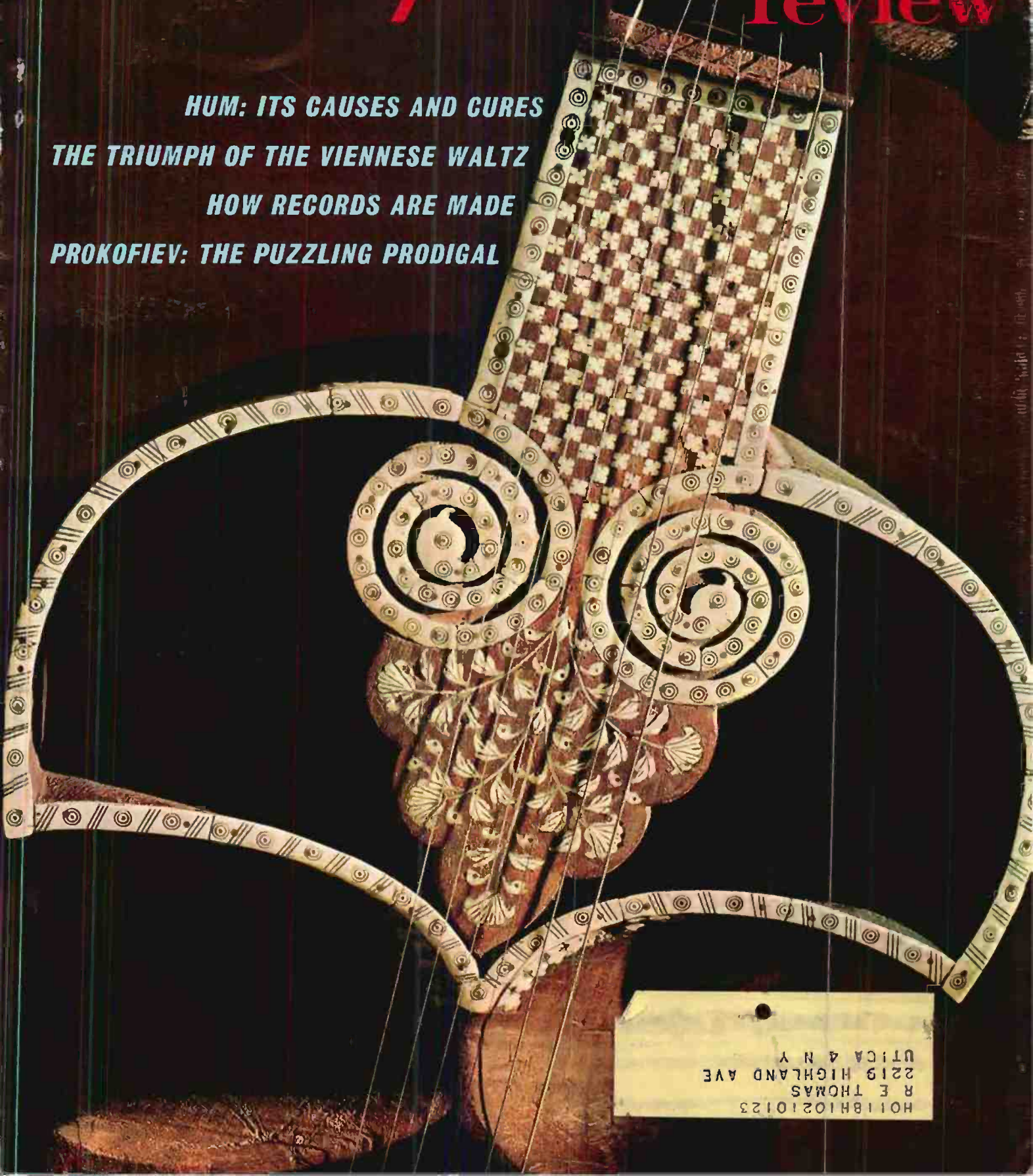


NOVEMBER 1962 • 50 CENTS

HiFi/Stereo review

HUM: ITS CAUSES AND CURES
THE TRIUMPH OF THE VIENNESE WALTZ
HOW RECORDS ARE MADE
PROKOFIEV: THE PUZZLING PRODIGAL



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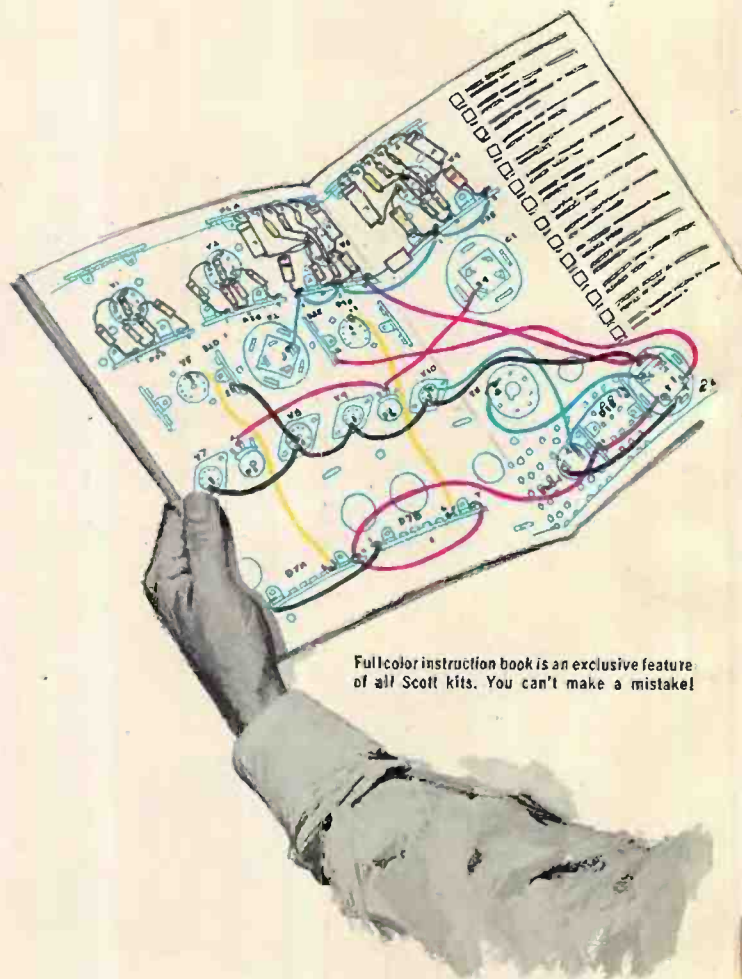
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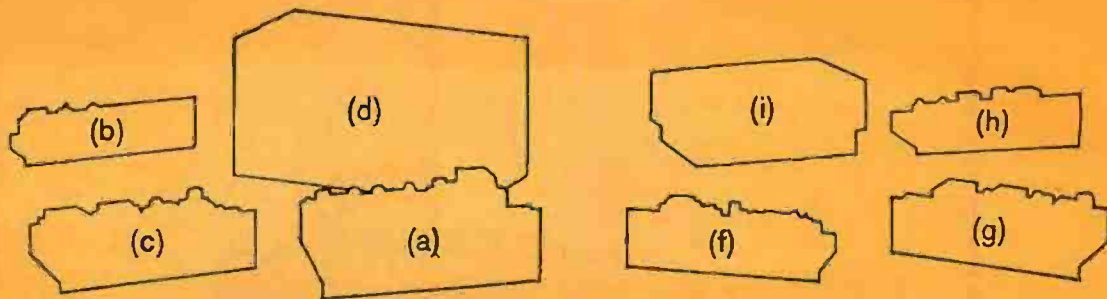
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CIRCLE NO. 35 ON READER SERVICE CARD

HiFi / Stereo review

THE MUSIC

- 26** THE BASIC REPERTOIRE
Beethoven's "Archduke" Trio..... MARTIN BOOKSPAN
- 37** PROKOFIEV: THE PUZZLING PRODIGAL
A genius divided between East and West..... FREDERIC GRUNFELD
- 42** THE TRIUMPH OF THE VIENNESE WALTZ
A rustic dance conquers the world..... ROBERT CLIFFORD HARRISON
- 47** THE VILLAGE HARPSICHORD MAKER
Baroque keyboard instruments in kit form..... KEN GILMORE
- 58** HI-FI HI-JINKS..... GERALD GARDNER
- 61** BEST OF THE MONTH
Reviews of the outstanding new releases

THE EQUIPMENT

- 24** BEGINNERS ONLY
A basic approach to audio..... HANS H. FANTEL
- 33** TECHNICAL TALK
Lab reports on the Thorens TD-135 record player and Roanwell stereo headphones..... JULIAN D. HIRSCH
- 50** OPERATION WAFFLE IRON
How records are mass-duplicated..... CLARENCE PERCY
- 55** HUM: ITS CAUSES AND CURES
Controlling an obstinate audio annoyance..... HERMAN BURSTEIN
- 60** SOUND AND THE QUERY
Prerequisites for hi-fi sound..... J. GORDON HOLT

THE REVIEWS

- 67** HIFI/STEREO CLASSICS
- 103** HIFI/STEREO JAZZ
- 117** HIFI/STEREO REEL AND CARTRIDGE
- 123** HIFI/STEREO ENTERTAINMENT

THE REGULARS

- 4** EDITORIALY SPEAKING
- 6** LETTERS
- 10** JUST LOOKING
- 132** INDEX OF ADVERTISERS

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OF THE two hundred records we receive each month for review, I take home and listen to, or at least sample, as many of the significant releases as possible—perhaps thirty-five to forty records a month. I do this not only for my own enjoyment but also to keep tabs on the general level of quality and to spot developing trends in engineering techniques. Lately I have been noticing a disturbing tendency on the part of some companies to indulge in a type of engineering—perhaps overengineering would be a better word—that is only just short of gimmickry.

Recently, for example, after listening to about eight records, I thought my cartridge had somehow become defective because the discs all sounded so strident. But when I tried one of my older records that I knew from experience to be good, the sound was fine; so the fault was obviously with the records, most of which, incidentally, were produced by the same company. The next day, when I called the company to comment on the new releases, I was somewhat disarmed when one of the company's top executives agreed with my criticism of the records. But then he went on to say that the tonal harshness was intentional—that this was how the public wanted records to sound and that the company could not afford to educate the public to appreciate better sound.

This whole situation arises out of the fact that most records sold today are played on limited-range inferior equipment. In order for these sets to produce an illusion of wide-range response, the records must be provided with a boosted midrange, exaggerated treble, and a high over-all loudness level. When these records are played on true high-fidelity systems, however, they sound harsh, buzzy, and usually have insufficient bass because their low-frequency response has been sacrificed for more volume. These records, ironically, are at their worst on the finest playback equipment.

My remedy for this state of affairs can be summed up in the following words of advice to the record companies: forget about what the public is supposed to want (it was supposed to want the Edsel, wasn't it?) and just give us the best, most natural-sounding records you know how to make.

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LETTERS TO THE EDITOR

Surface Noise

● I read with great interest David Hall's editorial in the September issue about the reduction of record prices. It seems to me, however, that more important than reducing prices is improving quality control. Out of my three-thousand-dollar collection of roughly five hundred records (all bought at full list price) a grand total of two are free of surface defects. I have found that over half of the records I buy must be returned to my dealer for exchange or refund because of scratches, pops, frying sounds, or extreme warp. There is now available an album of overtures that I would happily pay twice the price for, if I could find an acceptable pressing. I have tried no fewer than seven copies of this particular recording with a complete lack of success. Even the highly touted European pressings, which once were remarkable for their quiet surfaces, have of late suffered a distinct degradation of surface quality.

In sum, although I would like the prices of records to be lowered, I would prefer to pay the present list prices if by so doing I could buy records that had perfect surfaces.

FRANK A. BROTHERTON
Jasper, Alabama

Audio Enlightenment

● After thirteen years of amateur interest in high fidelity and reading many discourses on the decibel, my acquaintance with the latter could best be described as nodding. Now, thanks to Herman Burstein's thoroughly lucid treatment of the subject in his article "Understanding the Decibel" in the August issue, the elusive decibel and I have become the warmest of friends. Please accept for Mr. Burstein and yourselves my appreciation for the most informative article on a basic audio concept I have ever encountered.

LEE T. SMITH, JR.
Ridgewood, N. J.

Sterile Scholarship

● Having myself once considered the field of musicology as a career, Jan LaRue's article "Phonies Among the Symphonies" in the August issue leaves me with decidedly mixed feelings. I can empathize with his thrill at unmasking impostors, unearthing mislaid masterpieces, or making a convincing case for attribution of a work of doubtful parentage. Nor would I deny the value of proper indexing and cataloging of the basic materials in any field of learning.

But what disturbs me about Mr. LaRue's article is that it portrays musicology as a purely rational, scientific procedure,

wholly unconcerned with the essential values of the art it purports to serve. Like current historiography, it has turned away from its humanistic roots and has become a purely scientific pursuit. It is all very well for a computer to catalog the symphonies of Haydn, but one wonders whether this sterile approach does not foreshadow the time when only computers will listen to them.

ALBERT CHIDSEY
Denver, Colorado

The Face is Familiar

● Stanley Green's review of the soundtrack recording of the score to the film *Jessica* mentions that "apparently pertinent lyrics" had been supplied "by someone named Dusty Negulesco." Though the name may not be familiar, the face is; for the person in question is a charming lady who was in the movies under the name of Dusty Anderson and had been a top photographers' model before then. She is now married to Jean Negulesco, the well-known Hollywood director, who also directed *Jessica*.

JAMES P. ESTES
San Francisco, Calif.

Playing Time and Record Space

● Comparing various recorded versions of the Schumann Piano Concerto, I find that the RCA Victor recording with Van Cliburn occupies both sides of a 12-inch disc while Columbia's recording with Eugene Istomin takes only one side. How can this be? Even if Van Cliburn played more slowly than Istomin, he surely wouldn't take twice as long.

ALLAN SPEAR
Portland, Maine

The amount of space taken up on a record by a given piece of music depends not only on the duration of the work but also on the maximum signal amplitude permitted by the engineers to be engraved on the disc (the loud passages and deep bass require wider grooves) and on marketing decisions concerning the pairing of selections on a record. In the case of the Schumann concerto, it is unlikely that technical considerations were responsible for Victor's decision to spread the piece over two full sides. More probably, no suitable filler selection by the same artist was available at the time of the release.

Punctured Prophet

● Until I read André Hodeir on Debussy in your September issue, I supposed that the barefaced ex cathedra style in art criticism had disappeared forever with the nineteenth century and



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John Ruskin. Look how wrong I was: "The deepest meaning of any great work cannot help being missed by its immediate public. . . . If any city can rival Vienna as the cradle of contemporary culture, it would surely be pre-1914 Paris. . ." Etc.

It is interesting to see this writer establishing his primacy, or pontificate, over the new mystique of Debussy with the same obscurantist tactics he used for flooring us in jazz. Here's a sample from his book: "Far from being a heresy, then, the modern conception of the infrastructure can be seen in historical perspective to be the logical and necessary consequence of the classical conception." So far, so good; this is obviously a portentous matter at the level, say, of Gibbon on the Decline and Fall, or Alfred North Whitehead on Process in the Post-Newtonian Universe. Now read Hodeir's very next and apparently, to his mind, sequential sentence: "There is no more of a break between Cozy Cole and Kenny Clarke than between Zutty Singleton and Chick Webb."

The writer who can keep a straight face in both those sentences is a curious guide to serious art of any kind. And let us make no mistake, Mr. Hodeir means to be our cultural guide—the only one, in fact. Just as Ruskin felt that the course of architecture should be determined by him, not by architects, so Hodeir is unwilling to leave the evolution of music to a lot of irresponsible composers. Ruskin did his unscrupulous best to demolish Baroque architecture in the interests of his pet Gothic; Hodeir, in the interests (he claims) of Debussy, attacks everyone else, and particularly Ravel.

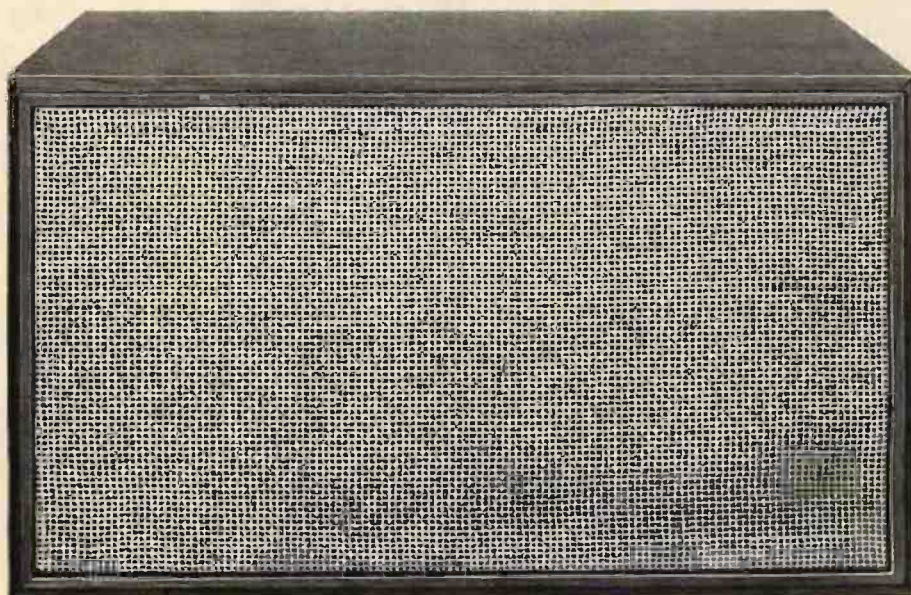
The attack began in his book ("It is easy to imagine the composer of *Daphnis* jumping on the latest thing, regardless of where it came from. . . .") and winds up in your September issue with a garland of reckless abuse: ". . . Scriabin with his questionable ecstasies, Strauss with his embellished emptiness, Ravel with his poetical trickery, Stravinsky with his stilted interchanges, Schoenberg with his ponderous machinery."

The appalling thing, of course, is that Hodeir is secretly hostile to any creativity he can't file and forget, the proof being that he drags everybody else down without raising Debussy an inch higher. The sole beneficiary in this dreary business is André Hodeir. As for his odd notion that I can't grasp the "deeper" Debussy without his help . . . for this I have only two words, and they aren't *La Mer*. Not quite.

CAMILLE LA COMBE
Sault St. Marie, Canada



This new Fisher loudspeaker system doesn't sound like Fisher.



**(It sounds like Bernstein, Heifetz, Callas, Satchmo
or whatever you happen to be playing.)**

Certain sophisticated audiophiles claim they can recognize the make of any loudspeaker system blindfolded — just from its characteristic sound. The new Fisher XP-4A would give them a hard time. Here's a speaker system that has no character of its own. It never sounds like itself. The music it reproduces retains the precise tone colorations of the original acoustic environment and the original performance — so that the speaker sounds 'different' whenever the program material is different. There is no better proof of smooth response and low distortion.

The mid-range and treble of the XP-4A retain the superbly natural quality first heard in the original Fisher XP-4 — since the two AcoustiGlas-packed 5-inch mid-range drivers and the 2-inch hemispherical tweeter have been left unchanged. But the 12-inch woofer now incorporates a totally new concept: a 2-inch voice coil wound on pure electrolytic copper. This specially obtained copper is so highly conductive that unusually high eddy currents are generated in opposition to the

voice coil movement. These eddy currents are linear over the entire frequency range and provide linear damping at all frequencies reproduced by the woofer. The result is a degree of bass definition and detail that will startle you on first hearing and delight you forever after.

This unique new Fisher development is a further refinement of the original XP-4 design — the first loudspeaker system with a 'basketless' woofer. The XP-4A continues, of course, to feature this entirely novel construction technique: the woofer has no metal frame, being supported by the massive walls of the 2½-cubic-foot enclosure itself. Thus there is nothing left to cause undesirable reflections from the back of the woofer cone; all rearward radiation is absorbed by AcoustiGlas packing directly behind the cone, eliminating the last trace of bass coloration.

The new Fisher XP-4A is now at your Fisher dealer. Hear it. Whether or not you are fully aware of all its engineering features, you will instantly appreciate its amazingly true sound.

Price, in oiled walnut or mahogany, \$199.50*.

The new Fisher XP-1A, improved version of the original Free Piston 3-way speaker system, in oiled walnut or mahogany, \$129.50*.

The new Fisher XP-2A, improved version of the first moderately priced Free Piston speaker system, in oiled walnut or mahogany, \$84.50*.

FREE! \$1.00 VALUE! The new 1963 edition of The Fisher Handbook, a lavishly illustrated 40-page reference guide, idea book and component catalogue for custom stereo installations.



FISHER RADIO CORPORATION
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Please send free 40-page Handbook, complete with detailed specifications on all Fisher loudspeaker systems.

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THE FISHER

EXPERIMENTAL

EXPERIMENTAL SERIES STEREO CARTRIDGE MKI

In October, 1960, GRADO introduced a tone arm which was primarily designed for laboratory research. Nothing was spared in the design parameters of this tone arm since all future designs were to be based on this concept. It contained features and performance characteristics far in advance of any tone arm ever offered to the public. Consumer acceptance was immediate. Never before (or since) has a tone arm been so universally acclaimed as the BEST. It has since become the international standard of excellence.

Similarly, GRADO has conceived a cartridge which was designed exclusively for stereo research and development. This cartridge is not a mono-stereo compromise, it is designed to play only the stereo disc, but to the highest degree. Since the effective compliance is extraordinarily high (more than twice that of our Lab cartridge) and the moving mass at the stylus tip extremely low (it resonates at approximately 50,000 cps) playback distortion is a thing of the past and if it weren't for dust, diamonds and records would last forever. Tracking forces range from 2/10 of a gram to 1 gram. Since these experimental cartridges are assembled in our research division, under the personal supervision of Mr. GRADO, it can be appreciated that available quantities will be severely restricted. Each cartridge is covered by a diamond stylus guarantee of five years and is unconditionally guaranteed for one year.

Price \$75.00

Patent #3,040,136

For further information write: **GRADO LABORATORIES, INC.**
4614 Seventh Ave., Brooklyn 20, N. Y. • Export — Simontrice, 25 Warren St., N. Y. C.

just looking

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

● **Conar** invites audio kit builders to try their hand at a television receiver kit. No technical knowledge of video circuitry is required, and the tools needed are the same as those used in audio kit construction. The tuner section (Channels 2 through 13) is preassembled and prealigned. The kit includes a 19-inch picture tube and a metal enclosure. Price: \$135.00. (Conar Division of the National Radio Institute, 3939 Wisconsin Avenue, Washington 16, D.C.)

circle 175 on reader service card

● **Eico's** Model ST97 stereo FM tuner, available both as a kit and factory-wired, employs four i.f. stages and a wide-band ratio detector to achieve good stereo reception with full limiting and low distortion even in fringe locations. The circuit



also incorporates Eico's filterless multiplex circuit. Sensitivity is 3 microvolts (IHF_M); detector bandwidth is 1 megacycle; signal-to-noise ratio is 55 db; harmonic distortion is 0.6 per cent (less than 1.5 per cent in stereo); IM distortion is 0.1 per cent, channel separation is 30 db; capture ratio is 3 db; and frequency response is from 20 to 15,000 cps \pm 1 db. Dimensions: 15 $\frac{7}{8}$ x 5 $\frac{1}{8}$ x 11 $\frac{3}{8}$ inches. Price: \$99.95 (kit), \$149.95 (factory-wired). (Eico Electronic Instrument Co., Inc., 3300 Northern Boulevard, Long Island City 1, N.Y.)

circle 176 on reader service card

● **Electro-Voice** offers a new floor-standing speaker enclosure, the Marquis, which complements any Electro-Voice 12-inch speaker but which will also give good performance with 12-inch speakers of other makes. Operating on the phase-inversion principle, the enclosure provides high efficiency and is available in either mahogany or oiled-walnut finishes. Dimensions: 19 x 29 $\frac{1}{2}$ x 15 $\frac{1}{8}$ inches. Price: \$70.00. (Electro-Voice, Inc., Buchanan, Mich.)

circle 177 on reader service card

● **Finco** announces a new series of combination antennas that can be used for both FM and TV reception, eliminating the need for two separate antennas. Three models are available for different

If you don't own a fine AM-FM tuner, you're lucky.

(Because now you can buy the finest ever designed!)



Introducing the Fisher R-200 AM-FM-Multiplex stereo tuner: an instrument so close to the perfectionist's ideal that you'll be especially glad if you haven't made a permanent tuner choice yet.

The Fisher engineering team that created the world's most sophisticated FM Stereo Multiplex designs has outdone itself. Here is a tuner that combines the latest Fisher ideas on FM Stereo with an AM section of the highest attainable fidelity. For those who require superb AM reception in addition to the ultimate in FM-Mono and FM-Stereo, the R-200 is the tuner — regardless of price.

The FM front end is of the new Fisher Golden Synchrode design, a remarkable new development that permits the greatest possible overload margin and rejection of unwanted signals, as well as amazingly simple and reli-

able circuitry. Five wide-band IF stages, four stages of limiting and an extremely linear wide-band ratio detector complete the basic FM section. The Multiplex section utilizes the time-division system — found superior to all others in extensive field tests. The exclusive Fisher STEREO BEACON instantly turns on an indicator light when a Multiplex broadcast is being received and automatically switches the tuner to FM Stereo operation. The AM section incorporates a tuned RF amplifier, followed by a converter and two IF amplifiers; other AM features include a three-position bandwidth switch and a 10-kc whistle filter.

Performance? The FM sensitivity of the R-200 is 1.6 microvolts (IHFM Standard); the capture ratio is 1.8 db. Even Fisher engineers find these figures difficult to believe — but test instruments don't lie. The AM sensitivity

is 5 microvolts for 2 volts output; the AM bandwidth (in the 'Wide' position) extends to 7 kc. After all this the price will be an agreeable surprise: \$299.50.*

FREE! \$1.00 VALUE! The Fisher Handbook, a lavishly illustrated 40-page reference guide, idea book and component catalogue for custom stereo installations.

