledge to combine music of the Middle East with jazz. The leader, Ahmed Abdul-Malik, appropriately doubles on string bass and oud (Arabian lute). He also wrote and arranged all the music. Born in Brooklyn, he is Sudanese in descent, and for years has played various forms of Middle Eastern music on recordings, at dances, etc. His jazz career has included experience with several combos, most notably that of Thelonious Monk. Abdul-Malik has been trying for a long time to convert musicians and recording companies to his belief that in this East-West fusion, many more challenging roads to improvisation will be opened to jazzmen.

One album is hardly enough to prove his point, but it is of special value, not only because its title, but because the presence of jazzmen Johnny Griffin may lead some jazz listeners to their first hearing of the rhythmically hypnotic, plangently multi-colored music of the Middle East.

Malik has assembled a superb group of experts in this idiom, including a violinist who really wails, as the jazzmen say. The inclusion of Griffin on the first three is the main focus of fusion. Despite what the notes say, the fourth track on which Griffin does not play, seems to me to have little jazz to it. Griffin's contribution is, in a sense, superimposed; but when he does appear, he improvises in almost a chanting way and his jazz "cry" is not at all emotionally out of context with the middle-

AUGUST 1959

BEST OF THE MONTH

- Columbia's soundtrack highlights from the **Porgy and Bess** film comes through in some of the best theater stereo yet—"Robert McFerrin's impressive, well-controlled baritone invests Porgy with great dignity and inner strength. . . . The stereo effects have been accomplished with unflinching good taste." (see p. 40)
- Riverside has a real winner in **Everybody Digs Bill Evans**—"one of the best piano jazz LPs of the year . . . with some of the most effective drumming on record by Philly Joe Jones . . . a definite must." (see p. 65)
- Verve adds something extra special to the **Porgy and Bess** literature with their 2-disc Louis Armstrong-Ella Fitzgerald album—"an Ella and Louis show . . . one of their best. . . . Russell Garcia has provided sensitive accompaniment throughout." (see p. 72)

eastern "cry." He does not, however, seem to have absorbed much of the rhythmic or harmonic language of the other players. He is clearly a stylistic outsider, however much he may sound emotionally in tune with the proceedings.

This set, then, is just a beginning and an intriguing one. It's worth having, in any case, for the long passages of straight Middle Eastern "jamming." It's too bad that Riverside couldn't get Dizzy Gillespie as the jazz guest because Dizzy has traveled in some of the Middle Eastern countries, and has been interested enough in some of the music to bring some home and study it. Besides he is a more creative improviser than Griffin. N. H.

● **LES BAXTER'S JUNGLE JAZZ**—Les Baxter and orchestras. Rain Forest; Isle Of Cuba; Voodoo Dreams & 9 others. Capitol ST 1184 \$4.98

Musical Interest: Tarzan goes to town
Performance: Good
Recording: First-rate
Stereo Directionality: Tasteful
Stereo Depth: Excellent

Jungle Jazz is another example of Les Baxter's commercial exotica. Some have

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

been relatively stimulating, but this comes too close to B-picture background stuff to warrant serious musical attention. Despite the title, this jungle, as Duke Ellington once put it, is air-conditioned.

There are a few quasi-authentic touches, especially in those numbers with a poly-rhythmic percussion base; but, for the most part, the orchestrations are safely commercial and slickly eclectic. Featured soloist is Plas Johnson on tenor saxophone and alto flute. He swings warmly, but he doesn't sound like any jungle explorer either. Good background music for a very large party.

N. H.

● **YOU'RE GETTING TO BE A HABIT WITH ME** featuring RUBY BRAFF and his trumpet. Someday Sweetheart; Swing That Music; Lozy; If Dreams Come True & others. Stere-O-Craft RCS 507 \$5.98

Musical Interest: Broad
Performance: Excellent
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: OK

Braff manages to communicate better than many of his contemporaries of any school. All his performances are warm, lyric and moving and this LP is all of that. It swings too, which is a help and the sound is fine. Not a trend-setting album, but one that is delightful to play. R. J. G.

● **STEREOPHONIC SUITE FOR TWO BANDS**—LES BROWN BAND and VIC SCHOEN BAND. Ballet In Brass; Four Score And Seven; 109 Station Road; The Sorcerer And The Latin; Oh Those Martian Blues; Pipe Dreams; The Fire And The Flame; The

STEREO DISC MISCELLANY

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Stereo Direction	Stereo Depth	Score
POPS STOPPERS —Boston Pops Orchestra, Arthur Fiedler cond. _____ Jalousie; Ritual Fire Dance & 6 others. RCA Victor LSC 2270 \$5.98	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓✓	15
FIESTA —Hollywood Bowl Symphony Orchestra, Carmen Dragon cond. _____ La Paloma; La Galandrina; Granada & 8 others. Capitol SP 8335 \$5.98	✓✓	✓✓✓✓	✓✓✓✓	✓✓✓✓	14
INVITATION TO THE DANCE —Capitol Symphony, Carmen Dragon cond. _____ Polka from Bartered Bride; Amaryllis & 7 others. Capitol SP 8466 \$5.98	✓✓✓	✓✓✓✓	✓✓✓	✓✓✓✓	14
DAVID OISTRAKH ENCORES —with Vladimir Yampolsky (piano) _____ Clair de Lune; Valse Scherzo & 7 others. Angel Stereo 35354 \$5.98	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓	14
NOCTURNE —Hollywood Bowl Symphony Orchestra, Carmen Dragon cond. _____ Grieg; Nocturne; Massenet; Elegie & 8 others. Capitol SP 8363 \$5.98	✓✓	✓✓✓✓	✓✓✓	✓✓✓	12
STARLIGHT WALTZES —Hollywood Bowl Symphony Orchestra, Felix Slatkin cond. _____ Rosentkavaler Waltzes; Skaters Waltz & 4 others. Capitol SP 8456 \$5.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
THE BELOVED CHORUSES —Mormon Tabernacle Choir & Philadelphia Orchestra, Eugene Ormandy cond. _____ Sheep May Safely Graze; Jesu, Joy of Man's Desiring & 7 others. Columbia MS 6058 \$5.98	✓✓✓	✓✓✓	✓✓✓	✓✓	11
CLAIR DE LUNE —Raymond Lewenthal (piano) _____ Clair de Lune; Liebestraum No. 2 & 10 others. Westminster Stereo WST 14053 \$5.98	✓✓✓	✓✓✓	✓✓	✓✓✓	11
INVITATION TO THE WALTZ —Vienna State Opera Orchestra, Rene Leibowitz cond. _____ Waber; Invitation to the Dance; Sibelius; Valse Triste & 4 others. Westminster WST 14025 \$5.98	✓✓✓	✓✓✓	✓✓✓	✓✓	11
I ONLY HAVE EYES FOR YOU —David Allen with Orchestra _____ Soon; Heart And Soul & 10 others. Warner Bros. WS 1268 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓	10
LIFE IN VIENNA —Vienna Philharmonic Orchestra, Rudolf Kempe cond. _____ Suppe; Morning, Noon & Night in Vienna; J. Strauss Sr.; Radetzky March & 5 others. Capitol SG 7167 \$5.98	✓✓✓	✓✓✓	✓✓	✓✓	10
MANHATTAN SPIRITUAL —Reg Owen & his Orchestra _____ Lullaby Of Birdland; Car Hop & 10 others. Palarte SPZ 1001 \$4.98	✓✓	✓✓✓	✓✓	✓✓	9
VIENESE WALTZES —Jo Basile, His Accordion & Orchestra _____ Cafe Mozart; Waltz Dream; Glow-worm & 9 others. Audio Fidelity AFSD 5868 \$6.95	✓✓	✓✓✓	✓✓	✓✓	9
LET'S ALL SING WITH RED FOLEY —Anita Kerr Singers with Owen Bradley & Orchestra _____ Smiles; I Want A Girl; Sleepy Time Gal & 9 others. Decca DL 78847 \$5.98	✓✓	✓✓	✓✓	✓✓	8
THE AMBASSADORS GET TOGETHER —The Ambassadors (organ & piano) _____ Whispering; Why Was I Born & 6 others. Jubilee SDJLP \$4.98	✓✓	✓✓	✓✓	✓	7
THE CADET CHAPEL CHOIR OF WEST POINT —John A. Davis cond. _____ Sing Praises; Glory Now To Thee & 11 others. Vox STVX 425.590 \$4.98	✓✓	✓✓	✓✓	✓	7
SMART AND CONTINENTAL —Dick Smart & Orchestra _____ I'll Be Yours; Autumn Leaves; Beyond The Sea & 9 others. Everest SDBR 1027 \$5.98	✓✓	✓✓	✓	✓✓	7
THE HEAVENLY TOUCH OF ASSUNTA —Assunta (piano) with Orchestra, Andy Sannella cond. _____ The Continental; Laura; Tenderly & 9 others. Everest SDBR 1030 \$5.98	✓✓	✓✓	✓	✓	6

Musical Interest:	Excellent	✓✓✓✓	Pleasing	✓✓✓	Fair	✓✓	Dull	✓
Performance:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Disappointing	✓
Stereo Direction:	Tasteful	✓✓✓✓	Adequate	✓✓✓	Exaggerated	✓✓	Poor	✓
Stereo Depth:	Outstanding	✓✓✓✓	Good	✓✓✓	Fair	✓✓	Minimal	✓

Strange And Stirring Romance Of The Inebriated Owl And The Insubordinate Teacup: Symphonie Pour L'Orchestre American. Kapp KD-7003-S \$11.96; Mono—KDL-7003 \$9.96

Musical Interest: First of its kind
Performance: Professional
Recording: Flawless
Stereo Directionality: Wide wide screen
Stereo Depth: Surprisingly shallow

This ambitious effort upon the parts of Vic Schoen and Les Brown carries to a logical conclusion the satirical cartoons about stereo—two bands and two conductors with a built-in "hole-in-the-middle." Schoen has written some new hectic stuff especially for this enviable opportunity. The two well-separated brass sections afford an unparalleled chance for a stereo joust. Surprisingly enough, some of it comes off tastefully, as witness *Oh, Those Martian Blues* where call and response are the order of the day. Though the music may not get a special award, it is a good start toward what may eventually become compositions scored for stereo. In the mono disc version, the impact is obviously lost and it sounds for all the world like something out of the hey-day of Sauter-Finnegan or even a watered-down Kenton.

O. P. F.

• **BIX MCMLIX**—Dick Cathcart (trumpet) with orchestra directed by Warren Barker. Mississippi Mud; Singin' The Blues; I'm Coming Virginia & 9 others. Warner Brothers WS 1275 \$4.98

Musical Interest: Mostly for Cathcart
Performance: Cathcart's fine
Recording: Very full
Stereo Directionality: Well done
Stereo Depth: Tasteful

Dick Cathcart is a nicely satisfying swing-Dixieland trumpeter, who is currently heard in the background for NBC-TV's *Pete Kelly's Blues*. He has excellent tone, warmth, improvises singing lines, and in some ways does bring back memories of Bix Beiderbecke in the brassy clarity of his sound. Warner Brothers has unwisely surrounded him—except for four quartet sides—with too large a band (including strings) when Cathcart's economic, informal way of playing is best highlighted in small combos. The added instruments only blur the backgrounds, especially when the writing for them is as unimaginative as Warren Barker's is here. Cathcart plays well throughout.

N. H.

• **EVERYBODY DIGS BILL EVANS** featuring the **BILL EVANS TRIO**. *Minority*; *Night And Day*; *Tenderly*; *What Is There To Say* & 6 others. Riverside RLP 1129 \$5.95

Musical Interest: Exceptional
Performance: Outstanding
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

This is one of the best piano jazz LPs of the year, with brilliant, sizzling modern jazz solo work by Evans and with some of the most exceptional drumming on record by Philly Joe Jones. Stereo helps you hear Jones better and grasp what a remarkable drummer he is. Evans is certainly one of the most interesting pianists to emerge in jazz in several years. This LP is a definite *must* for anyone interested in modern jazz.

R. J. G.

• **THE FIRST JAZZ PIANO QUARTET**—Morris Nanton, Moe Wechsler, Bernie Leighton, Irv Joseph (pianos), Al Hall (bass), Osie Johnson (drums). *Thou Swell*; *April In Paris*; *Love For Sale* & 15 others. Warner Brothers WS 1274 \$4.98

Musical Interest: Slick
Performance: Deft
Recording: Clear
Stereo Directionality: Excellent
Stereo Depth: First-rate

Stereo is especially apt for two or four-piano recordings, and much of the fun for me in listening to this record was in following the "channel crossings." All four pianists are fluent, but the shallow nature of the arrangements give them little opportunity to rise above what is essentially a very workmanlike blueprint for background music. There are some briskly improvised solos, but the basic framework is restricting. In time, polish without substance becomes tiresome.

N. H.

• **THE BUD FREEMAN GROUP**—Bud Freeman (tenor saxophone), George Wettling (drums), Dick Cary (piano), Al Hall (bass). *Rosalie*; *Hanid*; *Sweet Sue* & 9 others. Stere-O-Craft RTN 103 \$5.98

Musical Interest: Substantial
Performance: Bud keeps his verve
Recording: Good
Stereo Directionality: Well spread
Stereo Depth: Good for a quartet

But Freeman, now in his early fifties, has lost none of his warmth and zest for playing. He remains instantly identifiable in tone and style, and he still improvises with lucid imagination. His support is steady and sympathetic, with Dick Cary playing several pleasantly unhurried solos and with Wettling and Hall keeping full time. Another horn might have made the proceedings more stimulating, but the album is still worth hearing for the ease, assurance and perennial high musical spirits of the leader.

N. H.

• **THE FOUR BROTHERS SOUND** featuring **JIMMY GIUFFRÉ**. *Four Brothers*; *Come Rain Or Come Shine*; *Memphis In June* & 6 others. Atlantic SD \$5.98

Musical Interest: Moderate
Performance: Good
Recording: Good
Stereo Directionality: OK
Stereo Depth: Likewise

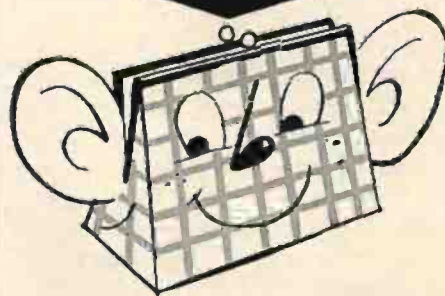
Giuffrè will make his mark not as a tenor soloist, but as a writer; however, if he insists on tricking up his compositions (here he plays all four sax parts himself via multiple taping), he may succeed in drowning even them. This is an extraordinarily dull LP, proving once again that multiplying something four times (or at all) doesn't necessarily make it any better. It is a major disappointment from start to finish, thin and incomplete.

R. J. G.

• **BLUES WITH A KICK**—BOBBY HACKETT (trumpet), Dave McKenna (piano), Johnny Giuffrida (bass), Joe Porcaro (drums), Nick Tagg (piano and Hammond organ), Milt Hinton (bass), Harry Brewer and Phil Kraus (percussion), nine violins, two violas, two cellos. *Sugar Blues*; *Limehouse Blues*; *Bye Bye Blues* & 9 others. Capitol ST 1172 \$4.98

Musical Interest: Mostly for Bobby

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Performance: Who needs the strings?
Recording: Good
Stereo Directionality: Very good
Stereo Depth: Convincing

This is a proto-typical example of how to waste men and money. In addition to Hackett's regular quartet, Stan Applebaum conducts a full orchestra with extra rhythm. Applebaum, his orchestra, and his arrangements are wholly superfluous. Bobby plays beautifully with his usual care for melodic improvisation and with supple control. Left alone with his own rhythm section, Bobby would have produced a fine album. The strings, however, get in the way and the writing for the strings, moreover, is square, thereby coming into constant conflict with Bobby's tasteful simplicity. If it were possible to remove the Applebaum contingent entirely by closing off one channel, the record could be recommended. N. H.

● **GONGS EAST!** featuring the CHICO HAMILTON QUINTET. Beyond The Blue Horizon; I Gave My Love A Cherry; Long Ago; Passion Flower & 6 others. Warner Bros. WS 1271 \$4.98

Musical Interest: Limited
Performance: Spiritless
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

This is the new Hamilton group, the latest of several and the performances are simply not in a class with what he was doing originally. The tunes themselves are fine, but there is now a lack of spark about the band that makes this album quite dull.

R. J. G.

● **ART FORD'S PARTY FOR MARTY—**Marty Holmes (tenor saxophone) and unidentified octette. Pepper Pot; Love Walked In; Maybe Soon & 9 others. Jubilee SDJLP 1099 \$5.98

Musical Interest: Mild
Performance: Competent
Recording: Clear and alive
Stereo Directionality: Intelligent
Stereo Depth: Acceptable

Despite hyperbole in the liner notes, this is an ordinary session in which trumpeter Burt Collins is the only striking soloist. The leader plays barely adequate jazz tenor, and his arrangements, while unpretentious, are far from uniquely inventive. The medium and up-tempo tracks are the more invigorating. The ballads tend to limp. N. H.

● **I DIG CHICKS!** featuring the JONAH JONES QUARTET. Tangerine; Cecilia; Chlo-e; Judy & 8 others. Capitol ST 1193 \$4.98

Musical Interest: Swinging pop
Performance: Scintillating
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

I'll take this unpretentious, swinging melodic LP over many a jazz album done with sombre seriousness. Jonah just plays the tune and swings it; when he sings he's a lot like Nat Cole and at all times, he's thoroughly enjoyable.

R. J. G.

● **THE STAGE DOOR SWINGS** featuring the STAN KENTON ORCHESTRA. The Party's Over; Bali Ha'i; I Love Paris; Younger

Than Springtime & 8 others. Capitol ST 1166 \$4.98

Musical Interest: Big band jazz
Performance: Slick
Recording: Good
Stereo Directionality: A bit exaggerated
Stereo Depth: Good

While not the best of the Kenton bands, this one still boasts a good trumpeter in Jack Sheldon and his solos are the best on the LP. The band doesn't swing, except in that peculiar Kentonian manner, and the program offers show tunes with emphasis on pastel shading of ballads.

R. J. G.

● **THE MOST MINOR—THE JOHN LA PORTA QUARTET—**John LaPorta (alto saxophone), Jack Reilly (piano), Dick Carter (bass), Charles Perry (drums). Decided; Diction; Frenesi & 7 others. Everest SDBR 1037 \$5.98; Mono—LPBR 5037 \$3.98

Musical Interest: Mixed
Performance: Strident LaPorta
Recording: Good
Stereo Directionality: Skillful
Stereo Depth: Acceptable

John LaPorta is an exceptionally well trained musician and teacher who nonetheless is not an important jazz soloist. He improvises with intelligence and a careful sense of structure, but his tone, particularly on up-tempo, is unpleasantly strident. Furthermore, his work lacks that irresistible emotional impact of the best jazz soloists. His writing ranges from the technically facile and emotionally shallow to occasional statements that are both moving and imaginative. An example of the latter is *The Most Minor*, the best original and the best performance in the album.