FISHER RADIO CORPORATION
21-37 44th Drive
Long Island City 1, N. Y.

Please send free 40-page Handbook, complete with detailed specifications on the R-200 tuner.

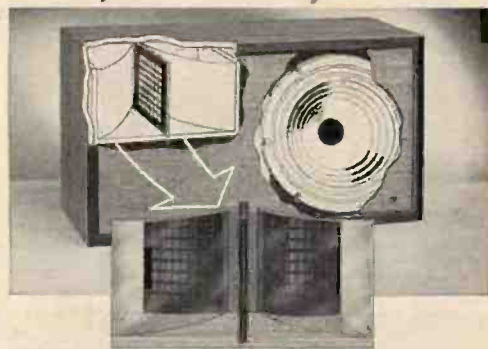
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City _____ Zone _____ State _____ 021112

**THE FISHER
HANDBOOK**

THE FISHER

for the spaceless age... the **NEW Z-500**

Long the standard of comparison for mid and high frequency reproduction, the remarkable **JansZen* Electrostatic** appears in the Z-500 in a special reflective housing that lets a single push-pull JansZen radiator do the work of two ideally curved radiators. The result, even greater sound dispersion... a smaller cabinet... a lower price... still the same minimum distortion.



In the Z-500, the electrostatic is carefully balanced by our **Model 350A Dynamic Woofer** to produce an overall clarity and "Big Sound" seldom achieved at any price. ... from **\$124.95** send for literature

*incorporating designs by Arthur F. Janszen and made only by

NESHAMINY ELECTRONIC CORP.,
Furlong, Pennsylvania

receiving conditions: Combine #1 for short-range reception, Combine #2 for medium-range reception, and Combine #3 for fringe reception. Prices: \$12.95, \$17.95, and \$33.95. (The Finney Co., 34 West Interstate Street, Bedford, Ohio.)
circle 178 on reader service card

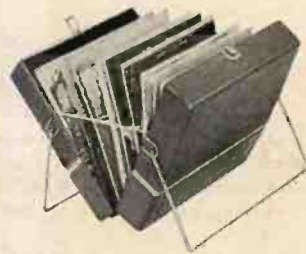
● **JansZen** combines a cone-type woofer with a single electrostatic mid range-tweeter element in the new Z-500 bookshelf speaker system. The use of a single electrostatic radiator reduces both cost and cabinet size as compared to previous JansZen designs that employed electrostatic tweeters. By reflecting the output of the tweeter off a pair of curved acoustical reflectors, high frequencies are



dispersed over an angle of 72 degrees. The 11-inch dynamic woofer is mounted in a sealed enclosure. Frequency response is 30 to 30,000 cps. Dimensions: 24¾ x 13½ x 11¼ inches. Price: from \$124.95 (depending on finish). (Neshaminy Electronic Corporation, Neshaminy, Pa.)
circle 179 on reader service card

● **Lafayette** announces a low-cost stereo tape playback deck, Model RK-141WX, with transistorized playback pre-amplifiers. Driven by a heavy four-pole induction motor, the deck operates at either 7½ or 3¾ ips, with a frequency response of 50 to 15,000 cps ± 2.5 db (at 7½ ips), wow and flutter of 0.15 per cent. and separation of 50 db. Dimensions: 14¾ x 5 x 10¾ inches. Price: \$59.50. (Walnut base or portable carrying case are available.) (Lafayette Radio Electronics Corp., 111 Jericho Turnpike, Syosset, N.Y.)
circle 181 on reader service card

● **Lyric** presents a portable record case that also can be used for dust-free permanent storage of discs. When open, it



places each record in full view and provides instant access to any disc. Made in leather-textured plastic with chrome-plated handles, the Scan-a-Case accomplishes...
(Continued on page 16)

80 Watts of Clean Power!

The Fisher KX-200 80-Watt Stereo Control-Amplifier StrataKit



It has four things that others haven't.

1. StrataKit Construction. Assembly by totally error-proof stages (strata). Each stage corresponds to a *separate* fold-out page in the Instruction Manual. Each stage is built from a *separate* transparent packet of parts. Major components come already mounted on the extra-heavy-gauge steel chassis. Wires are *pre-cut* for every stage—which means every page. Result: Absolutely equal success by the experienced kit builder or the completely unskilled novice!

2. Built-In d'Arsonval Meter. For laboratory-accurate adjustment of bias and balance. Assures peak performance from the start; permits 'touching up' for continued peak performance throughout the years, regardless of tube aging. No other single-chassis control-amplifier kit has this vital feature.

3. Third-Speaker Output with Volume Control. Blends the two stereo channel outputs to feed a third loudspeaker system—at *any* desired volume level. Ideal for center-channel stereo fill-in or for a mono extension speaker in another room of the home. A Fisher exclusive among control-amplifier kits.

4. The Fisher Name. No comment necessary.

FREE! \$1.00 VALUE! Just published! The Kit Builder's Manual: a new, illustrated guide to high-fidelity kit construction. Fisher Radio Corporation 21-37 44th Drive Long Island City 1, N. Y. Please send me without charge The Kit Builder's Manual, complete with detailed information on all Fisher StrataKits.

The
Kit Builder's
Manual

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*WALNUT OR HONEYOAK CABINET, \$24.95. METAL CABINET, \$13.95. ALL PRICES SLIGHTLY HIGHER IN THE FAR WEST. ©1962 FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY 1, N. Y. CANADIAN DIST. ASSOCIATES, LTD., WILLOWDALE, ONT.

022113

AUDIO DYNAMICS CORPORATION

Introduces Three Remarkable New Loudspeaker Systems

ADC-14. ADC-16. ADC-18. From now on, three names that must be reckoned with when high fidelity loudspeakers are the subject.

The engineering assignment was as simple as the engineering was difficult: "Create Audio Dynamics loudspeaker systems that will satisfy the most finicky audio engineer, the most discriminating lover of music, the most tasteful housewife."

Now, after years of painstaking development, Audio Dynamics Corporation—creators of the unexcelled ADC stereophonic phonograph cartridges—feels that its speakers have met those criteria.

Revolutionary Audio Engineering

All three of these loudspeaker systems feature a revolutionary rectangular woofer, developed especially for ADC by the British Engineer, Raymond Cooke of KEF Electronics.

High frequencies are handled by a unit of advanced design. A 1½" air stiffened mylar diaphragm is driven from a 1½" voice coil. The small size of the radiating surface gives very wide dispersion, while the low mass and high flux density insure remarkable transient response.

Exceptional High Fidelity

No hyperbole could possibly do justice to the sound reproduction characteristics of these loudspeakers. Lack of cone breakup and doppler distortion and the very low and highly damped fundamental resonance combine to provide the "transparent," effortless, bass associated with a live performance.

Treble response is smooth and has very fine dispersion. The excellent response to transients gives startlingly faithful reproduction of the attack and decay characteristics of the various instruments.

As with other ADC products these systems remove yet another veil between the listener and the music.

Stunning Cabinetry

The enclosure forms an integral part of the over-all speaker design.

Peter Quay Yang, the noted designer, was commissioned to create cabinetry to conform to ADC's strict engineering requirements and yet be attractive at the same time.

The results: shimmering walnut cabinetry that will be a point of attraction in any home. The ADC-14 cabinet measures 25" x 13½" x 12½"; the ADC-16, 27½" x 17" x 12½"; the ADC-18, 40" x 17" x 12½". We know of no more handsome high fidelity speakers than these ADC's.

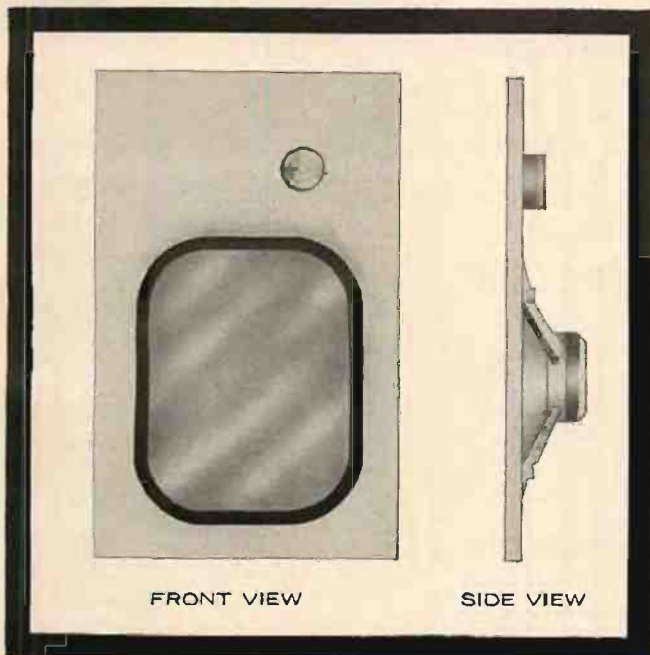
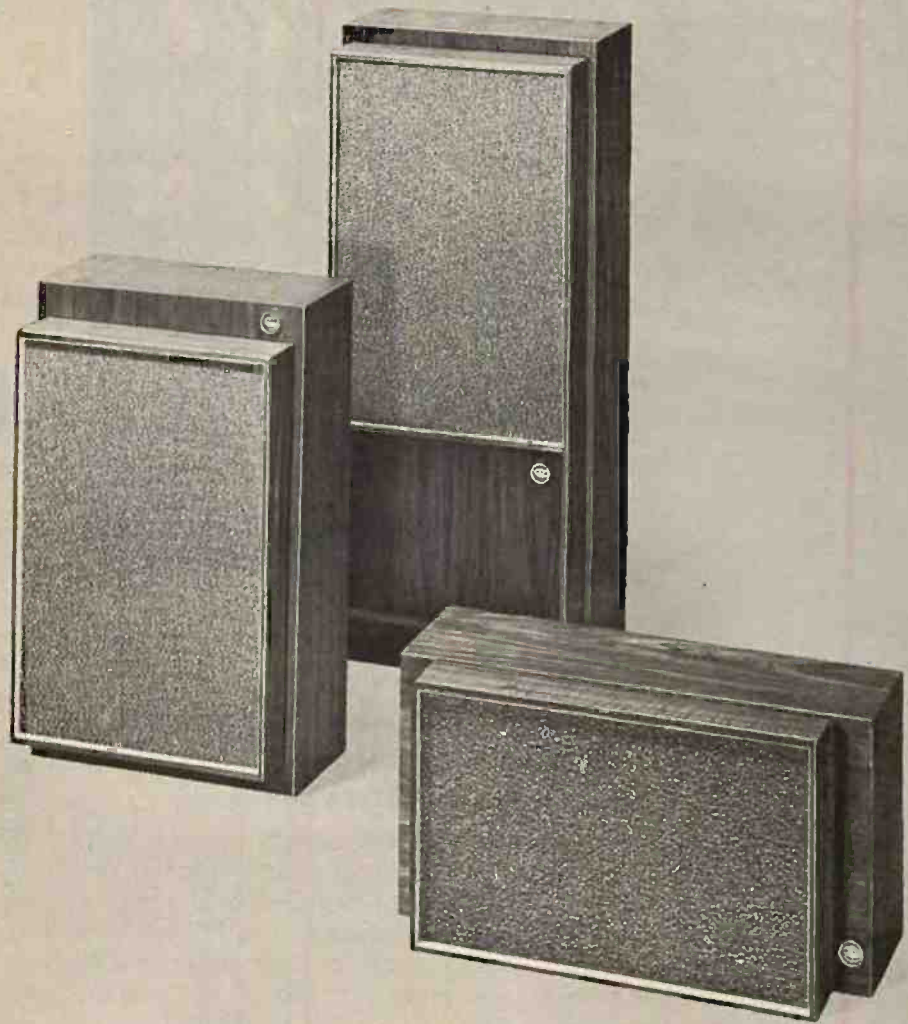
The speakers are not inexpensive. The ADC-14 retails for \$175. The ADC-16 retails for \$220. The ADC-18, the largest in the group, retails for \$250.

These remarkable loudspeakers are now in stock at leading high fidelity stores. We invite you to look at them, listen to them—and decide for yourself if what we claim is true.



AUDIO DYNAMICS CORPORATION

Pickett District Road, New Milford, Connecticut



FRONT VIEW

SIDE VIEW

The rigid rectangular woofer diaphragm 16" x 12" in models ADC 16 & ADC 18 (a slightly smaller woofer is used in the ADC 14) is molded from feather light expanded plastic and is surfaced with aluminum. It has a radiating area twice that of a 12" woofer, resulting in very efficient coupling to the air. The rigidity of the diaphragm enables it to act as a perfect piston throughout its range. There is no cone breakup. An exclusive high compliance double surround of molded cambric cloth is used to terminate the outer edge. The construction gives positive centering combined with the renowned damping properties of a cloth surround. The 9 lb. ceramic magnet assembly provides a high flux density and by careful equalization of leakage fields extreme flux linearity is achieved.

Engineering Specifications

Frequency Response ADC-18.....	20-20,000 c.p.s.
Frequency Response ADC-16.....	30-20,000 c.p.s.
Frequency Response ADC-14.....	38-20,000 c.p.s.

BASS UNIT MAGNET STRUCTURE

Flux Density	12,700 Oersteds
Total Flux	165,000 Maxwells

TREBLE UNIT MAGNET STRUCTURE

Flux density	15,000 Oersteds
Total Flux	53,500 Maxwells
Impedance.....	Due to unusually smooth impedance curve these units will operate with any amplifier impedance from 8 to 16 ohms.

Power Requirements.....Due to their relatively high efficiency these speakers will perform under domestic listening conditions using an amplifier rated as low as 10 watts. They may, however, be used quite safely with amplifiers rated up to 65 watts, R.M.S.

**BUILD
YOUR
OWN**

Schober

**ELECTRONIC
ORGAN**



**3 Models
to choose from...**

Concert Model \$1200

Console Model \$800

Spinet Model \$550

This is the Schober Console Model with two full 61-note keyboards, 17 pedals and 22 individual

stops. It is comparable to finished organs selling from \$1800 to \$2500.

You'll love the rich, thrilling tone of a Schober Electronic Organ, and you'll love the price, too—starting as low as \$550. Whichever Schober Organ you prefer—there are three brilliant models to choose from—you'll happily find it's only half the price of a comparable, ready-made organ sold in a store. In fact, many people who could well afford to buy *any* organ, have chosen to build a Schober Organ simply because they prefer it musically! You get a full-size organ on which you can play classical and popular music. Beautiful hand-rubbed cabinet... magnificent sound!

And you don't have to be an electronic genius to build your own Schober Organ. The clear, concise, step-by-step instructions make it realistically simple, *even if you've never touched a soldering iron!*

Assemble it gradually if you wish. We'll send each kit as needed. That way you spend only a small amount of money at a time—for example, just \$18.94 to start. Or you can order all the components of your organ to be sent at once, and assemble it in as little as 50 hours!

Even a beginner can quickly learn to play a Schober Organ. You'll soon discover a whole new world of music, and endless hours of pleasure. Unquestionably, this organ is the king of instruments!

We are so proud of our organs we've made a 10" Hi-Fi demonstration record we'd like you to hear. Write to The Schober Organ Corporation, 43 West 61st Street, New York 23, N. Y. for your copy. The initial cost of the record is \$2 but this will be refunded when you send for your first organ building kit.

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IN AUSTRALIA: The Electronic Organ Co.
(Australia)
11 Cadow Street
Pymble, N. S. W.

IN UNITED KINGDOM: Burge Electronics Limited
Greycaines Industrial Estate
Bushey Mill Lane, Watford
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Please send me FREE booklet and other literature on the Schober Organ.

Please send me the Hi-Fi demonstration record. I enclose \$2 which is refundable when I order my first kit.

Name _____

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(Continued from page 12)
modates twenty-four records. Dimensions: 15½ x 15⅝ x 5⅜ inches. Price: \$10.98. (Lyric, 1901 North Narragansett Avenue, Chicago 39, Ill.)

circle 182 on reader service card

● **Omega** introduces an all-transistor stereo FM tuner, Model 1650, with a sensitivity of 1.8 microvolts (IHFM), 0.4 per cent distortion, 33 db stereo separation, capture ratio of 3 db, and frequency response of 30 to 15,000 cps ± 1 db.

Operating controls include AFC defeat, interstation quieting, a six-position



output-level selector, a local/distant selector to prevent overloading by powerful nearby stations, a stereo noise filter, and a stereo-broadcast visual indicator. Dimensions: 15½ x 8 x 9 inches. Price: \$249. (Omega Electronics Corporation, 10017 North 19th Ave., Phoenix 21, Ariz.)

circle 183 on reader service card

● **Royce's Audio Robot** is a device for turning a sound system on or off from any extension loudspeaker. A small switch box placed near the extension speaker serves as a remote control, and a pilot light indicates whether the sound system is turned on or off. As many as five remote switches can be connected to a central control box installed near the amplifier. No additional wiring is necessary, as the units operate through the



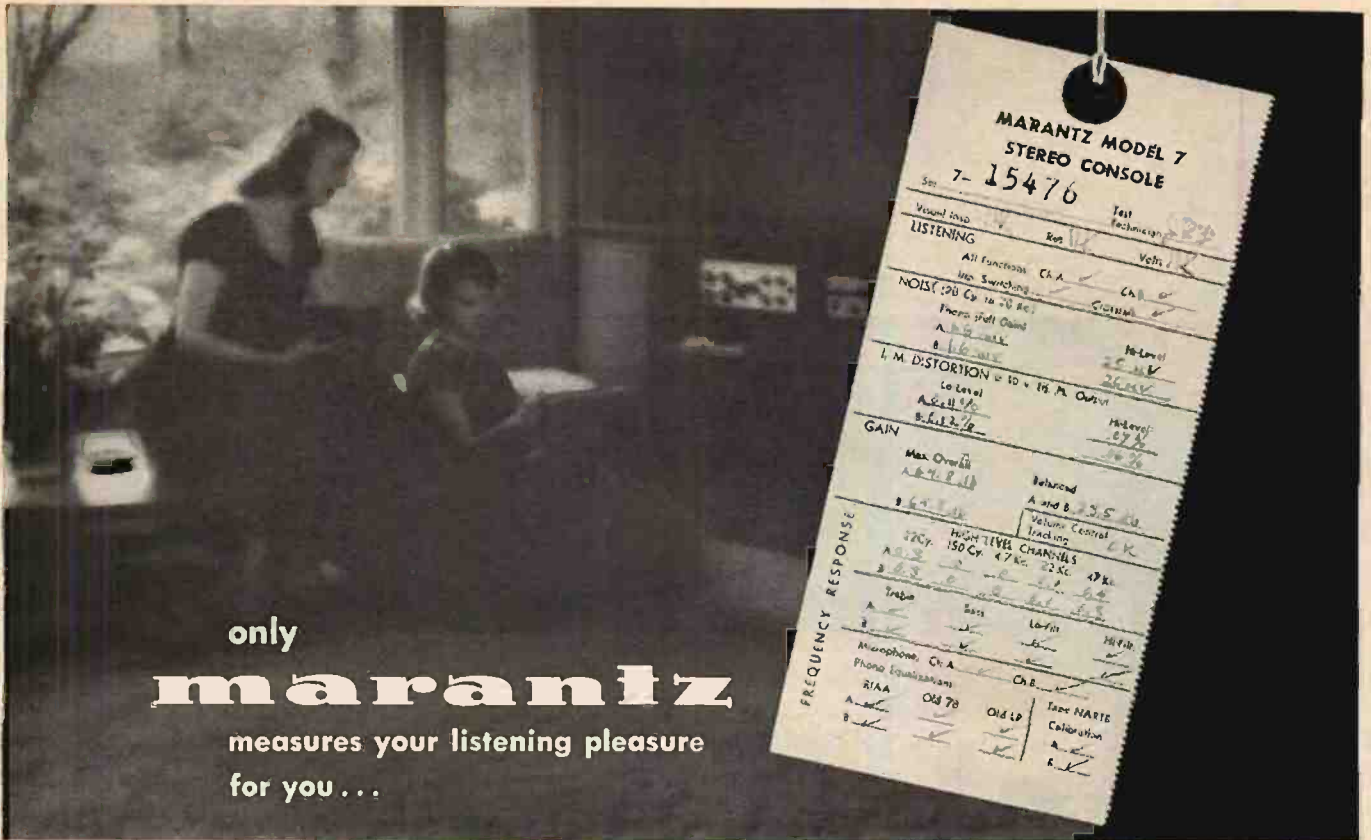
audio wiring of the extension speakers. (Price: \$32.95 with one remote station; additional remote stations \$5.49 each). (Royce Electronics Developments, Inc., P.O. Box 321, Valley Stream, N.Y.)

circle 184 on reader service card

● **Sherwood's** new stereo AM-FM tuner, the Model S-2100, includes defeat-able AFC, a variable interchannel noise suppressor, and an AM bandwidth selector. FM sensitivity is 1.8 microvolts (IHFM); detector bandwidth is 1 megacycle; harmonic distortion is less than 0.3 per cent; and frequency response is from 20 to 20,000 cps ± 0.5 db (mono) and 20 to 15,000 cps ± 0.5 db (stereo).

AM sensitivity is 2 microvolts for 0.5

(Continued on page 22)



only
marantz
 measures your listening pleasure
 for you . . .

MARANTZ MODEL 7 STEREO CONSOLE
 Ser. 7-15476

Visual and Test Technician: [initials]

LISTENING (All Functions Ch. A, Use Switching, Micro. Input Gain, A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z)

NOISE (20 cps to 20 kc, 100 microvolts)

I. M. DISTORTION (at 10 v 16 ph. Output, 100 cps, 100 microvolts)

GAIN (Max. Overall, A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z)

FREQUENCY RESPONSE (200 cps, 150 cps, 47 kc, 22 kc, 47 kc, 100 cps, 150 cps, 47 kc, 22 kc, 47 kc)

High Level Channels (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z)

Treble (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z)

Bass (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z)

Lefts (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z)

Right (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z)

Microphone, Ch. A (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z)

Phono Equalization (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z)

RIAA (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z)

Old LP (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z)

Old LP (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z)

Test NARTS Calibration (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z)

Every owner of a Marantz product knows exactly how it measures up to specifications. The performance test report packed with each Marantz amplifier or preamplifier gives this information in full.

It is now widely recognized that Marantz far excels in all of the factors which most directly determine fine listening quality. The four most important of these are: percentage of distortion; order of stability; precision of curves and controls, and; amount of relative background noise. Each unit is laboratory tested and adjusted for optimum performance on every one of these points . . . plus many others! Furthermore, this fine performance is assured for many years by the precision quality of its construction.

The performance specifications shown below are the most advanced in the industry, and your test report is proof that these claims are more than fulfilled. (It also explains why Marantz sounds so much better.) Write for literature No. 56V

marantz

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C. G. McProud, noted audio authority, touched upon this in the February, 1962 issue of *Audio Magazine*:

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See the Benjamin-Miracord at your high fidelity dealer. Model 10H with hysteresis motor is \$99.50; Model 10 with 4-pole induction motor, \$89.50. Prices do not include base or cartridge. For further information write to: Benjamin Electronic Sound Corp. 80 Swalm Street, Westbury, New York.



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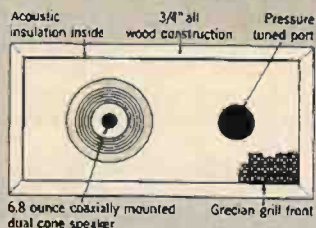
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(Continued from page 16)

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● **Wollensak** introduces a four-track portable stereo tape recorder with self-contained playback speakers, the Model 1580. The new unit operates at 7½ and 3¾ ips and permits separate erasure of each track; a bank of four tab switches



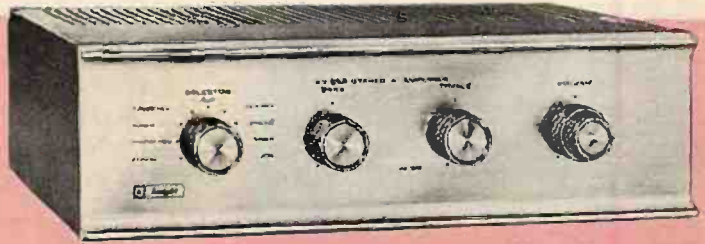
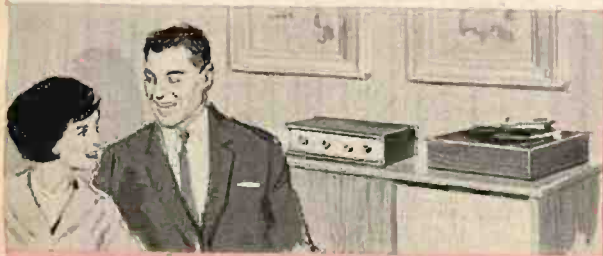
serves as function selector for the different modes of operation; and the playback amplifiers deliver 5 watts per channel at 5 per cent distortion. Frequency response at 7½ ips is 40 to 18,000 cps ± 3 db; wow and flutter are less than 0.3 per cent; signal-to-noise ratio is better than 48 db; and separation is 50 db. Weight: 26 lbs. Dimensions: 10¼ x 11¾ x 6½ inches. Price: \$379.00. (Revere Camera Company, 320 East 21st Street, Chicago 16, Ill.)

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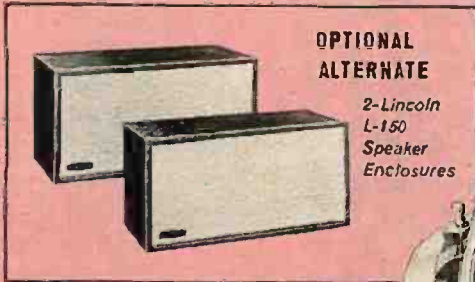


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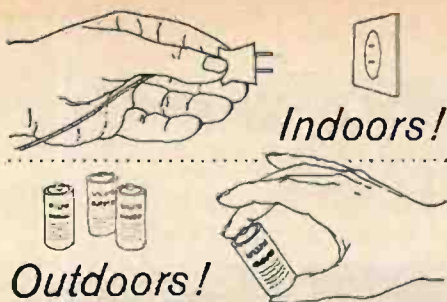
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BEGINNERS ONLY

by HANS H. FANTEL

Among the many letters that lie unanswered in my desk tray, one question consistently recurs: "Do you know any good books for audio beginners?" Since this question is so frequent, I think it worth while to take this month's column for a collective answer.

Several introductory texts on high fidelity exist in paperback format. They are not usually sold at regular book shops but at radio parts dealers and at some of the larger audio stores. Sampling some half dozen of these books leaves me in doubt whether a novice reader would find them very satisfactory. The more elementary ones often seem slapdash, defining basic audio terms and functions but giving the reader little help in making the mental connection between related concepts. Others are too technical for beginners, being presumably intended for radio and TV repair men who want to acquire a working knowledge of good sound reproduction. Still others are prestereo and now out of date. Among these, one is nevertheless worth special mention. This is Edward T. Canby's *High Fidelity and the Music Lover*, a hard-cover book published by Harper's some years ago and still in print. No other book I know succeeds as well in relating musical concepts to the electronic reproduction process. Though dated in its discussion of equipment, Canby's book is still eminently readable as an informal and informative introduction to basic audio principles.

The lack of available up-to-date audio information suited to listeners with primarily musical rather than technical interests has prompted one audio manufacturer, Acoustic Research, Inc., to set up its own publishing branch. The first two books off the AR press are doubly welcome for their excellence as basic audio texts and because no attempt was made to turn these books into sales brochures.

If you are the greenest of beginners, more concerned with how to operate your sound system than with how your sound system operates, Roy F. Allison's *High Fidelity Systems—A User's Guide* is a fine point of departure and gives you a running start. Mr. Allison doesn't talk about decibels and intermodulation, but he does give simple and concise instructions about which cable goes where, how to check for proper stylus tracking, phasing and placing your speakers, adjusting input levels—in short, how to set up and take care of your system. A helpful chapter titled "In Case of Difficulty" suggests simple and often effective remedies for such common ailments as hum, rumble, and distortion; this alone should be well worth the \$1.00 price of the book.

Should you want to dig further into audio theory, Edgar Villechur's *Reproduction of Sound* is just the book to satisfy that intellectual itch for deeper understanding. Mr. Villechur, the president of Acoustic Research, has his material so tightly organized and writes about it with such lucid economy of words that even the more technical aspects of audio become intelligible to an attentive reader with a knowledge of high-school physics. Excellent illustrations help prop up your mind when it boggles. The book costs \$2.00. Both publications are obtainable only from Acoustic Research, Inc., 24 Thorndike Street, Cambridge 41, Mass.

1

ONE GOOD THING



LEADS



TO ANOTHER



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Or, consider the fully professional tape recording monitor. With it, you may monitor the source two ways *during* recording: the instant signal enters the record head or directly from tape, the moment it is recorded.

An automatic switching circuit electronically distributes mono and multiplex signals to their respective channels while a stereo light provides visual indication on type of reception. These examples are only a sampling of what the "Astro" has to offer. In this case, *seeing and hearing* is believing. Price: \$597.00 including cabinet and excise tax.

One good thing leads to another. For the listener who prefers a separate tuner or needs only stereo FM to complete an existing system, there's the new 314A "Electra Emperor" Stereo Tuner. It is identical in quality and features to the FM and multiplex sections of the "Astro" and is styled to match perfectly with our newly improved "Electra" Stereo Amplifier. Among its distinctive features, it provides a "full-time" monophonic output for feeding an additional single-channel system on the patio or anywhere in the house. The "Emperor" is priced at \$359.00 including cabinet and excise tax.

The new 315A "Electra Empress" Stereo Tuner is the moderately priced version of the "Emperor." An outstanding performer at \$256.00 including cabinet and excise tax.



The 353B "Electra" Stereo Amplifier is recommended for use with either of these new stereo tuners. The resulting system will reward you with a quality of sound possible to achieve only with such perfectly matched and balanced components. The 353 is a dual channel power and control amplifier with 14 stereo or mono inputs, 6 outputs for all known sources, even microphones and tv. A matricing network is provided for center stereo speaker and for driving auxiliary speakers anywhere in the home. Price: \$225.00.

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Beethoven's "ARCHDUKE" TRIO

Son of one Austrian emperor (Leopold II) and brother of another (Francis III), the Archduke Rudolph, Prince-Archbishop of Olmütz, is known to history principally as the patron and pupil of Beethoven.



BETWEEN the years 1803 and 1806 Beethoven gave music lessons to a chubby, unattractive young man whose first name happened to be Rudolph and whose older brother happened to be the emperor of Austria. Rudolph Hapsburg was not an untalented musician; he composed some works and even achieved a sufficient mastery of the piano to enable him to perform some of Beethoven's concertos.

In 1809 Archduke Rudolph was instrumental in securing for Beethoven a regular annuity that gave him a measure of financial security and independence. Quite apart from his gratitude for the archduke's kindness, Beethoven seems to have been genuinely fond of his noble benefactor, referring to him sometimes as "my little archduke," sometimes, with playful solemnity, as "my revered archduke."

Beethoven more than repaid his debt to the archduke in the form of a series of dedications that immortalized the archduke's name. Conspicuous among these were the Fourth and Fifth Piano Concertos; the E-flat Major Piano Sonata (called "*Les Adieux*

et le Retour" because it was composed when the archduke was forced to flee from Vienna before the advancing troops of Napoleon); two late piano sonatas, including the final one in C Minor; the *Grosse Fuge* for string quartet; and the great *Missa Solemnis* in D Major, which was begun as a ceremonial piece to celebrate the installation of the archduke as the Archbishop of Olmütz. This work was not completed, however, until three years after that event.

In addition to these works, Beethoven also dedicated to the archduke the seventh of his nine trios for violin, cello, and piano. This is the score that has come to be known as the "Archduke" Trio. Like his quartets, Beethoven's piano trios can be classified according to the three creative periods in his life. The first three of them were published collectively in 1795 as his Opus 1. Three years later came a Trio in B-flat scored for piano, clarinet (or violin), and cello. These four works belong to Beethoven's so-called early period. Not until fourteen years later, after he had produced his first six symphonies, did Beethoven return to the

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in a Garrard
Automatic Turntable
pays off**

Chances are that sooner or later you will spend more on your records than you do on any record player. More, it may be, than the cost of your entire music system. Your listening enjoyment is dependent upon records and the unit that reproduces them. This is exactly why more GARRARD Type A's, for example, have been sold—and are being sold—than any other high fidelity record playing equipment, without regard to cost. Just consider this...

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Garrard's Type A Automatic Turntable is proudly owned by a growing legion of highly critical people who, originally amazed at the \$79.50 price, have come to realize this completely integrated precision instrument could have been developed only by the Garrard Laboratories.

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Personal taste must decide between the two most memorable recordings of Beethoven's "Archduke" Trio: the older and more serene being Angel's Casals-Cortot-Thibaud version, with RCA Victor's Heifetz-Feuermann-Rubinstein issue the more impassioned. Recorded sound on Monitor's fine Gilels-Kogan-Rostropovich version is excellent.

piano-trio format, producing the two works of his Opus 70—his middle-period trios. The "Archduke" Trio belongs to the year 1811, the year of the Seventh and Eighth Symphonies. It is, therefore, a late-period work.

Two more trios were published posthumously: the Trio in E-flat, which was apparently composed in 1791 (the composer's twenty-first year), and one in B-flat, written in 1812 and consisting of a single movement. In effect, then, there are only three piano trios that reflect the ripened maturity of Beethoven's genius, the two of the middle period and the "Archduke."

Like the Seventh Symphony, the "Archduke" Trio displays a buoyant and joyful vitality. The work is in four movements: a broad and lyrical opening *allegro moderato*; an impish scherzo marked *allegro*; a theme-and-variations *andante cantabile* for the third movement; and a concluding *rondo*, which grows without pause out of the third movement. Throughout the concluding *rondo*, incidentally, the writing for the piano is much more difficult than that for the strings, with the violin playing much of the time in its low register and the cello often up in the stratosphere.

IT IS NOT too surprising to discover that the "Archduke" Trio is the most-recorded of Beethoven's ensemble chamber works. A recent edition of the Schwann catalog lists seven different recordings of the music, two of which are available in stereo. The oldest and in many ways the most remarkable of them is the performance recorded in 1928 by the fabled Casals-Cortot-Thibaud trio and rereleased in Angel's Great Recordings of the Century series on Angel COLH 29. Each of these three superlative virtuosos was able to resist the temptation to outshine his two distinguished colleagues. What the trio gives us is a collaboration of secure stylistic harmony in which the whole is greater than the sum of its parts. The recorded sound, considering its age, is very serviceable, and the annotation is a model of what such things should be.

Perhaps inspired by the extraordinary results achieved by the Casals-Cortot-Thibaud trio, RCA Victor in about 1940 decided to produce a series of chamber-music recordings enlisting the services of its leading

instrumentalists of the time: Jascha Heifetz, violin; Artur Schnabel, piano; William Primrose, viola; and Emanuel Feuermann, cello. Several superlative sets were released on 78-rpm discs, including the Mozart E-flat Divertimento for String Trio (Heifetz, Primrose, and Feuermann) and three piano trios: the Brahms B Major, the Schubert B-flat, and the Beethoven "Archduke." To all these performances the illustrious musicians involved brought breathtaking dynamic excitement and intensity, and they were recorded in bright, evenly balanced sound. Fortunately, the three trio performances are still available in RCA Victor's Collector's series, and the "Archduke" performance (RCA Victor LCT 1020) is perhaps the most vibrant and passionate of them all. I find it virtually impossible to make a choice between the more serene approach of Casals-Cortot-Thibaud and the more impetuous one of Heifetz-Feuermann-Rubinstein. Either will afford the listener a great experience.

On almost the same extraordinary level is the recording by Emil Gilels, Leonid Kogan, and Mstislav Rostropovich on Monitor 2010. The participants do not have quite the abandon of Heifetz-Feuermann-Rubinstein, but theirs is an imaginative, dedicated performance, and the recorded sound is very good.

The Schneider-Casals-Istomin performance (Columbia ML 4574), recorded about ten years ago at one of the Casals festivals, has its moments, too, but Casals' playing is somewhat labored, and the recorded sound is on the muddy side.

There remain the two most recent recordings, those by the Oistrakh Trio (Oistrakh, Knushevitzky, and Oborin) on Angel (S)35704 and the Trio di Trieste (DGG 136220, 19220). Unfortunately, neither is a worthy stereo successor to the best of the previous mono recordings. The Oistrakh Trio is too concerned with superficial glossiness, and the Trio di Trieste is somewhat inhibited.

In sum, then, it is to either the Casals-Cortot-Thibaud recording or the Heifetz-Feuermann-Rubinstein performance that I would direct the prospective "Archduke" Trio record-buyer. If up-to-date recorded sound is of essential importance, Gilels-Kogan-Rostropovich is the recommendation.



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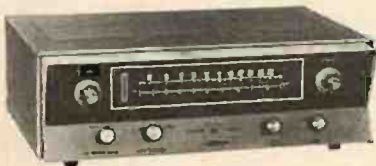
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TECHNICAL TALK

by JULIAN D. HIRSCH



IN LOOKING through the high-fidelity section of a typical mail-order catalog recently, I noticed that no fewer than thirty-three different tuners and thirty-three different tape recorders were listed. The prospective buyer could mate these with any of twenty-seven integrated amplifiers (or combinations of thirteen preamplifiers and sixteen power amplifiers). For record-playing, a choice of twenty-six cartridges could be installed in any of thirteen arms and mounted on one of twenty-two turntables. Finally, there were one hundred and twenty-nine speakers to choose from!

The problem of making an intelligent choice of components seems almost insuperable. Fortunately, however, there are a few fundamental considerations that can help to rule out obviously unsuitable combinations of components.

First, the sensitivity of the amplifier and its power output must be coordinated with input signal levels and speaker efficiency. Low-efficiency speakers, such as the acoustic-suspension types, need lots of power. At least twenty watts per channel is recommended, and as much as sixty watts can be helpful. Most speakers of moderate efficiency will never need more than ten to fifteen watts per channel. The few high-efficiency speakers currently made will never tax even a ten-watt amplifier. They do, however, demand a stable, low-distortion amplifier with very low hum. In general, speaker systems at either extreme of the efficiency scale require the most expensive amplifiers, while those of intermediate efficiency are relatively tolerant of amplifier characteristics.

Bear in mind that a high-power amplifier used with a high-efficiency speaker requires much less input signal than a lower-power amplifier used with a low-efficiency speaker. Avoid using high-output phono cartridges with such a system. However, a high-output cartridge, such as one of the best ceramic types, can be a good choice when a low-gain amplifier must be used with a low-efficiency speaker system.

There is wide tolerance in mating the phono cartridge and tone arm. Certain high-compliance cartridges require arms with very low friction and mass, but most cartridges will work well in any good record-changer arm.

It is a good idea to maintain a fairly uniform quality

balance throughout the system. My own rule of thumb, for a medium-price system, is to spend roughly equal amounts on the tuner and amplifier. The record-playing equipment can cost slightly less than the amplifier, and each speaker system should cost slightly more. Any great deviations from these ratios are likely to result in one component's being the weak link of the system, or else so much better than the other parts that its special virtues are masked by faults of the others.

ROANWELL STEREO HEADPHONES



AS MOST of us with stereo systems have discovered, there are great differences in the stereo effectiveness of various recordings. Ping-pong recordings, with exaggerated directional effects, leave no doubt as to their stereophonic nature. Less sensational recordings, particularly of orchestral music, are frequently difficult to distinguish from good monophonic versions.

An infallible way of identifying true stereo, gimmicked stereo, or monophonic sound is to listen through headphones. A mono program appears to originate midway between the listener's ears, within the head. This effect is (to me) not as effective or enjoyable as when the music is reproduced through loudspeakers. But when stereo is heard through headphones the sense of confinement vanishes and the sound seems to envelop the listener. The realism of stereo sound through headphones is uncanny, and in many ways transcends anything I have heard from loudspeakers. On the other hand, unnaturally separated channels sound extremely artificial through headphones.

I have been using a pair of Roanwell stereo headphones for some time, and I have come to appreciate their considerable virtues. The Roanwell phones are in plastic housings that are shaped to follow the contours of the human ear, and have liquid-filled plastic

cushions that make an extremely effective seal around the ear. Not only is this important for good bass reproduction, but it isolates the wearer from his acoustic environment.

The phones are marked for left and right ears, though their shaping makes incorrect wearing about as unlikely as wearing one's shoes on the wrong feet. A long four-wire cord (about twenty feet) allows the wearer considerable freedom of movement; this is an important consideration that is frequently overlooked in headphone design. The adjustable headband is very tight—almost uncomfortably so—and I found it necessary to shift the position of the phones every fifteen minutes or so. The acoustic isolation resulting from this tight fit is most desirable, however.

The Roanwell phones have an impedance of about $8\frac{1}{2}$ ohms up to 3,000 cycles per second, rising to 10 ohms at 15,000 cps. I found no important resonances, though there was an audible peak at 17,500 cps. From 30 to 15,000 cps the response was smooth, clean, and tight, with none of the muddiness that characterizes many stereo headphones. Even at high levels, there was no audible distortion.

A good pair of stereo headphones, such as these, are very convenient for listening at late hours, or when normal loudspeaker levels are not desirable. I consider them more than a mere substitute for loudspeaker listening, since they can provide a type of sonic experience not attainable from loudspeakers. The Roanwell headphones are priced at \$37.50.

THORENS TD-135 RECORD PLAYER



● THE THORENS TD-135 is an integrated four-speed turntable complete with manual tone arm, and built with the precision craftsmanship for which Thorens is noted. The turntable is basically quite similar to the popular Thorens TD-124, with a motor pulley being coupled through a rubber belt to a stepped pulley. A rubber idler wheel couples the stepped pulley to the inner rim of a heavy, machined turntable. The speed-selector knob moves the idler to the appropriate step on the pulley.

A speed variation of ± 3 per cent is accomplished by eddy-current braking applied to the stepped pulley. A magnet near the outside of the pulley supplies the necessary field, and the speed-adjustment knob (concentric with the speed-selector knob) moves an iron segment within the pulley toward or away from the magnet. A built-in stroboscope disc on the turntable aids in setting exact speeds.

The tone arm that is supplied with the TD-135 is the BD-12S, which is available separately for \$50.00.

It is balanced by an adjustable counterweight that is mounted on a resilient coupling to damp the low-frequency arm resonance. A spring adjustment, calibrated from 1 to 8 grams, sets the stylus force. The metal plug-in shell accommodates virtually any standard cartridge, and has an adjustment for optimum overhang with cartridges of different dimensions. The arm is fitted with a control knob that lowers it gently into playing position and, in addition, prevents the stylus from accidentally striking the record or turntable surface.

In operation, the arm is completely free, except that it must be moved to the right to start the motor. When a $2\frac{1}{4}$ -inch radius has been reached at the inside of a record, a trip mechanism automatically shuts off the motor. The arm remains on the record, and must be returned to its rest manually. Alternately, the trip mechanism can be disabled, allowing full manual operation.

The TD-135 comes with resilient rubber mounts, which must be used between it and the motor board. Because I did not have a drilled motor board, I improvised a mounting using the rubber isolators. These have a significant effect on rumble, and it is possible that lower rumble figures would have been measured with a better mounting arrangement.

Even so, the measured rumble of the TD-135 was quite good, -36 db referred to 7 cm/sec at 1,000 cps, and it was essentially all lateral. The speeds could be adjusted to exact values, with a reasonable range on either side. They were unaffected by line-voltage variations. Speed constancy was very good; wow averaged 0.05 per cent, with occasional peaks of 0.15 per cent; and flutter was 0.11 per cent.

The tone arm had very low tracking error, reaching a maximum of 0.5 degrees/inch at a 6-inch radius. At radii of 4 inches or less it was nearly zero. The stylus-force calibration was in exact agreement with my balance-type gauge. I sensed a slight lateral drag on the arm, which caused some measurable distortion on left-channel high-level program material with a tracking force of 1 gram. At $1\frac{1}{2}$ or 2 grams, however, this effect was not evident.

My criticisms of the TD-135 are relatively minor. The cartridge-mounting fittings use metric threads, so the screws supplied with the turntable must be used rather than those that are supplied with the cartridge. From an operational standpoint, a feature I did not care for was the need to place the speed selector in a neutral position when not in use to avoid idler-wheel flats. On at least one occasion, I inadvertently left the drive engaged for a couple of days, although without apparent effect.

The Thoren TD-135 is a sturdy, excellently made unit, and its performance is commendable. It is priced at \$110.00.

For additional product information, use the reader service card. Circle number 188 for the Roanwell headphones, number 189 for the Thorens TD-135 record player.

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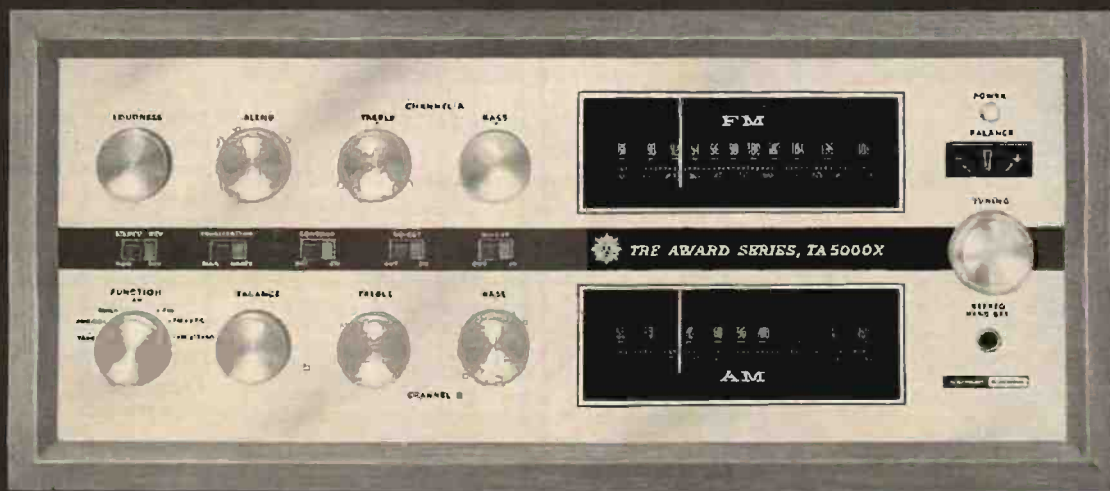
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PROKOFIEV: THE PUZZLING PRODIGAL

BY FREDERIC GRUNFELD

THE FLIGHT AND HOMECOMING OF AN AMBIGUOUS REBEL



A 1908 portrait of Sergei Prokofiev, who at seventeen was a prolific but refractory second-year student at the St. Petersburg Conservatory.

IN 1918, shortly after the October Revolution, Sergei Prokofiev, then twenty-seven, applied to Lunacharsky, the first Soviet Commissar of Education, for an exit permit to leave his native Russia. The ambitious young composer from the Ukraine was by this time a rising musical star in the West, and in Paris had already been welcomed into Diaghilev's brilliant and ultra-fashionable circle of emigrés. Plainly discontented, evasive, and irreconcilable, Prokofiev was at no pains even to present Lunacharsky with a decent excuse for leaving. "I have been working rather hard," he remarked. "I would like to get a breath of fresh air."

At forty-three, Lunacharsky (a celebrated art scholar and playwright) was a tough and seasoned revol-

tionary and one of the founding fathers of Soviet culture. Considering the historical events in which he was then involved, his reply to Prokofiev is perhaps enough also to secure his reputation as an extremely sophisticated man. "Don't you think we have enough fresh air here now?" he asked.

"Yes," said Prokofiev, heaving to his cliché, "but I would like the physical air of seas and oceans."

Neither had mentioned America, but Lunacharsky understood perfectly. Yet his gently implied rebuke to the decamping prodigal couldn't have been more fatherly. "You are a revolutionary in music, we are revolutionaries in life. We ought to work together. But if you want to go to America I shall not stand in your way."

(Continued overleaf)

PROKOFIEV

And so Prokofiev, in circumstances that a few years later might well have got him an exit permit to Siberia, was given a document stating that he was going abroad on "an art mission" and "to improve his health." He left for Tokyo, and in September of 1918 (thanks to three hundred dollars borrowed on the boat to San Francisco), he arrived in New York to begin his years of morally problematic freedom in the West.

In his autobiography (officially approved a decade after his return to the Soviet fold), Prokofiev not unexpectedly renders the moral and political significance of his 1918 departure as follows: ". . . I was left with nothing to do and time hung heavily on my hands. I had not the slightest idea of the scope and significance of the October Revolution. It never occurred to me that like any other citizen I might be of use to it." He also adds the words of a friend unheeded at the time, a suitably remorseful tag for his defection: "You are running away from history, and history will never forgive you. . . ."

These confessional notes may have been appropriately diplomatic for the Stalinist cultural climate in which they were published, but as it happened, one of the things Prokofiev was heeding in 1918 was the siren song of "an American named McCormick . . . a big manufacturer of agricultural machinery. . . ." who, during a visit to Petrograd, had told Prokofiev: "If ever you wish to come to America, wire me. I have connections in the musical world."

On the surface, at least, this would seem to be a fairly clear-cut question of choosing between the leaner days of the hammer-and-sickle and the multimillioned opportunities of the industrial West. But the puzzle of Prokofiev is a tangle of contingent questions. Was Prokofiev, as Lunacharsky said, truly "a revolutionary in music," and if so, was that sufficient compensation for his political equivocation? And if he was really an opportunist, would that necessarily compromise his creative integrity? And was his return to the Soviet fold in 1933 in fact patriotic and sincere?

THERE IS evidence that Prokofiev himself brooded about these questions but never answered them conclusively. The trouble was that not only his tastes but his roots were emphatically bourgeois. His childhood was like something out of Chekhov—a provincial manor house in an unspoiled Act One setting, with croquet on the lawn and the sound of Beethoven floating through open windows, mixed with the laughter of visiting cousins from the city. Here he composed his first music, which showed such precocious talent that a tutor was hired for him in St. Petersburg—Rein-

hold Glière, then a struggling novice, who later won fame as the composer of *Ilya Mourometz* and *The Red Poppy*. In the evenings, Glière remembered, they listened to "the strains of lovely melodies sung by peasants coming home from the fields." And many years later the repatriated Prokofiev became a Russian nationalist in the tradition of Tchaikovsky and Moussorgsky, and some of his own tunes, in turn, were plowed back as folk songs into the very soil from which they had sprung. During World War II, for example, Soviet troops sang Prokofiev songs while marching into battle.

At thirteen, Prokofiev reported for entrance examinations at the Imperial Conservatory in St. Petersburg. To the amazement of Rimsky-Korsakov, the director, he submitted a portfolio of two operas, a group of songs, and a whole series of piano pieces. Here he won his first honors as a musical rebel, and most of the teachers took a dim view of Sergei's infatuation with unorthodox chords and harmonies. "Why bother to study with me?" shouted the exasperated Anatol Lia-



In a scene from a Chekhovian childhood, the composer at ten is posed with the piano score of his first opera.

dov of *Music Box* fame. "Go to Richard Strauss, go to Debussy!"