For the rest, there is substantial playing by the rhythm section and consistently tasteful solos by bassist Dick Carter. One would think that a musician who knows as much about reed instruments as LaPorta could do something about his tone. Since this is a well-integrated quartet, the stereo version is preferable.

N. H.

● **JUMPIN' AT THE LEFT BANK** featuring vocal stylings by the JOHN LA SALLE QUARTET. Let There Be Love; Out Of This World; Just In Time; The Witch Song & 8 others. Capitol ST 1176 \$4.98

Musical Interest: Pleasant entertainment
Performance: Spirited
Recording: Good
Stereo Directionality: OK
Stereo Depth: Adequate

This is a sort of silly record with frothy vocals by a pseudo-modern jazz quartet. The accompaniment is good, the sound is fine and the whole thing is in good spirits. You can play it without annoyance, but there's no real reason to play it at all.

R. J. G.

● **LOU LEVY PLAYS BABY GRAND JAZZ.** Little Girl; Undecided; Lover Man; I've Found A New Baby; Sleepy Serenade & 7 others. Jubilee SDJLP 1101 \$5.98

Musical Interest: Modern jazz piano
Performance: Good
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

Levy is a good jazz pianist with feeling,

HiFi REVIEW

a basic swing and occasionally fascinating ideas. He gets a chance to develop them on this LP and the result is pleasant, sometimes even really moving jazz. The drummer is Gus Johnson and the bass player, Max Bennett and both help a good deal.

R. J. G.

● **DOWN TO EARTH—THE RAMSEY LEWIS TRIO PLAYS MUSIC FROM THE SOIL**—Ramsey Lewis (piano), El Dee Young (bass), Red Holt (drums). John Henry; Suzanne; Decisions & 7 others. Mercury SR 80029 \$5.95; Mono—MG 36150 \$3.98

Musical Interest: An improvement
Performance: Virile
Recording: Very powerful
Stereo Directionality: Good
Stereo Depth: Fine for a trio

This is a real trio, not just a pianist with rhythm backing, and the stereo version makes that point quite clear. The album represents a decided change from previous Ramsey Lewis sets released by Argo. The former "gentle-men of jazz" have never before been as emotionally outgoing on record. In fact, they're trying to be conspicuously earthy—hence the title of the album and the egregiously corny cover of a hand with a pile of fresh earth. The change in temperament is certainly for the better, since the trio communicates with more force than before and occasionally with welcome good humor.

Some of the "earthiness," however, sounds a little contrived as if Lewis were hitting the keys hard just to prove he can. There are also touches of merely rhetorical playing, by which I mean that the content doesn't always measure up to the flourishes with which these performances are produced.

By and large, this is an enjoyable album that indicates Lewis will be especially worth hearing when he finds his own middle way between the former overemphasis on gentleness and the current overshoveling of earth.

Choice of repertory is unwise in that a sizable part of the album consists of folk tunes—not the best possible jazz material unless transmuted with unusual sensitivity and individuality—as John Benson Brooks has done. I also fail to see the point of treating *Sometimes I Feel Like a Motherless Child* as a finger-snapping jazz tune. I also wonder what Lewis's rhapsodic interpretation of the folk tune, *Suzanne*, has to do with jazz. What the Ramsey Lewis trio does best is *We Blue It*, a relaxed three-way improvisation that is neither polite nor piledriving.

N. H.

● **FOUR-BUTTON DIXIE** featuring MATTY MATLOCK and the Paducah Patrol. Sweet Georgia Brown; Mama's Gone, Good-bye; When Buddha Smiles; Hard Hearted Hannah & 8 others. Warner Bros. WS 1280 \$4.98

Musical Interest: Dixie only
Performance: Mechanical
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

For a definition of Hollywood dixie, see this LP or the *Pete Kelly's Blues* TV show. This is the least valid jazz performed today; a sterile, mechanical reprise of old tunes, played over and over. The musicians sound bored, as well they might.

R. J. G.

AUGUST 1959

● **OUT OF THE BLUE** featuring BLUE MITCHELL. It Could Happen To You; Missing You; When The Saints Go Marching In & 3 others. Riverside RLP 1131 \$5.95

Musical Interest: Good modern jazz
Performance: Spirited
Recording: Good
Stereo Directionality: Good
Stereo Depth: OK

Mitchell is a Miles Davis-type trumpet player who is definitely of the second rank (as of now, at any rate), but still has produced a very good LP with some excellent tenor solos by Benny Golson and piano solos by Wynton Kelly. The most fascinating track is a modern version of *When The Saints Go Marching In*, which makes it into a spiritual again.

R. J. G.

● **RED NICHOLS & THE FIVE PENNIES AT MARINELAND**—Red Nichols (trumpet), Gene Plummer (piano), Pete Beilmann (trombone), Bill Wood (clarinet), Rollie Culver (drums), Joe Rushton (bass saxophone). Fidgety Feet; Carolina In The Morning; My Inspiration & 12 others. Capitol ST 1163 \$4.98

Musical Interest: Shallow
Performance: Proficient
Recording: Crisp
Stereo Directionality: First-rate
Stereo Depth: Good

Recorded at a live performance at Marineland near Los Angeles, this is a characteristic Red Nichols session—spirited but rhythmically stiff. Bass saxophonist Joe Rushton is a warm, fluid, personal soloist, the best of this hand, but he just doesn't have enough solo space. The record as a whole has little jazz significance, in that the other soloists are not major jazzmen and the over-all effect is one of slick formula rather than spontaneous emotion.

N. H.

● **CHET BAKER INTRODUCES JOHNNY PACE**—Johnny Pace (vocals), Chet Baker (trumpet) and unidentified flute and rhythm. The Way You Look Tonight; What Is There To Say; Yesterdays & 7 others. Riverside RLP 1130 \$5.95; Mono—RLP 12-292 \$4.98

Musical Interest: Moderate
Performance: Professional
Recording: Close and clear
Stereo Directionality: OK
Stereo Depth: Acceptable

Riverside has an odd penchant for discovering undistinguished singers. Johnny Pace was scouted for Riverside by Chet Baker; and though he certainly sings better than Baker himself, he is not distinctive enough for a whole LP. Pace is also more of a singer than such previous Riverside hopefuls as Abbey Lincoln and Marty Bell. He has a pleasingly open, warm style and is certainly a more tasteful pop vocalist than most who make the hits. But there are, I think, scores of youngsters who sing with a similar degree of professional competence. There is as yet no unique quality to make one remember the Pace style or sound. The accompaniment is very good with Baker showing in his own trumpet phrasing how Pace might turn into a looser and more inventive singer.

N. H.

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Title	Musical Interest	Performance	Stereo Direction	Stereo Depth	Score
CAESAR PLAYS —Caesar Giovannini (pianist) _____ Begin The Beguine; All The Things You Are; Malaguena & 10 others. Concert-Disc CS 40 \$6.95	✓✓	✓✓✓	✓✓✓✓	✓✓✓	12
SOPHISTICATED PIPES with Don Baker (organist) _____ Street Scene; Belle Of The Ball; Our Waltz & 5 others. Capitol ST 1171 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓✓	12
DANCE AND STAY YOUNG with David Carroll and His Orchestra _____ I Can Dream Can't I; Love Letters In The Sand; Hey Rube & 9 others. Mercury SR 60027 \$5.95	✓✓	✓✓✓	✓✓✓	✓✓✓	11
OPERA FOR ORCHESTRA IN STEREO with Vienna State Opera Orch., Sy Shaffer cond. _____ Carmen; Faust; Tales of Hoffmann. Westminster WST 14056 \$5.98	✓✓	✓✓	✓✓✓	✓✓✓	10
AND STILL I LOVE YOU —John Glegg and His Orchestra _____ A Cup Of Coffee; When Winter Comes A-Callin'; All Through The Night & 9 others. RCA Victor LSP 1916 \$5.98	✓✓	✓✓	✓✓	✓✓✓	9
GIRLS WERE MADE TO TAKE CARE OF BOYS with Reg Owen and His Orchestra _____ Trust In Me; As Time Goes By; Time For No One & 9 others. RCA Victor LSP 1908 \$5.98	✓✓	✓✓	✓✓✓	✓✓	9
FAVORITE SHOW TUNES —Vol. 2 with The Sorkin Strings _____ Comin' Through The Rye; Sophisticated Lady; Bye Bye Blues & 7 others. Concert-Disc CS 38 \$6.95	✓✓	✓✓✓	✓✓	✓	8
LEROY LEWIS PLAYS ORGAN MAGIC _____ Bye Bye Blues; Ebb Tide; Manhattan; Easy To Love & 8 others. Jubilee SDJLP 1103 \$5.98	✓✓	✓✓	✓✓	✓✓	8
MUSIC FOR HI-FI LOVERS with Hal Otis and His Orchestra _____ Around The World; So In Love; On The Alamo; Snowfall & 8 others. Westminster WST 15035 \$5.98	✓✓	✓✓	✓✓	✓✓	8
SAY IT WITH FLOWERS with Ronald Binge and His Orchestra _____ Say It With Flowers; To A Wild Rose; We'll Gather Lilacs & 10 others. RCA Victor LSP 1890 \$5.98	✓	✓✓	✓✓✓	✓✓	8
THE GIRL IS YOU—THE BOY IS ME with Carlo Savino and His Orchestra _____ You're My Everything; Am I In Love; Cross Your Heart & 9 others. RCA Victor LSP 1913 \$5.98	✓✓	✓	✓✓	✓✓	7
VIENNA SO GAY with Hans Carste and His Orchestra _____ Music of Emmerich Kalman. Decca DL 78810 \$5.98	✓✓	✓✓	✓✓	✓	7
ACCORDION REVERIES with Vincent Geraci _____ I Love You; Reverte; Magic Is The Moonlight; If You Go & 6 others. Concert-Disc CS 38 \$6.95	✓	✓✓	✓	✓	5
PAGAN LOVE SONG with Billy Ward and His Orchestra and Chorus _____ Pagan Love Song; Trade Winds; Hurricane; Aloha Oe & 8 others. Liberty LST 7113 \$4.98	✓	✓✓	✓	✓	5
RUSSIAN FIREWORKS with "101" Strings and Russland Chorus _____ Volga Boatmen; Sabre Dance; Meadowland and 2 others. Stereo-Fidelity SF 8500 \$2.98	✓	✓	✓	✓✓	5
VIVA with The Caballeros _____ Collection of authentic Mexican folk music and ballads. Hi-Fi Record R 816 \$5.95	✓	✓	✓	✓✓	5
STEEL DRUMS with native performers _____ Zulu Chant; La Paloma; Jungle Cha Cha Cha; Spur Dance & 6 others. HiFi Record R 817 \$5.95	✓	✓	✓	✓	4

Musical Interest	Excellent	✓✓✓✓	Pleasant	✓✓✓	Fair	✓✓	Dull	✓
Performance:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Disappointing	✓
Stereo Direction:	Tasteful	✓✓✓✓	Adequate	✓✓✓	Exaggerated	✓✓	Poor	✓
Stereo Depth:	Outstanding	✓✓✓✓	Good	✓✓✓	Fair	✓✓	Minimal	✓

Way; My Gal Sal; Star Dreams; Why Didn't
17 & 8 others. Urania USD 2001 \$5.95

Musical Interest: Broad
Performance: Excellent
Recording: Good
Stereo Directionality: Adequate
Stereo Depth: Adequate

This is a big swing band with a host of
topnotch personalities in it and it sounds
very good indeed; nothing earth-shaking,
but pleasant and rhythmic. The solos are
good and so is the ensemble. **R. J. G.**

● **SAXES IN STEREO—SONNY ROL-
LINS—BENNY GOLSON**—Sonny Rollins
(tenor saxophone), Sonny Clark (piano),
Percy Heath (bass), Roy Haynes (drums),
Benny Golson (tenor saxophone), Kenny
Dorham (trumpet), J. J. Johnson (trom-
bone), Wynton Kelly (piano), Paul Cham-
bers (bass), Max Roach (drums). Mangoes;
Cutie; Toof, Toof, Tootsie; Just In Time; Out
Of The Past; Reunion; Venetian Breeze. Riv-
erside RLP 1124 \$5.95

Musical Interest: Moderate
Performance: Less than their best
Recording: Spotty
Stereo Directionality: Good
Stereo Depth: Poor for Rollins

The first four numbers on Side 1 are
from the previously released monophonic
Rollins album, *The Sound of Sonny* (RLP
12-241). The three Golson tracks are from
the monophonic Golson set, *The Modern
Touch* (RLP 12-256). Both were recorded
in 1957. Neither album displayed the best
of Rollins or Golson. The Rollins stereo is
the more disappointing because of bad en-
gineering which makes him sound as if he
had been recorded in a barrel. He other-
wise gets solid rhythm section support, and
occasionally plays well in bursts of inven-
tion, but this group of Rollins performances
is hardly indispensable.

The recording balance on the Golson is
better, and offers interesting writing (two
originals by Golson and one by Gigi Gryce).
The playing is competent with fine rhythm
section support, but all the hornmen have
played better on other discs. **N. H.**

● **RUGOLO PLAYS KENTON** featuring
the PETE RUGOLO ORCHESTRA. Eager
Beaver; Minor Riff; Artistry In Rhythm;
Theme To The West & 8 others. Mercury
SR 80014 \$5.95; Mono—MG 36143 \$3.98

Musical Interest: Moderate
Performance: Slick
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

Oddly enough, it is a lot easier to listen
to Pete Rugolo's own versions of the tunes
he wrote with Stan Kenton than to listen
to the Kenton originals. Rugolo is softer,
more lyric and generally more pleasant.
The stereo in this set is considerably su-
perior to the monophonic. **R. J. G.**

● **SHEARING ON STAGE!** featuring the
GEORGE SHEARING QUINTET. September
In The Rain; Caravan; I'll Remember April
& 6 others. Capitol ST 1187 \$4.98

Musical Interest: Best of Shearing
Performance: On location
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

Because it was recorded at a concert, this
AUGUST 1959

LP brings out the best things about the
Shearing group and makes it sound finer
than it has on records in a long while.
There are some fine swinging moments
with Armando Peraza and one of the best
things about the LP is the inclusion of
some of the old Shearing favorites. Oddly
enough, the cover photo is of another Shear-
ing group entirely. **R. J. G.**

● **THEY MET AT THE CONTINENTAL
DIVIDE** featuring THE TROMBONES, INC.
Dues Blues; Soft Winds; Lassus Trombone;
Old Devil Moon & 7 others. Warner Bros.
WS 1272 \$4.98

Musical Interest: Limited
Performance: Slick
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

Too many trombones is the trouble here.
The end product is monotonous in sound, no
matter how the arrangers toil. Two groups
of trombonists, one from the East and one
from the West Coast, are presented and
there are numerous good solos, particu-
larly on the Eastern side. However, if you do
buy this LP, it's easier to take in small
doses than all at once. **R. J. G.**

POPS

● **SING TO ME OF LOVE**—Vicki Benét
(vocals) with orchestra. A Shade Of Blue;
Love Me; That's All & 9 others. Liberty
LST 7103 \$4.98

Musical Interest: Supper clubbish
Performance: Planned intimacy
Recording: Good
Stereo Directionality: Tasteful
Stereo Depth: Well done

Paris-born Miss Benét is by way of being
a disuse in that she talk-sings most of her
songs. She has a competently trained voice
and her carefully intimate style isn't too
oppressive, despite occasional exaggeration.
The album is not memorable musically, but
it's professional and may well appeal to
lonely bachelors with lively imaginations.
N. H.

● **THE LES BROWN STORY** featuring
the LES BROWN BAND OF RENOWN.
Sentimental Journey; Midnight Sun; Sophis-
ticated Swing; Leap Frog & 8 others. Cap-
itol ST 1174 \$4.98

Musical Interest: Good dance music
Performance: Slick
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

A reprise of some of the historic record-
ings by Brown, re-done in hi-fi stereo and
including solos by Donn Trenner (piano)
and Dick Collins (trumpet). Although thin
and unvirile as jazz, this is fine for dancing
and/or listening and sometimes becomes
very pleasant. **R. J. G.**

● **LISTEN TO THE QUIET**—Joe Bushkin
(piano) with orchestra conducted by Kenyon
Hopkins. Two Sleepy People; The Party's
Over; Good Night Sweetheart & 9 others.
Capitol ST 1165 \$4.98

Musical Interest: Background music
Performance: Inoffensive
Recording: Very good
Stereo Directionality: Intelligent
Stereo Depth: Excellent

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Joe Bushkin, who was once an easily swinging jazz pianist, has chosen the plush Muzak route, this time with another of his softly proficient, innocuous mood sets. There is a choir (often wordless) and discreet instrumental background arranged by Kenyon Hopkins. It's pleasant enough, but Bushkin's essentially fine musicianship seems wasted on such cotton candy. N. H.

● **INFERNO!—THE JOHN BUZON TRIO**—John Buzon (Hammond organ), Loren Holding (reeds and maracas), Jack Russell (drums). Ill Wind; Smoke Rings; Ideho & 9 others. Liberty LST 7108 \$4.98

Musical Interest: Thin
Recording: Best for organ
Performance: Commercial
Stereo Directionality: Competent
Stereo Depth: Organ swallows almost all

John Buzon heads a commercial trio that has been working as a successful dance combo at a roadside club in Southern California. Despite the liner notes, there is no jazz to speak of in this set. On the ballads, saxophonist Holding achieves at times a near parody of corny playing. For the rest, this is professional juggling of musical effects to entertain in a flashy, shallow way.

Leader-organist Buzon handles the Hammond organ flexibly. One might say he plays a pouncing style. N. H.

● **A TRIBUTE TO PETER DEROSE—TUTTI CAMARATA ORCHESTRA** with vocals by Dolly Dawn, The Stuarts & Ralph Young, & comments by Milton Cross, Paul Whiteman, Vincent Lopez, Otto Harbach. God Is Ever Beside Me; Cloud Lucky Seven; Somebody Love You & 9 others. Everest SDBR 1035 \$5.98; Mono—LPBR 5035 \$3.98

Musical Interest: Not much
Performance: High sugar contest
Recording: Nice
Stereo Directionality: Apparent
Stereo Depth: Little

It is always a welcome change when a record company devotes a complete album to the works of a relatively little-known composer, but unfortunately neither songs nor arrangements here are particularly noteworthy. Peter DeRose was a syrupy melodist whose best song was probably *Deep Purple*—included in the album along with some decidedly lesser efforts. Dolly Dawn, who hasn't been heard from in some time, sings *If Someone Had Told Me*, and quite well too, and *Wagon Wheels* (recalling the *Goin' Home* theme from Dvořák's *New World Symphony*) is sung with appropriate fervor by Ralph Young. The advantages of stereo here are not overwhelming. S. G.