In 1911 Prokofiev produced what he later called his "first more or less mature composition," the Piano Concerto No. 1, and a year later, at the age of twenty-



HITTMANN ARCHIVE

In 1921, Prokofiev, a distinguished emigré in France, sat for this "journalistic" portrait by Matisse at Diaghilev's request.

one, he composed the Piano Concerto No. 2, which helped him win a prize for pianism (but not for composition) at the Conservatory. His maturing compositions in fact remained rebellious, and he found his most receptive listeners among the painters and poets of St. Petersburg cafés. One of the young Futurists recalled later how Prokofiev had looked when he first appeared at the poets' rendezvous: "Blond-haired and quivering with eagerness like a flame," he played his *Suggestion Diabolique* so combustively that "the whole café seemed to be on fire; it was as if the very beams and rafters were enveloped in flames as yellow as the composer's hair, and we stood there ready to be burned alive in the fire of his astonishing music."

But when the street fighting of the February Revolution made Prokofiev think about writing something "huge and cosmic" to reflect the magnitude of the forces that were being unleashed, he produced *Seven, They Are Seven*, which is a pure expressionist nightmare of violence, a massive, brutal cantata for voices and orchestra, using an ancient text that archeologists discovered on the walls of a Chaldean temple. Later Soviet critics called it "clear evidence of the composer's failure to grasp the true significance of events" in 1917.

No one in Russia wanted to perform this music, and ironically there were no takers in America, either, when Prokofiev arrived here in 1918. After his first concerts he was type-cast as a musical Bolshevik. Critics could hear "the red flag of anarchy waving tempestuously" in his pieces; he was "the Cossack Chopin"

and a "musical agitator" who created "Russian chaos."

Actually he was penniless but charming; he spoke beautiful English; his evening clothes fit perfectly; thanks to McCormick he had connections in society. He was commissioned to write an opera for Mary Garden's Chicago Opera Company, and he created a wholly unprecedented spectacle, the buffo opera *Love for the Three Oranges*, based on Carlo Gozzi's classic about a princeling who conceives an irresistible passion for three ripe oranges. Chicagoans took civic pride in the mocking, rasping, champagne-bubbling score when it was finally produced, after many delays, in 1921. The project cost \$43,000 per orange, but the composer's share of this was relatively little, and "all the wonderful orchestras in America cared nothing about my music . . . I had come here too soon: the child [America] was not old enough to appreciate my music."

After little more than a year in the U.S., Prokofiev borrowed the fare to Paris, and there, under Diaghilev's influence, he composed *Le Pas d'Acier* (The Age of Steel), which gave him a chance to indulge his taste for motor rhythms and grinding-wheel dissonances. It had a giant set with machine tools operated by the dancers, blinking railroad signals, and other freakish equipment of a wildly imaginary factory. Paris and London were delighted with it, and the composer was hailed once more as the "peerless apostle of Bolshevism." Only the Soviet critics felt offended. Though they thought it sufficiently paved with good intentions, "the entire composition reveals a completely distorted conception of the young Soviet Republic."

PROKOFIEV had lived in New York and Paris, on the coast of Brittany, and even, for a year and a half, in the Bavarian Alps near Oberammergau, and he had misgivings about going back to Russia. Years later, Prokofiev tried to rationalize his long hesitation. "Why didn't I return to my native land? I believe the chief reason was that I hadn't yet fully grasped the significance of what was happening in the USSR. . . ." But the Soviet press was saying at the time, "Prokofiev must return to us before the impurities of Western modernization have stifled him." It was not until January, 1927, that Prokofiev accepted the invitation and stepped on native soil once more. Then, and for nearly seven more years—despite the fact that he held a Soviet passport—he was in Russia only during short concert tours. Most audiences were enthusiastic, but the "Proletarian Musicians" called his music "counter-revolutionary, if not perhaps fascist," and announced that he was probably incorrigible.

To many young Russians Prokofiev was a visitor from another planet. "I was rather taken aback by his appearance," remembers Kabalevsky, then a Moscow

PROKOFIEV

Conservatory student. "His trim dashing figure, his well-cut suit, the jolly, almost boyish expression of his face—all this belied the 'Scythianism,' the 'untamed character,' the 'barbarism of the iconoclast of music'; in a word, all that we had been accustomed to associate with the name of Prokofiev."

The death of Diaghilev in 1929 removed one of the main props of Prokofiev's career in France. Then followed the Depression in America, which he had visited in the meanwhile on several concert tours; the rise of Hitler in Germany; and an increasing sense of aimlessness. "The alien air is not good for my inspiration," he wrote to a friend. "I must hear the Russian language in my ears again. I must talk with people of my own flesh and blood so that they can give me back something I lack here: their songs, my songs. Here my nerves are coming unstrung . . . Yes, my friend, I'm going back."

PROKOFIEV moved to Moscow with his family in June, 1933, and prepared to "work together" with a revolution that was nearly sixteen years old. But he learned that one cannot cooperate with a revolution; one can only dance to its carmagnole. He tried to fall in step, but like most of the individualists born under the old-style Russian calendar, he was not very good at unlearning the free and easy habits of his youth.

"Here the Central Committee of the Communist Party saw itself obliged to step in so that false paths could be avoided," writes a recent authorized biographer. Repeatedly Prokofiev had to be reprimanded for failing to write what was expected of him, for resorting to "formalism" and "cacophony." Ironically, these accusations came at the very time when he had established himself firmly as one of the century's most-played and most-heard composers, and when he was the only representative of the New Soviet Art who was an international figure—all the other important Russians being either dead, disgraced, or exiled.

Prokofiev announced that henceforth he would try to write "melodies that are simple and comprehensible" so as to reach the ears of the masses. What he neglected to add, but what was quite apparent from his scores, is that his harmonies retained much of their old, penetrating dissonance. He also told the press that he intended to eliminate "satirical descriptions of negative characters" in his music, in order to stress the "heroic aspects of the new man." Yet with his first official assignment he was back at the old stand, composing the sort of buffooning music he could do better than anyone since Offenbach. For *Lt. Kijé*, a sardonic film about bungling at the Czarist court, Prokofiev supplied

a satiric (but also nostalgic) set of Imperial miniatures—including a bell-jangling troika ride that became a U.S.-popular hit in the Sauter-Finnegan arrangement years later.

Film-composing, usually the graveyard of creative musicians, fascinated Prokofiev because it was so pictorial. In *Peter and the Wolf* (1936) he drew sound-silhouettes of all the principals. And after he began working on the film *Alexander Nevsky* with Sergei Eisenstein, the director was heard to boast that Prokofiev could produce "the exact musical equivalent" of any scene. On occasion, Eisenstein even paced his montage to follow the rhythm of the score, an unheard-of procedure in a field where music is usually the last and least consideration. For the climactic *Battle on the Ice* scene, Prokofiev compounded the clash of armor, the pounding of hoofs, and the screams of men into a more compelling battle sequence than Tchaikovsky's *1812 Overture*.

The authorized Moscow biographies tell us nothing of Prokofiev's reaction to Eisenstein's fall from official grace, when work on *Ivan the Terrible* was suddenly suspended. It was simply one aspect of the culture-terror that the composer learned to live with. Despite his favored position—he had a car, a comfortable apartment in Moscow, and a private house in the country, which were even greater status symbols then than they are today—he could not escape contact with the worst features of Stalinism. Isaac Babel, a popular

In 1934, repatriated Soviet composer Prokofiev sits for an acceptably realistic portrait by Academician Konchalovsky.



BETTMANN ARCHIVE



STATE ARCHIVE, USSR

A 1945 portrait of three captive composers: Prokofiev, Shostakovich, and Khachaturian, all of them to be censured three years later in the notorious resolution of the Communist Party Central Committee.

writer who was arrested and died in prison, summed up the artists' dilemma when he said that "nowadays a man speaks frankly only to his wife—and then at night with their heads under the covers." Ilya Ehrenburg adds that during this epoch, "man's fate resembled not a chess game but a lottery." Prokofiev increased his chances in the lottery by writing all sorts of patriotica, including an *Ode to Stalin* on the dictator's sixtieth birthday.

THE German invasion during World War II took most of the pressure off Russia's harassed intellectuals and gave them something to fight for. From their home on the edge of a forest an hour from Moscow, Prokofiev and his second wife Myra Mendelson witnessed the first Luftwaffe raids. The war awakened a patriotism "as old as the savage Scythian" in Prokofiev, and he worked feverishly on songs for the army, film music, resistance cantatas. With his young poetess wife as librettist, he began composing the giant canvases of the opera *War and Peace*. The Seventh Piano Sonata was introduced by Richter in 1943, the Eighth by Gilels the following year.

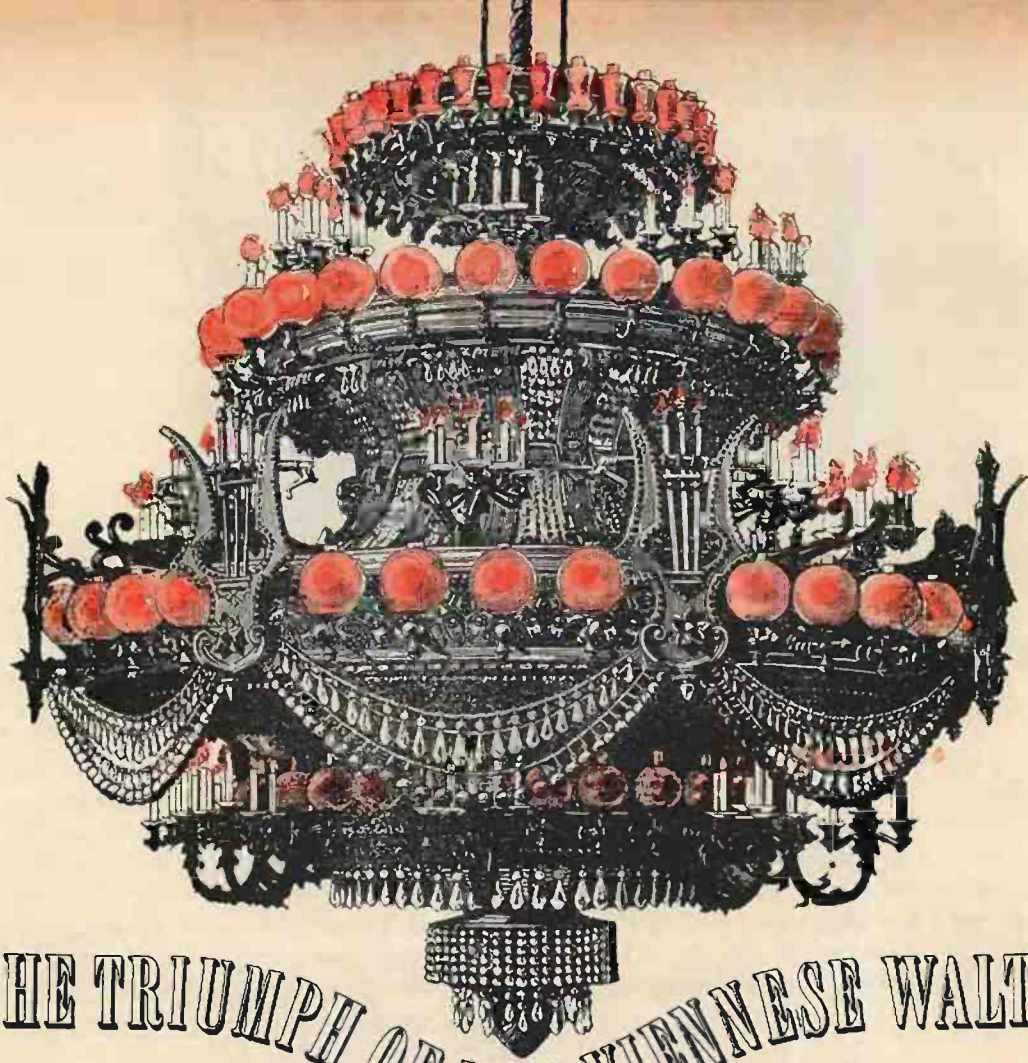
His Fifth Symphony, the first since 1930, had its premiere in Moscow three months before the war ended, with Prokofiev conducting. It sounded closer to Tchaikovsky than Stravinsky, but the old rebel still lurked in its harmonies—audacious as Matisse, arrogant as Picasso, and coarse as Rouault, according to Eisenstein, who listened with a painter's ears. For these offenses against the prescribed taste he was duly reprimanded in February, 1948, when the Central Committee of the All-Union Communist Party issued its famous resolution concerning music. Along with Shostakovich, Khachaturian, and others, it denounced Prokofiev for writing works whose "formalistic distortions and anti-democratic tendencies are alien to the

Soviet people," and for creating "neuro-pathological combinations which transform music into cacophony."

Among the farcical apologies and self-indictments that followed, Prokofiev's answer was the least remorseful. "I love melody," he stated blandly, "and I regard it as the most important element in music." But he added that it was easier to talk about melodies than to compose them. He had, by then, developed the thick skin necessary for survival under a political system that leaves no hiding place. But he was also very ill with a chronic heart ailment that grew increasingly severe after 1945. His friends realized that he was deliberately hurrying "to put all his ideas on paper before it was too late."

Although doctors restricted his working time, he completed *War and Peace* and *The Stone Flower*, the Sixth and Seventh Symphonies, a new Cello Concerto, and hundreds of other pages of manuscript. He was working on ballet revisions with Lavrovsky on March 5, 1953, when he was fatally stricken by cerebral sclerosis. Even his death, ironically, was overshadowed by political events: the world was then awaiting the announcement that Stalin had died. It came on the following day, and in the world news uproar that resulted, the dictator whose policies had irrevocably changed the course of Prokofiev's life and art continued in death to obstruct the final chapter in the composer's history. News of Prokofiev's death did not reach the outside world for two weeks, when it received routine notice in a Soviet arts magazine.

Frederic Grunfeld, formerly a record-producer and radio commentator on musical matters, is presently sampling the life of the expatriate in the Balearic Islands, where he spends his time writing and swimming. His last contribution to HiFi/STEREO REVIEW was the article on Carl Orff in the June issue.



THE TRIUMPH OF THE VIENNESE WALTZ

BY ROBERT CLIFFORD HARRISON

BENEATH THE GASLIT GLITTER
OF NINETEENTH-CENTURY CHANDELIER,
A TRANSFIGURED RUSTIC DANCE CONQUERED
THE CIVILIZED WORLD FROM ST. PETERSBURG TO BOSTON



IN ITS OBSCURE beginnings, the waltz was a vaguely defined and somewhat uncouth country dance. As originally witnessed by its earliest contemporaries, it was less notable for Merry-Widowish elegance than for the crude horseplay of a perspiring and frequently drunken peasantry. It first appeared in western Europe as the eighteenth century neared its disorderly close, having for its immediate background those worldwide social convulsions prepared by the incendiary pens of Rousseau and Voltaire. And it first became identifiably a waltz (more or less as we know it today) in rural Germany. The etymology of its name indicates the origin and the chief physical characteristic of the dance. The German *waltzer* (from Latin *volvere*) simply applies to a dance performed in three-four time by *revolving* couples who, in one fashion or another, embrace as they turn.

The new dance was undeniably intimate, and its immediate popularity was so excessive that it was denounced by clergy and secular critics alike. From pulpit and press, parents were enjoined to snatch their daughters from the maw of this all-corrupting depravity. It was "demoralizing," "lewd," "obscene." It was "an incitement to sinful passions" (and its rustic prototypes were indeed noted for an inordinate amount of lascivious posturing and erotic byplay). Finally, at Nuremberg, Meissen, and elsewhere, irate city fathers published stringent decrees

against it, and invariably on the loftiest grounds.

As might be expected, the thunderous sanctimony of all this moralizing proved quite futile. But as it happened, the *political* instinct of the monarchical rear guard was absolutely correct. True to its popular origins, the waltz was in essence both democratic and revolutionary. Furthermore, it gave its devotees more real and immediate satisfaction than the collected works of Montesquieu and Tom Paine combined, with the added advantage of requiring no literacy whatever.

It was above all exciting as a leveling phenomenon in the matter of class distinctions. Speaking of the then-novel public dance floors, which were almost wholly given over to waltzing, a late eighteenth-century Bavarian traveller writes: "Here we see artisans, artists, merchants, councillors, barons, counts, and excellencies dancing together

with waitresses, women of the middle class, and ladies. Every stranger who lingers here for a time is infected with this dance malady."

Advancing across the civilized world as if aware of its rendezvous with cultural destiny, the "malady" became an epidemic, a terpsichorean Internationale. In Metternich's somewhat gloomy Vienna it was an instant craze. Sedate London and excitable Paris surrendered to its seductions almost simultaneously, and this in the midst of the Napoleonic wars. In 1815 the



Introduced into England in 1812, the primitive waltz was fair game to famed caricaturist Thomas Rowlandson.

BETTMANN ARCHIVE



VIENNESE WALTZ



Prince de Ligne coined his all-too-historical *mot* about the Congress of Vienna: "*Le Congrès ne marche pas—il danse.*" And if the hopelessly stuffy German empresses took their moralists seriously (or at least pretended to around their consequently glum husbands, so that the waltz was still forbidden at the Berlin court in the reign of Wilhelm II), this was an exceptional and widely derided case. In imperial St. Petersburg, devout but persistently carnal amidst its boreal frosts, Grand Dukes and ballerinas and chambermaids capitulated without a struggle.

FINALLY, even Boston waltzed. In the 1830's the dance swept America, chiefly through the melodies of its three early Viennese exponents, Michael Pamer, Lanner, and the elder Johann Strauss. Caricatures of the period reveal that the wilder New England dance-lovers copied not only its European choreography but the strange costume and the frenetic hairstyles (as originated by the Parisian "Incredibles") that went with it. And forty years later it was Boston that contrived a sort of ultimate and all-time apotheosis of the perfected Viennese waltz: a version of Strauss's *Blue Danube* that, considered simply as a paroxysm of voluntary noise, was probably unequalled anywhere on earth until July 16, 1945, at Alamogordo, New Mexico.

The occasion was the Peace Jubilee of 1872. The moving spirit was the famous Massachusetts bandmaster, P. S. Gilmore, who attacked Strauss's masterpiece with musical and military forces that included an orchestra of 2,000; several dozen brass bands; a chorus of 20,000; an enormous pipe organ; a "Monster Bass Drum, 18 Feet in Diameter"; a collection past estimating of anvils, firebells, and "chimes" (odd lengths of railroad track freely suspended on frames for convenient whacking); and one of the first and perhaps the greatest of all sing-alongs, with a participating audience of 100,000. Gilmore built a sort of lookout tower for the principal conductor, stationed dozens of subsidiary conductors armed with binoculars at strategic points across his acreage, and as a final happy thought, surrounded the whole enterprise with ranks of honest-to-God cannon, these being wired for consecutive electrical firing on the first beat of each measure.

Memories of the resulting shambles remained with many of the participants until their dying day. As the assembled thousands bellowed, sawed, beat, blew, and fired away, it became apparent that Gilmore's artillery were more patriotic than musicianly. Numerous shots were complete duds, while others came in close and deafening volleys amidst enthusiastic bursts of musket fire and derogatory howls concerning the questionable parentage of the recent Rebs. Noting the shattered windows and bolting horses of Back Bay, many observers felt Boston to be more plausibly in the grip of world war than World Peace; still others, perhaps in view of an imminent last judgment, headed in nervous haste for the nearest church or, in some cases, saloon. Bos-

The waltz as seen (left to right) in New England in the 1820's; Paris in 1840; and Vienna in 1852; The exaggerated Directoire costumes of the American couple were copied from the eccentric French "Incredibles."



WORCESTER ART MUSEUM

ton's chief music critic, the dyspeptic John Sullivan Dwight, packed up and left town altogether.

What gave this purportedly musical event its final *éclat*, of course, was the in-the-flesh presence of the shaken composer, Johann Strauss himself, who was imported from Vienna at a fee of \$100,000 to preside as conductor-in-chief. Accustomed to an orchestra of seventy-five, he was perhaps the only dance conductor in history to get his starting nudge from a prematurely belching cannon. The experience apparently left him too stupefied for immediate utterance, but he later summarized his large and unlikely American adventure. He called it "an unholy row such as I shall never forget." The Boston press, meanwhile, had also summarized him: "a remarkable little man, nervous, quick, excitable, and he throws himself heart and soul into his music." Under the circumstances, he may well have thought his life depended on it.

IT WAS, however, no accident that Boston chose a Viennese waltz, and the *Blue Danube* in particular, for its wildly Byzantine ode to universal brotherhood. It is true that in protocol-smothered Vienna, a lovely baroque anachronism lingering in the reactionary twilight of the Holy Roman Empire, the disorderly hop of the German rustics had become unrecognizably refined, aristocratic, and magnificent—a swirling ballroom vision under the glittering chandeliers of Schönbrunn. But everywhere else, thanks to the collision of democracy with a dynasty of Viennese musical genius, the Strauss waltz became for masses and classes alike the nearest thing in music to a universal political amnesty.

Within weeks of its publication (1867), the *Blue Danube* had unmistakably entered the realm of international folk music. It had also become possibly the most lucrative commodity in the history of sheet music. Millions of copies were sold all over the world, the presses being unequal to the demand. For a quarter of a century a globe-wide roster of Strauss-conquered cities and hamlets continued to pay tribute in cold cash to their care-dispelling Waltz King. When Boston first called, Strauss (who at the time was unwell) had been extremely reluctant to cross the ocean. The determined Americans had simply upped the ante until he would have been, as he remarked, "imbecillic" to refuse. It is characteristic of Viennese skepticism (and also of Strauss's business acumen) that he had his fee deposited in a Vienna bank before he bought his boat ticket. But upon his arrival, he found Boston so mad for his melodies that he wrote more of them to order, and he in fact went back to Vienna with (by his own account) considerably more than \$100,000. In an era innocent of income taxes, it is no great mystery why he died several times a millionaire.

What this pre-Hollywood world was really buying, of course, was the most fascinating form of vicarious pleasure available at the time. The special nature of this pleasure sprang from the volatile Viennese temperament, which was neither too profound for light-hearted adventure nor too callous for romantic regret. More important still, if the Viennese were extremely sentimental, they were also ironical enough for a lively job of self-mockery (as witness *Die Fledermaus*). Their waltz, consequently, never became too realistic, too



RETMANN ARCHIVE

VIENNESE WALTZ



lugubrious, or too pretentious. Unlike the more deeply probing concert waltzes of Chopin, Schumann, and Liszt, it makes few direct references to the great emotions. But it does present—as in a tactful mirror—exquisitely measured doses of sentiment *about* these emotions.

Its great specialty therefore is nostalgia: bittersweet regret for a past love, a departed youth. Smiling through its tears (which occasionally are scented glycerine), it speaks always of a happiness that cannot last. But the language of its nostalgia (sensuous melody, dreamlike movement) is as universally delicious as a light Sacher *torte* with whipped cream. The late-nineteenth-century world—a largely unreflective world, and one that was for the first time stable, secure, prosperous, and greedy for emotional luxury—could ask no more.

Nowhere was the appetite for this luxury more passionate than in Vienna itself. The Danubian peoples have always had a sophistry of sentiment (and a love of extravagance) all their own. Anciently a queen of Hungary bequeathed the province of Altenburg to a nobleman on the condition that he maintain a certain number of peacocks, her favorite fowl. And a wealthy woman in Vienna left a considerable sum to Strauss on the condition that he play her favorite waltzes at her funeral. Nobody was shocked, much less surprised, when the deeply touched composer obliged. Or, for that matter, when he collected.

THE Viennese waltz inevitably inspired its own folklore and legends, its musicological controversies, and its peculiar mannerisms. Thousands of Gilmore's con-

By 1872, the embrace of a waltzing Amazon was a standard subject of merriment to bystanders.



BETHMANN ARCHIVE

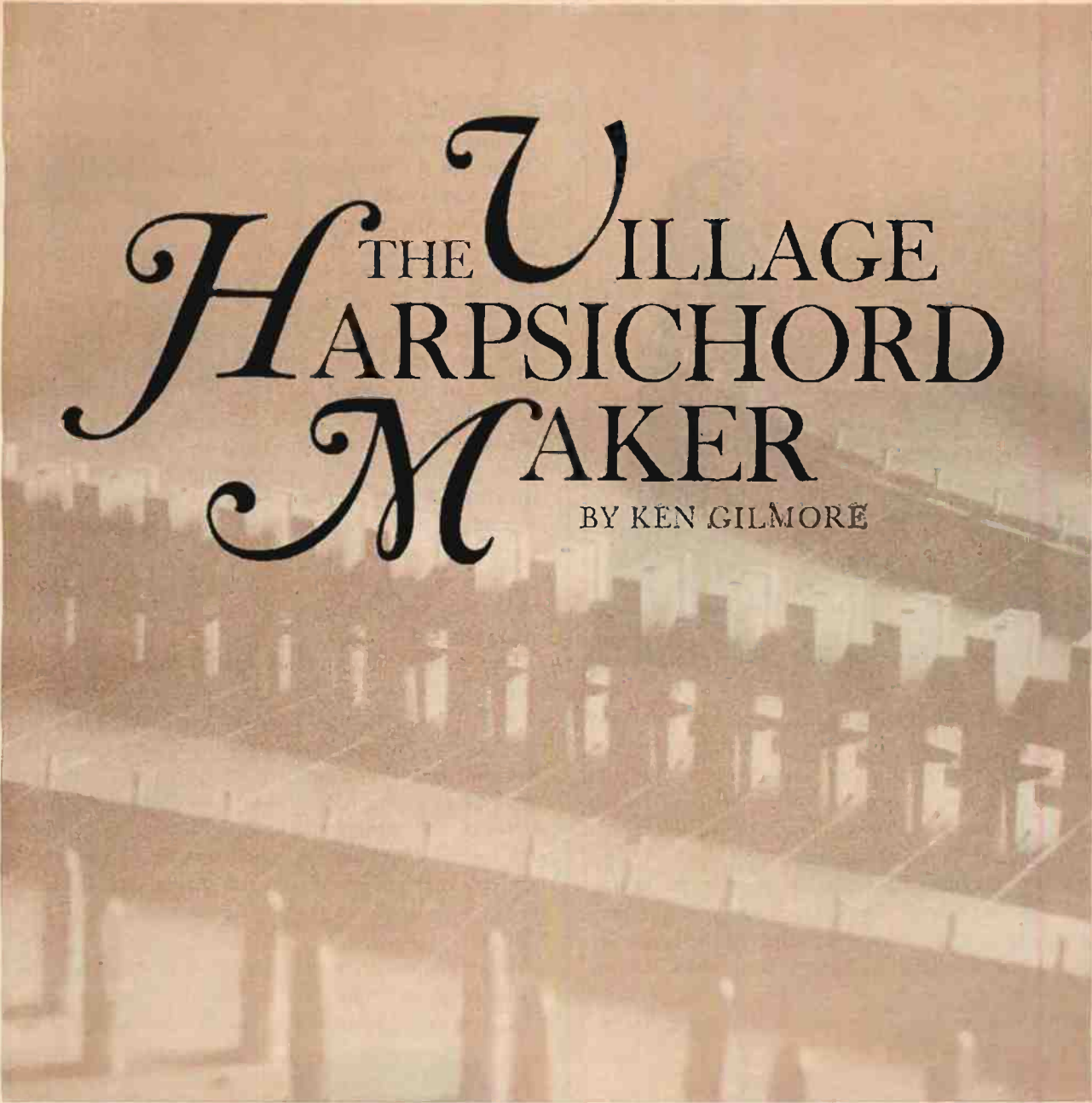
temporaries thought (and many of ours still do) that the *Blue Danube* was Austria's national anthem, which it wasn't. Still others thought the Viennese brand of waltz was actually invented by Strauss the younger, perhaps with the help of his *gemütlich* papa. This too was illusion, since its unmistakable accents are found earlier in the delightful if less imposing waltzes of Josef Lanner. As to the remoter origins of the Viennese confection, chauvinistic musicology produced a free-for-all in several countries eager to claim the honor. The French gave it the most elaborate pedigree of all, claiming that they got it from Provence in the days of Louis VII and loaned it to Germany in the sixteenth century.

But if the Strausses did not invent the waltz, they racked up astronomical mileage playing it, and not unnaturally they featured the family brand. Fiddle in hand, they ranged the world tirelessly (and profitably) to do so. No coronation or royal wedding but had its commemorative Strauss waltz, and in Vienna caustic social critics saw in the world-beloved Strauss the last real prop of the shaky Hapsburg monarchy, observing that "Franz Josef reigned until Strauss died."

Everywhere the Strausses accustomed audiences to two singularities of the Viennese style. By slightly anticipating the second beat of each measure, they gave their melodies a wonderfully infectious rhythmic verve. And they conducted, not formally, with batons, but intimately, with their bows, lifting their own violins to sweep into the music at the grand climaxes.

The 1872 Boston press observed that Strauss himself "was conductor, performer and enthused listener all at once, using bow, fiddle, feet, every facial muscle, elbows, hips and head in conveying his wishes to the musicians." Audiences of the Vienna Philharmonic today see something very similar when its first-concertmaster, Willi Boskovsky, takes the podium to conduct the Strauss masterpieces. Acknowledged heir of the great tradition, Boskovsky learned the Viennese waltz under "Herr" Johann Strauss, son of Eduard Strauss, son of the composer of the *Blue Danube*. Like his great predecessors, Boskovsky has become a travelling performer, and when he travels, he takes the original Strauss scores with him. Everything else in the world has changed, including the conductor's name. (Boskovsky, although a true Viennese "born within sight of the Vienna Woods," is actually a Czech.) But after a triumphant century, the durable Viennese waltz still sounds the same, is still on the road, is still welcome everywhere, and even *looks* the same.

Robert Clifford Harrison, a nonwaltzing New Yorker, has contributed to numerous musical periodicals and reference works. His researches on the waltz include conversations (in the 1940's) with survivors of the Boston Peace Jubilees.



THE VILLAGE HARPSICHORD MAKER

BY KEN GILMORE

THE STORY OF WALLACE ZUCKERMANN, THE INVENTOR OF THE HARPSICHORD KIT

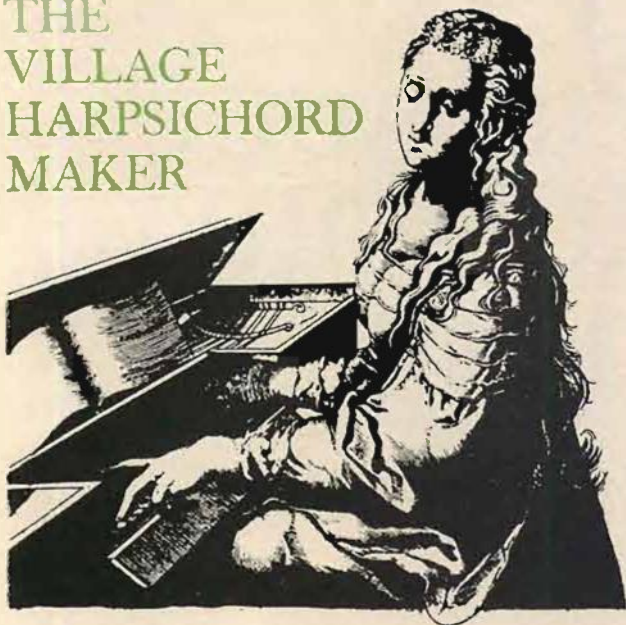
SEVEN YEARS AGO Wallace Zuckermann tried to buy a harpsichord. After shopping around a bit, he discovered that the instruments were not only expensive—costing up to \$6,000—but that they were in such short supply that an instrument might take as long as a year to be delivered. So he decided to build his own.

Zuckermann, a former child psychologist and piano-restorer, had never built a harpsichord, but he reasoned that the eighteenth-century instrument couldn't be more complicated than a piano. His first problem was that there didn't seem to be any place to start. "When I first got interested in harpsichords," Zuckermann says, "hardly anyone in New York, even

in America, knew anything about them." So Zuckermann read the few books that were available on the subject, studied old drawings and pictures, examined the few modern harpsichords he could find, and visited museums in and around New York to study the construction of antique harpsichords on display. Then he retired to his piano workshop and designed and built his first harpsichord.

As soon as he had completed his initial instrument, Zuckermann was offered five hundred dollars for it. Because he already had thought of some ways to improve the design, he accepted the offer and set to work on a second harpsichord. The rapidity with which his first instrument had been sold made Zuckermann

THE VILLAGE HARPSICHORD MAKER



mann wonder if there might not be a sizable market for harpsichords. So he inserted an experimental two-line advertisement in the classified section of the *New York Times*. When this drew scores of replies and five firm orders, Zuckermann decided to become a full-time harpsichord maker.

At first, Zuckermann turned out about one instrument a month. Soon, however, Baroque music fans began to hear about his instruments, and he had more orders than he could fill. Zuckermann added a cabinet maker to the staff, then two more assistants, and finally set up a production line so that eight harpsi-

chords could be placed in construction at one time.

Present production procedure calls for the cabinet maker and the assistants to do the basic woodworking; Zuckermann himself does all the stringing and voicing of the instruments. With his current staff, Zuckermann turns out some forty completed instruments a year in his Greenwich Village factory.

In mid-1960, when several of Zuckermann's friends began asking him for help and advice on building their own harpsichords, Zuckermann got the idea to design a harpsichord in kit form. He turned out about a dozen sets of harpsichord parts, wrote detailed instructions for assembling them, and found enough musically minded Villagers to put them together. After revising the instructions several times—he discovered he had taken too much for granted in the original directions—Zuckermann was satisfied that the construction job was within the capabilities of the average amateur musician, and he began turning out kits in volume.

The basic Zuckermann harpsichord kit costs \$150.00. (Also available is a clavichord kit, priced at \$100.00.) The builder must supply lumber for the outer case, although Zuckermann includes complete plans for its construction. The case materials and legs usually cost between \$50.00 and \$100.00, depending on the wood selected. Thus, for \$200.00 to \$250.00 and some 125 hours of spare time, a harpsichord fancier can own an instrument that is identical to the factory-built unit that Zuckermann sells for \$750.00.

Zuckermann claims that his kits have been put together by church and school groups, doctors, businessmen, ministers, housewives, industrial workers, and

This factory-assembled Zuckermann harpsichord sells for \$750.00. It can be built from a kit for as little as \$200.00, including the case.





Wallace Zuckermann personally strings and voices each of his factory-finished harpsichords.

others who do not usually do either woodworking or kit-building. One thirteen-year-old boy in California recently completed a Zuckermann harpsichord successfully, as did R. M. Santurce of Puerto Rico, whose instrument was used in this year's Casals festival.

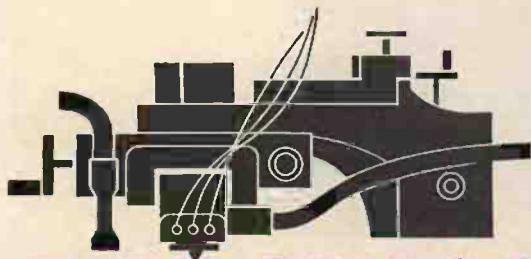
Among other users of Zuckermann's instruments are such institutions as the Philadelphia Symphony, Columbia and New York Universities, the New York City Center, and Columbia Records. Harpsichords constructed in his factory have been used in countless concerts and recordings. So popular are Zuckermann's instruments, in fact, that he is unable to keep up with the demand. Factory-finished models usually require three to four months for delivery, and even kits take up to a month.

ZUCKERMANN attributes the popularity of his harpsichords to a number of factors. First, of course, there is the matter of price: Zuckermann's instruments are considerably less expensive than are those of most other manufacturers. But more important, he thinks, are the many currently available recordings of Baroque music performed on the instruments for which it was written. Recordings by such artists as Wanda Landowska, Ralph Kirkpatrick, Fernando Valenti, and Sylvia Marlowe have spread the gospel of the harpsichord and its literature, and amateur music-makers around the country now want to produce for themselves the authentic sound of the ancient scores. "To the educated ear," Zuckermann says, "music composed for the plucked strings of the harpsichord doesn't sound right on the hammered strings of the piano, which is more suitable for romantic music."

But ex-psychologist Zuckermann has another explanation for the harpsichord boom. "It is part of the basic affinity between the twentieth century—the Age of Science—and the eighteenth century, which was the Age of Reason. We feel closer to that century than to the one in between, which was too romantic for our taste. Also, Baroque music is very orderly—the opposite of contemporary music, which is neurotic in sound. Baroque music gives people a feeling of security and tranquility."

Wallace Zuckermann, meanwhile, continues to grow less tranquil as more and more orders for harpsichords—both kits and completed units—continue to pour in. Of the four hundred or so that will be manufactured this year in the United States, Zuckermann will build about three hundred—some forty in completed form, the rest as kits. The total figure, incidentally, represents a fourfold increase in domestic harpsichord production over the last five years. More instruments—about a thousand—will be imported from Germany this year.

With the growing interest in harpsichords, Zuckermann's operation seems destined to grow larger. But Zuckermann is not entirely happy with the burgeoning state of his business today. As more orders come in, Zuckermann finds he has less time for himself—to read, to do some writing, to play the cello in a local chamber music group. Consequently, despite rising demand for his instruments, Zuckermann says he doesn't plan to extend his business further. At this point, in fact, the originator of the harpsichord kit isn't sure he likes all the business he has. "All I really want," he says, "is a little peace and quiet."



OPERATION WAFFLE IRON

BY CLARENCE PERCY

SIMPLE IN ITS THEORY,
THE PROCESS OF MASS-
DUPLICATING RECORDS
IS DEVILISHLY DEMAND-
ING IN ACTUAL PRACTICE

BACK in the early days of the talking machine, the manufacture of records had the virtue of elegant simplicity. Since there was no practical way to reproduce tinfoil masters made by the original Edison machine, early experimenters hit upon a brilliantly straightforward scheme. They grouped twenty or so recording megaphones in front of the artist. He bellowed as loudly as he could, and if his voice had approximately the same decibel content as a steam whistle, he could record twenty cylinders simultaneously. That was all there was to record-making. No one worried about the noise that would show up on the cylinder. As long as people could recognize "*La donna è mobile*," what more could they ask?

The missing reproduction technique that permitted the duplication of records on a large scale was made possible in 1888, when Emile Berliner thought of recording on a flat disc instead of a cylinder. Eventually Berliner worked out the idea of molding records in much the same way waffles are made. Pour in the batter and close the press. Today's records are produced in almost precisely the same way.

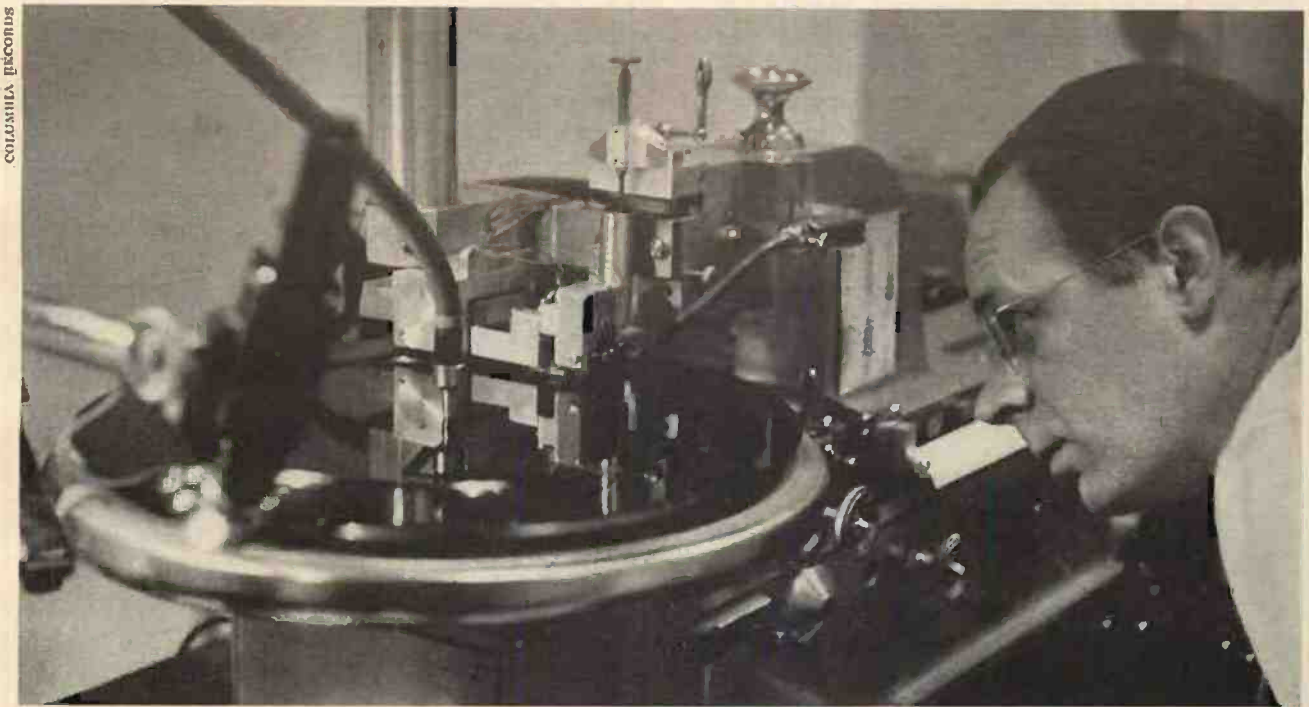
While the essential principle of its manufacture is simplicity itself, each phonograph record made today is the end result of a long, complex, and painstakingly controlled manufacturing process. It involves scores of steps, each one of which is critically important. Minor, even microscopic flaws that occur during any one of them will result in a bad record.

The record-manufacturing process begins when the lacquer, or acetate, arrives at the pressing plant. The lacquer is an aluminum disc that is coated with an acetate compound (or lacquer) into which the sound from a master tape has been cut in spiral grooves. The pressing plant's job is to reproduce the lacquer perhaps millions of times without adding anything or without taking anything away. In order to mass-duplicate a single lacquer, four major manufacturing steps are involved. These are, in order, the production of the master, the mother, the stamper, and the finished record. Since each unit is molded from its predecessor in the process, three are positives, which can be played (lacquer, mother, and the finished record), and two (master, stamper) are negatives, which have ridges where the positives have grooves.

THE MOMENT the lacquer disc is unpacked at the plant, the long battle against surface noise begins. A technician blows away any accumulated dust with a blast of nitrogen—even though the disc was sealed for shipping—and inspects the surface meticulously for fingerprints, scuffs, scratches, imperfections of any kind. This is the first of many inspections the recording will receive as it goes through the complex process of duplication. Visual inspection is the only check that can be

made at this point because the lacquer cannot be played, since even one playing would damage its grooves slightly. Sometimes, as the lacquer is being made, a second reference lacquer is cut simultaneously on a slave machine that operates in exact synchronization with the cutter making the lacquer. But even play-

The disc must now be electroplated; that is, a layer of metal must be deposited on its face. This layer will be an exact negative of the original lacquer; it will have grooves where the lacquer has ridges and ridges where the lacquer has grooves. In order to be electroplated, the lacquer, which is normally an insulator,



COLUMBIA RECORDS

Cutting the lacquer from the master tape is the first step in record manufacture. This is usually done at the recording studio.



COLUMBIA RECORDS

On reaching the pressing plant, lacquers are inspected visually.

ing the reference lacquer is only a rough check, since it is not actually the one used for reproduction.

If the lacquer passes the visual check, it is then cleaned thoroughly. It is dipped in a detergent solution—usually Wisk—rinsed, dunked into a second detergent bath, and rinsed again. Removing every particle of dust is critical, since each speck that is left on the lacquer will be reproduced through all subsequent processes and will eventually cause surface noise.

must be made electrically conductive. This is done by coating its surface with a very thin film of silver. The disc is placed on a turntable and rinsed again, this time with de-ionized water so that it will be electrically neutral. It is sensitized with a stannous chloride spray, then rotated slowly while an atomizer sprays it with an ammoniacal silver solution. Simultaneously, a second atomizer sprays it with a formaldehyde dextrose reducing solution. The two sprays combine just before they hit the record, and the chemical action that takes place causes the disc to be bombarded with a fine spray of metallic silver. After about forty seconds, enough silver has been deposited on the disc, which is shining like a mirror.

After another cleaning, the silver-faced lacquer is electroplated in a bath of nickel sulphate. Within twenty to thirty minutes a coating of about five-thousandths of an inch of nickel—about the thickness of this page—is built up on the silver, and the disc is then placed in two successive copper baths, where an additional 25-thousandths of an inch of metal is deposited. This operation usually takes from about two to eight hours, depending on the process that is used.

After the copper-plated lacquer is taken out of the

OPERATION WAFFLE IRON

electroplating bath, a technician carefully slips a knife blade between the original lacquer and the metal coating that has been deposited on it and splits them apart. The resulting metal disc—called the master—is cleaned with acetone, blasted with steam, and inspected carefully. It can't be played at this point, of course, since it is a negative of the original disc. With luck, the original lacquer will survive the separation process and can be sent back for replating, to produce another master. In

The inspector listens to the mother carefully and marks any imperfection with a wax pencil. Then another highly skilled craftsman takes over. Using a microscope and a tiny cutting tool that looks like a needle, he locates each fault and repairs it if possible. He can cut out tiny bumps in the groove, or fill and trim minor holes. If there are too many imperfections, or if some of them cannot be repaired, the mother is rejected. If the master is perfect, it may be necessary only to make a new mother. If the master caused the fault, however, it then must be discarded and a new one made. If the imperfections are found to come from the lacquer, the entire project may have to be scrapped and the recording studio called to cut new lacquers from the



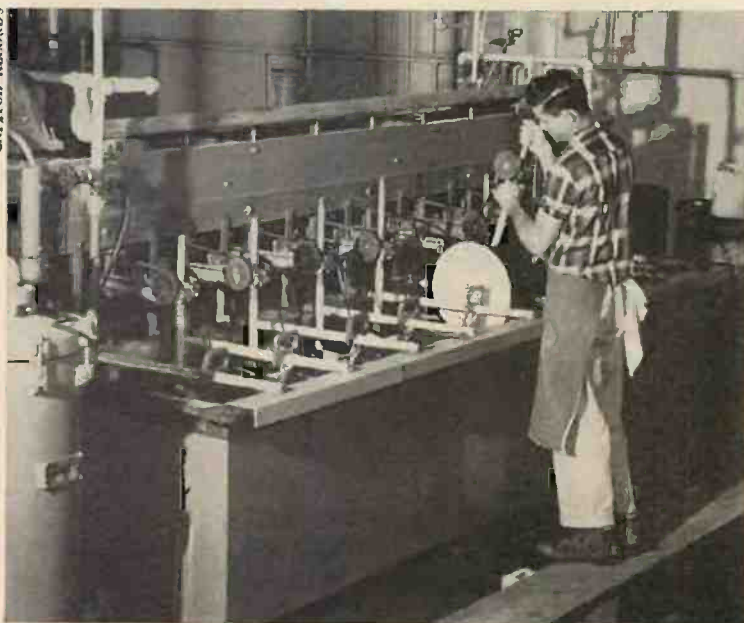
COLUMBIA RECORDS

A thin layer of silver is deposited on the lacquer by spraying the disc simultaneously with a silver solution and a reducing agent.

the old days, when the original recording was cut on wax, it was invariably destroyed by the separation process. In those days, one wax made one master.

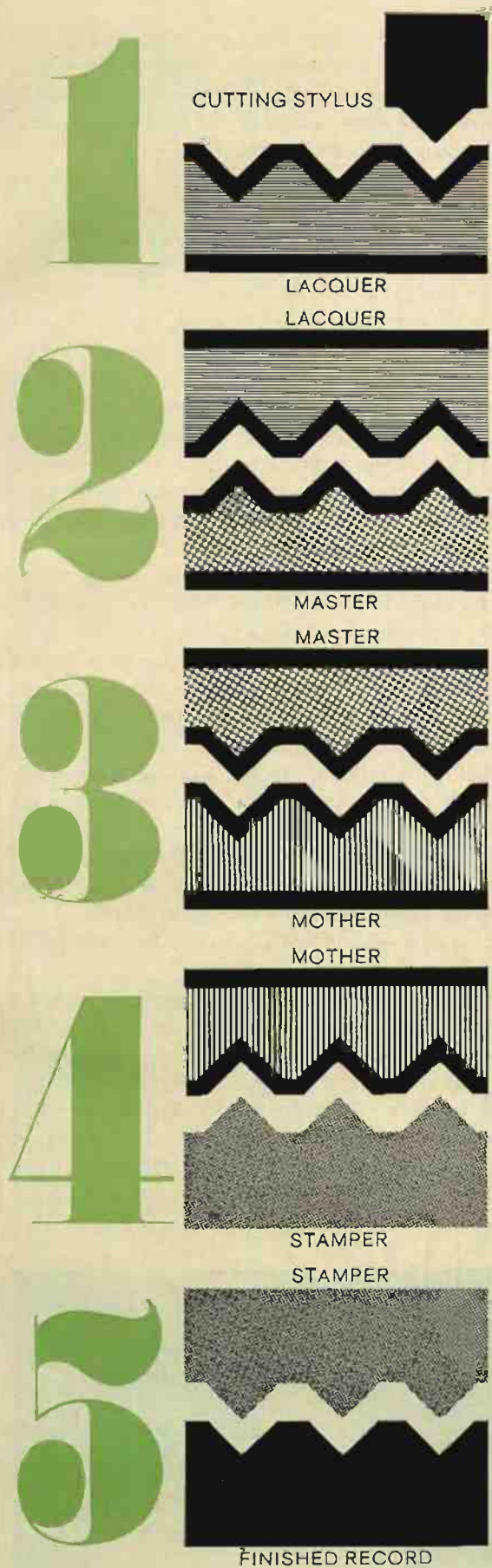
The master is now used to make a series of mothers—in some plants called molds. These will be negatives of the master, or, to put it another way, metal replicas of the original lacquer. To make the mothers, the master is washed and rinsed thoroughly in several baths, sprayed with potassium dichromate, then dipped into nickel and copper electroplating baths. The layer of potassium dichromate allows the mother to be separated from the master—without it, the two would fuse into a solid mass.

The nickel-plated mother, being a positive, can be and is played. An inspector checks it for noise level, clicks, pops, and other imperfections. Incidentally, before being played, the grooves are sprayed with a water-soluble lubricant to save wear and tear on the playback stylus. The nickel does not have the resiliency of a plastic record, and without lubricant it would quickly destroy the playback stylus.



COLUMBIA RECORDS

The lacquer is electroplated with layers of nickel and copper.



original master tapes, which are always kept on file.

After the mother passes inspection, it is cleaned, sprayed with potassium dichromate separator, and once again put into the nickel electroplating bath. This time, some eleven-thousandths of an inch of pure nickel are deposited on the mother to make the stamper. This is a negative again, and will be used to stamp out finished records. Since the stamper will be subjected to 1,800 to 3,600 pounds of pressure during the molding process, only nickel—which is much harder than copper—is used in the stamper. Some companies—Capitol, for example—go on to plate the stamper with a thin layer of chromium, which is even harder than nickel. Other companies—such as RCA Victor—feel that nickel does

Capitol records



Separating the master from the lacquer is a crucial operation.

a better job because it is not subject to crazing, or developing microscopic cracks, as is chromium.