● **TO WHOM IT MAY CONCERN**—Nat "King" Cole (vocals) with orchestra conducted by Nelson Riddle. Too Much; My Heart's Treasure; Unfair & 9 others. Capitol Stereo SW 1190 \$5.98

Musical Interest: For romantics
Performance: Nat gives his best
Recording: First-rate
Stereo Directionality: Tasteful
Stereo Depth: Convincing

The idea of this album, according to Nat Cole's own notes, is to present new songs which he believes can become standards. His desire to find and encourage fresh ma-

terial is laudable, but I doubt if he's discovered a new *Stardust* here. Most of the songs are agreeable enough but most are also derivative, and all could use a Larry Hart. The lyrics for American popular songs, it seems to me, have declined in recent years to the point where it's possible too much of the time to anticipate every rhyme and every cliché. Nat Cole sings very well and because of his skill, he probably makes much of this music sound better than it is. Fine recording by Capitol's engineers. N. H.

● **THE LETTER (Gordon Jenkins)**—JUDY GARLAND with John Ireland, the Ralph Brewster Singers, and Gordon Jenkins and his Orchestra. Capitol STAO 1188 \$5.98

Musical Interest: Very little
Performance: Splendid
Recording: Tops
Stereo Directionality: Very effective
Stereo Depth: Good

Dear Miss Garland:

Of course, I know you can't be flying over the rainbow or riding on a trolley all of your life, and I do appreciate your desire to try something that calls for a little more dramatic range. But, honestly, all Gordon Jenkins has done is provide you with a pretentious, trite, and extremely dull musical "story" that might be all right for a lesser talent, but, honey, not for you. In his usual style, Mr. Jenkins has created formless melodies (doesn't that connecting theme remind you of *Laura*?) which stretch on interminably, and I'm afraid no one on the world could possibly do anything with lyrics such as "I try to be good, but it's hard to see good," or "Time to begin again that which was never really ended." Capitol has used stereo imaginatively enough, but musical gimmicks you don't need.

Unhappily,

S. G.

● **GEORGE GERSHWIN AT THE PIANO.** Rhapsody In Blue; That Certain Feeling; I Got Rhythm; Grieving For You, etc. 20th Fox SFX 3013 \$4.98; Mono—FOX 3013 \$3.98

Musical Interest: For Gershwin fans
Performance: Mastery comes through
Recording: Pretty remarkable
Stereo Directionality: Spreads the keyboard
Stereo Depth: Not needed

From 1915 to 1925, George Gershwin recorded quite a few piano rolls for the Aeolian Company, and 20th Fox has performed a commendable service in making some of them available on this surprisingly well-recorded disc. By playing the rolls in a modern electric reproducing piano and then taping them stereophonically, the engineers have even achieved the startling results of spreading out the keyboard between the speakers.

There is no denying, of course, that the sound of piano rolls has a distinct barrel-house flavor, but in the precision and authority of his playing, Gershwin's superb musicianship does come through. The complete *Rhapsody In Blue* is heard on one side, with part of the reverse featuring a staged rehearsal scene from *Strike Up the Band* with Clark and McCullough. S. G.

● **DOROTHY LOUDON AT THE BLUE**
HiFi REVIEW

ANGEL with the Norman Paris Trio. Louisiana; Supper On The Table; Jamboree Jones & 10 others. Coral CRL 757265 \$5.98; Mono—CRL 57265 \$3.98

Musical Interest: Night club fare
Performance: A bit eager but funny
Recording: Cleaner on mono
Stereo Directionality: Has movement
Stereo Depth: Good enough

Dorothy Loudon is an engaging comedienne of the self-deprecating, just-one-of-the-girls school, who takes a little while to be fully appreciated. At first, she seems overly anxious to please, but when she warms up she shows real flair for tearing into oldtime shouting numbers that may well have served Sophie Tucker in her springier days. On stereo, Miss Loudon roams uninhibitedly between speakers; and her enthusiastic audience, which applauds almost everything but the label on the record, surrounds her most realistically. **S. G.**

● **I'LL REMEMBER APRIL—PATTI PAGE** with Jack Rael and his Orchestra. A Blossom Fell; Garden In The Rain; April Showers & 9 others. Mercury SR 60081 \$5.95

Musical Interest: Moderate
Performance: A real pop pro
Recording: Clear and alive
Stereo Directionality: Good
Stereo Depth: Full

Mercury has given this previously released Patti Page album skillful stereo treatment. Patti continues to be a consistent professional who usually displays more musicianship in her albums than in her single "hits." While not a major stylist or a burning penetrating musical personality, she's always competent. **N. H.**

● **JERI SOUTHERN MEETS COLE PORTER** with Billy May and his Orchestra. Get Out Of Town; Looking At You; After You; Let's Fly Away; It's Bad For Me & 7 others. Capitol ST 1173 \$4.98

Musical Interest: High
Performance: Satisfactory
Recording: Perfect
Stereo Directionality: Unnecessary
Stereo Depth: Fine

The vast output of songs by Cole Porter makes it still possible to rediscover rarities, and Jeri Southern deserves our thanks for selecting such bright, infrequently performed repertory. *Don't Look At Me That Way, Which?* and *Weren't We Fools?* have never, to my knowledge, been sung on a long playing record before, and they demonstrate amply as do all the numbers in this compendium, the great and varied gifts of their composer. I'm not quite sure, however, that Miss Southern is the ideal interpreter, but she does have an obvious appreciation for the material, and her elegant rendering of *Which?* is almost a worth-the-price-of-the-record high spot. Billy May's backing is a model of what orchestral accompaniment should be. **S. G.**

● **MAN BITES HARMONICA!** featuring JEAN THIELEMANS. East Of The Sun; Don't Blame Me; Imagination & 5 others. Riverside RLP 1125 \$5.95

Musical Interest: Moderate
Performance: Good
Recording: Good
Stereo Directionality: Adequate
Stereo Depth: OK

The real music interest here lies in the **AUGUST 1959**

solos by Pepper Adams on baritone and in the drumming of Art Taylor. Thielemans is an interesting performer on harmonica, but does not actually succeed in getting that instrument to sound like much more than a novelty. **R. J. G.**

● **GRETCHEN WYLER—WILD WYLER WILDEST.** Monotonous; Whatever Lola Wants; Find Me A Primitive Man & 9 others. Jubilee SDJLP 1100 \$5.98

Musical Interest: Has it
Performance: A pro
Recording: Hard and clear
Stereo Directionality: Not needed
Stereo Depth: Not much

Gretchen Wyler possesses a communicable sense of humor, a fact which is of no little help in this potpourri of songs concerned for the most part with relating stories about such famous ladies of Tin Pan



and Shubert Alleys as Lola, Hard-Hearted Hannah, Eadie, Jenny, Mame and Mamie. Incidentally, if you listen carefully, you should be able to hear new lyrics to Eartha Kitt's old standby, *Monotonous*. **S. G.**

THEATER, SCREEN, TV

● **FIRST IMPRESSIONS (Robert Goldman-Glenn Paxton-George Weiss).** Original cast recording. Columbia OS 2014 \$5.98

Musical Interest: Somewhat hidden
Performance: Leads are inadequate
Recording: Excellent
Stereo Directionality: Erratic
Stereo Depth: Splendid

On the stereo version of this charming score (the monophonic release was reviewed last month), many of the sequences take on a striking three-dimensional illusion, but all too frequently this is accompanied by directionality that has little regard for the sense or the dramatic situation of the songs. At the beginning of *A Perfect Night*, Polly Bergen and Farley Granger are supposed to be singing to themselves; surely this would have been far better emphasized if their voices had come from opposite speakers rather than from somewhere in between. Later, in the same song, although they are obviously dancing together, there is no movement whatever. It also seems meaningless for Christopher Hewett and Ellen Hanley to sing *Wasn't It a Lovely Wedding?* from far left and far right respectively after they have just been married, or that young lovers Phyllis Newman and Donald Madden



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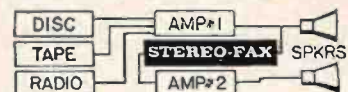
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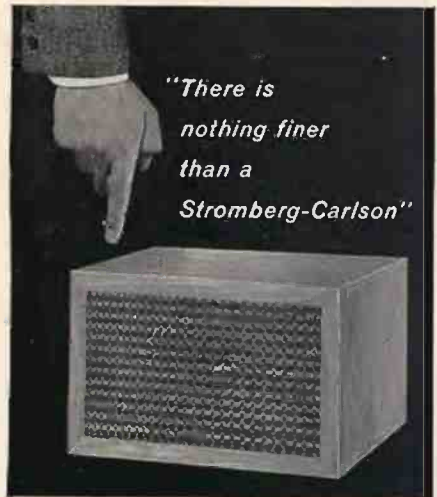
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should be likewise separated during their song *I Feel Sorry for the Boy*. S. G.

● **MÍ BELLA DAMA (MY FAIR LADY)** (Frederick Loewe-Alan Jay Lerner-L. De Llano). Original Mexican cast recording with Manolo Fábregas, Cristina Rojas, Mario Alberto Rodríguez, Salvador Quiroz & others, with Orchestra & Chorus, Mario Ruiz Arango cond. Columbia WS 305 \$5.98

Musical Interest: Still comes through
Performance: Loewe below the border
Recording: Adequate
Stereo Directionality: Slight
Stereo Depth: Unnoticeable

For non-Spanish speaking listeners, this Mexican cast version of *My Fair Lady* is an amusing conversation piece. Tempos have been slowed down to siesta pace, neither Manolo Fábregas (Higgins) nor Cristina Rojas (Eliza) project their roles well, the orchestra is weak, and the stereo advantages are minimal. Still, hearing *Why Can't the English?* come out as *¿Por qué no aprenden?* is not only incongruously funny but somehow strangely appealing, and throughout the record there is continual fascination in mentally transposing the familiar English lyrics for the Spanish. S. G.

● **PORGY AND BESS (George Gershwin-DuBose Heyward-Ira Gershwin).**

Musical Interest: Gershwin masterpiece

Ella Fitzgerald and Louis Armstrong, with Orchestra, Russell Garcia cond. Verve MGVS 6040-2 2 12" \$11.96; Mono—MGV 4011-2 2 12" \$9.96

Performance: Earthy
Recording: Excellent
Stereo Directionality: All there!
Stereo Depth: Good

Lena Horne and Harry Belafonte, with Orchestras, Lennie Hayton & Robert Corman conds. RCA Victor LCO 1507 \$5.98

Performance: Slick
Recording: Sometimes sibilant
Stereo Directionality: Slight
Stereo Depth: Some

Mundell Lowe and his All-Stars. RCA Camden CAL 490 \$1.98

Performance: Loose
Recording: Lovely

When listening to the Verve and RCA Victor releases of *Porgy and Bess* music, it is important to bear in mind that such recordings are made with greater regard for the adaptability of the songs to the singers than the singers to the songs. This is, of course, inevitable with such highly specialized and stylized performers, but the remarkable thing about Gershwin's score is that it can be subjected to so many different interpretations and yet retain its basic power and beauty.

The 2-record Ella Fitzgerald-Louis Armstrong package is the most ambitious release to date from the current outbreak, with a 10-page illustrated booklet and other evidences of care and dedication. But it still is an Ella and Louis show, and thanks chiefly to Miss Fitzgerald, it is one of their best. She has all the warmth and vocal conviction to make something both personal and moving out of *I Wants to Stay Here*, *My Man's Gone Now* and *Oh, Doctor Jesus*, and can invest *It Ain't Necessarily So* with an altogether winning scat rendition.

Tailoring such songs as *Bess*, *You Is My*

Woman Now or Bess, *Oh Where's My Bess?* to Mr. Armstrong's unique vocal specifications turns out to be less successful as he is unable to sustain the melodic line. *Oh, Lawd, I'm On My Way* and *I Got Plenty O' Nuttin'* are closer to the Armstrong spirit, even though on the latter he mistakenly sings "Folks with plenty o' nuttin'" for folks with plenty o' plenty. His still vibrant trumpet is heard on many of the tracks, and Russell Garcia has provided sensitive accompaniment throughout. The stereo version is rich and well spread.

The more polished styles of Lena Horne and Harry Belafonte present an entirely different picture of Catfish Row. Miss Horne projects her songs with a feline, shimmering gloss, while Mr. Belafonte makes up in emotional tension what he may lack in voice. Most interesting is the way Belafonte turns the *Street Calls* into one of his own West Indian production numbers: the call of the Strawberry Woman becomes a lullaby which is quickly followed by a rhythmic chanting of the Honey Man and Crab Man cries. *Bess*. *You Is My Woman Now* and *There's a Boat dat's Leavin' Soon For New York* are the only (though separately recorded) duets.

The Mundell Lowe disc offers the *Porgy and Bess* songs done in an easy-going, easy-to-take manner, and is an exceptionally good buy at \$1.98. Fine relaxed solos are offered by Art Farmer on trumpet and Tony Scott on baritone saxophone, but my favorite performance is the affecting job guitarist Lowe does on *I Loves You Porgy*. S. G.

● **THE SOUND AND THE FURY (Alex North).** Soundtrack recording with Orchestra, Lionel Newman cond. Decca DL 78885 \$5.98; Mono—DL 8885 \$3.98

Musical Interest: On Side 1, yes
Performance: Soundstage approach
Recording: Perfect
Stereo Directionality: Well done
Stereo Depth: Fine

The harsh, staccato phrases of the opening tracks on the film version soundtrack of William Faulkner's *The Sound and the Fury* contain much that is exciting and even daring, but by the time we get the first side things settle down into little more than a good old-fashioned Yoknapatawpha County taffy-pull. Stereo is especially effective in spotlighting the featured instruments at the beginning, but after a while it really doesn't matter. S. G.

● **TV GUIDE TOP TELEVISION THEMES**—Orchestras, Warren Barker & Frank Comstock conds. Perry Mason; Peter Gunn; Pete Kelly's Blues & 9 others. Warner Bros. WS 1290 \$4.98

Musical Interest: Video variety
Performance: Suitably skillful
Recording: Couldn't be better
Stereo Directionality: Well deployed
Stereo Depth: Well done

"Outstanding Musical Themes Approved by TV Guide" is the reassuring note on the back of the jacket; what's more, TV Guide not only approves of these themes but it makes sure that there is equal representation from the three leading networks. The arrangements are good big band jazz, and stereo even goes television one better by spreading the sound out beyond the confines of a 21-inch screen. S. G.

HIFI REVIEW

Mono Entertainment

Jazz, Pops, Stage and Screen

Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

JAZZ

- **THE WIZARD OF THE RAGTIME PIANO** featuring EUBIE BLAKE. Maple Leaf Rag; Maryland, My Maryland; Sunflower Slow Drag; Bill Bailey, Won't You Please Come Home & 12 others. 20th Fox FOX 3003 \$3.98

Musical Interest: Historical
Performance: Spirited
Recording: Good

An interesting collection of ragtime compositions, by Blake and others, played with exuberance and verve by Blake with occasional vocal assistance from Noble Sissle. It has charm, spirit and strong interest—for the antiquarian.

R. J. G.

- **AT HIS VERY BEST** featuring DUKE ELLINGTON and his Orchestra. Jack The Bear; Harlem Air Shaft; Warm Valley; Black, Brown & Beige & 7 others. RCA Victor LPM 1715 \$3.98

Musical Interest: Extraordinary
Performance: Classic
Recording: Excellent for its time

This is another in the exceptionally valuable re-issue series Victor is slowly putting out. With the exception of *Creole Love Call*, (1927) all the tracks here date from the 1940-46 period, which many consider to be the greatest Ellington era. *Concerto for Cootie*, to which André Hodeir has devoted an entire chapter in his book *Jazz: Its Evolution and Essence*, is a moving trumpet essay; *Black, Brown and Beige* is the original recording of this epic Ellington effort; *Ko Ko*, *Warm Valley* and all the others, in fact, are definitive Ellingtonia. There has been no band and no composer so prolific in jazz, nor one whose music stands the test of time any better than Ellington. Even though these were made long before hi-fi, they are great records without which any representative collection of jazz would be incomplete. RCA is to be congratulated on this project and encouraged to continue it with Ellington and with other artists as well.

R. J. G.

- **STAX OF SAX** featuring the HERB AUGUST 1959

BEST OF THE MONTH

- RCA Victor's latest batch of Duke Ellington re-issues **At His Very Best** is a veritable treasure trove—"Though these were made long before hi-fi, they are great records without which any representative collection of jazz would be incomplete." (see p. 73)
- New Jazz, an enterprising specialty label offers soprano saxman Steve Lacy in **Reflections** with originals by Thelonious Monk—"Lacy is exploring challenging territory. . . . An album of this kind is worth twenty 'jazz' versions of show tunes." (see p. 75)
- Columbia with the help of Ethel Merman & Co. has another masterpiece of original cast recordings on its hands with **Gypsy**—"not only the most rewarding score of more than one Broadway season, it is a genuine emotional experience." (see p. 78)

GELLER QUINTET. Nightmare Alley; A Cool Day; It Might As Well Be Spring & 2 others. Jubilee JLP 1094 \$3.98

Musical Interest: Top flight jazz
Performance: Crackling
Recording: Excellent

This very fine jazz LP has altoist Geller sounding more assured than ever, swinging harder and playing with more intense emotional commitment. The pianist, Walter Norris (mis-spelled Morris on the jacket) is a fascinating soloist with a fleet, Parkerish quality to his playing. Victor Feldman contributes some excellent vib solo, too. All in all, this is a surprising LP, full of good jazz.

R. J. G.

- **MORE VIBES ON VELVET** featuring TERRY GIBBS. Moonlight Serenade; What Is There To Say; At Last; Lazy Sunday & 8 others. Mercury MG 36148 \$3.98

Musical Interest: Good swinging jazz
Performance: Excellent
Recording: Fine

A group of very good tunes tastefully played by Gibbs in a more restrained, more rational manner than is his usual practice. The result is very listenable jazz of a distinctive and pleasingly modern cast.

R. J. G.

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

- **GOLDEN VIBES** featuring LIONEL HAMPTON with Rhythm and Reeds. My Prayer; Satin Doll; 'Round Midnight; The More I See You & 8 others. Columbia CL 1304 \$3.98

Musical Interest: Broad
Performance: Exciting
Recording: Excellent

The trouble with Hampton in person and on disc in recent years has been his accompaniment. What is great about this LP is that you finally hear Hamp under the right circumstances with a minimum of interference. Heard like this, it is easy to see why Hamp is still revered by all jazz men as one of the great soloists. He is superb in these lovely ballads. Just listen to him on *Satin Doll* and *My Funny Valentine*.