The completed stamper is made ready for pressing with a few final operations. First, its back is ground to a mirror finish, since any small bump on the back would be pressed right through the stamper and make a dent in the finished record. After polishing, the center hole, which was filled in during plating, is repunched. This is done by putting the stamper on a turntable and rotating it slowly while watching the grooves through a microscope. When the grooves seem to stay in almost the same place while the record revolves, the disc is known to be on center and the hole is punched.

The troubles that may occur during the three-step process just described (the lacquer-mother-stamper sequence) are almost limitless. And all except a few

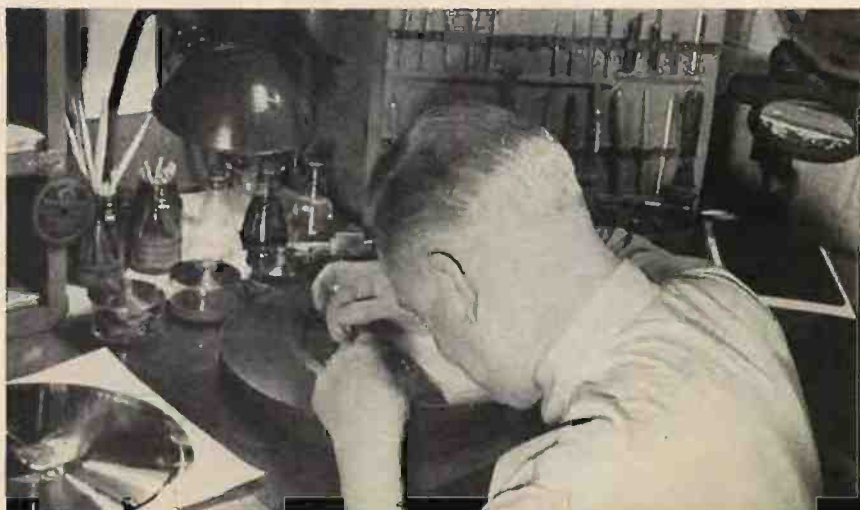
OPERATION WAFFLE IRON

faults that can be corrected on the mother are irreparable. Scratches, scuffs, dents—many too small to see—are reproduced from one stage to the next, and contribute to the cumulative noise on the record's surface. Other more complex problems may develop. For example, the plating process itself can go sour. When it does, a master or a mother may turn out to be what engineers call a rotten copper. Instead of being tough and fine-grained, the metal is granular and weak. In extreme cases it may actually crumble. Perhaps even worse than crumbling is when the copper becomes just bad enough to be slightly granular, thereby creating a noisy surface, yet not bad enough to be obvious.

ROTTEN coppers were a serious problem in the record business until, by a method whose origin is uncertain, chemists learned to control the trouble. According to the story RCA Victor engineers tell, many years ago a workman in a plating plant opened his lunch box one day to find cheese sandwiches. He didn't like cheese, so he ate the bread and threw the cheese into a plating tank. That day it happened that every tank except the one in which the workman had thrown the cheese produced rotten coppers. The engineers in charge didn't know how to account for the difference until they detected the smell of decomposing cheese coming from the tank. Then they noticed that this particular tank continued to produce good platings far beyond its normal expectancy. Cautiously, the engineers tried adding some cheese to the other tanks, and the treatment invariably worked.

Whether the story is true or not, it is a fact that a little rotten cheese in the tank produces the desired results, and for many years it was a standard ingredient in the plating bath. It also had the effect of making the plating room a place suitable only for workmen with strong stomachs. Some years later, a record-company chemist discovered the secret of the rotten cheese.

Minor surface defects can sometimes be corrected on the nickel-plated mother. Here a craftsman cuts out small bumps and fills in tiny holes.



RCA VICTOR

The casein in the cheese—the same ingredient used to make casein glue—was the magic ingredient. From that day on, a pinch of casein in each tank made its contribution to quiet record surfaces, and the atmosphere in plating rooms improved markedly.

The metal discs from which records are made are also subject to other troubles. Stains—caused by improper chemical reactions somewhere along the line—fingerprints, or contamination may be almost invisible, yet they can make the final stamper surface slightly rough and consequently slightly noisy. These are most serious on the master or the stamper, since the ridges on these parts form the bottom of the record grooves. A stain across the top of the ridges means a series of imperfections in the grooves of the finished record. Another kind of defect is caused by dirt in a stamper. This results in imperfections in the groove walls of the final recording. Sometimes a completely invisible fault can throw a playback stylus into an adjacent groove.

As records are made nowadays, the lacquers, masters, mothers, and stampers seldom wear out gradually. Usually, they have to be discarded because of damage—scratches, scuffs, pits, and so on—incurred during the manufacturing process. On the average, one lacquer will produce two or three masters before being discarded; each master will make three or four mothers; and each mother should produce six to eight stampers. A stamper can be counted on to press perhaps six hundred 12-inch discs. An average lacquer, then, should produce from twenty to fifty thousand records. If a company anticipates a large sale of a particular record, the recording studio may make dozens of lacquers, each of which will ultimately be turned into scores of stampers.

The battle against surface noise, fought through the making of the master, mother, and stamper, is just beginning when the stamper is finally clamped on the press. The first record has yet to be made. And this process brings a whole new series of problems. The stamping operation and its difficulties, the question of quality control, and possible future improvements in record-making techniques will be discussed next month.

(To be concluded next month)

HUM

ITS CAUSES AND CURES

by Herman Burstein

A LAYMAN'S GUIDE FOR COPING WITH ONE OF AUDIO'S MOST ANNOYING PROBLEMS

HUM IS THE enemy of every audio system. It may be moderate, constituting only a mild annoyance, or it may come with a roar that can rupture loudspeakers. In the finest systems, hum is inaudible more than a foot or two from the speaker. In mediocre equipment, a relentless low-frequency undercurrent of sound may pervade the room constantly, becoming especially noticeable during soft passages.

Of course, almost any system will produce hum if the volume and bass controls are turned up all the way. This is normal. But you should not be able to hear hum when listening at medium-loud levels at a normal distance from the speakers. When hum intrudes under these conditions, the first step is to ascertain which component is producing it. If you hear hum when the tuner is on but not when the record player or tape machine is played, the hum is almost surely coming from the tuner. If you hear hum no matter what signal source is played, the preamplifier or amplifier is at fault. If, when the preamplifier is disconnected from the amplifier, the hum remains, the trouble is in the amplifier; if the hum disappears, the preamplifier is the culprit.

Probably the simplest, yet sometimes effective, method of reducing hum is to reverse the position of the line plug in the wall socket. Try this for each component, starting with the preamplifier and power amplifier (or integrated amplifier). Any hum reduction that occurs will probably be moderate, but this is not to be scorned because a bit of improvement here and a bit there can add up to a significant total. If you find that the plug position does make a difference, mark the best position with a dab of fingernail polish.

In the case of the turntable, be sure to try plug reversal with the motor running and the tone arm propped over the platter approximately in playing

position (a little ingenuity may be required to prop the arm so). Similarly, test the tape recorder under playback conditions. Don't operate components simultaneously that ordinarily are not used at the same time, for example, the tuner and the turntable.

Audio components, particularly amplifiers, are often equipped with a hum-balance control, whose purpose is to reduce hum. Frequently it happens that the control can be turned a substantial amount with little change in hum level but then a small, critical range is reached where hum drops sharply. Therefore the adjustment of the hum-balance control must be a careful one. It should be repeated after new equipment has been in use a while and after tubes have been replaced. Because there may be interaction between the best position of the hum-balance control and that of the line plug, after adjusting one the other should be rechecked.

Hum may also originate in the tubes of an audio component, usually those in the first stage or two. If you carry a stock of replacement tubes—which is always an excellent idea—you can locate a tube that is producing hum by replacing one tube at a time, preferably beginning with the first stage. If you have several tubes of the type used in the first stage, try them all, because there can be a considerable hum difference among the tubes. When checking tubes by substitution, turn off the power before removing or inserting a tube, lest there be a violent surge of current that can harm the tube, the speaker, or other parts. And don't forget to adjust the hum-balance control when trying each tube.

The tubes of an FM tuner rarely cause hum because in the early stages most of the tubes—with one exception—handle frequencies that are far above the audible range. The exception is the oscillator tube, in which 60-cycle filament current may leak to other sections

HUM

of the tube, causing hum. If hum increases when you tune in a station and decreases when you tune between stations, the oscillator tube is almost certainly faulty. Replacement of the oscillator tube is always the first step in reducing hum from an FM tuner. Occasionally you will notice that you pick up hum from one station and not from another. If so, this is not the fault of the tuner but of the station, and all you can do is complain to the management.

Magnetic fields that can induce hum in a nearby tube are produced by motors, transformers, chokes, and cables that carry alternating current. Therefore, a number of tubes, at least those in the early stages of a component, are usually covered by metal shields to ward off these fields. A loose or missing shield can account for an appreciable amount of hum. To do its job, the shield must not merely cover the tube but must make firm contact with ground—with the metal chassis of the component. Usually the tube socket is constructed so it makes firm contact with both the chassis and the tube shield. Sometimes a metal finger extends from the chassis and touches the shield. In either case, the shield should make a secure connection with the chassis.

If you wish to place a shield over a tube that the manufacturer decided to leave unshielded, you'll have to figure out a way of connecting the shield to ground. Otherwise, if you merely put a shield over the tube, the hum level will probably go up rather than down. Never shield a rectifier tube, because the shield will cause excessive temperature rise and will appreciably shorten the tube's life.

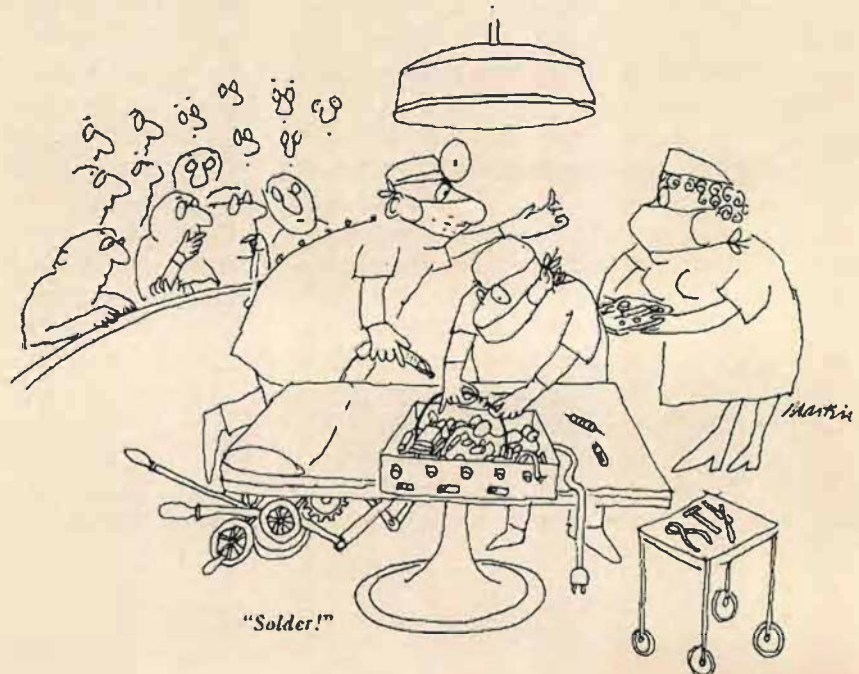
Many components—such as preamplifiers, power amplifiers, and so on—have top and bottom covers. These are not merely for looks but for maximum shielding against hum. When a cover is removed to replace

tubes or for any other purpose, be sure not only that the cover is replaced but also that the fastening screws are tightened securely.

Another possible cause of hum is related to the fact that the earth itself is part of the electrical path for the alternating current employed in homes and buildings. And even though the chassis of an audio component is separated from the house current by a transformer, a 60-cps voltage sometimes appears between the chassis and the earth, as the result of leakage. Hence the chassis itself may be a source of hum. To eliminate this possible source of hum, it is necessary to ground the chassis to earth, which means connecting a relatively heavy wire (No. 16 or larger) from the chassis to a cold-water pipe or something else firmly embedded in the earth (but never a gas line). Attach the wire to the chassis of either the preamplifier or the power amplifier with one of the screws that hold on the top or bottom cover.

INTERCONNECTING cables can also be a source of hum. Audio components are generally connected to each other by a shielded cable that consists of a solid or stranded lead within a tubular outer wire; the two are insulated from each other. The inner wire is the "hot" or signal-carrying lead. The outer one is the shield or ground lead. The latter diverts hum fields from the signal-carrying lead as well as making the necessary electrical connection between one chassis and another.

An insecure ground connection between components can produce appreciable hum, and a broken connection can produce a roar. A loose ground connection may be due to a poor fit between the plug to which the cable is attached and the jack into which the plug is inserted. A simple squeeze of the plug with a pliers may be all that is necessary to dispose of a hum problem. Or the poor connection may be due to dirt or corrosion on the plug or jack. Scraping or filing is called



for here, and possibly replacement of the plug or jack or both.

When disconnecting the plug from the jack, be sure the equipment is turned off or you may produce an ear-splitting (and possibly speaker-splitting) hum. This same type of hum may be caused by a concealed break in the shielded cable. If a defect of this sort is suspected, simply try another cable. For example, assume there is appreciable hum when the tuner is operated but not when the turntable is used. If so, the cable between the tuner and the preamplifier would be one of the suspected causes of hum.

Special hum problems occur with turntables because of their metal base plates and motor frames. Because they are large masses of metal, the bases and motor frames tend to pick up 60-cps magnetic fields from the turntable motor, from nearby transformers, and from other sources. This hum must be short-circuited to the preamplifier chassis, thus preventing it from reaching the phono cartridge.

The base and motor frame are often connected to the preamplifier chassis through the ground lead of the shielded cable. A better practice, *usually* (the results of grounding procedures are not always predictable), is to use a separate wire for connecting the turntable base and motor frame to the preamplifier chassis. Any previous connection between the shielded cable and the base and frame should be severed, because two ground paths between the cartridge and the amplifier may form what is technically known as a ground loop, which picks up hum.

THE positioning of cables is also important. Particularly, cables from cartridges or tape heads should be routed as far as possible from transformers and motors. Although the quantity of hum picked up by the cable from a transformer may be quite small, it is nevertheless sizable in relationship to the minute signal produced by the cartridge or tape head. Also, keep the cables away from the electrical power cord. Better to have a slightly untidy system without hum than an extremely neat one with the phono cables and power cord running tightly parallel and thus causing hum. It is good procedure to twist the pairs of cables from cartridges or tape heads together. If hum persists, try arranging them in all possible positions. You may find one placement that cancels out the hum perfectly. A long run of cable, however carefully routed, may result in excessive hum pickup. So always use as short a cable as practicable for connecting components. (This also helps prevent treble losses due to cable capacitance.)

Almost as important as the positioning of cables is the positioning of equipment. For example, it is poor policy to place a record player close to a power amplifier because the magnetic field emanating from the

amplifier's power transformer may induce hum in a magnetic phono pickup. Also, if the preamplifier is placed too close to or on the wrong side of the power amplifier, the early stages of the preamplifier may pick up hum from the amplifier's transformer. In the main, it is the power amplifier that should be kept at a distance, or at least judiciously oriented, with respect to the other equipment. However, one should be alert to the possibility that any a.c.-operated component may induce hum in another component. For example, a hum may be induced in a preamplifier because it is directly over the power transformer of an FM tuner. This type of problem can often be eliminated by putting a piece of sheet aluminum between the two components.

Improper settings of the level controls can also cause trouble. As an example, power amplifiers are frequently equipped with level-set controls to prevent excessive signals from being fed into them. As the level-set control is turned down, it not only reduces the incoming audio signal but also any hum (and noise) that originates in the preamplifier. Accordingly, failure to turn down the level-set control may be responsible for excessive hum. If you get room volume from your speakers when the master volume control has been turned up only to nine o'clock or below, this suggests the power amplifier's level-set control should be turned down. (On the other hand, do not turn the level-set control too far down, because this requires the preamplifier to produce correspondingly more audio signal, with increased chance of distortion.)

Preamplifiers, too, frequently have level-set controls to adjust incoming signals from the tuner, phono cartridge, and other signal sources. In this case, excessive hum may result from turning the level-set control too far down rather than too far up. The lower the setting of the preamplifier's level-set control, the more the master volume control has to be turned up to achieve the desired sound level. Accordingly, there will be greater amplification of hum (and noise) produced in tube stages between the level-set control and the master volume control.

Barring a return to direct-current electrical power (which seems most unlikely), hum will always be with us. And although it is an enemy that will never be totally vanquished, by careful attention to the niceties of the installation, operation, and maintenance of hi-fi equipment, it can at least be kept to proportions that are essentially insignificant.

Herman Burstein has written extensively on virtually every aspect of audio for such publications as Electronics World, Audio, and Radio-Electronics. His last article for this magazine was "Understanding the Decibel" in the August issue.

* Hi-Fi Hijinks *

by GERALD GARDNER



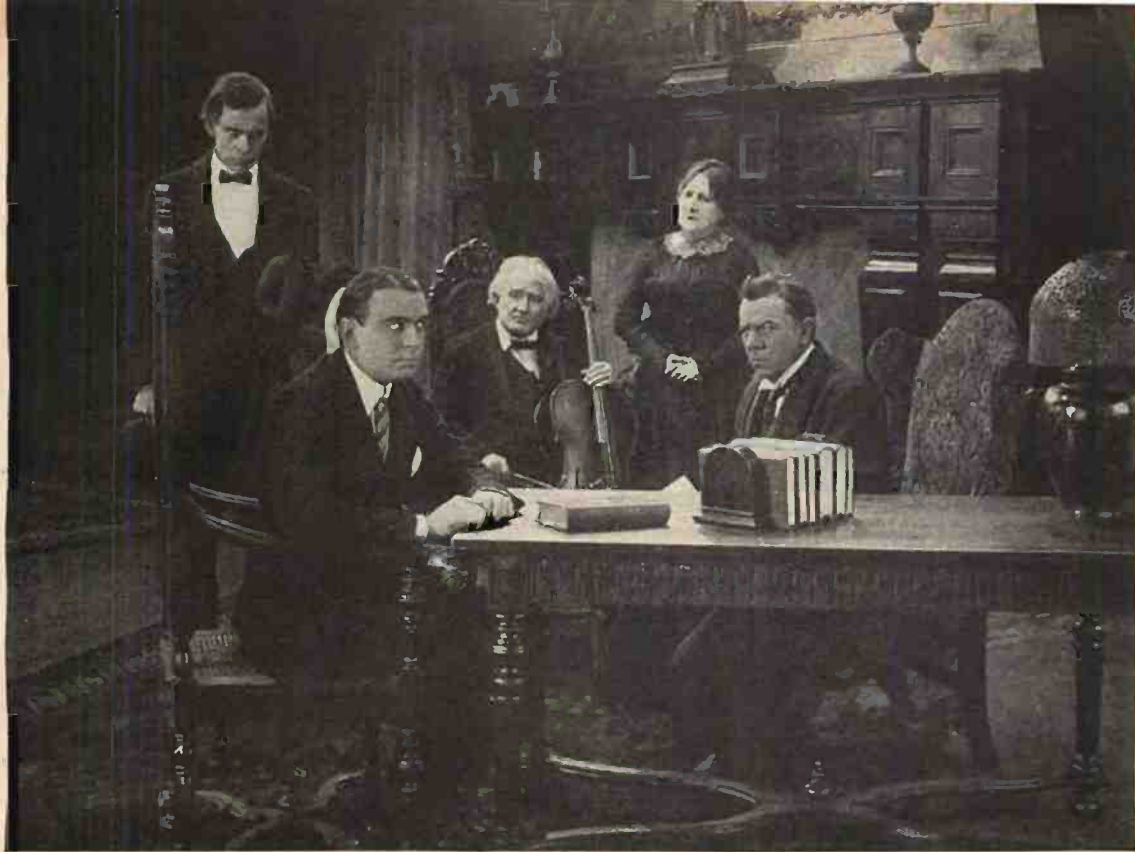
"What a curious place for a loudspeaker . . ."



"I warned you about playing those percussion records in your condition."



"My God! They installed the tweeter in the liquor cabinet."



"I'm not absolutely sure I want to hear Till Eulenspiegel played on the cello."



"Now do you believe I have a three-octave range?"



"Just think of the impact. This scrawny little mutt sitting in front of the speaker."



"Witherspoon! You told us hi-fi was a passing fad!"

S&Q

SOUND AND THE QUERY

A FORUM FOR ELIMINATING THE MOST COMMON AND OFTEN MOST EXASPERATING PROBLEMS OF STEREO HI-FI

BY J. GORDON HOLT

Imbalanced Audio

Q. I have a pair of speaker systems that are not putting out the quality of sound I think they are capable of. They seem to be down at the low end, and they sound extremely shrill at the high end.

Each system consists of a 15-inch Stentorian woofer, an 8-inch Goodmans mid-range and a 3-inch Stentorian tweeter, with a Sherwood crossover network. The speakers are mounted in an infinite-baffle enclosure whose inside dimensions are 22 by 22 by 16 inches. No level controls are used on the middle- or upper-range speakers.

Stentorian recommends using a bass-reflex enclosure with their woofer, so I would like to know what size ports I should cut into my existing enclosures. Also, should I enclose the rear of the middle-range speaker to keep internal cabinet pressures (from the woofer) away from its cone? And finally, how should I go about installing level-set controls on the upper- and middle-range speakers?

W. MEINEKE
Chicago, Ill.

A. Here's where you erred in designing your speaker systems: A woofer whose manufacturer recommends a bass-reflex enclosure should not be baffled in an infinite enclosure. Your enclosure is actually too small to be used as an infinite baffle with any woofer except a high-compliance one, and it is certainly too small to serve as an adequate bass-reflex enclosure for a 15-inch woofer.

A cone-type upper-range speaker should always be isolated from the air pressure in the woofer enclosure unless it is specifically designed for in-cabinet open-back use.

Mid-range speakers and tweeters are almost invariably more efficient than woofers, so they must be used with level controls in order to provide proper overall balance.

You should replace your speaker enclosures with units specifically recommended by the manufacturer of the woofer, mount the tweeter and mid-range speaker on a flat baffle on top of the woofer enclosure (facing upwards

or to the front), and install L-pad level controls between the crossover network and each of the upper-range speakers. Each control should be of the same resistance as the impedance of the speaker it feeds, and it should be connected as shown in the instruction sheet supplied with it.

Also, make certain that all of the speakers are properly phased with one another.

Marred Monos

Q. My stereo pickup reproduces all records and most monophonic discs with tolerable cleanness, but I have a number of monophonic records that it seems unable to cope with.

I parallel the pickup outputs when reproducing mono discs, so my trouble is not pinch effect. But on these bad records, it sounds as if the stylus is rattling back and forth in the groove. This is not just a matter of tracing distortion, because distortion occurs even during low-volume passages.

I know the records aren't worn out, because some of them have hardly been played. What might be causing this trouble?

IRVIN FRANK
El Paso, Tex.

A. The small stylus tip that is used in stereo pickups allows the stylus to ride lower in the groove than would a 1-mil tip, but since most micro-groove discs have a V-shaped groove,



ROUNDED BOTTOM OF OLD MICRO-GROOVE DOES NOT GRIP SMALL STYLUS

MODERN V-GROOVE SUPPORTS SIDES OF STYLUS

this does not impair the cleanness of the sound. (It does, in fact, tend to improve it, because it reduces the pinch effect in inner grooves.) Many early monophonic LP's, however, were cut with a trough groove, having a rounded bottom, and the radius at the bottom was sometimes greater than that of the tip of some modern stereo pickup styli.

When the playback stylus tip is smaller than the bottom-of-groove radius, the stylus will no longer rest on both side-walls of the groove, but will skitter back and forth in the groove bottom, causing distortion. The only remedy is to use a 1-mil stylus when playing these discs. Most stereo pickup manufacturers can provide a 1-mil stylus for this purpose.

Subtractive Separation

Q. How does the stereo separation of one component in a system affect that of the others? For instance, if the pickup has 20 db of separation and the amplifier has 20 db of separation, does the system as a whole end up with 10 db?

JAMES LEEMY
Milwaukee, Wis.

A. In practical terms, identical separation figures yield a total separation loss of a little over 1 db, regardless of whether the original figures are 20 db or 2 db. When one component in the system has lower separation than the others, the system's total separation will be almost exactly that of the worst component.

Thus, if a pickup having 25 db separation feeds an amplifier having 50 db separation, the total system separation will be just under 25 db.

Stereo Noise Indicator

Q. My new stereo FM adapter has an indicator lamp that lights up when I tune to a station that is transmitting stereo, but it also lights up when I'm not tuned to any station at all.

Its instruction manual says this is normal, but I'm curious as to why it should happen.

VINGENT RAYBURN
Brooklyn, N. Y.

A. Most stereo FM indicators respond to ultrasonic signals that are received along with the main FM signals. When a station transmits mono FM only, the incoming signal's treble range is limited to 15,000 cycles. When stereo FM is being broadcast, the stereo difference signal goes out at an ultrasonic frequency, ranging from 23,000 to 53,000 cycles, and this is what activates the indicator lamp.

When no station is being received, the tuner picks up a steady hiss that includes energy in the 23,000-53,000-cycle range, and this lights the lamp in just the same way as does a stereo FM difference carrier.

BEST OF THE MONTH



CLASSICAL

VIRTUOSO SPLENDOR IN "ZARATHUSTRA"

Strauss's showiest tone poem gets a spectacular reading

EVERY NEW recording of Richard Strauss's homage to Friedrich Nietzsche's *Thus Spake Zarathustra* inevitably arouses anticipation in the hearts of virtuoso orchestra and audio buffs, and with good reason. For this sixty-six-year-old tone poem remains to this day the virtuoso orchestra showpiece *par excellence*. Fritz Reiner

RCA VICTOR



FRITZ REINER

Hypnotic eloquence, brilliant sound

and the Chicago Symphony Orchestra, in their second recording of Strauss's "transcendental orchestral study," have fulfilled the listener's every wish: the grandiose opening "sunrise" scene with its thundering timpani, brasses, and organ; the turbulence of the "joys and passions" section; the savagery of the "science" fugue; the wild swoops and coruscations of *The Convalescent*; the frenzy of the *Night-Wanderer's Song* and its enigmatic epilogue in two keys—all are fully realized in Reiner's interpretation, the Chicago orchestra's magnificent playing, and RCA's full-bodied, transparent-textured, and brilliant sound. Even in the one section where Strauss's inspiration falters (the *Dance Song*), Reiner manages to preserve the thread of musical continuity, so that the choppy quality of this episode does not seem to mar the long-lined, sinewy melodic

contours that dominate the rest of the piece.

RCA has been doing some remarkably fine recording of late, but this disc represents the peak of the company's achievement in the realm of orchestral stereophony. The organ pedals in the opening pages have plenty of body, as do the double basses in their ghostly opening statement in the *Grave Song*. The treacherous passages for octave trumpets also come through unmarred.

(continued overleaf)



Dynamic range is all one could ask for—just short of inaudibility on one extreme and pain on the other. Stereo localization is extremely accurate without being exaggerated; the lateral spread is wholly natural; the depth illusion is just what one would expect in a live concert; and presence and reverberation are excellent throughout. In short, this recording is a stereo spectacular without a trace of gimmickry.

The greatest performances of "Zarathustra" I have heard over the years—both live and on record—were by Serge Koussevitsky, Dmitri Mitropoulos, and Fritz Reiner, all conductors who were endowed with the gift of hypnotic diablerie that former generations ascribed to Liszt and Paganini. This recording thus stands as a document of singular and altogether persuasive eloquence. In it Fritz Reiner reaffirms his position as one of the great Strauss interpreters of our day and as a virtuoso who will be remembered for years to come.

David Hall

© ® R. STRAUSS: *Also sprach Zarathustra—Tone Poem, Op. 30*. Chicago Symphony Orchestra, Fritz Reiner cond. RCA VICTOR LSC 2609 \$5.98, LM 2609* \$4.98.

EILEEN FARRELL IN WAGNER

Vocal illumination, orchestral magnificence, engineering superiority

EILEEN FARRELL'S first all-Wagner disc for Columbia revives two of her early recorded successes. Of these, the Wesendonck Songs, which she recorded for RCA Victor about a decade ago, is no longer available, while her Immolation Scene from *Götterdämmerung*, a relatively recent issue, is still in the catalog. Excellent as the early recordings were, the new versions are even better. Whether this is due more to the soprano's matured and more penetrating artistry or to her rapport with conductor Leonard Bernstein one cannot say. Nor can the technical superiority of the new disc be disregarded, for Columbia's engineers have outdone themselves in capturing the vocal and orchestral magnificence of these performances.

It is a tribute to Miss Farrell's art that these superlative results are achieved with vocal resources that no longer match those of earlier years. Of course, this is a distinction that must

be understood in terms solely applicable to Eileen Farrell—by any standard, past or present, she is still a remarkable vocalist. In many respects, she is more than that. Whether in the lingering phrase "*Wie Sonne lauter strahlt mir sein Licht*," in which Brünnhilde recalls Siegfried's heroism and loyalty, or in moments reflecting her grief, repentance, or determination, there is always the right emotional accent, the right vocal color, and always that majestic, lava-like tonal stream that cuts through the orchestra with no compromise of evenness and purity.

Similar illumination is brought to the five Wesendonck Songs (in which Wagner first utilized some of the musical ideas that were to culminate in Isolde's music). Compared with Flagstad's justly admired treatment of these songs on London OS 25101, Farrell emerges as more thoughtful, more probing, more attentive to the composer's markings. Indeed, alongside Farrell's expressive performance, Flagstad's may be found a little too remotely Olympian. On the other hand, it must be remarked that not even Miss Farrell can match the sheer opulence and seamless perfection of Flagstad's tones. With a final bow toward the brilliant orchestral contribution, only two words about the disc remain to be added: get it.

George Jellinek

© ® WAGNER: *Brünnhilde's Immolation Scene From Götterdämmerung; Wesendonck Songs*. Eileen Farrell (soprano); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6353 \$5.98, ML 5753* \$4.98.

AN UNFAMILIAR TELEMANN GEM

*Captivating water music
for eighteenth-century enthusiasts*

THE TELEMANN Overture in C Major, subtitled both "Water Music" and "*Hamburger Ebb und Fluht*" provides us, in this new Archive recording, with music not quite as long as Handel's aquatic entertainment but very nearly as delightful. The programmatic work was first performed in 1723 at the centenary celebration of the Hamburg College of Admiralty and like Handel's was a *pièce d'occasion*. Its ten movements consist mainly of a noble French-style overture and dances, the latter characterizing such mythological water subjects as "Neptune in

Love," "The Playful Naiads," and "The Stormy Aeolus," and the music concludes with a captivating *Canarie*, "The Merry Sailors." So far as I can determine, neither this work nor the remaining pieces have ever been recorded before, and any enthusiast of eighteenth-century music would be well advised to acquire this gem of a suite, so stylistically and impeccably it is played on this disc.

The chamber works on the second side are just as enjoyable. All are in effect trio sonatas, regardless of their titles, though the harpsichord in the concerto and in the E-flat sonata has been elevated from a continuo instrument to a solo role. Here, too, Archive has provided complete authenticity of performance by having not just one harpsichord (for the concertante part) but a second, used exclusively for the execution of the figured bass, a practice that is considerably aided by the clear stereo definition of the instruments. Musically, these works, together with the "Water Music," are remarkably modern for the time of their composition (roughly 1707-1723) and anticipate the early classics and the style of Bach's sons. Indeed, hearing them, one can understand

why Telemann was considered one of the leading composers of his day, admired by the public and professional musicians alike, and why Johann Sebastian Bach, with his learned and dated style, was thought by his contemporaries to be something of an old fogey.

The performances of the chamber works, too, leave a little to be desired, although it must be remarked that both here and in the "Water Music" the amount of embellishment is on the conservative side. This applies particularly to the repeats of the movements. But the recorded sound is splendid in every way. *Igor Kipnis*

© TELEMANN: *Water Music "Hamburger Ebb and Fluht" (Overture in C Major)*. Concert Group of the Schola Cantorum Basiliensis, August Wenzinger cond. *Suite No. 6, in D Minor, for Oboe, Violin, and Continuo; Concerto No. 3, in A Major, for Flute, Harpsichord concertante, and Continuo; Trio Sonata, in E-flat Major, for Oboe, Harpsichord concertante, and Continuo*. Nuremberg Chamber Music Ensemble (Werner Berndsen, flute; Kurt Hausmann, oboe; Otto Büchner, violin; Josef Ulsamer, gamba; Elza van der Ven and Willy Spilling, harpsichords). ARCHIVE ARC 73198 \$6.98, ARC 3198* \$5.98.



*Ara deorum Juno fecit abile turri
Ceuque sua sura petula sui*

*Oceano supple magno et tibi gentia Ithy,
Celo quod patet. Hydus et Arcas habuit*

Neptune, naiads, and watery mythology in Telemann's stylish overture



METROSONOMIE MAGAZINE

MILDRED BAILEY, HAL KEMP, AND RED NORVO
Large, lonely, and often rambunctious

***** JAZZ *****

MILDRED BAILEY'S ACHIEVEMENT

A major jazz singer in retrospect

UNTIL John Hammond of Columbia assembled this three-volume set of reissues, there was only one Mildred Bailey album listed in the active catalog. Now, in "Mildred Bailey: Her Greatest Performances (1929-1946)," we again can enjoy some of the most imperishable illustrations of the exceedingly rare art of jazz singing.

Mildred Bailey's voice was small, but within its relatively narrow compass she controlled a reservoir of subtly changing textures and almost unexcelled delicacies of dynamics. But the core of Miss Bailey's utterly personal style was her phrasing. With an unusually plastic sense of rhythmic line and an acute attention to the most meaningful words in the lyrics, she molded everything she sang into flowing, exactly balanced order. And yet she also communicated a feeling of improvisatory delight in the challenge of building and sustaining that order as she went along.

Although she was never as tart as Billie Holiday nor as blisteringly hot as the Anita O'Day of the 1940's, Miss Bailey sang with depth and incisiveness. There is, for example, earthy power and the promise of abandon in *You Don't Know My Mind Blues* as well as affecting poignancy in *A Ghost of a Chance*. She also had a brisk aptitude for farce, and her *Week End of a Private Secretary* is a minor masterpiece.

Miss Bailey always sang best outside the restrictions of a large orchestra. Accordingly, nearly all the most substantial performances here are with the smaller combos. The heart of the album, in fact, consists of the six tracks with a Mary Lou Williams quartet and four with Bunny Berigan, Johnny Hodges, Teddy Wilson, and bassist Grachan Moncur. There are also brief but heatedly persuasive solos elsewhere by other major jazz-makers—Chu Berry, Red Norvo, Coleman Hawkins, Herschel Evans, and Roy Eldridge, among them. The latter sides by Mildred Bailey and Her Alley Cats (*Honeysuckle Rose*, *Willow Tree*, *Squeeze Me*, and *Downhearted Blues*) are the property of EMI, and the British firm's willingness to cooperate in making this a nearly definitive Bailey collection should be emulated by other labels when similar retrospective projects require material from divergent sources. Although some fans may question the inclusion of certain songs at the expense of their own favorites, the choices are generally well made.

As is Columbia's custom in its reissues, complete personnel and recording dates are included. Of the introductory material by John Hammond, Bing Crosby, Irving Townsend, and Bucklin Moon, it is Moon's gruffly affectionate essay that best illuminates the character of this large, lonely, but often rambunctious woman who died at the age of forty-four in 1951 and is practically unknown to the younger jazz audience. Some of the newer collectors who hear this collection will realize how strained and pretentious most current jazz singers are in comparison with the limber naturalness of Mildred Bailey. *Nat Hentoff*

© MILDRED BAILEY: *Her Greatest Performances (1929-1946)*. Mildred Bailey (vocals) with various orchestras and combos. *When Day Is Done; Someday Sweetheart; Rockin' Chair; Prisoner of Love; Old Folks; Lover Come Back To Me*; and forty-two others. COLUMBIA C3L 22 \$11.98.

* ENTERTAINMENT *

RAY CHARLES ASCENDING

The fiery trail of a singer's growth

RAY CHARLES, with his hoarsely urgent singing and insistent, pulsating piano, has attracted an enormous audience from such disparate sources as rhythm-and-blues devotees, serious jazz appreciators, and the public. This has been greatly encouraged by ABC-Paramount's rerecording him in a broad-based repertoire and with slick orchestral trappings. Hence the marrow of Charles's fiery style can still best be heard in earlier recordings he made for Atlantic from 1952 to 1959. In this two-volume set, "The Ray Charles Story," there are twenty-nine of these vintage performances.

The charismatic quality of Charles's work was clear even in the first Atlantic studio sessions with pickup bands, and after November, 1954, when Charles began to record with the kind of small combo instrumentation to which he is best suited, his singing and playing began to burn with authority. The collection includes such essential Charles items as *I've Got a Woman, This Little Girl of Mine, What Kind of Man Are You?*, and *What Did I Say?* In all these tracks there is the characteristic boiling mixture of gospel rhythms together with sensuous, secular blues. On the fourth side, some of the 1959 sessions introduce the string sections and the increasingly heterogeneous material that have since marked most of Charles's recording dates, but he had not yet been subject to excessive artists-and-repertoire direction, and this last side compares fairly well with the preceding three.

Although Ray Charles today remains a compelling performer, and although he is able to overcome the usually pedestrian scores with which he is afflicted, it is much more stimulating to hear the less-encumbered Ray Charles of the Atlantic period. Interestingly, Charles was a relatively active song writer in the Atlantic years, and many of the best tracks in this anthology are of his own compositions. As his affluence in-

creases, however, he seems to be less driven to compose. Yet it would appear unlikely that so volcanic and committed a performer as Charles will limit himself to sure-fire compromises for very long. But until he does bestir himself, this set is now the basing point for anyone building a Ray Charles collection. *Nat Hentoff*

© RAY CHARLES: *The Ray Charles Story*. Ray Charles (vocals and piano); various combos and orchestras. *A Fool for You; Lonely Avenue; The Right Time; I'm Movin' On; The Sun's Gonna Shine Again; Losing Hand; Mess Around; It Should Have Been Me; Don't You Know; Come Back, Baby; I've Got a Woman; This Little Girl of Mine; Talkin' 'Bout You; What Kind of Man Are You?; Mary Ann; Hallelujah, I Love Her So; Doodlin'; Sweet Sixteen Bars; Ain't That Love; Rockhouse; Swanee River Rock*; and eight others. ATLANTIC 2-900 two 12-inch discs \$7.96.

* AN IMPORTANT * ANNOUNCEMENT

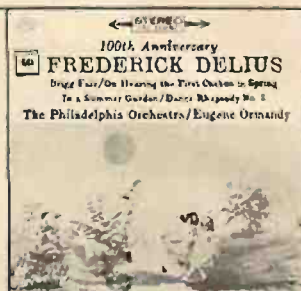
A half-hour radio program that is an audio counterpart to HiFi/STEREO REVIEW's Best-of-the-Month feature is being broadcast by the FM stations listed below. Selections from the outstanding current recordings are played, with commentary by Martin Bookspan. Consult local newspapers for scheduling information.

LOCATION	STATION	LOCATION	STATION
ALABAMA		MISSOURI	
Montgomery	WFMI	Kansas City	KCJC
CALIFORNIA		NEW YORK	
Los Angeles	KTYM	Rochester	WROC
Sacramento	KJML-FM	NORTH CAROLINA	
San Diego	KLRO	Charlotte	WYFM
DISTRICT OF COLUMBIA		Greensboro	WMDE
Washington	WKJF	OHIO	
HAWAII		Cincinnati	WKRC
Honolulu	KAIM	Columbus	WTYN
ILLINOIS		Toledo	WMHE
Chicago	WNIB	OREGON	
INDIANA		Portland	KGMG
Evansville	WRKY	PENNSYLVANIA	
Indianapolis	WAIV	Philadelphia	WHAT
KENTUCKY		Pittsburgh	WKJE
Louisville	WLVL	TENNESSEE	
LOUISIANA		Nashville	WFMB
New Orleans	WWMT	TEXAS	
MASSACHUSETTS		Beaumont	KHGM
Boston	WXHR	El Paso	KHMS
MICHIGAN		Houston	KRBE
Detroit	WDTM	Lubbock	KRKH
MINNESOTA		WASHINGTON	
Minneapolis	WLOL	Seattle	KLSN
		WISCONSIN	
		Milwaukee	WFMR

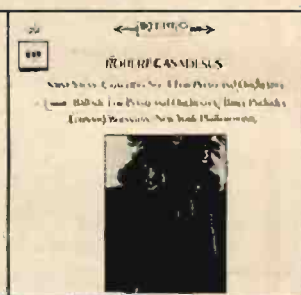


Maestro Leonard Bernstein leads majestic forces in a vital performance of a Bach masterpiece.
Bach: Magnificat in D Major
Soloists; The Schola Cantorum; Hugh Ross, Director;
Leonard Bernstein, Conductor; New York Philharmonic

Ormandy and The Philadelphians interpret the music of Delius with fresh insight into its poetry and delicacy. Delius: Brigg Fair; Dance Rhapsody No. 2; On Hearing the First Cuckoo in Spring; In a Summer Garden — Eugene Ormandy, Conductor; The Philadelphia Orchestra



Robert Casadesus, virtuoso French pianist, lends his glorious keyboard art to the music of his compatriots.
Saint-Saëns: Concerto No. 4 for Piano and Orchestra;
Fauré: Ballade for Piano and Orchestra
Robert Casadesus, Pianist;
Leonard Bernstein, Conductor; New York Philharmonic



IN TRIBUTE TO THE INCOMPARABLE LOTTE LEHMANN, AN ALBUM OF ART SONGS, RECORDED WHEN SHE WAS AT THE HEIGHT OF HER POWERS. INCLUDES EIGHT PREVIOUSLY UNRELEASED SONGS. LIEDER BY BEETHOVEN, BRAHMS, MENDELSSOHN, SCHUBERT, SCHUMANN, STRAUSS, WAGNER AND WOLF. LOTTE LEHMANN, SOPRANO; PAUL ULANOWSKY, PIANIST



The young American pianist, Gary Graffman, brilliantly performs the original piano versions of two works usually heard in orchestral transcriptions. Moussorgsky: Pictures at an Exhibition; Balakirev: Islamey (Oriental Fantasy). Gary Graffman, Pianist

AMONG THE PRECIOUS LEGACIES OF THE LATE CONDUCTOR, BRUNO WALTER, WERE HIS RECENT RECORDINGS OF THE SYMPHONIC MUSIC OF BRAHMS.
BRAHMS: SYMPHONY NO. 1 IN C MINOR
BRUNO WALTER, CONDUCTOR; COLUMBIA SYMPHONY ORCHESTRA



THE SOUND OF GENIUS IS ON COLUMBIA RECORDS



classics

Reviewed by WILLIAM FLANAGAN • DAVID HALL

GEORGE JELLINEK • IGOR KIPNIS

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ Ⓜ BACH: *Cantata No. 170, "Vergnügte Ruh, beliebte Seelenlust"; Christmas Oratorio: "Bereite dich Zion"; "Schlafe, mein Liebster"; Cantata No. 34; "Wohl euch, ihr auserwählten Seelen"; Cantata No. 108: "Was mein Herz von dir begehrt."* Aafje Heynis (contralto); Piet van Egmond (organ, in Cantata No. 170); Netherlands Chamber Orchestra, Szymon Goldberg cond. (in Cantata No. 170); Vienna Symphony Orchestra, Hans Gillesberger cond. (in arias). Eric BC 1146 \$5.98, LC 3805* \$4.98.

Interest: Superb contralto
Performance: Splendidly devotional
Recording: Faulty
Stereo Quality: Satisfactory

The young Dutch contralto Aafje Heynis, whose voice bears a remarkable resemblance to the late Kathleen Ferrier's and who has made an outstanding impression in Bach's Cantata No. 169, among other recordings, is heard here in one complete cantata and four arias. Her ability to fuse words and music meaningfully is particularly evident in the lovely "Vergnügte Ruh," certainly the best performance of this work on records, and she is aided by sensitive accompaniment. The arias are equally moving, though the orchestral work is less stylish and more matter-of-fact. The beauty of the singer's voice, however, is marred by an unfocused quality in the recording, by some distortion in the usually troublesome contralto range (very much as in Ferrier's discs), and by a lack of richness that bass boost only partially alleviates. I. K.

Ⓢ Ⓜ BACH: *Organ Music: Toccata and Fugue, in D Minor (S. 565); Toccata and Fugue, in D Minor ("Dorian") (S. 538); Prelude and Fugue in E-flat ("St. Anne") (S. 552) (from Clavierübung, part 3); Toccata, in E Major (S. 566).* Carl Weinrich (organ of the General Theological Seminary, New

York City). RCA Victor LSC 2557 \$5.98, LM 2557 \$4.98.

Interest: Big Bach for organ
Performance: Dedicated but dry
Recording: Mostly very good
Stereo Quality: Very good

The four works on this disc are among the largest in scope of Bach's organ music and were, in fact, recorded previously by Carl Weinrich for Westminster as part of an intended complete Bach organ project. Dr. Weinrich, who played a Swedish Baroque organ in the earlier recordings, here has turned to a Holtkamp classic-style instrument in New York's General Theological Seminary. This organ, which lately has received



PIERRE FOURNIER
Faultless cello-playing

considerable attention from the recording companies, has fine acoustical surroundings and, with its strong bass pipes, is particularly well suited to Bach. Weinrich's clean performances are very similar to his previous recordings—solid in technique and registration, scholarly in approach, but also not very compelling emotionally. This style may please listeners who prefer their Bach on the dry side, but, for an equally controlled yet more flexible interpretation, I continue to prefer the Archive recordings by Helmut Walcha. RCA Victor has captured the full sonorities of the Holtkamp organ with great success (though a certain amount of end-of-side distortion is to be noted). I. K.

Ⓢ Ⓜ BACH: *Suite No. 1, in C Major; Suite No. 4, in D Major.* Munich Bach Orchestra, Karl Richter cond. Archive ARC 73184 \$6.98, ARC 3181* \$5.98.

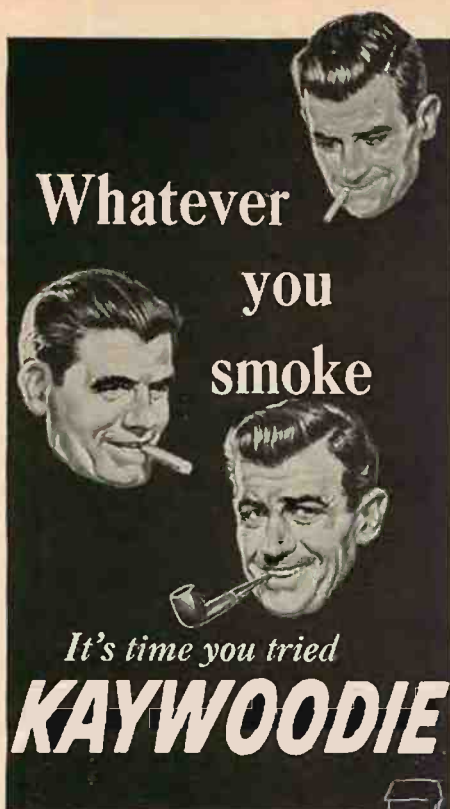
Interest: Bach for orchestra
Performance: Polished but unexciting
Recording: Satisfactory
Stereo Quality: Very good

In spite of smooth, meticulous orchestral playing that is especially admirable in the lighter sections, these performances are not ideal. With certain exceptions, notably the opening and final movements of the fourth suite, Karl Richter's interpretations lack the creative excitement that is necessary to make this music come alive. Richter's general approach, particularly his phrasing and tempos, are stylish, but, as with so many performances of these works, there is no attempt at double-dotting the opening overtures, and the harpsichord continuo is barely audible. The recorded sound is very good, though a slight amount of treble boost may be advisable. I. K.

Ⓢ Ⓜ BACH: *Suite No. 1, in G Major, for unaccompanied cello; Suite No. 2, in D Major, for unaccompanied cello.* Pierre Fournier (cello). Archive ARC 73186 \$6.98, ARC 3186* \$5.98.

Interest: Cellist's bible
Performance: Excellent
Recording: Superb
Stereo Quality: Skillful

To the cellist, the six unaccompanied Bach suites represent the same high pinnacle as do the late Beethoven sonatas for the pianist. These suites are extraordinarily difficult music, not only technically and interpretatively but also harmonically, in the problem of extracting a chordal foundation from one melodic line. Pierre Fournier's playing is of the highest order, even if it is not ideal in stylistic details, such as the correct execution of ornaments, or in making the most of Bach's own phrase marks. The cellist's faultless technique, splendid intonation, and lovely tone, together with a warm, understanding approach, provides marvelous musical results that are neither romantically inclined (as with the



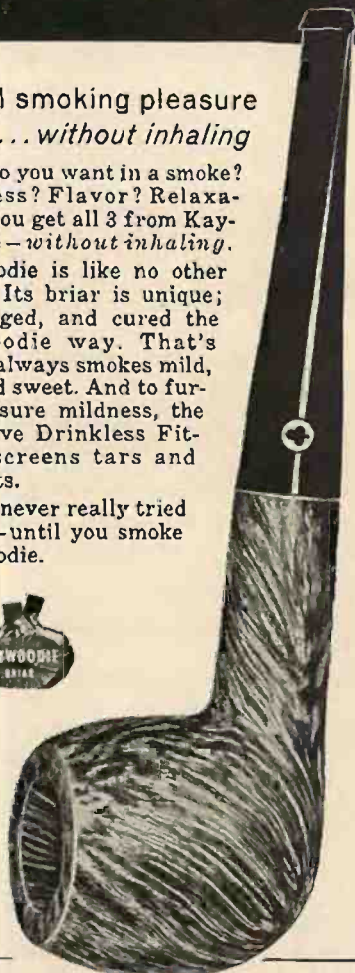
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KAYWOODIE 
CIRCLE NO. 44 ON READER SERVICE CARD
68

revered Casals recording) nor metro-
nomically dry. The reproduction is very
natural. J. K.

© ® BACH: *Toccatas: G Minor (S. 915); D Major (S. 912); F-sharp Minor (S. 910); C Minor (S. 911)*. Ralph Kirkpatrick (harpsichord). ARCHIVE ARC 73184 \$6.98, ARC 3184* \$5.98.

Interest: Flashy, early Bach
Performance: A little reserved
Recording: Very good
Stereo Quality: Fine

With this disc Ralph Kirkpatrick completes his recording of the seven Bach clavier toccatas for Archive. These works, written by a young and thoroughly virtuosic composer-performer, often sound improvisatory and range from passages of great poignance through the most brilliant keyboard pyrotechnics to moments of less than inspired writing. While Kirkpatrick's playing is never less than satisfactory, both from the technical and interpretative standpoints, one cannot avoid the feeling that he approaches these basically flashy pieces with far too much reserve. The music seems weighed down, especially in the bravura, toccata-like sections, with results that, in comparison with the 1936 Landowska recording of the D Major Toccata (Angel COLH 71), his reading sounds uninteresting. The sound is fine. J. K.

RECORDING OF SPECIAL MERIT

© ® BARTÓK: *Six String Quartets*. Hungarian String Quartet. DEUTSCHE GRAMMOPHON SLPM 138650/2 three 12-inch discs \$20.92, LPM 18650/2* \$17.96.