R. J. G.

- **CLAUDE HOPKINS—MUSIC OF THE EARLY JAZZ DANCES**—Claude Hopkins (piano), Charlie Shavers and Red Allen (trumpets), Tyree Glenn and Vic Dickenson (trombones), Buster Bailey (clarinet), Lyle Smith (tenor saxophone), Milt Hinton (bass), Panama Francis (drums), Julia Steel (vocals). Alabama Walkaround; Caught In The Fence; Original Black Bottom Dance & 14 others. 20th Fox 3009 \$3.98

Musical Interest: Unique
Performance: Spirited
Recording: Crisp and clear

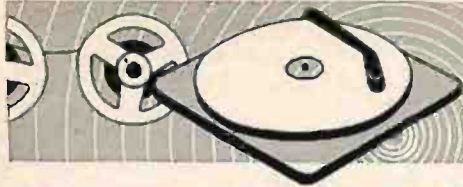
As the subtitle of the album indicates, this is a collection of popular songs, beginning from 1891, that were involved to greater or lesser extent with the genesis of

Entertainment Music Miscellany

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Recorded Sound	Score
THE WILD WILD WEST —Ralph Hunter Choir The Old Chisholm Trail; Red River Valley; The Dying Cowboy; Rye Whiskey & 7 others. RCA Victor LPM 1968 \$3.98	✓✓✓✓	✓✓✓✓	✓✓✓✓	12
VAMP —Harry Reser (Banjo) and Orchestra Yes Sir That's My Baby; Chicago; Black Bottom; Diga Diga Doo; Crazy Rhythm & 7 others. Columbia CL 1285 \$3.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
DON'T SMOKE IN BED —Connie Russell Sings with Ian Bernard Orchestra You're My Thrill; You've Changed; Caravan; I Wanna Be Loved & 8 others. United Artist UAL 3022 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
FRANK D'RONE SINGS Joey, Joey, Joey; The Moon Is Blue; Fascinating Rhythm; My Foolish Heart & 7 others. Mercury MG 20418 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
MOONLIGHT SERENADE —Tex Beneke Orchestra Sunrise Serenade; Poinciana; Moonlight Serenade; Stormy Weather & 6 others. Camden CAL 491 \$1.98	✓✓✓	✓✓✓✓	✓✓✓	10
THE MANY MOODS OF JOSE MELIS —Piano with Accompaniment Lazy Afternoon; Strange; Sunrise Serenade; Anniversary Song; Linger Awhile & 7 others. Seeco CELP 436 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
A-one a-two . . . ! THIS IS LAWRENCE WELK (2 discs) Moritat; Poor People Of Paris; Yellow Dog Blues; Ave Maria; Champagne Time & 19 others. Coral CX3 \$7.98	✓✓✓	✓✓✓	✓✓✓	9
CHET ATKINS IN HOLLYWOOD —with Dennis Farnon Orchestra Greensleeves; Lighthouse; Amen's Theme; Estrellita; "Picnic" Theme & 7 others. RCA Victor LPM 1993 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
IN A CANDLELIT CAFE —Anton Firenz (Violin) and Accompaniment Fascination; Terry's Theme; La Vie En Rose; I'll Get By & 9 others. 20th Fox FOX 3007 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
RAGS TO RICHES —Del Wood (Ragtime Piano) Hello Ma Baby; Side By Side; Alabama Jubilee; My Gal Sal & 8 others. RCA Victor LPM 1633 \$3.98	✓✓	✓✓✓✓	✓✓✓	9
BORN TO BE BLUE —Beverly Kenney (Sings with Accompaniment) Again; For All We Know; Isn't It A Pity; It's A Blue World & 8 others. Decca DL 8850 \$3.98	✓✓	✓✓✓	✓✓✓	8
COME TRAVEL WITH ME —Mat Mathews Orchestra Pasodoble; Lilli Marlene; Greensleeves; Brazil; Estrellita & 7 others. ABC-Paramount ABC 269 \$3.98	✓✓	✓✓✓	✓✓✓	8
POLKA DANCE MELODIES —Ted Maksymowicz Orchestra Seven Roses; Blue Waltz; Swir Swir Mazur; The Beak Polka & 8 others. ABC-Paramount ABC 289 \$3.98	✓✓	✓✓✓	✓✓✓	8
BORN TO LOSE —Ferlin Husky Too Soon To Know; My Foolish Heart; Time; Worried Mind & 8 others. Capitol T 1204 \$3.98	✓✓	✓✓	✓✓✓	7
HOLD THAT TIGER —Fabian Turn Me Loose; Hold Me; Tiger Rag; Cuddle Up A Little Closer & 9 others. Chancellor CHL 5003 \$3.98	✓	✓✓	✓✓	5
SCOOBY DOO —Jerry Lieber Band Ernie's Journey; Shove Off; Moonglow; Last Call & 8 others. Kapp KL 1127 \$3.98	✓	✓✓	✓✓	5

Musical Interest:	Excellent	✓✓✓✓	Pleasant	✓✓✓	Fair	✓✓	Disappointing	✓
Performances:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Dull	✓
Recorded Sound:	Brilliant	✓✓✓✓	OK	✓✓✓	Fair	✓✓	Poor	✓



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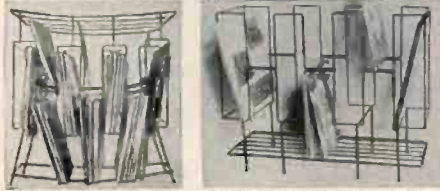
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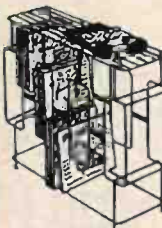
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Musical Interest: Quite a bit
Performance: Appropriate
Recording: Splendid

While I have found most of the Alfred Newman background scores of the past to have been fairly sticky concoctions, his work for *The Diary of Anne Frank* has a touching simplicity about it that is decidedly effective. Throughout, too, Mr. Newman has given the music an atmospheric European flavor, and the sound engineers haven't let him down.

S. G.

THE SOUND AND THE FURY (see p. 72)

MISCELLANEOUS

● **FOR THOSE WHO HAVE EVERYTHING (The Best of Kermit Schaefer).** Rock Around The Blooper; Dear Sir; Candid Microphone; Burlesque Show; The Roast Of The Town & Over Sixteen. Jubilee KS 1 \$7.95

Interest: Very little
Performance: ???
Recording: Loud

If you really have everything, I don't think you need this record. All the material was once available either on 10" LPs or on 78 rpm singles, and putting them together in one package merely gives incontrovertible evidence that the best of Kermit Schaefer is none too good. *Rock Around the Blooper* is an obviously faked montage of alleged radio and television fluffs, and *Over Sixteen* contains some of the dirtier wheezes that the boys in blue once regaled each other with around the campfires at Gettysburg. The three episodes covered by Allan Funt's *Candid Microphone* are easily the best part of this album. For some reason, possibly known only to Mr. Schaefer, Will Jordan is deliberately uncredited as the performer on *The Roast of the Town*.

S. G.

● **MORT SAHL 1960; OR LOOK FORWARD IN ANGER.** Verve MG V-15004 \$4.98

Interest: For the growing Sahl cult
Performance: Breaks me up
Recording: Good enough

Despite the album title, Mort Sahl is not directly concerned with the future—it's the present unhappy state of affairs of much that goes on in the United States that concerns him. With a rapid-fire delivery similar to a jazz musician improvising on a theme, he covers a wide range of subjects, and his frequently acute and hilarious commentaries reveal that what sets him apart as a comedian is his so obviously sincere concern for what is going on.

● **JIM COPP TALES.** Playhouse 101 \$5.95

Interest: Wacky nonsense
Performance: Delightfully versatile
Recording: Splendid

All the songs, stories, voices and sound effects on this record belong to Jim Copp, a gentleman of apparently unbounded imagination, who offers a happy group of items that might even be called educational if they were not such fun to hear. Adding to the charm of the package is a picture wheel inserted under the front cover, with illustrations for each tale showing through a cut-out.

S. G.

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THE FLIP SIDE



Oliver P. Ferrell, Editor

Who Said They're Missing?

• In my last editorial (July issue, page 82), I indicated that there was one piece of stereo component hi-fi "missing." I somewhat hedged by also stating that, "If someone is not working on it at this very moment, I will be surprised." This supposedly "missing" component was a stereo AM-FM tuner with a built-in stereo preamplifier. The necessary stereo power amplifiers were to be mounted in a separate unit and kept well away from the tuner. This would practically eliminate heat dissipation problems. Stereo Receivers (see July issue, page 26) are fine and dandy, but their excessive depth occasionally proves to be an insurmountable problem in some installations. Separating the tuners/stereo preamplifiers from the stereo power amplifiers is worth considering when heat and physical size need extra consideration.

As many avid readers found, I was just not checking the hi-fi catalogs as thoroughly as I should have when making the statement about "missing product designs." Two such stereo tuners/preamplifiers are on the market—the Harman-Kardon TP-200 and the Pilot 690-A. Both units fit into the product design classification that I was so adamant in recommending. The TP-200 sells for \$189.95, and the 690-A for \$269.50.

Many thanks to all readers who took the time to point out this error, and my apologies to Harman-Kardon and Pilot for this unintentional slight.

Some Cartridge Reflections

• During the early part of June, I had the opportunity (along with several other editors) to "pre-test" a variety of stereo cartridges. Most of these were improved models of cartridges now being marketed. In general, they were either more efficient, more compliant, or smoother in their response characteristics than previous models. A fairly comprehensive report on stereo cartridges is scheduled for the October issue and all of our findings will be summarized at that time. However, I would like at this time to say a few words about the General Electric VR-227, which supersedes the GC-7.

Most old-time audiophiles will recall that the General Electric variable reluctance cartridge really got hi-fi on its feet. It was smooth sounding, easy to install and very reasonably priced. Literally hundreds of thousands were made and sold. Many of them are still in use and will be for a long time to come. G.E. upgraded their mono cartridge about two years ago with the VR-II. It instantly became the same "utilitarian" cartridge as the "Golden Treasure."

Upon the introduction of stereo discs, General Electric carried the variable reluctance principle over to the

GC-5 and GC-7 series. For one reason or another, the first of these cartridges did not live up to expectations. Recognizing this fact, the G.E. engineers went back to their drawing boards—as the cliché says—and came up with a brand-new variable reluctance cartridge which they are calling the VR-227 (0.7 mil stylus) and VR-225 (0.5 mil stylus).

I hope I'm not letting the cat out of the bag (and stealing some of the thunder from our October story) in saying that the VR-227 is a top performer. The frequency response (measured with RCA Victor stereo test record 12-5-71) is as flat as any cartridge tested to date. Channel-to-channel separation in the vital area between 700 cycles (RCA Victor test record 12-5-73) and 8000 cycles was equal to the very best stereo cartridges now offered the public. To which I can only add—welcome, VR-227, you're joining a good family,

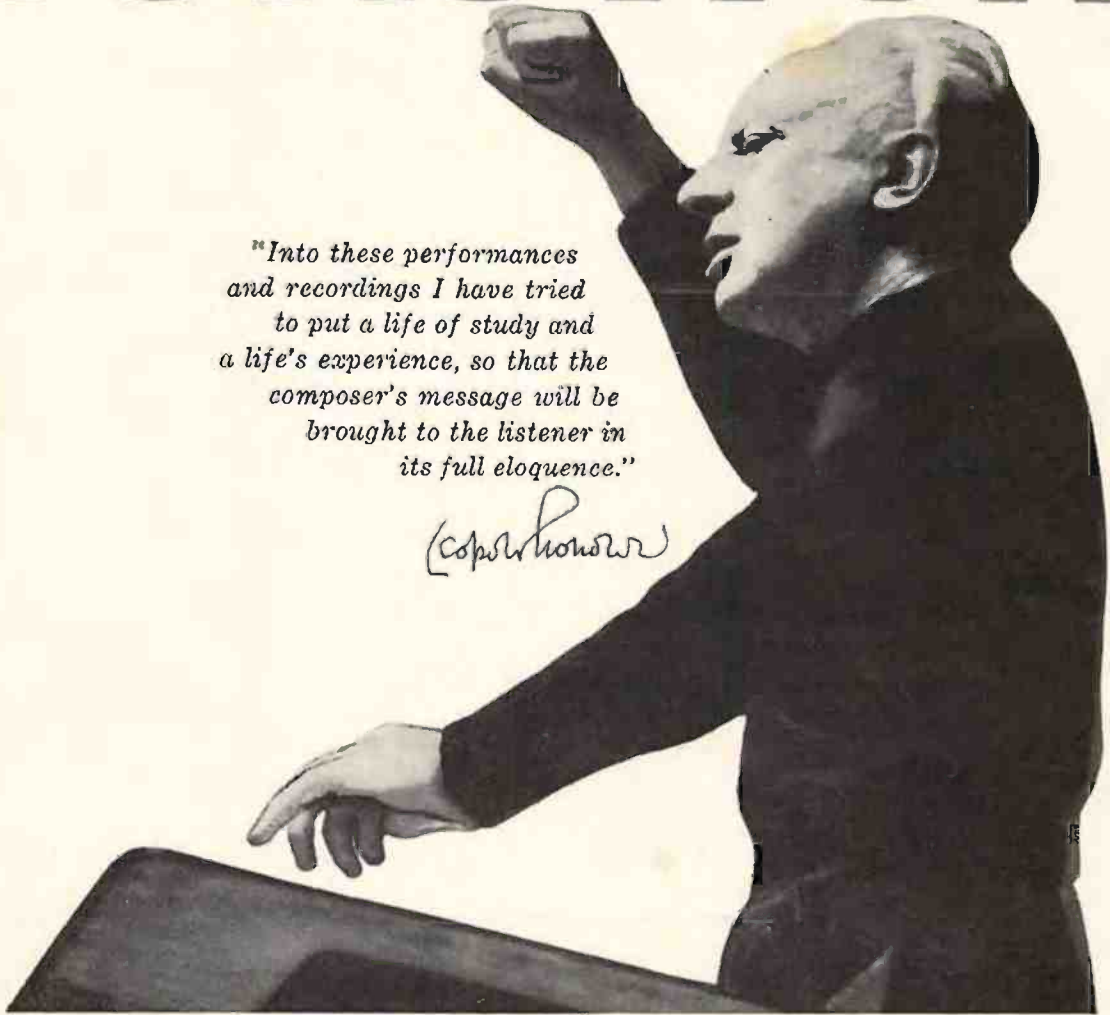
Random Notes In Passing

• On June 17th I was among the large group of writers and editors invited by Consumers Union to visit their audio laboratories. At the same time, this group was able to discuss with members of the technical staff the CU approach to testing hi-fi equipment. I want to take this opportunity to thank particularly Messrs. Dexter W. Master, Morris Kaplan, and Mitchell A. Cotter for their courtesies extended during this visit.

For the benefit of our readers I can very truthfully say that all of the editors and writers who attended this session were appropriately impressed by the more-than-adequate audio testing facilities. The vigor and comprehension exhibited by the above gentlemen and their staff did much to reassure those present that CU was capable of doing a thorough job. Unfortunately, this one meeting did not offer sufficient opportunity to discuss the subtler aspects behind the philosophy of testing hi-fi equipment. Whether subjective/objective testing as performed by CU is valid when it concerns loudspeaker performance is a question open to much further discussion; nevertheless, I feel that the writers and editors now understand the CU position, and it is to be hoped that the contacts made during this meeting will continue to be mutually valuable.

• For several months the staff of HiFi REVIEW has been considering a story we loosely entitled "Should I Convert to Stereo, and If So, How?" An old colleague of mine, Norman Eisenberg, volunteered to undertake this project, which I am pleased to report proves to be an exceptionally interesting piece of equipment editorial. Specifically, it deals with the ten different stereo adapters now being marketed at prices ranging from \$9.95 to \$45.00. The story details the steps and considerations necessary to convert an existing mono hi-fi rig to stereo.

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PROFESSIONAL MIND MUDDLERS and fast-buck promoters are busily knocking the meaning out of the term "stereo"—just as they have debased the hard standards of "high fidelity" by slinging the word about too loosely. Latest item: some rear-deck speakers for ordinary car radios are peddled as "Stereo," which is like calling a dyed rabbit genuine mink. They just ain't the same animal and there ought to be a law!

DOLLAR VOLUME OF MUSIC amazed poll takers who discovered that Americans today spend more money on concert tickets, classical records and hi-fi equipment than they do on all spectator sports combined.

THE LISTENER AS SPONSOR of non-commercial FM broadcasting is a concept catching on fast in California. Specializing in programs for a discriminating minority audience, station KPFK in Berkeley has been so successful that it is now branching out into Los Angeles with a new 50,000 watt outlet KPFA. The stations are maintained by "subscribers" who think it worth \$12 per year to have a broadcasting service tailored to their intelligence and taste.

THE FULL SWING OF JAZZ from spontaneous Dixieland outbursts to academism is symbolized in the recent endowment of a John Lewis Chair for Jazz Composition. The \$1,000 grant was made by Broadcast Music, Inc. to the School of Jazz whose sessions erupt seasonally at Lenox, Mass.

CLASSICAL UPSURGE marks U. S. radio programming. Last year, alone, the increase in air time for good music was 30%. Considering how little good music there was to start with, the American air outside the big cities still is music-starved, but the trend is encouraging. Biggest shortage: radio station personnel able to plan and present classical music programs.

"SMELLIES" LOGICALLY FOLLOW "movies" and "talkies" as Belock Recording Co. (Everest Records) perfects its system for synchronizing scents and sounds on film recordings. Thus the arts of communication advance, but critics will be on firm ground when they proclaim "It stinks!"

NO MORE GUESSING about who sits where in the stereo-recorded orchestra. Capitol and Kapp are including diagrams of orchestra setups as part of their jacket information. This serves as a convenient check for stereo speaker balance. It would be even more interesting if the sketches also showed the mike setup. But that would be telling. . . .

IN REFRESHING CONTRAST to prevalent custom, Warner Brothers lists on its record jackets good discs in a similar vein, including standouts by rival companies. This is real help to the record collector building his library and is bound to benefit the record industry as a whole. The Warner execs who had the courage to break down the grubby spirit of blind competition deserve both applause and widespread imitation.

CHILDREN SHOULD LEARN Russian. In years to come they may very likely want to or have to talk with our most potent neighbor in the world. "Russian for Children," geared for ages 7-14, is now available on 2 LPs. \$4.95 at book and record shops.

PRESIDENT EISENHOWER recently laid the cornerstone for what may become, in effect, America's top recording studio. Now a-building, New York's Philharmonic Hall is scheduled to replace Carnegie Hall by 1961. Patterned in size and shape after such acoustically fabulous models as Vienna's *Musikvereinsaal* and Boston's Symphony Hall, the new structure promises to be an ideal recording location as well as an outstanding concert auditorium.

WRECK AND RUIN is wrecked upon tender stereo discs. The obstinate culprit: the Myth of the Permanent Needle. Like most superstitions, it seems impossible to kill. The life span of the .7 mil stereo styli, because of smaller bearing surface, is even shorter than that of normal mono needles. But the public expects them to grind on endlessly. So they will.

GOD ON BROADWAY proved to be a hit in *J. B.*, the prize-winning play in which poet McLeish probes the ageless mysteries of human fate. This poetic paraphrase of the Book of Job, transplanted into modern times, is now being recorded for RCA Victor with the original cast. The existence of evil, mankind's principal and ultimately only problem, is the central theme of this profound and deeply moving play. In our violent and strangely inhuman age of threatening mass death, these records will carry a vital message to thoughtful listeners.

A PLACE TO LISTEN is what's most needed in the average hi-fi shop. Manufacturers are urging dealers to provide comfortable listening rooms where customers can compare products at leisure and without distraction. But can dealers in high-rent downtown districts afford the extra space at the low audiophile net profit margin?

BELL RINGING IRKS Canadians who obtained a court order to silence a Toronto carillon. This oldest form of communal music evidently is disfavored in the electronic Muzak age which asks not for whom the bell tolls.

A CHEERY ANNOUNCEMENT of a new custom service that makes discs from your own tapes comes from Sparkle Records of Evansville, Indiana. "Stop," it says. "Read the previous sentence again to make sure you realize the importance of this idea!" Maybe we're just a bunch of eggheads, but we got it the first time.



THE **TRUTH** ABOUT RECORD CLUBS

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worthwhile, but none are run by Santa Claus.

"TAKE ANY FIVE FOR \$3.98"

"ANY SIX FOR \$3.98"

"ALL SEVEN FOR \$3.98"

FOR many a novice record buyer, headlines like these from the RCA Victor, Columbia, and Capitol record clubs blazoned across full pages of national magazines and Sunday newspaper supplements have conjured up something like a pot of gold at the end of the rainbow—a way to get a fine headstart on a record collection with no dent in the pocketbook. For many a record dealer, particularly those in small and medium-sized towns, these headlines have spelled just one thing—unfair competition.*

Much the same response greeted the 1926 advent of The Book-of-the-Month Club and The Literary Guild. Yet both organizations are thriving to this day, with membership in the millions; and a sizable number of other specialized mail order subscription book clubs have come into the picture over the years. The retail sale of hard-cover books over the counter continues as usual, despite the added competition of paperbacks. The truth is that a large sector of the steady book buying public today, willing to spend \$2 and up per volume, got its start by way of book clubs and paperbacks.

It now seems that the mail order subscription record club has become just as permanent a factor in the national disc buying pattern as book clubs in their particular field. Like the book clubs, the record clubs are doing a handsome business today because they offer a service people want; but let us not forget that in rendering this service they also manage to reap a substantial profit for themselves.

Beguiling introductory offers to the contrary, record clubs are not in the business of cultural philanthropy; but the fact that some hundreds of thousands of music lovers and would-be music lovers have wanted and continue to want the kind of services offered by record clubs is more than sufficient justification for their persistence on the scene. The record club can be of genuine and substantial benefit to you, the record buyer—if its services are used with care and common sense.

Before exploring in some detail just what the record club can and cannot do for you, we should glance back a few years and see what started all this. We have already shown that the mail order subscription club idea is nothing new—going back as it does more than three decades. In fact, much of the development work leading to the establishment of today's record club giants was done by people with long experience in the book club field. The RCA Victor Society of Great Music and the Capitol Record Club, two of the largest, are actual outgrowths and extensions of previously existing book club operations. Yet, a long period of trial and error preceded this definitive establishment of mail order club plans for recordings.

Some readers may remember the 78 rpm classical records

marketed at bargain prices through the *New York Post* and other newspapers in the late 1930's—favorites of the symphonic and operatic repertoire performed by major American artists and orchestras, using RCA Victor recording and manufacturing facilities. Plenty of today's veteran record collectors got their start through the "New York Post plan." In the middle 1940's a Record-of-the-Month Club was established in New York, only to succumb in a matter of a year or so because of lack of cooperation from the record industry and because of the breakage element involved in the shipment of 78 rpm shellac discs.

It was in the field of children's records that the disc club idea became a big business. The Young People's Record Club offered its subscribers a superior and exclusive line of its own 78 rpm *unbreakable* records, not obtainable in the stores. Eventually, it became absorbed by its then prime competitor, the Children's Record Guild. Following this merger, the discs from the catalogs of both were made available over-the-counter in retail stores. To everyone's considerable surprise, this seemed to have no appreciable effect on the mail order club, which continued operations as usual. The final deterioration of the children's record clubs, when it did set in, reflected the decline in children's record sales throughout the market as a whole that came with the advent of fine-groove long play and 45 rpm discs.

At the same time that the children's record clubs began to thrive, one mail order connoisseur operation began to achieve a following—by way of issuing handsomely packaged unbreakable 78s (LPs after 1948) on a limited edition basis. This was the Concert Hall Society, which managed to keep this aspect of its activity going for almost 10 years.

Unquestionably, it has been the long playing disc—unbreakable, lightweight, and easily mailed—which has put the record club on the same level of practicality as the book club and for the same reason. By the time RCA Victor, Columbia, and Capitol got set to launch their record clubs as an all-out mass marketing operation, the managers of their club operations had learned a great deal from the experiences of the children's record clubs, of Concert Hall Society, American Recording Society, and the Metropolitan Opera Record Club, as well as from earlier attempts by RCA Victor and Columbia to set up club operations through their dealers.

However, things don't stand still, even in the world of the record clubs—and while we have just indicated that present record club set-ups have tended to crystallize around the product of a single company, along comes a major attempt to score a break-through with a multi-label record subscription plan. The sponsor is none other than the redoubtable Diners' Club. Its classical offerings come from Heritage (affiliate of Westminster), Vanguard, Period, Monitor, and Omega; Atlantic, World-Pacific, Interlude, and GNP supply the jazz fare; while Liberty, HiFiRecords, Omega, and Bel Canto offer the pops. Diners' Club has every hope of being able to bring the majority of independent labels into its fold during the coming year.

For a time, agreement as to fair apportionment among these labels of "selection-of-the-month" designation threatened to kill the Diners' Record Club a-borning; but a satisfactory "rotation" scheme was worked out, and so we have the first large-scale multi-label record club on the scene. The subscription plan follows the same general pattern already

* As we write this, the Society of American Record Dealers (SORD) has announced Federal Court suit by three of its Chicago dealer members against RCA Victor, Columbia, and Capitol, alleging among other things that their record clubs constitute restraint of trade as interpreted by the Sherman Antitrust, Clayton, and Robinson-Patman Acts.

set forth on this page but with one major exception—you must join the Diners' Club in order to participate in the Diners' Record Club. As an added inducement, 1959 charter members of the Diners' Record Club may purchase all records on the initial basic club repertoire listing for a strictly limited time at 50% off list price.

A few other record subscription plans do business on a national level, but with advertising placed on a somewhat less extravagant level than those dealt with thus far. The Louisville Philharmonic Society has instituted a record club purchase plan for its Louisville Commissioning Series discs of contemporary music. Full details were given in *HIFI REVIEW*, June, 1959, p. 52.

A special case is the Stereophonic Music Society of Palisades Park, N. J., which offers mail order purchase plans for either discs (stereo or mono) or stereo tape. A \$12 membership fee paid in advance brings to the record club subscriber a choice of a free disc or an Electro-Voice stereo cartridge, plus the privilege of purchasing records from a selected list at 38% discount and from the general catalog at 30% discount. The tape subscriber may choose one of three SMS tapes free of charge and may buy tapes from a

selected list at 38% off and from the general catalog at a discount of 20%. As can be seen, this SMS plan is not a record club in the usual meaning of the word, but rather a mail order discount operation—of somewhat questionable advantage to the discount-minded record buyer who has a wide choice of record and tape discount sources in major metropolitan centers throughout the country.

The first and most obvious advantage of record club membership becomes clear after a little mathematical study—the first year subscriber who takes full advantage of the “introductory free records” offer, while sticking to his minimum purchase commitment, gets his 10, 11, or 12 records at prices ranging between \$1.25 and \$1.80 below list price. For “city slickers” with ready access to record super-markets operating on discounts as high as 30% off list, this may not seem like much of an inducement; but for the “country cousin,” far from well stocked record shops—discount or full price, the record club price scheme is worthy of serious consideration.

The second major advantage of the record club applies to the buyer who is new to record collecting, to high-fidelity, and in particular to classical music. The basic club repertoire in the field of concert music is generally selected with

RECORD CLUB FACT SHEET

The best established record club operations today—RCA Victor, Columbia, and Capitol—have crystallized their organization and method of procedure somewhat along the following lines:

1. Each of the three major clubs offers the product of only one parent company—as distinguished from most book clubs which choose from the output of many publishers. The Columbia Record Club includes the output of its affiliated label, Epic, in addition to its own.* The Capitol Record Club offers its own *fd*s product, Capitol-EMI, and most recently Angel—since E.M.I. (Electric and Musical Industries, Ltd.) of Great Britain is the parent organization for the whole.

2. No record club makes the whole of its parent company catalog available to subscribers. A jury of distinguished musicians and critics (as in the case of RCA Victor) or an expert selection panel will single out 60 or 70 items to serve as the basic club repertoire. In the case of concert repertoire, the emphasis is on firmly established orchestral and concerto masterpieces from the 18th through the early 20th century, with some attention given to chamber, choral, piano and other solo instrumental fare. Complete operas have tended to be conspicuous by their absence; but changes may be forthcoming in this respect.

The jury or selection panel culls each month from the parent company's 30 or more new releases a selection-of-the-month in the field of concert music, jazz, and popular or showtune LPs. When a subsequent new selection-of-the-month is made, the earlier selections are incorporated into the basic club repertoire pool, from which the subscriber can make an alternate choice, should he not care for that month's particular selection.

3. New subscribers are tendered an introductory offer allowing them to select a certain number of LPs—usually 5 or 6—from the basic club repertoire at an all-inclusive price of \$3.98. They are then committed, as a condition of club membership, to purchase during the ensuing 12-month period a minimum

of 5 (sometimes 6) records at *nationally advertised list price*. The records so purchased may be either the current monthly selection, or an alternate from the basic club repertoire.

4. The subscriber who purchases more than his minimum commitment may select one record free for every two he orders beyond the minimum.

5. The above procedure holds for record club members who wish to continue their subscriptions beyond the first year. Four purchases during each succeeding 12-month period is usually sufficient to maintain club membership.

6. Most record clubs add a “shipping and handling charge” to the cost of records ordered by subscribers—usually in the neighborhood of 35¢ per disc.

7. The freedom of choice available to the record club subscriber varies somewhat. The tendency is to allow the subscriber “freedom of movement” between *monophonic and stereo discs*, but to get him to make a commitment of preference as between classical, popular, and jazz. In actual practice the Columbia and Capitol subscriber can choose freely in any category from month to month; but the RCA Victor subscriber is presently required to commit himself to membership in either the RCA Victor Society of Great Music or in the RCA Victor Popular Album Club.

8. The record club subscriber receives each month a brochure listing the current selection of the month in each category, a list of the alternate selections available from the basic club repertoire, and informative program notes about the featured performing artists and music for the current month. He also receives a blank in which he is expected to indicate (a) his acceptance or rejection of the current selection-of-the-month; (b) his preference for an alternate selection; or (c) his wish to receive no record that month. Should the subscriber disregard or fail to return the blank, he will *automatically* receive the selection-of-the-month.

9. A record club subscriber may resign his membership after one year, *but must do so in writing*. Otherwise his subscription will be automatically continued.

* Columbia has announced at press time the inclusion, in its record club operation, of selected jazz and popular repertoire from the independent Verve label; in the past, it has done this with the spoken word discs issued by Caedmon.

care and intelligence by qualified experts. It will not be for the listener who fancies "modern" music, but it will offer a high percentage of the accepted major musical masterpieces from 1750 to 1920. Furthermore, the brochures which accompany the monthly record club selections in the concert music field are often prepared with considerable care as to wealth of factual content and illustration. The result is that the record club subscriber new to classical music can obtain in the space of his first year, and at moderate cost, a good grounding in the basic concert repertoire. He can subsequently use this as a springboard for his own musical exploration and thereby divest himself of the heretofore helpful leading strings provided by the club pre-selection pattern.

An amusing statistical sidelight comes to mind in this connection—it seems that the record clubs are far more effective than retail record stores in promoting sales of chamber music discs. A substantial number of chamber music and solo piano discs turn up as both selection-of-the-month or as available alternates. One wonders how many of these chamber music sales have resulted from direct choice of record club members and how many from neglect in filling out monthly purchase forms. It would be pleasant to think that record club subscribers as a group have a genuine interest in building up well-rounded libraries! At any rate, the musical novice will find the record club a fine pump-primer for his deeper appreciation and understanding of the art, especially in the realm of classics and jazz.

To say that record club purchase is the ideal method of building a library would be to stray far from the truth. There is no *single* perfect way to buy records. Much depends on the temperament, taste, and budget of the buyer, as well as where and how he lives. There are even a few disadvantages to "record clubbing" for certain types of buyers which should be pointed out.

The record club is not for the listener who already has a large library or whose musical tastes are highly developed. Such a buyer will not care to have his freedom of choice confined by the pre-selection patterns of a normal mass-market record club operation. Nor will he care to go along with the "one company" pattern still prevalent in the field.

In general, the record club is not for the listener who has ready access to big city record discount stores on the one hand, or who wants 100-percent personalized shopping service on the other. Oddly enough, the budgetary advantages of record club purchase tend to diminish as more items are purchased, simply because the ratio of free records to those purchased through the club at list price diminishes with each purchase beyond the minimum commitment—beginning at 1:1 for the first year minimum and becoming 1:2 in the course of the second year. For all the helpful musical information contained in the monthly record club brochures and magazines, there are times when a knowledgeable and painstaking record clerk in a first-class local or big city record shop can take a musical novice customer in hand and do a remarkable job in guiding his exploration of the disc literature, thereby building himself and his store good business and good will in the bargain. Such instances are few and far between, but they should certainly be encouraged. This kind of *personalized* service is something that no record club or "supermarket" discount shop is able to offer.

All told, then, the advantages and disadvantages of record club subscription are not intrinsic, but rather related to the situation and needs of the individual buyer. The record clubs have been and are continuing to perform a good and useful service in their special field of endeavor. Through

their widespread and well-staffed organizations and their expert record selection panels, they have helped many hundreds of thousands to take pride of ownership in fine musical repertoire, to which they might not have otherwise become exposed. They have played a major role in improving the general level of musical taste throughout a wide sector of the American public.

Just as the Christmas Club at a local bank encourages the saving habit—even though the customer receives no interest payment or special advantages—so the record clubs have helped foster the "record library habit" to the point where record collecting is no longer regarded as an odd or precious hobby. There are those who have told themselves that they really ought to get a record library underway, but who have quite candidly lacked the initiative or the time to do it on

The Major Record Clubs

Capitol Record Club
Dept. 5006
Scranton 5, Pa.

Columbia LP Record Club
Dept. 222-2
Terre Haute
Indiana

RCA Victor Popular Album Club
Dept. P15-6
P.O. Box 80, Village Station
New York 14, N. Y.

RCA Victor Society of Great Music
% Book-of-the-Month Club, Inc.
345 Hudson Street
New York 14, N. Y.

their own at a record shop. Here the record club has been just the thing to start the ball rolling—and the result has been the start toward a systematically assembled and well-rounded library of both major musical classics and the best in entertainment fare.

To those who choose the record clubs as a way of record library building, we say that you will gain much thereby if you order your "monthly musical diet" with care. The most important single element in this "care" has to do with opening, reading and *promptly acknowledging* your record club mail, once your membership is in force. Choose your introductory records with care. Make sure you know which selection-of-the-month is currently in force and give real thought as to acceptance, rejection, or choice of an alternate from the basic club repertoire. Don't be afraid to pass up a purchase for one month if you are well within your minimum basic commitment. Lastly, when you feel you have gotten what you need from the record club of your choice, don't hesitate to resign your membership—heing sure to do so in writing.

A record club membership intelligently used can mean pleasure and profit for all concerned. Just be sure you know exactly what you are getting and don't expect to get something for nothing—all inducement offers to the contrary notwithstanding. There is no record club operated by Santa Claus.

• *Barry Darrel is the pseudonym for an industry figure closely associated with the establishment and operation of several major record clubs. He has been principally active in the field of phonograph record merchandising for more than twenty years.*

Gyorgy Cziffra came into worldwide prominence as a direct consequence of the Hungarian Revolution of 1956. His first concerts in Vienna immediately thereafter let the world-at-large know that there had arrived upon the scene a pianist of Lisztian fire and grandeur. Subsequent concert engagements throughout Europe seemed to confirm the initial enthusiasm of the Viennese; but when Cziffra came to New York last fall to play with the New York Philharmonic, it became plain that opinion among American music critics was far from unanimous—tending, in fact, to extremes of enthusiasm and distaste.

The same reaction seems to have held true for Cziffra's recordings released on Angel. Our own critics on HiFi REVIEW provide a prime instance in point. Klaus George Roy wrote of Cziffra's Liszt Recital (Angel 35528) in February 1958, "This is absolutely fantastic piano playing. Liszt himself must have had a technique like this!" and of his Hungarian Rhapsodies disc (Angel 35429) in June '58, "Cziffra manages to make this music an utter delight instead of a flamboyant nuisance." On the violently dissenting side, we find Martin Bookspan in June '59 reviewing Cziffra's Tchaikovsky Concerto recording (Angel 35612) in this vein, "If he is to become an artist of consequence, he must agonizingly re-appraise his whole concept of pianism."

Shortly after his appearances with the New York Philharmonic, Mr. Cziffra was asked by Contributing Editor George Jellinek to give his point of view on the role of virtuosity for its own sake in today's musical environment. The release of Cziffra's latest Angel recording—a two-disc set (3591/B—see June '59, p. 75) of the complete Transcendental Etudes by Liszt—provides a fine stimulus for the publication of the pianist's forthright views on this matter. —Ed.

MY brief but action-packed visit to New York was an altogether happy experience. I felt almost brotherly rapport with the members of the New York Philharmonic, and the audience was wonderfully responsive. But, then, audiences are really the same all over the world. There is certainly no such thing as a "cold" audience. Artists, on the other hand, who leave their audiences "cold" are plentiful on both sides of the ocean. I sincerely hope that not even my detractors will accuse me of belonging to such a group.

I read the reviews of my concerts, of course, and most of them pleased me, though I confess to being puzzled by a great deal of what has been said by your critics. It seems that virtuosity has come to be looked upon as a burden for the artist of today, a strange gift that inspires suspicions of slickness and superficiality. Why should this be so? Can't virtuosity go hand in hand with sincere musicianship?

A brilliant and controversial pianist airs his views on piano virtuosity in our day

interview / **GYORGY CZIFFRA** as told to George Jellinek

CZIFFRA SPEAKS HIS MIND



Frankly, I feel under no obligation to apologize for certain colleagues who do not equal my command of the pianistic craft. I consider myself a musician first, and I believe in virtuosity only as a means to musical ends. Critics who have accused me of excessive velocity in my playing should be more analytical in their findings. They would then discover that the tempos I choose are appropriate and logical. Moreover, what is often mistaken for speeding is actually a rhythmic momentum I have learned to sustain through prolonged and careful study.

In answer to those who have wondered about my predilection for Liszt, I am happy to set the record straight. During the past two years I made a series of twenty records for Pathé-Marconi of France, with whom I signed a 5-year exclusive contract in 1956. I have no control over the sequence in which these recordings reach the market. Angel Records, who release my recordings in the United States, have evidently chosen to issue my Liszt interpretations first. It was a matter involving commercial policy and, frankly, I am rather pleased with the results. (Aside from the flattering volume of sales, my records won two awards in France for technical excellence.) If these discs made me appear as a Liszt specialist—which isn't exactly true—I certainly have no desire to protest.

What is wrong with playing Liszt, anyhow? The almost contemptuous references to Liszt in American musical circles have astonished and even shocked me. We Hungarians may have a tendency to venerate this high priest of romanticism beyond his true artistic worth, but the over-all European estimate is not too far removed from ours. After all, who can deny Liszt's overwhelming significance as a path-breaker? Or his influence on Wagner and Strauss on the one hand, and Ravel and Debussy on the other? It is curious and rather ironical that the name of Béla Bartók is on everybody's lips today, yet Bartók was forever emphasizing his indebtedness to Liszt's influence, without which this genius of 20th century music could not have found his beginnings.

Liszt's music is demanding, and needs full artistic dedication. Technical assurance, utmost sensitivity and a firm rhythmic impulse are in my opinion the main requisites for an ideal Liszt interpreter. Therefore, as you can see, I am rather honored to be called a Liszt specialist, but in the interest of accuracy I should like to point out that my future recordings (all already taped) include the Tchaikovsky B-flat (released in March, 1959—Ed.) and Grieg A Minor concertos, Schumann's *Carnaval* and *Fantasia*, sonatas by Beethoven and Mozart, recitals and encore pieces of Scarlatti, Couperin and Chopin, as well as some contemporary works. I have a repertoire of 200 pieces, and would have just as gladly played something else in New York. The Philharmonic requested Liszt—I played Liszt. So much for my alleged one-sidedness.

My opinions on interpretation? I believe that the serious interpretive artist of today must approach the music of past centuries with fresh ideas, searching for an expressive truth. Geniuses like Mozart, Schubert and Beethoven spoke to all ages in their music. The 20th century interpreter has different technical means at his disposal. He plays on instruments of a wider dynamic range and expressive quality. Even markings have come to mean different things. Today's *allegro* is surely not the same as the *allegro* of Mozart's time. And the forbidding technical challenges of the past do not seem quite as demanding to present-day virtuosi. All of which prompts me to believe that artists of our times must search to discover the secret of interpreting the music of the

18th and 19th century in such a way as to convey an ageless rather than a period quality. As for me, I strive for a kind of music-making that rises above the impact of the moment—my aim is to make every concert a lasting and memorable experience for my audience.

Music is a serious business with me, and I suppose I am rather passionate about it. Take my recently released Angel record of encore pieces (Angel 35610—Ed.). Some critics went so far as to suggest that transcriptions and paraphrases of this kind are a waste of time. I beg to disagree. Here, too, I see a linking of 19th century spirit and 20th century idiom. For instance, I think that the storm episode of the *William Tell* Overture is a fascinating piece of music. But if I were to attempt a faithful pianistic reproduction of Rossini's construction and harmonic scheme, the results would be hardly more than salon music. I endeavored, instead, to create a serious concert study, using Rossini's music as a point of departure.

This leads to an oft-asked question: Do I believe in following the composer to the letter or do I let myself be guided by improvisatory inclinations? I have no ready-made answer to this question. The overwhelming majority of works in my repertoire are masterpieces that require no creative assistance from me. But there are exceptions. Liszt's Hungarian Fantasy is a brilliant piece but it has passages of shallow and ineffective writing. I have found that minor and logical alterations in harmony and phrasing have enhanced the work artistically and realized the composer's intentions more fully. But this, I admit, is delicate ground, where one must be guided by a sense of artistic responsibility.

Do artists live in an isolated world? In my case this is true to some extent. I listen to other pianists on records, but not as much as I'd like to. Schnabel is still on top with me—I find his searching musicianship enormously impressive. But, frankly, my life during the past two years has been too hectic to take much notice of anything except my work. With recordings, several trips to England, two to the United States, and continual concerts on the continent, there has been little time. I practice 10-14 hours every day, you know. Whatever you may read about my natural mastery

of the piano, believe me, nothing comes easy: I have been at it since infancy.

By the way, I would like to correct one biographical detail in the interest of accuracy. Some sources have referred to my studies with Dohnányi in Budapest. This is not accurate. Dohnányi did give me an audition when I was taken to him as an eight-year-old prodigy. But Professor Kery-Szanto was my teacher at the Academy. My "career" in Hungary was so full of frustrations and non-musical adventures that I could write a book about them. Not until 1954 was I able to concentrate on my concert career. After I escaped during the revolution of 1956 and gave my first concert in Vienna, invitations came in from all over the world. My family is in Paris, so you might say my home is there.

Right now, my plans call for another tour of England and Italy. Then—Australia. During the 1959-60 season I shall return to the United States, and hope to give some recitals along with orchestral concerts. By then, some of my newer recordings will have been heard and the American public will have gained a fuller image of my art.

—Gyorgy Cziffra

THE CZIFFRA RECORDS

LISZT: Transcendental Etudes (complete). Angel 3591/B 2 12" \$9.96

TCHAIKOVSKY: Piano Concerto No. 1 in B-flat Minor, Op. 23; BALAKIREV: Islamey. Angel 35612 \$4.98
The French National Radio Symphony Orchestra, Pierre Dervaux cond.

PARAPHRASES AND TRANSCRIPTIONS Angel 35610 \$4.98
from Rimsky-Korsakov, Khachaturian, Johann Strauss, Brahms, Rossini & others.

LISZT: Spanish Rhapsody; Valse oubliée No. 1; Valse impromptu; Gnomenreigen; Mephisto Waltz; Jeux d'eau a la villa d'Este; Grand Galop chromatique. Angel 35528 \$4.98

LISZT: Hungarian Rhapsodies—Nos. 2, 6, 12, 15. Angel 35429 \$4.98

LISZT: Piano Concerto No. 1 in E-flat; Hungarian Fantasy. Angel 35436 \$4.98
The Paris Conservatory Orchestra, Pierre Dervaux cond.

RECORDING PIANOS — EUROPE vs U. S. A.

A perennial complaint of record collectors specializing in piano discs focuses on what they feel to be the "rich, mellow" sound of piano recording originating from England and the European continent, as opposed to the "brilliant, almost brittle" tone of most American piano LPs. How much is due to differences in playback characteristic? How much to room acoustics? How much to the pianos themselves?

Presumably, the bulk of European piano recordings issued over here on American labels have been transferred to disc in accordance with American standards of playback equalization; so it would seem reasonable to eliminate recording as a prime factor in the situation. Yet anyone can hear the vast difference in the piano sound represented by Louis Kentner's English-recorded version of the Chopin Etudes for Capitol (GBR 7162) as against the Chopin F Minor Fantasia done over here for RCA Victor by Rubinstein (LM 2277). Room acoustics, it is true, can make a considerable difference in recorded piano sound. Excessive reverberation, combined with distant microphone placement, can result in a cavernous, blurred sound—a defect which sometimes mars piano recordings done in Austria and Germany. Very close miking com-

bined with "dead" acoustics will bring forth a hard, almost xylophone-like tone quality, and very often audible pedal action. Again, however, such extremes in room acoustics don't find their way very often to current LPs.

This brings us to the matter of the pianos themselves; and here, I think, is where the real difference between American and European recording shows up. American concert grands are usually voiced for brilliance and carrying power needed in auditoriums with as many as 4000 seats, while their European counterparts are voiced for much more intimate surroundings—seldom more than 1200 seats. Obviously, the European concert hall and a first-rate recording studio (sometimes one and the same) have a good deal in common. It stands to reason, then, that an American concert grand would require a considerable amount of mellowing in order to match ideally the requirement for recording designed to be heard in living room surroundings. How many major concert virtuosi working in America would be willing to have their pet concert grands extensively re-voiced especially for recording purposes? Enough said?

—David Hall
HiFi REVIEW

Hang It All!

A turntable can become a "space platform" for floating strains of music

equipment / HAROLD HOLDEN

Problem: Vibration-free placement of turntable with maximum space economy.

Solution: Mid-Air suspension either from ceiling or a special overhead wall projection.

OUR remodeled house has some rather lively beams. Every time I forget to mince steps and walk across the room with my normal tread, the responsive floor jolts my extra lightweight professional-type tone arm right out of the record groove.

One solution would be to place the turntable and tone arm in a special cabinet on a shock-mounted platform cushioned in foam rubber. The foam rubber, however, would have made it difficult to keep the turntable level at all times. Besides, we couldn't readily spare the space for such a bulky arrangement.

So I sat pondering my dilemma while listening to a record. My wife (a mere 112 lbs.) walked across the room as daintily as ever. Even so, the arm jumped and Beethoven did a double-take right in the middle of the "Archduke" Trio. "Hang it all!" I bellowed.

My inspiration proved right. I took myself at my exasperated word and literally "hung it all." I cradled the turntable as a sort of hammock between two suspension points.

Our first "sky hooks" were screwed into a ceiling beam

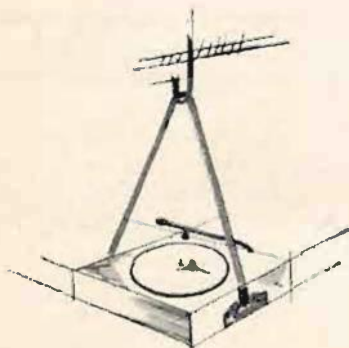
—which worked fine as long as nobody was walking in the upstairs bedroom. But whenever my wife did her upstairs maid stint, the "repercussions" traveled right down the rigid piano wire suspension and, like a good seismograph, the record player promptly sounded the earthquake alarm.

Replacement of the piano wire with plastic clothesline settled that problem. The inherent elasticity of the plastic acted as shock absorber and filtered out the vibration. Besides, the colored clothesline harmonized handsomely with our living room decor.

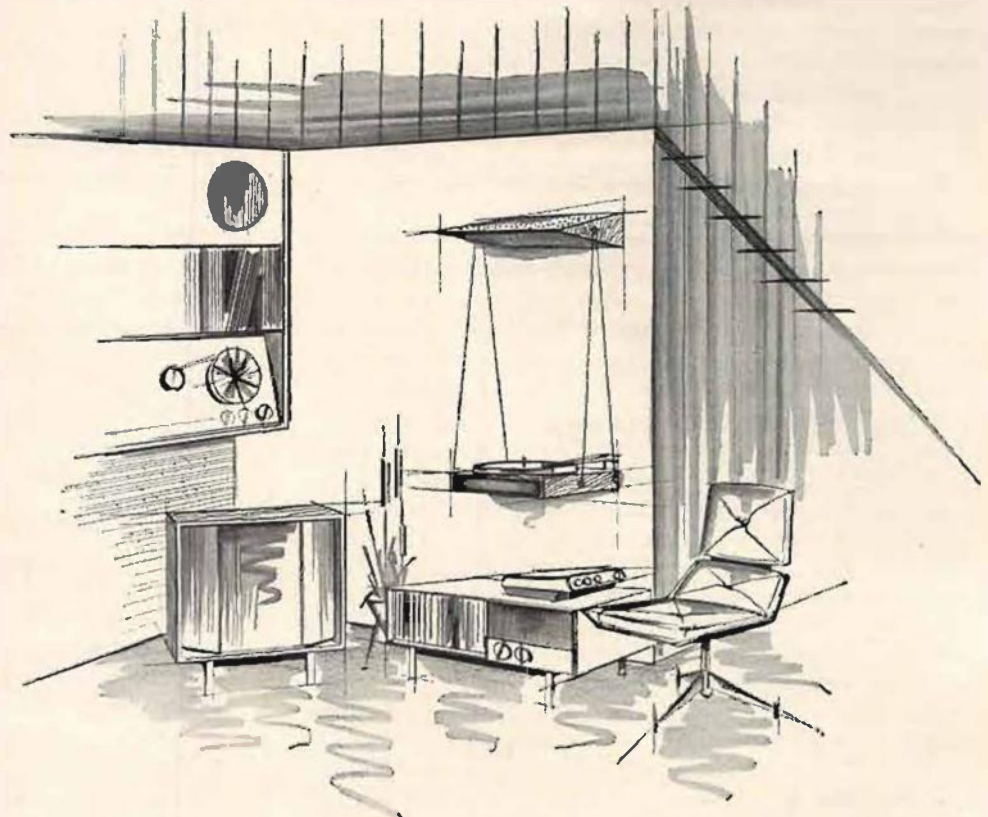
The final version of our "invention" was even fancier. As shown in the sketch, we built an overhang nailed into wall-studs, nicely covered with painted pegboard and fitted with a light shining down on the turntable for easy cueing of LP bands.

Practically speaking, the record player now takes up no space whatever—and we took down all those DON'T WALK signs.

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



HUNG TURNTABLE filters floor vibration, takes no space. Overhang is nailed into studs, covered with pegboard and fitted with light. Turnbuckles may be used for leveling. Similar setup is used aboard the U.S.S. United States to counteract the roll of the ship.



PRIVATE AND PANORAMIC

*Modern headsets "personalize" listening
in full stereo dimensions*

equipment / HANS H. FANTEL



AN ORCHESTRA within your head! No wonder the girl looks startled at her first experience of stereo earphones.

THE road of progress often winds through familiar scenes. Technical advances, in particular, have a way of bringing back methods and modes that had already taken on a deceptive patina of things bygone. After the railroads had driven individual travel from the highways, the automobile revived it again. Or, to name just one more of many instances, the waterwheel, long eclipsed by piston engines as a power source, has returned in the guise of the modern turbine.

High fidelity also turns in time's ironic circles. Earphones, practically extinct since the first loudspeakers came roaring into the Twenties, are back in style for stereo. Their astonishing comeback portends no rivalry to loudspeakers, which of course remain the standard sound sources. But as adjuncts to a modern music system, stereo headsets offer some challenging possibilities.

Their patent utility lies in "personalized" listening. Clamped into their headsets, audio fans can enjoy full volume sound without invading the privacy of other family members who may be in the same room quietly entertaining thoughts of their own.

Time was when even the unpretentious home had a separate music room with sturdy doors to contain the sound, a facility sorely lacking in our split-level age of cardboard walls and doorless togetherness. Earphones, in effect, restore acoustic isolation to modern living for those trying times when some but not all family members want music.

Being instruments of domestic peace is merely the obvious advantage of earphones. Their ultimate merit is something else again, and sonically far more spectacular. Earphone listening, in effect, bypasses the whole problem of living-room acoustics, stereo speaker placement and listener position. The very space of the concert hall is infused through the stereo earphones right into your head—without any shrinkage imposed by our own four walls. The original dimensions of the sound are fully retained.

Old-time hi-fiers experimenting with early two-track tape machines back in 1952 first discovered the amazing dimen-

sional effect of a stereo headset. You can "feel" a whole concert stage, 10 feet wide and 40 feet deep, spreading out in whatever space there happens to be between your two ears! It is truly startling. Everyone experiencing it for the first time invariably reaches for his pate to assure himself that, despite the intracranial orchestra, his hat-size stayed the same.

If your amplifier has a switch for alternating stereo and mono, you can give yourself a dramatic demonstration of stereo's sonic increment. While listening with stereo earphones, switch suddenly to mono. Immediately all apparent space collapses to the dimension of a point. The stereo-conditioned listener suffers a kind of shock akin to what might be medically classified as a "withdrawal symptom." Which goes to show that truly effective stereo—like most pleasures—tends to be habit-forming.

To visualize just what takes place and how, let us think of a microphone as scooping off a bucketful of musically agitated air. That "sample" goes to one ear. Some twenty feet away, another mike scoops up another "sample" simultaneously. This goes to the other ear. Our perceptive sense is so arranged that from the two spaced-out samples to human brain posits the total reality. The space between, beyond, before and behind the two "sample-taking" microphones leaps into illusory but fully convincing being.

The key to this rather abstruse process is the overlap between the two channels. Both microphones, after all, "hear" the same thing—but in different perspective. This perspective shift between channels A and B is the raw material from which the brain manufactures the illusion of space. Philosophers may question whether an imagined space can be called an illusion as long as its counterpart in reality exists in the recording studio. But when the "studio space" appears to you in your head, some sort of psychological hokus-pokus is evidently involved.

It could be plausibly argued that all this also holds true for ordinary stereo listening with loudspeakers and that, ultimately, all sensory reality resides in our heads. Certainly

HiFi REVIEW

HARDWARE FOR YOUR HEAD

The benefits of binaural listening cannot be obtained with an ordinary pair of earphones picked up at the corner radio store for a buck and a half. For one thing, the headset must be wired for stereo; i.e., each earphone must play back only one of the two channels. Moreover, the sound reproduction must be comparable to high-quality loudspeakers in terms of range and linearity of frequency response, dynamic capabilities and absence of distortion.

These requirements hint at the vast difference between a modern stereo headset and the familiar earphones of yesteryear. Offhand, they compare somewhat like a hollowed tree trunk canoe and a racing yacht. It's principally a matter of refinement.

Earphones in the early days of radio were primitive telephone receivers with a metal diaphragm stretched across a signal-activated electromagnet. Modern earphones are miniature cone loudspeakers, crafted with expert cunning to rival the sonic virtues of their bigger relatives. Cone materials and suspensions are carefully engineered, and some even have vents around the edge to relieve back pressure and simulate a sort of bass-reflex action.

Recent entries into the stereo headset field include attractive new models by Ampex (Sunnyvale, California) and by Koss, Inc. (2227 North 31 Street, Milwaukee 8, Wisconsin). Both have been tested by the HiFi REVIEW staff and found fully satisfactory in terms of high fidelity standards. Both the Ampex Stereo Headset #881 and the Koss "Stereophone" Headset Model SP3 responded nicely to test tones from 40 to 15,000 cycles. In reproduction of integrated musical program material, the two units differed considerably, the Ampex leaning toward brilliance, the Koss toward warmth of tone. The lighter weight of the Koss was felt to be an advantage. Both units fit around the ear with comfortable foam-rubber padding, which, in the case of the Ampex model, is lined with soft chamois. A snug fit creating a sealed air cavity between the earphone and the ear is the secret of the astonishing bass response obtainable from these headsets. Essentially, a closed pressure system is created, assuring efficient energy transfer between the cone of the earphones and the ear drum. Besides, the foam rubber seal keeps out ambient noise.

The actual hookup of the earphones is quite similar to the procedure for connecting loudspeakers. The impedance of these dynamic headsets is 4 ohms (for the Koss) or 16 ohms (for the Ampex), values readily tapped from the output of most amplifiers. Both Koss and Ampex furnish connection boxes for plugging in the headsets. One of the several available types of Koss connection boxes (Model T-3) also contains resistors for dropping the signal level to the requirements of the earphones, and a switch for selecting either loudspeaker or earphone operation.

earphone and speaker listening may have many factors in common. What we want to emphasize is the amazing fact of a wholly convincing experience of acoustic space where none exists; moreover, that earphone listening creates a broad apparent sound source *in front of us* while the actual sound comes strictly from the sides.

We have already pointed to one of the most vital aspects of earphone listening: the elimination of living room acoustics which normally obtrude themselves on the concert hall



LATEST STEREO HEADSETS are the Ampex No. 881 (left) and the Koss "Stereophone" Model SP3 (right).

acoustics. Moreover, in speaker listening, both ears hear both speakers. In earphone listening, each ear hears only one channel. This is probably the most important difference denoted by the term "binaural" (for earphone listening) as compared to "stereophonic" (for speaker listening).

The effectiveness of binaural listening, like any other type of reproduced music, depends greatly on the acoustics of the recording hall and the microphone setup. Early Dutch experiments in binaural sound transmission attempted to duplicate "normal" listening conditions by placing microphones into the ears of a lifesize dummy head. This, however, failed to convey the expected amount of space feeling. Most people's ears, as represented by the wired-for-sound dummy, are not very far apart; nor are noses so big as to create a significant sound barrier between the two ears. As a result, the sound pressure at both ears is usually pretty much the same.

A precise electroacoustic analog to normal human hearing, such as was attempted with the miked dummy head, therefore sounded much like monophonic transmission, and that type of mike pickup was soon discarded. Today, the most effective program source for binaural (earphone) listening is a well-engineered stereo disc or tape. The wide microphone spacing employed in current stereo recording is not at all deleterious to binaural listening as long as sufficient center fill is present. For this reason, the prevalent use of a center fill mike in stereo recording is as much an asset to earphone listening as it is to loudspeaker listening.

Here lies an altogether fascinating field for sonic adventure for anyone with a stereo system. All you need is a good stereo headset with appropriate connectors (see box). They are your key not only to privacy in listening but a new and uncanny experience. But don't expect earphones to make your head actually feel as wide as a concert stage. It takes something besides binaural to accomplish that!

—Hans H. Fantel

The Oldest Song of Christendom

feature review / MOTHER C. A. CARROLL, R. S. C. J.

• **AMBROSIAN CHANT**—74 Selections from the Liturgy. Choir of the Polifonica Ambrosiana, Milan, Msgr. Giuseppe Biella cond. Vox SDL 343 3 12" with Special Booklet \$25.00

Musical Interest: Specialized

Performance: Devoted

Recording: Good

ST. AMBROSE (c. 340-397), Bishop of Milan, has given his name to a body of chants organized for use in the churches of that city. Modern research tends to modify the reputation once claimed for Ambrose as composer, performer and organizer of the Milanese liturgy. Even within his busy lifetime there would not have been time to write all the hymns sometimes ascribed to him. However, there is ample evidence that he was more active in the promotion both of liturgical music and of popular participation in the liturgy in his diocese. It is abundantly clear that he did introduce antiphonal singing and the metrical hymn now known as Ambrosian, and that he left his mark on the rite and chant of the diocese of Milan which now honors him by calling them both Ambrosian.

What distinguishes Ambrosian chant from Gregorian chant? Basically both use the same range of notes, a diatonic progression from A to g², which the Ambrosians divide into four modes, and the Gregorianists into eight. In general, the Gregorian melodies tend towards conservatism in design and exhibit a marked preference for balance and symmetry in construction. A comparison shows that the Ambrosian chants are more stark in their simplicity and more ostentatiously ornate than their Gregorian counterparts. The Ambrosian style is also characterized by a preference for small melodic intervals; a frequent use of rhymed cadences; an abundance of elaborate melodic passages strongly reminiscent of Oriental improvisations; and at times a seeming inconsistency in the sudden appearance of a melisma in the midst of an otherwise unpretentious tune.

There are also notable differences to be observed in the treatment of the cadences, especially in the psalms and the recitatives. A descending leap of a fourth to end a phrase, and an occasional ascending melodic turn at a cadence belong to the Ambrosian idiom almost exclusively. There is also a bolder use of the tritone, and consequently little concern for the introduction of the Bb. These melodies strike the ear as being almost entirely whole-tone progressions, far removed from a major scale pattern with its inevitable half-step cadences. In the structure of the chants there are other differences, but these have liturgical rather than musical significance.

In recent years considerable advance has been made towards a fuller investigation and study of Ambrosian chant, and Monsignore Biella and his choir have availed themselves of the results of the research in progress at the Istituto Ambrosiana di Musica Sacra in Milan. Since these studies have not as yet achieved wide publication and dis-

semination, the selection of chants from authentic sources for documentation on discs is most welcome and supplies a long-felt need. Vox has therefore performed a valuable service in issuing this deluxe album of Ambrosian chants, most of them hitherto virtually inaccessible on discs.

The performance by the choir of the Polifonica Ambrosiana under the direction of Monsignore Giuseppe Biella is highly competent and reveals a unity of purpose and a high degree of artistry of interpretation. The chants are sung by a group of male singers with occasional solos, in alternation and/or combination with a children's choir, the whole entirely unaccompanied. In pitch, rhythm and vocal quality the male group has the edge on the children's choir. The men, singing alone and particularly in the lower register, produce moments of astounding beauty, but there are times when the addition of the treble voices detracts rather than adds to the general effect. The chants, even though Ambrosian in structure and scalar designs, are sung according to the rhythmic interpretation of the French school of Solesmes, but without that school's assiduous attention to accentuation and evenness of rhythm.

The interpretation is always musical, although there are lapses in pitch and occasional irregularities in rhythm. What might be challenged in the performance is the monotony of tempos, as deliberate for a solemn text as for an *Alleluia*. The freshness of the melodies, the well-rounded phrasing and the obvious sincerity of the performance must be highly commended.

The album offers a wide selection of the melodic types and modal formulae of the Ambrosian repertoire. There are many antiphons, each with at least one psalm verse; a group of authentic Ambrosian hymns; exemplars of offertory, psallemellus, confractory, *ingressa*, transitory and liturgical recitatives. Each selection merits comment, but only the outstanding can be singled out for mention and acclaim.

The antiphon, a short refrain interpolated between verses of a psalm, may vary in expressiveness and emotion as the texts change to follow the course of the liturgical year in its commemorative cycle of the mysteries of the Catholic religion. It can be as ingenuous as the *Non demus somnum oculis*—; dramatic as the *Lapides*; solemn as the *Adoramus Crucem*; joyously bright as the *Sanctificamini*. Whatever its message, it is always a short, compact musical composition which frames the psalm that accompanies it. It is interesting to note that the psalm tones dispense with the mediant cadence of the Gregorian system. The mediant pause is made with no melodic inflection, but the final cadence is sometimes a lovely, almost lilting, melisma, as in the *Nunc dimittis* and the *In exitu Israel*.

Ambrose's name is inseparably linked with the hymn. In his effort to reach his people, he chose to teach them both doctrine and music in a form that would appeal to them and yet not depart from the canons of good taste in literature

or music. To do this, he set his texts in a form, based not on the old principle of quantity, but upon that of metric accentuation. Thus was initiated the Ambrosian hymn which has been imitated throughout Western Christendom down the long ages since the death of its author in 397. It is a simple form: an iambic dimeter of eight four-line stanzas, usually set to a syllabic melody. The number attributed to Ambrose reached, at times, astonishing totals. Monsignore Biella has chosen five of the most expressive and authentic: *Reterne rerum Conditor: Splendor paternae gloriae: Deus Creator omnium; Jam surgit hora tertia; Agnetis almae virginis*. These he has decided to interpret in the even-note values which he considers traditional. The performance of these syllabic chants does not do full justice to the smooth rhythm involving interplay of literary and musical accents. True, these are most difficult to sing well, but hymn rendition is not the high point of artistic rendition on these recordings.



BEAUTIFULLY BOUND is Vox's Ambrosian Chant album which includes elaborate brochure with full historical notes and texts in four languages.

All students of Gregorian chant will be interested in two compositions that have been adapted for use in the Roman Rite; the *Te Deum* and the *Laus Angelorum magna*, the original version of the *Gloria in excelsis Deo* of the Roman Mass. The *Te Deum* is identified on the manuscript as: *Hymnus dialogicus beatissimorum doctorum Ambrosii et Augustini*, and is set to a melody, psalmodic in structure, somewhat similar to that marked *Simple Tone* in the *Liber Usualis*. Unlike the Roman version, this one cadences on *re*. The *Laus Angelorum magna* is a variant of the chant labeled *Ambrosian Chant* in the *Liber*. The text includes an invocation for deliverance from "enemies, temptations, heretics, Arians, schismatics and barbarians" a telling indication of its place in time and the history of the Christian Church.

A variety of liturgical recitatives enables the student to trace the development of the style from its pure Ambrosian beginnings to the more elaborate versions of the late Middle Ages, as well as to make the inevitable comparison with similar settings currently in use in the Roman Rite.

Notable also are the *Canite in initio* with the long melisma on the last repetition of the word, *solemnitatis*; the tender rhythm in honor of the Virgin Mary, the *Inviolata*; the various *Alleluias* with their lovely melodic exfoliations.

The album is accompanied by an attractive booklet, also available separately, which merits some comment. It is prefaced with a commendatory letter from his Eminence,

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Cardinal G. B. Montini, Archbishop of Milan, thus setting the seal of ecclesiastical approval on the project. The main body of the brochure is concerned with information pertinent to the chants; a brief history of the origins of the Ambrosian chant; the complete Latin texts of the parts sung; short explanatory notes; and a generous selection of reproductions of the manuscripts in color as well as in black and white. Since the editors have taken the trouble to supply translations in English, French and Italian, the usefulness of the text is considerably enhanced. Unfortunately, some slips did manage to creep into the book. At times the English is less than idiomatic and there are textual inaccuracies as well as a few inconsistencies in the use of technical terms. However, the book as a whole is an artistic and informative little volume and a veritable *vade mecum* for the recordings.

A note of practical advice offered to the reader of the booklet which accompanies the album is worthy of special mention, since it points out a problem often discussed by musicians and liturgists. We are warned here that the versions heard have not been taken from the official Ambrosian edition established by Dom Suñol, O.S.B., but represent the labors of the scholars of the Instituto Ambrosiano who have edited the chants in agreement with their findings in the manuscripts. These chants, then, are for the perusal and study of musicologists and musicians and are *not primarily intended for liturgical use*.

The present-day practice of recording liturgical music raises questions of both propriety and aesthetics. Music specifically intended for church use is intimately associated with the liturgy and rite of which it forms an integral part. Heard out of the church, it often loses something of its original impact and meaning. Is the music to be taped or recorded during the service—always a hazardous procedure—or is it to be carefully worked over in a recording session where it is entirely divorced from the ritual and atmosphere for which it was intended? Will its role of prayerful beauty be lost or replaced by one of purely musical and artistic import? These are problems that have to be faced by the choir director and recording artists.

The availability of excellent discs has evidently tempted many choir masters to substitute "canned music" for live performance; for an Instruction on Sacred Music, issued from the Congregation of Rites at the Vatican on September 3, 1958, states:

"The use of mechanical instruments and devices—such as the "Player"-organ, phonograph, radio, tape recorder or wire recorder, and other similar devices—is absolutely forbidden in liturgical services and private devotions, whether these take place inside or outside of church, even if their use is limited to transmitting sermons or sacred music, or substituting for the singing of the chanters or the faithful or even supporting it."

One might easily be tempted to substitute this Vox album for a mediocre live performance because of its attractive contents and solid musical worth. Listening to the album is indeed a richly rewarding musical experience, a journey into a world of mystic and transcendent beauty.

• Mother C. A. Carroll of the Manhattanville College of the Sacred Heart has been a life-long student of liturgical Chant, having studied in this country with the renowned Mother Georgia Stevens, as well as with Dom Mocquereau both here and in France at the Monastery of Solesmes.

CATFISH ROW IN A "NEAR ORIGINAL"

An American classic comes splendidly alive on a new stereo soundtrack

feature review / STANLEY GREEN

● **PORGY AND BESS** (George Gershwin-DuBose Heyward-Ira Gershwin). Soundtrack recording with Robert McFerrin (Porgy), Adele Addison (Bess), Cab Calloway (Sportin' Life), Pearl Bailey (Maria), L. J. N. Price (Clara), Inez Matthews (Serena), Leslie Scott (Jake), Brock Peters (Crown), Helen Thigpen (Strawberry Woman), Merritt Smith (Crab Man), with Orchestra & Chorus. Andre Previn cond. Columbia OS 2016 \$5.98; Mono—OL 5410 \$4.98

Musical Interest: Gershwin's masterpiece
Performance: Superb company
Recording: Excellent
Stereo Directionality: Very effective
Stereo Depth: Satisfactory

AFTER all is said and quite a hit has been done, we now have the soundtrack recording of the Samuel Goldwyn film version of *Porgy and Bess*—which, of course, is the primary reason for the current spate of recordings emanating from Catfish Row. And, what's more, it is a soundtrack well worth waiting for. All the beauty, all the nobility, all the electricity of the George Gershwin-DuBose Heyward-Ira Gershwin folk opera have been masterfully captured by the singing cast to make this release, in many ways, the most satisfying single-record *Porgy and Bess* to date.

I say "singing cast" as it is a fairly open secret that not all the actors appearing in the movie do their own singing. Columbia, unfortunately, does not provide a rundown of who sings what for whom; the only ones whose names are featured on the back of the jacket are Robert McFerrin, who sings Porgy, and Cab Calloway, who sings Sportin' Life, though the latter is not in the picture and is merely filling in for Sammy Davis, Jr., whose contractual allegiance to Decca has prevented him from being on the soundtrack recording. The above credit box contains the names of all the known soloists, although of these only Pearl Bailey, Leslie Scott, Brock Peters and Helen Thigpen are actually in the film. Everything clear?

All the voices have been selected with exacting care. The Gershwin estate, which even controls the right to approve the key in which each aria is sung, has made sure that the intentions of the composer have been adhered to as closely as possible. Robert McFerrin's impressive, well-controlled baritone invests Porgy with great dignity and inner strength, and Adele Addison sings Bess with a tonal purity and emotional depth that make her interpretation altogether winning. While I still may prefer the unctuousness of Avon Long's Sportin' Life to the more flamboyant manner of Cab Calloway, the latter does create a characterization with all the appropriate relish and rhythm. Many of the artists have had years of experience singing roles in *Porgy and Bess*. In the Blevins Davis-Robert Breen production which toured throughout the world from 1952 to 1956, Leslie Scott, who now plays Jake, alternated in the part of Porgy, Helen Thigpen (Strawberry Woman) played Serena, and Merritt Smith (Crab Man) had the same role he sings on the soundtrack. Inez Matthews may also be heard as Serena on Columbia's excellent 3-record set (OSL162) made in 1951, and Brock Peters (Crown) is Porgy on a Concert Hall recording.

Eighteen numbers are offered on the disc, plus an over-

ture (Andre Previn's conducting is outstanding throughout) and a fascinating track is devoted to all sorts of noises heard in Catfish Row early in the morning. The most familiar songs are all here, of course, plus others including the affecting *Gone, Gone, Gone* and *Porgy's Prayer*, the hard-driving *A Red-Headed Woman*, and the tender *Clara, Clara, I Ain't Got No Shame*, which was cut from the original 1935 production, is also on the recording.

The stereo effects have been accomplished with unflinching good taste and a fine appreciation for dramatic values. All the solos are heard midway between the speakers, while the choral passages are properly spread out. In *Bess, You Is My Woman Now*, an especially good illusion is provided by having Porgy sing first from the extreme left and Bess from the right; then, as the song progresses, they seem to get closer and closer together, ending, apparently, in an embrace. Likewise, movement is achieved by having the voices of the Strawberry Woman and the Crab Man travel from right to left. The sound is equally fine on the monophonic set, but the added spaciousness of stereo makes it the preferred version.

Comparing the new recording with existing versions of *Porgy and Bess*, I find that the pre-bi-fi sound of the Decca version (DL 9024) with the original leads (Anne Brown and Todd Duncan, with Alexander Smallens conducting) puts it out of the running except for historical reasons. Columbia's album (OSL 162) featuring William Warfield, Camilla Williams and Avon Long, with Lehman Engel conducting, is the most complete, and the voices compare favorably with the current release. Excerpts from this 3-record set are contained on Columbia CL 922, but here I'd have to give the soundtrack version the nod because of sonic superiority, particularly in stereo.

The world-wide esteem in which *Porgy and Bess* has long been held was demonstrated even before the celebrated Davis-Breen company toured North America, Europe, parts of North Africa, and South America. As early as March, 1943, its European premiere took place at the Royal Opera in Copenhagen, Denmark, performed in Danish by Danish opera singers. This was during the German occupation, and the work was presented 22 times before the Nazis forced its withdrawal. Two years later, *Porgy and Bess* was performed in Moscow, and it was also part of the Zurich Festival of Music. It was first given in Sweden in 1948; the following year its opening in Stockholm was distinguished by the presence in the company of Anne Brown, the original Bess.

The Davis and Breen tour showed how eagerly people all over the world responded to *Porgy and Bess* sung by Negroes in the language in which it was written. The Goldwyn movie will unquestionably reach an even wider audience, with no little assist from Columbia's superb recording of excerpts. In fact, my only complaint about the release is that it is too much of an appetite-whetherer. Anyone else for a stereo release of the *complete* soundtrack?

—Stanley Green
HiFi REVIEW

TAPE CARTRIDGE MACHINES ARRIVE!

Well-known producer of component hi-fi equipment breaks tape cartridge market wide open with six medium-fi machines

“YOU mean fumble thumbs like me can finally play tape!” So friend housewife greeted the home trial run of the Bell Stereo-Pak four-track tape cartridge player Model 402. It had taken friend husband exactly one minute to take the cartridge player (no bigger than a small portable typewriter) out of its box, plug it into stereo amplifier input and a.c. line, snap a tape cartridge into place—RCA Victor's Morton Gould performance of Copland's *Billy the Kid* Ballet (KCS 6000, \$9.95)—and have the living room filled to the rafters with stereo sound.

Big sister, a real record fan but no lover of the more complex aspects of operating hi-fi, dashed in to see what all the excitement was about—just in time to see the tape machine stopped and the cartridge flipped over and snapped back into place. Now the music was the heady hoedown rhythm of Copland's *Rodeo*, making up the second sequence of RCA Victor's KCS 6000.

This was the moment that friend husband, an all-out hi-fier, had been awaiting for almost a year. RCA Victor had announced in June of 1958 impending production of a line of magazine-loading stereo tape machines—players and player-recorders, plus a library of stereo pre-recorded tape to go with it. By fall, tape cartridges had arrived but no machine to play them on. A temporary expedient came to hand in the form of a Tandberg tape recorder equipped with four-track stereo heads (first a Model 4, then later the Model 5-2), which meant that the four-track $3\frac{3}{4}$ ips tapes on hand *could* be played if taken out of their cartridges and wound onto reels. So far, so good—but the only fair test would be to listen to these tape cartridges on the type of equipment



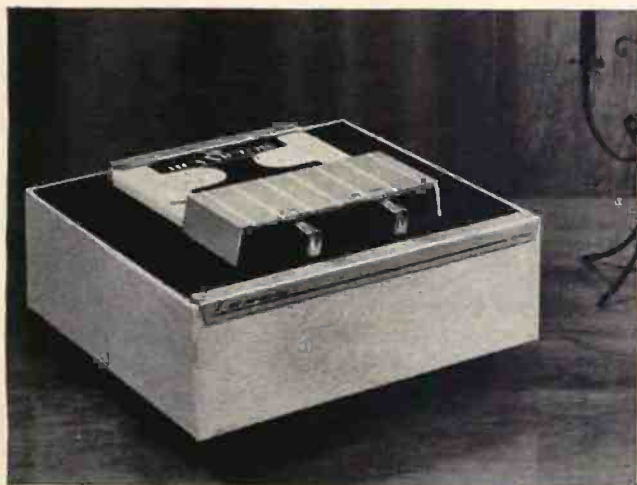
BELL SOUND Model 405 costs \$299.95.

designed to play them—presumably an RCA Victor tape cartridge machine.

The first of 1959 came and went—dead silence on the cartridge tape machine front; but by April came rumblings and rumors of impending action: RCA Victor would be delivering its tape cartridge machines to the stores any day.

Then came June 10—just about a year after the first RCA Victor announcement and demonstration; at last the first tape cartridge machine actually came to hand where it could be tried out *in the home*—not from RCA Victor as expected, but from a totally unsuspected source. Bell Sound, well-known producer of tape machines, amplifiers and other component hi-fi products. The first RCA Victor tape cartridge players were supposedly on their way to distributor warehouses and stores. But where RCA Victor was shipping only its semi-automatic Model SCP-2 player-recorder, Bell was going full speed ahead with a line of three cartridge players and three cartridge player-recorders. In a remarkable exhibition of canny tactics, Bell had kept its plans and initial production completely under wraps and when RCA Victor announced delivery of its one model, Bell was all set and rolling with its entire line. *A tour de force, this!*

For the present, we can speak from actual home operational experience only for the Bell Model 402, which is a tape cartridge player containing its own built-in stereo preamplifier circuitry designed to match the auxiliary (high level) input of any pairing of amplifiers, radio, TV, or radio-phonograph. The first thing that impressed us was sheer simplicity and compactness. An airplane portable typewriter takes more space, and just two controls accomplish all basic operations, once amplifier volume and tone control knobs are set. The Model 402 cartridge machine has only an on-off switch, plus an Operating Lever with three settings—*Neutral—Play—Fast*. Placing a pre-recorded tape cartridge on the machine for listening is a matter of two seconds—the top of the cartridge is angled gently but firmly against a retaining flange, then the front is brought down into position. From there on, it's just push the lever. When the tape has run its full



BELL SOUND Model 402 costs \$129.95.



RCA VICTOR Model SCP-2 costs \$299.95.

length, the machine stops automatically but *does not* unthread itself. Playing the other two tracks on the tape (like the other side of a phonograph record) means just turning the cartridge over and placing it in play position once more.

Suppose you want to hear "Side A" of the tape over again without going through "Side B." Easy—you flip the cartridge over to the "B" side, move the Operating Lever to the *Fast* position and let the tape run till the machine stops automatically. Then you flip back to the "A" side, move the Operating Lever to *Play*, and you're in business.

Essentially, this is all there is to the basic operation of a Bell tape cartridge player. Those models with recording circuitry have correspondingly more controls; but the basic transport mechanism remains the same for all—just two levers, plus automatic shut-off.

Here is a quick run-down on each machine of the Bell line currently in production:

The *Overture* series includes Models 401, 402, and 403. The first two are simple, typewriter-sized machines, wonderfully neat and unobtrusive. Model 401 is a player only, designed to connect directly to the tape head inputs of a stereo pre-amplifier stage. Model 402 is identical in appearance, but includes built-in stereo pre-amplifiers that allow for hook-up to standard phono, TV and auxiliary high level inputs. Model 403, which is a stereo recorder-player, adds left and right channel volume controls, plus a selector control (tape play, phono, aux., microphone record and play). Twin VU meters are built into this and all other Bell recorder models. The record amplifier is fully transistorized, and dual inputs are provided for phonograph, tuner, and microphone. Amazingly enough, all three *Overture* models are the same size (6¾" x 12¼" x 11½") and weigh 23, 25, and 26 lbs., respectively.

Bell's *Maestro* series includes two models, fitted out in handsome table furniture. Model 404 is a player only, but has its own built-in pre-amp and amplifier. Inputs are provided for one's existing radio tuner and disc record player. A matching set of stereo speakers (Model 450) can be had to go with this machine or with its companion, Model 405, which adds the stereo record feature.

The *Playmate* is nothing more nor less than a version of Model 405, cased as a portable system, complete with stereo record and playback facilities. Again, matching speakers are available in portable carrying case (Model 460).

Based on what we heard from the Bell Model 402, there is no doubt whatever about the excellent playing quality of this equipment. There was no noticeable flutter and no operating problems of consequence.

Turning now to RCA's debut tape cartridge machine, the

Model SCP 2, this is an elaborate and handsome package complete with stereo recorder, stereo playback and amplifiers, as well as built-in monophonic speaker system (2 tweeters and woofer). A companion speaker (Model SHS13) is available for stereo. Tape transport operating controls are the push-button type (*Start-Stop-Fast Forward-Fast Reverse*). Other controls include on-off, volume, and tone control. Provision is made for selection of tracks, playback, record, or auxiliary speaker operation. Recording level meter is of the neon "magic eye" type.

We made some fairly extensive A-B-C tests, using a variety of stereo tapes and discs. The tapes were 4-track cartridges at 3¾ ips, and 4-track reels at both 3¾ ips and 7½ ips, as well as the heretofore standard 2-track 7½ reels. Identical musical program material was used in each comparative test, all played through the same amplifier-speaker set-up with no change in volume or tone control settings. A carefully calibrated Tandberg 5-2 tape machine was used for reel-to-reel playback.

Past issues of HiFi REVIEW reporting on playback of 4-track 3¾ ips pre-recorded stereo tape (from RCA Victor and HiFiTape) have indicated that the 7½ ips speed, whether using 2 tracks or 4 tracks, was preferable for dyed-in-the-wool audiophiles insistent on all the unrestricted frequency and dynamic range that tape has to offer. Our preliminary tests with the tapes on hand have given us no reason to change our mind in this respect. The 3¾ ips tape appeared to have somewhat better high frequency playback quality when heard through the Bell cartridge machine than when played reel-to-reel from the Tandberg; but the difference was very small. A-B comparison of identical program material on 7½ ips tape as against 3¾ ips revealed, however, very distinct differences, especially in "open" quality of sound. Even a good stereo disc (that of Bartók's Concerto for Orchestra recorded for RCA Victor by Reiner and the Chicago Symphony Orchestra) when played against its tape cartridge counterpart (KCS 4000) had an apparently wider frequency range.

At this point, it should be made plain that these remarks apply only to the present state of 3¾ ips tape recording. That this medium will achieve a level of sound quality comparable to the best of the 7½ ips product is by no means beyond the realm of possibility. Very possibly, as indicated in our editorial this month, the two tape formats may assume a relationship comparable to EP and LP in the disc field. For the present, however, the area of competition between 4-track tape cartridge and 4-track reel-to-reel tape would seem to focus on the matter of ease of handling and operation. From this standpoint, the tape cartridge and the machines to play it are ahead of the game by a ridiculously wide margin. To "flip" a reel containing 4-track program material requires either letting the reel play to the very end, reversing positions and then re-threading—or else (if one wishes to "change side" in mid-reel) indulging in some deft acrobatics if one is not to risk breaking or twisting the tape.

So at this point, we still stand pretty much where we did six months ago—for the moment 3¾ ips cartridges are for those who like their music to come easily to them; while 7½ ips 4-track reels are for the audio perfectionists who are willing to work a little at their hi-fi. Oddly enough, the price factor as between the same amount of music on tape cartridge and 7½ ips 4-track reels is negligible. Both mediums offer a price differential of between \$2 and \$3 as compared to stereo discs offering the same musical material.

—David Hall
HiFi REVIEW

less with the jazz tradition than with the more rhapsodic attitudinizing of cocktail pianists. He does have a sensitive way of handling pop material, but he tends at times toward the pretentious. At best, he remains a shaper of soothing background music. On a couple of tracks, a French horn is heard, but neither it nor the bass players are identified. A Mr. Frey is listed as co-composer of *Blues for Basses* and *Black Is the Color*. Sid Frey? N. H.

● **LOOK TO YOUR HEART**—FRANK SINATRA (vocals) with orchestra conducted by Nelson Riddle & Ray Anthony. *Look To Your Heart; Our Town; If I Had Three Wishes & 9 others*. Capitol W 1164 \$4.98

Musical Interest: Not all gems
Performance: Still riding high
Recording: Close and bright

Although some of the material in this compiled-from-singles collection is banal (*Our Town* and *Look to Your Heart*), there are enough adequate songs, together with superb pop singing by Sinatra to make the album worthwhile. Sinatra gets all there is to be had from a good song, and he can even transform less than mediocre material into music. He still remains at his peak—the best male pop singer now active. N. H.

● **CRAZY HE CALLS ME**—DAKOTA STATON (vocals) with orchestras conducted by Nelson Riddle, Sid Feller & Howard Biggs. *Idaho; The Party's Over; Angel Eyes & 9 others*. Capitol T 1170 \$3.98

Musical Interest: Small
Performance: Mannered
Recording: Very live

Dakota Staton gives less and less indication that she will be a lasting pop (let alone jazz) stylist. Her early records, for all their ragged edges, did communicate a vivid emotional directness. In this album, however, her singing is merely self-conscious; her phrasing has little flow; and there is much trickery for fragmentary effects. Her ballads, in particular, suffer from stagey stiffness, resulting in bathos rather than pathos. Some of her former zest remains, but it's directed to a "hard-sell" approach that sounds less and less spontaneous. N. H.

● **CATERINA VALENTE**—SCHLAGER-PARADE with Orchestras, Adalbert Luczkowski, Kurt Edelhagen, Mike Firestone conds. *Bei Dir Ist Alles Anders; Dich Wird' Ich Nie Vergessen; Melodia d'Amore; Tipi Tipi Tipso & 8 others*. Decca DL 8852 \$3.98

Musical Interest: Ziemlich hoch
Performance: Schöne
Recording: Nicht so gut

This *Schlagerparade* (Hit Parade) covers a superior assortment of songs of varied origins, all sung in German. Fräulein Valente has a pretty voice and she can do delightful things with such non-Teutonic tunes as Cole Porter's *I Love Paris* (*Ganz Paris Träumt von der Liebe*) and Harry Belafonte's *Island In the Sun* (*Wo Meine Sonne Scheint*). There are no English translations on the jacket. S. G.

● **CURTAIN TIME**—FRED WARING AND THE PENNSYLVANIANS. *What Is This Thing Called Love?; Stormy Weather; Poor Pierrot & 9 others*. Decca DL 8844 \$3.98

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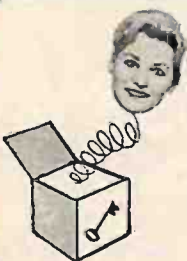
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• **MEMORABLE MOMENTS FROM
BROADWAY MUSICALS—FRED WARING
AND THE PENNSYLVANIANS.** People Will
Say We're In Love; Hello, Young Lovers;
Yesterdays & 9 others. Decca DL 8829 \$3.98

Musical Interest: Memorable moments
indeed
Performances: In the Waring manner
Recordings: Poor to adequate

Judging from the repertory and the sound
of each of the above, both Waring blends
seem to have been culled from 78 rpm re-
cordings issued at about the same time. As
might be expected, the mixtures, no matter
what their ages may be, are foamy but
bland, occasionally a bit too sweet, and
very much in need of a good dose of
bitters. S. G.

STAGE & SCREEN

• **DESTRY RIDES AGAIN (Harold
Rome).** Original cast recording with Andy
Griffith, Dolores Gray, Jack Prince & others,
with Chorus & Orchestra, Lehman Engel
cond. Decca DL 9075 \$4.98

Musical Interest: Rome on the range
Performance: Topnotch
Recording: Needs bass; has some echoes

The versatility of Harold Rome that en-
abled him to capture the flavor of New
York's middle classes in *Wish You Were
Here* and of the Marseilles waterfront
dwellers in *Fanny*, shows itself once more
in *Destry Rides Again*; for here he has
created a score full of the boisterous, honky-
tonk, sentimental atmosphere of the Old
West. *Hoop-de Dingle* and *Every Once In
a While* are, apparently, the big dancing
numbers and they are good in a conven-
tional way, though the mock-revivalist spirit
of *Are You Ready, Gyp Watson?* offers a
far more original touch. Andy Griffith has
a couple of funny notions in *Tomorrow
Morning* and *Only Time Will Tell*, and in
the ominous *Ballad of the Gun* (reminis-
cent of *The Red Ball Express*) he expresses
the philosophy of the peace-loving Tom
Destry. Of course, tradition demands that
prostitutes be serenaded romantically (*Rose
Lovejoy of Paradise Alley*) and sing of their
own impeccable behavior (*Respectability*),
a fact of musical comedy life that only
Cole Porter was able to challenge in *Love
for Sale*.

The best melodies have been entrusted
to the always dependable Dolores Gray. I
particularly like *Fair Warning* and *I Say
Hello*, and, although the subject of wedding
rings was already discussed musically this
season by Gwen Verdon's *The Right Finger
of My Left Hand in Redhead*, Miss Gray
has an attractive song in *That Ring On the
Finger* ("That bliss advertiser; That kiss
legalizer"), with no little assist from Mr.
Rome's lyric. The orchestrations of Phil
Lang and the musical direction of Lehman
Engel help provide *Destry* with a smooth
ride. S. G.

• **GYPSY (Jule Styne-Stephen Sond-
heim).** Original cast recording with Ethel
Merman, Jack Klugman, Sandra Church &
others, with Orchestra & Chorus, Milton
Rosenstock cond. Columbia OL 5420 \$4.98

Musical Interest: Overwhelming
Performance: Fabulous

Recording: Tops

For more than twenty-five years, Ethel
Merman has been the Queen of Musical
Comedy, and in *Gypsy* she has now ac-
quired her most valuable possession. Com-
poser Jule Styne and lyricist Stephen Sond-
heim have written a brilliantly cohesive,
exciting score that captures all the tinselled
gaudiness of small-time vaudeville and big-
time burlesque, and it is performed for all
its considerable worth by a splendid com-
pany headed by a remarkable actress.

To reveal the ambitions and emotions of
the central character are three extended
numbers, each one interpreted by Miss
Merman with dazzling virtuosity. Right at
the start we are jolted by her driving,
single-mindedness in *Some People*; again
in *Everything's Coming Up Roses* determi-
nation blazes through in spite of near-fatal
adversity; finally, all the woman's pent-up
craving for personal glory erupts in the
shattering *Rose's Turn*, into which strains
from the other two solos, including a sort
of leitmotiv beginning "I had a dream,"
have been skillfully interwoven.

Another recurring theme is the ditty *Let
Me Entertain You*, used as a symbol for all
the vulgar exhibitionism of show business.
Two little girls first sing it so pathetically
and eagerly to the accompaniment of the
squealing of a violin, the thumping of
drums, and the backstage coaching of
"Mama" Merman. Later, they are more
assured and professional as they do it in a
vaudeville routine, and, eventually, it be-
comes the slinky and brassy music of a
strip tease. Offhand, I can't think of any
other composer, except possibly the late
Kurt Weill, who could do so much with
such a simple little burdy-gurdy tune.

The softer side of the Ethel Merman
characterization shows through via *Small
World* and *You'll Never Get Away from Me*
(the melody of which was once used for
the song *I'm In Pursuit of Happiness* in the
television show *Ruggles of Red Gap*), and
she makes something riotous out of the
patter song *Mr. Goldstone, I Love You*.
Others in the cast also get a chance to
shine. Paul Wallace is very appealing as
he tries the Fred Astaire bit in the oh-so-
sophisticated *All I Need Is the Girl*, and
the lonely, lovely voice of Sandra Church
is heard in the poignant *Little Lamb*. Then,
of course, there is the hilarious show-
stopper, *You Gotta Have a Gimmick*, in
which three strippers explain the fine art
of peeling.

In sum, *Gypsy* has not only the most re-
warding score of more than one Broadway
season, it is a genuine emotional experience,
and if Messrs. Styne and Sondheim (not to
mention arrangers Sid Ramin and Robert
Ginzler) do not receive personal fame com-
mensurate with their earnings, justice sure-
ly will not have triumphed. S. G.

**PORGY AND BESS—Ella Fitzgerald &
Louis Armstrong (see p. 72)**

**PORGY AND BESS—Mundell Lowe (see
p. 72)**

• **THE DIARY OF ANNE FRANK (Al-
fred Newman).** Soundtrack recording with
Orchestra, Alfred Newman cond. 20th Fox
FOX 3012 \$3.98

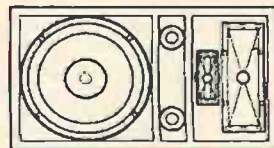
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