Interest: Bartók masterpiece
Performance: Reverent
Recording: Excellent
Stereo Quality: Illuminating

Whatever Bartók's final assessment as a composer may be, the stunning achievement of his six string quartets—the most significant contributions to the form since Beethoven's—is clearly not to be diminished. The vocabulary of modern string technique is here; an emotional range of extraordinary variety is also here; and, perhaps most impressively of all, the formal edifices on which these works are conceived remain indestructible.

DGG's package of the six quartets is the second complete volume to appear over the last two years. It is, in many ways, superior to the commendable Vox release that preceded it. The playing is more refined, more precise, and there can be small doubt that the current technical accomplishment of the Hungarian Quartet is superior to that of the earlier Ramor.

Still, there is a passion to the earlier recording that I miss here. The Bartók forms are, to be sure, controlled by a classical precision, but this does not preclude intensity. The Hungarian Quartet could have done with more of just that.

In the last analysis, however, the DGG version must take precedence if the choice of a package is concerned. W. F.

© ® BEETHOVEN: *Piano Sonatas: No. 15, in D Major, Op. 28 ("Pastoral"); No. 17, in D Minor, Op. 31, No. 2 ("Tempest"); No. 26, in E-flat, Op. 81a ("Lebewohl")*. Andor Foldes (piano). DEUTSCHE GRAMMOPHON SLPM 138784 \$6.98, LPM 18784 \$5.98.

Interest: Good sanafa program
Performance: Cool
Recording: Good
Stereo Quality: OK

The classical contours of the lyrical Op. 28 seem more suited to the cool Foldes



BÉLA BARTÓK
Six indestructible edifices

temperament than the passion of Op. 31, No. 2 or the impulsive musings and outbursts of the "Farewell" Sonata. Foldes' playing is technically impeccable but inclines toward detachment, and he fails to communicate once a certain emotional temperature is reached. The DGG recording, however, is flawless. D. H.

RECORDING OF SPECIAL MERIT

© ® BEETHOVEN: *Quartet in C-sharp Minor, Op. 131*. Juilliard String Quartet. RCA Victor LSC 2626 \$5.98, LM 2626* \$4.98.

Interest: Chamber-music masterpiece
Performance: Striking
Recording: Excellent
Stereo Quality: Ditto

(Continued on page 72)



SHE LOOKS

And says, "Hi-Fi? This is Hi-Fashion and I love it!" She doesn't see a speaker system at all. She sees a beautiful and versatile piece of furniture... its use limited only by her imagination. She's happy because SONORAMA doesn't fight her decor, but blends with it beautifully. She's delighted that SONORAMA is so compact... doesn't require any floor space at all. She's thrilled with the Contemporary style in oil-rubbed walnut (as shown). Also available in Early American in Maple and French Provincial in Fruitwood.

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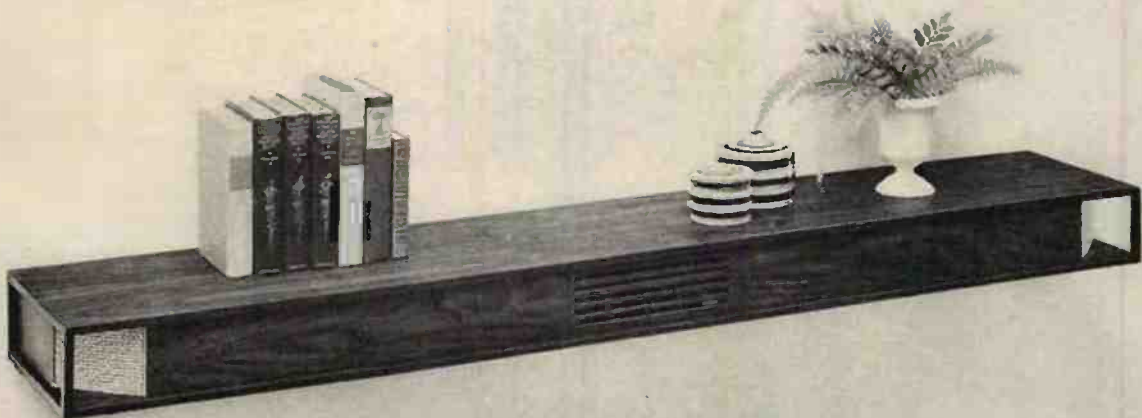
HE LISTENS

Never before has he heard one stereo speaker system that does the work of two. No matter where he places SONORAMA, no matter where he sits, he hears the same vivid, natural separation of tones... from its big bass through magnificent mid-range to highs of superb clarity. He senses a wide source of sound... amazingly non-directional. How?

An advanced configuration of SONORAMA'S four 8-inch woofers and two super tweeters. Response: 40-17,000 cps. High efficiency: operates from as little as 2 watts power up to 50 watts. SONORAMA... just 5" x 12" x 67"... yours for only \$149.95 net (as illustrated—other models slightly higher).

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BY
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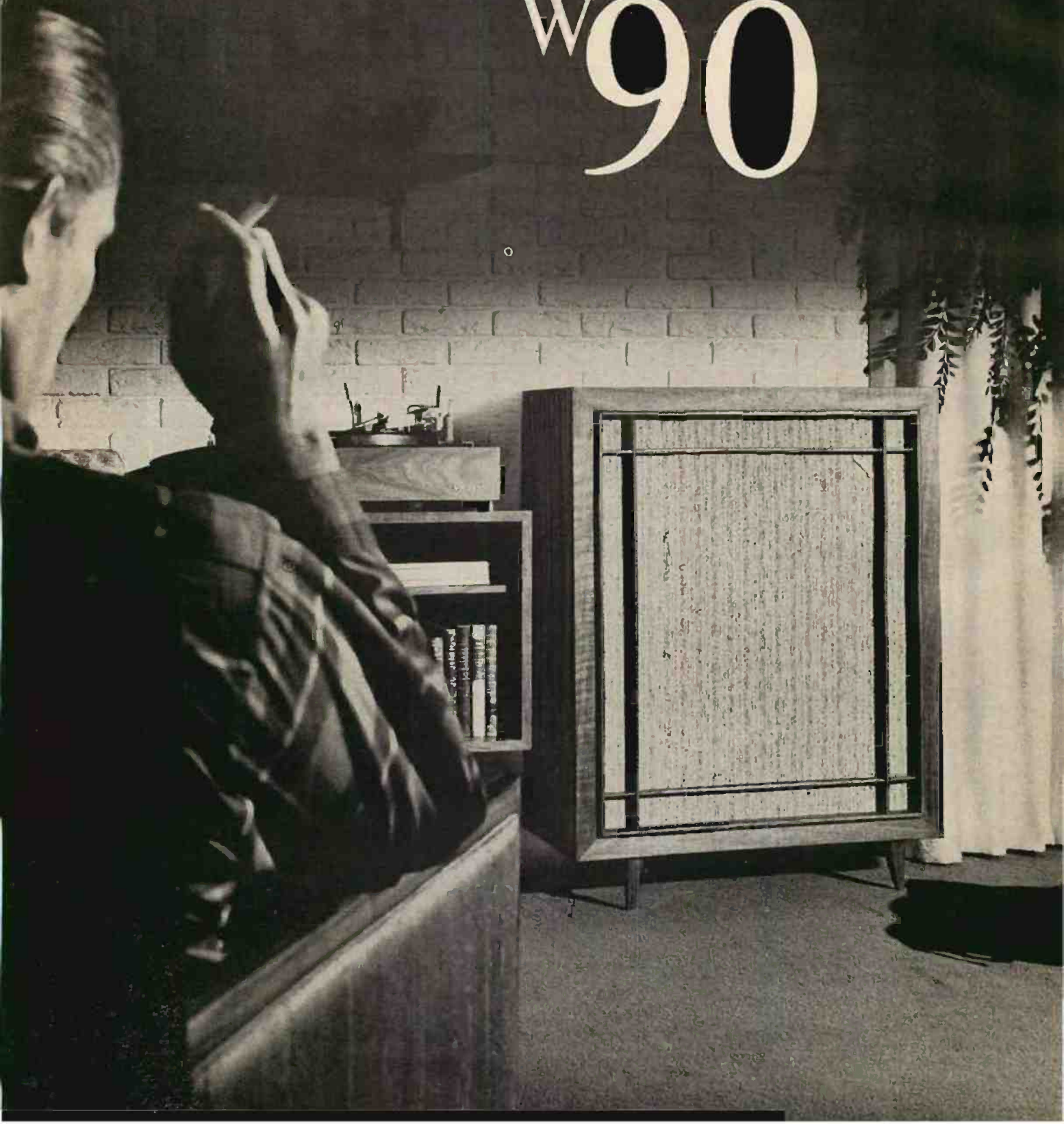


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this is the new

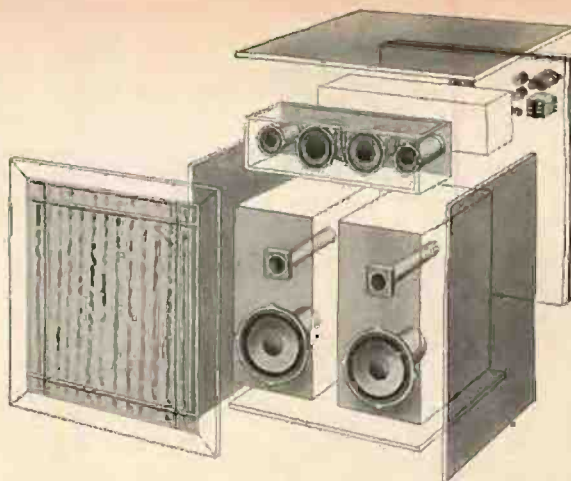
Wharfedale

W90



.. a dual 3-way speaker system

6 speakers—2 bass, 2 mid-range, 2 treble...superbly matched and integrated with a magnificent sand-filled enclosure



THE W90 is destined to restore the legendary sound of former years...the sound of the great Wharfedale systems used by G. A. Briggs in his concert demonstrations at Carnegie Hall, Royal Festival Hall and others throughout the Western world. The Wharfedale systems he used to re-create the full symphony orchestra, single instruments from triangle to organ, and the voice...all at correct volume, and without coloration or distortion...were compared by the thousands in his audiences to simultaneous live performances on the same stages. Imperfect as such experiments had to be, the natural, realistic quality achieved

by these homely but wonderful Wharfedale speaker systems accounts for the unassailable loyalty of those who heard Mr. Briggs' concert demonstrations or heard about them. And as musically-oriented people have grown more sophisticated in listening to stereo, there has been an increasing demand for the restoration of the full authority of these large, earlier Wharfedales. Unfortunately, this kind of sound, up to the present, has been the exclusive province of systems too cumbersome for most living rooms, especially when used in pairs for stereo. Now, benefiting from the advancements developed for

its compact Achromatic series, Wharfedale has successfully designed a new size and format. It is a special sand-filled system, proportioned specifically to accommodate the components required today to accomplish this ambitious purpose. Measurements are 32 1/4" x 27 3/4" x 13 1/8".

The new W90, therefore, is neither a compact, nor is it a large speaker system. It is a new and highly versatile size, designed from the sound out...with absolute insistence upon the results desired, yet with an eye to the latest decorative trends in stereo arrangement.

All six speakers incorporate certain recent refinements which have made possible the task of creating the W90 system. A brief description will clarify what we mean:

The chassis (baskets) are exceptionally heavy and manufactured by casting. The purpose is to preserve absolute rigidity, maintaining the critical relationship between the moving voice coil and the fixed magnet. The stamped baskets found in ordinary loudspeakers are also designed to be rigid. However, this rigidity is often lost as soon as the speaker is mounted firmly against an inexact wooden front baffle. Some speaker designers have even eliminated the basket, weakening the entire speaker structure. Wharfedale baskets are of cast metal. They hold their shape perfectly in mounting, and are strong enough to permit sufficient openings to maintain absolutely correct airloading, essential for the full response of the speaker.



The Cone Surround is an exclusive rolled-rim design, the latest and most effective form of the traditional Wharfedale soft suspension. Earlier surrounds (porous foam or cloth) provided such superior bass damping that they became renowned as an outstanding physical characteristic of Wharfedale speakers. Now, more than ever before, the Wharfedale cone is capable of the long excursions required for true bass energy in a sophisticated tuned duct enclosure. The cone material is special...compounded of long fibred wood (traditional to the North of England home of these speakers) and soft pulp! It achieves superior results from the start and its natural resilience assures continuing perfection over the years.



The Magnets are truly impressive, individually and totally. Because of its material, and the special design of the magnetic gap, each provides higher total flux in the gap field than has been true of the magnets in any prior speaker system. The six magnets together make the W90 a "high efficiency" speaker, achieving maximum performance at low amplifier power. All-too-many popular speaker systems are starved for power, depending upon exaggerated amounts of amplifier wattage. In the W90, therefore, the all-important transient bass response is excellent, even at low volume. This clean low end, at reasonable listening levels, is a major reason why all Wharfedales are so pleasant to "live with."



With its six speakers, the W90 is actually a dual 3-way system with all units designed for each other and crossover settings calibrated for undistorted response throughout the audio spectrum. The support effect of the tandem speaker systems results in a sound of exceptional authority, yet in balance over the entire range.

LOW RANGE. Two 12 1/2" low frequency drivers handle the sound from 20 to 1,500 cycles. The listener can expect to enjoy the true, fundamental bass notes, so often masked. The two drivers total a cone area of 94 square inches...thus the W90 tandem idea yields the same result as a single low frequency driver of such massive size and weight as to be impractical in the home.



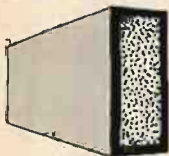
MID-RANGE. Two 5 1/4" mid-range speakers cover the relatively narrow but vital band of 1,500 to 6,000 cycles. The listener will be startled, for example, by the clarity of the baritone voice and the exceptional resolution of most solo instruments, permitted to stand in correct perspective. The handling of this "fill" range in the W90 is the recognizable key to its satisfying full-throated sound.



TREBLE. Two 3" treble speakers are the well-established Super 3's, much admired for their ability to present the clear treble without stridency...making them eminently listenable, unusual for tweeters. This is no accident. It is the result of cone-type rather than horn-type construction, and refinements such as low-mass aluminum voice coils ultrasonically tuned, powered by magnets so large that they are seldom found even in speakers four times the diameter!



THE W90 is the latest of the Achromatic speaker systems. The literal meaning of "achromatic" is: "Pure sound, uncolored by extraneous modulations." Such modulations, common even in luxury speaker systems, tend to alter the natural sound of music. The W90 enclosure has been designed to preserve the integrity of the speakers' performance, through certain constructional features. Chief characteristic of the Achromatic construction is the sand-filled technique, which consists of packing white sand densely between layers of hardwood. This creates an inert mass, incapable of resonating no matter how deep or strong the bass backwave projected against it. This



technique, exclusive to Wharfedale, is the result of years of development by G. A. Briggs. While it costs considerably more than standard construction, it has proven so effective in preventing bass distortion that all Wharfedale Achromatic systems incorporate it. Each woofer is mounted in an individual tuned chamber for its own maximum effect, and isolated from the mid-range and tweeter arrays. Therefore, mechanical coupling, so disastrous in ordinary systems, is eliminated. The high and mid-range speakers are mounted from the rear, isolated from the face of the cabinet with front free-floating. This important feature helps to eliminate phase distortion. As a final measure, to insure compatibility with the acoustics of the room, the W90 system incorporates a full control panel. Each range of speakers may be balanced

and adjusted to the ear of the listener, the requirements of the particular listening area and the other components in the music system.

DECOR. The Wharfedale W90 is housed in a meticulously crafted cabinet built to meet every requirement of perfection in sound...yet it will fit with ease into the living room, and is elegant enough to join the most distinctive furnishings. Its acoustic design adds versatility...permitting horizontal or vertical use as desired. The Wharfedale Universal Mounting Base makes it a superb free-standing unit. In oiled or polished Walnut hardwood, \$259.50. Utility model in sanded birch hardwood, without curved molding or dividers, \$244.50. Universal mounting base to match \$9.95.

For illustrated literature write Dept. WS 122

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CIRCLE NO. 22 ON READER SERVICE CARD





Look closely.

there's a twinkle in his eye.

Dr. Otto Klemperer is indisputably one of the world's most renowned interpreters of Bach, Beethoven and Brahms. To celebrate his return to America, Angel treats you to another facet of his amazing talent. The suite from Kurt Weill's modern masterpiece, "The Three Penny Opera", including "Mack The Knife", is performed with insinuating authority and incisive wit, crackling with the biting satire of Berlin in the Twenties. And in a gay, brighter mood, Klemperer brings us three celebrated light works of Johann Strauss... "Vienna Life", "The Emperor Waltz", and the overture to "Die Fledermaus". Finally, he offers his own "Merry Waltz", a raised eyebrow in three-quarter time, deliciously satirizing the saccharine Viennese pastries of other composers. This most unusual album is a *must* for your collection. To those who think of Klemperer only in lofty terms, it will be a revelation. To those who know the scope of his genius, it will be marvelously satisfying. And to Klemperer? Look again. There is a twinkle in that eye.



Angel

(S) 35927



CIRCLE NO. 9 ON READER SERVICE CARD
72

The Juilliard String Quartet's supremacy in the twentieth-century quartet repertoire has been taken for granted practically from the organization's first days. But recordings like this immaculate reading of Beethoven's great C-sharp Minor quartet lead one to suspect that the boys from Juilliard are moving into areas of musical perception that extend their pre-eminence to the classical repertoire as well.

This performance is, in any case, a hands-down winner over the two versions of the Beethoven now available—the Budapest interpretation on Columbia and the Fine Arts version on Concert-Disc. The Juilliard people have not only given us a performance full to the brim of the kind of musical detail and virtuosity that we have come to expect of them; they have given us a sense of the formal gesture of this extraordinarily difficult work that quite surpasses any I have encountered, on records or off.

The recording is lean of sound and clean in its pickup of contrapuntal detail. In sum, it is a perfect engineering parallel to the musical needs. *W. F.*

© © BEETHOVEN: *Symphony No. 5, in C Minor, Op. 67*. Berlin Philharmonic Orchestra, Ferenc Fricsay cond. DEUTSCHE GRAMMOPHON SLPM 138813 \$6.98, LPM 18813 \$5.98.

Interest: Beethoven staple
Performance: Romantic
Recording: Superlative
Stereo Quality: A-1

If recorded sound were the sole criterion, this DGG disc would at once go to the head of the list as the finest Beethoven Fifth Symphony on discs. I have never heard the sound of Beethoven's orchestra so faultlessly engraved, with marvelous transparency of texture, yet with bass and percussion sonority of such power and presence as to be almost palpable—the whole contained within a room acoustic of ideal warmth and reverberance.

Regrettably, praises must stop there, for Fricsay seems to have attempted an unsuccessful emulation of the slow-paced, Romantic-style reading of the late Wilhelm Furtwängler. The tempos here are deliberate, the rubatos carefully calculated, and much emphasis placed on refined tone color at the expense of effective dynamic contrast. But where Furtwängler knew to a hair's breadth what he could get away with in straining the multidimensional proportions of the Beethoven Fifth, Mr. Fricsay has yet to achieve that special kind of interpretive subtlety and maturity.

The hell-for-leather conductors, such as Toscanini, Szell, and Reiner, have a better time of it with the Fifth. It takes a courageous conductor who really knows his business to succeed with a Romantic

styling, and so far as I know, Furtwängler is the only one who has carried it off—this in his 1938 Berlin Philharmonic performance on HMV/RCA Victor 78's.

D. H.

© © BEETHOVEN: *Symphony No. 7, in A Major, Op. 92*. Berlin Philharmonic Orchestra, Ferenc Fricsay cond. DEUTSCHE GRAMMOPHON SLPM 136757 \$6.98, LPM 18757* \$5.98.

Interest: Beethoven favorite
Performance: Lyrical
Recording: Full-blooded
Stereo Quality: Fine

This is one of the better stereo recordings of Beethoven's Seventh Symphony—not a spectacularly exciting reading but one characterized by moderate tempos, by a fine feeling for continuity and shape of melodic line, and by good color contrast between strings and woodwinds. The Berlin Philharmonic is in top form, and the recorded sound is notable for its richness and for its stereo localization and depth. While I would not throw away my old Toscanini-New York Philharmonic recording or the Bruno Walter stereo disc, this one represents Fricsay at his best. *D. H.*

BEETHOVEN: *Variations for Cello and Piano* (see WILDER).

© © BERLIOZ: *Symphonie Fantastique, Op. 14a*. Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2608 \$5.98, LM 2608 \$4.98.

Interest: Romantic monument
Performance: High-powered
Recording: Likewise
Stereo Quality: Good

Charles Munch's second BSO recording of Berlioz's *Fantastique* is a gain both in restraint and in communicative power. It ranks with that of Pierre Monteux (RCA Victor LSC/LM 2362) as one of the two best versions of Berlioz's epoch-making score currently available in stereo.

Where Monteux the classicist is careful to extract full musical value from all five movements of the score, Munch the Romantic tends to save his thunder for the two final movements: the *March to the Scaffold* and the *Dream of a Witches' Sabbath*. And a fine howling (but superbly ordered) tempest he stirs up at this point, aided by some of RCA's finest recorded sound.

Comparison of the stereo and mono issues reveals the stereo version as having more brilliance and higher volume, but the mono as having a remarkably full and rich bass. The recording in both instances does remarkable justice to the BSO in Symphony Hall—even to the pickup of

(Continued on page 75)

CIRCLE NO. 41 ON READER SERVICE CARD →
HI-FI/STEREO REVIEW



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No detail has been overlooked in the creation of this exciting product group. Here is the electronic perfection and incompara-

ble performance of the famed Award Series; the total integration of the most advanced instruction material, packaging and construction techniques. From the moment you open the kit, until the final moment when the completed instrument is turned on, yours will be a totally gratifying experience.

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For more information write Dept. R-11A, Harman-Kardon, Inc., Plainview, New York.

harman kardon

EVEN PUCCINI

Young, beautiful, shy, tender and yet a bit of a coquette that's how Puccini portrayed Mimi in La Bohème. The charming young woman on the stage of the Rome Opera House, her lilting soprano lifted in the lovely aria Mi chiamano Mimi (I'm known as Mimi), seemed to embody perfectly Puccini's vision of the adorable Mimi. She's known as Anna. Anna Moffo, and she is, as one of her colleagues at the Metropolitan Opera says, "the most exquisite Mimi in memory."



"Anna, you're not lying down." And indeed, she had been sitting on the bed. You will sense she was reclining for the final recording when you listen to this tender, poignant scene at home.

Recorded exactly as Puccini wrote it, Conductor Erich Leinsdorf keeps the whole production lively, young, quickly-paced. Richard Tucker and Robert Merrill as Rodolpho and Marcello are wonderfully spirited opposite Miss Moffo's Mimi and the Musetta of Mary Costa, whose voice suits

Completely staged for realistic sound, a bed was even brought on stage to record Mimi's delicately tragic death scene. The producer couldn't see the stage from the control room, but at one point said over the intercom,

WOULD the role of the volatile vixen to perfection. Together, they all breathe the wonderful spirit of youth into this delightful new La Bohème—its smiles are youthful; so are its tears—and that's how Puccini wrote it 66 years ago.

ADORE MOFFO AS MIMI



RCA VICTOR
RED SEAL RECORDS


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HEAR!

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IN LIVING STEREO AND MONAURAL ALSO ON TAPE.

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HIGHLIGHTS

Verdi *AIDA*



PRICE
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conducting

A magnificent achievement in recorded opera, stars Leontyne Price, "... one of the great Aidas of history." N.Y. Times.*

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Wagner *DIE WALKÜRE*



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A brilliant first complete stereo recording of the titanic music drama. In the most beautiful deluxe Soria package ever.*



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CIRCLE NO. 58 ON READER SERVICE CARD
NOVEMBER 1962

Huntington Avenue traffic noise toward the close of the *Scène aux champs* movement. D. H.

RECORDING OF SPECIAL MERIT

© ® BRAHMS: *Double Concerto for Violin, Cello, and Orchestra in A Minor, Op. 102*. Wolfgang Schneiderhan (violin), Janos Starker (cello); Berlin Radio Symphony Orchestra, Ferenc Fricsay cond. DEUTSCHE GRAMMOPHON SLPM 138753 \$6.98, LPM 18753* \$5.98.

Interest: Major Brahms
Performance: Lyrical
Recording: Very good
Stereo Quality: Effective

The *Double Concerto* benefits immeasurably from stereo. Directionality imparts added dramatic significance to the dialogues between violin and cello, and, when the two instruments are engaged in parallel passagework, the effect is often thrilling—providing that the playing attains the uncanny precision and unity of phrasing revealed here by Schneiderhan and Starker.

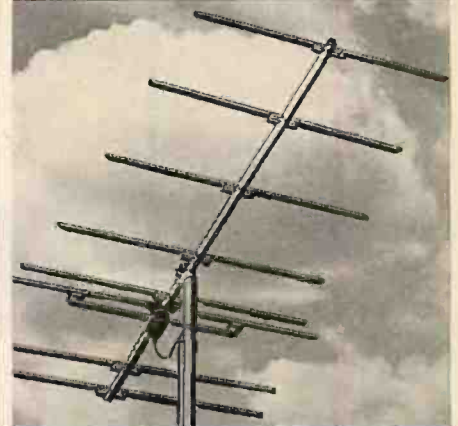
This is a sweepingly Romantic statement of the work, and the meticulous, thoughtfully eloquent execution attests to a complete harmony between conductor and soloists. Fricsay favors an unhurried pace—his reading is even slower than Bruno Walter's—but his conception is convincing in its attention to detail and its successful balance of clarity, lyricism, and driving energy. Both soloists play with singing tone, impeccable technique, and sensitive musicianship. The balance between them is excellent, and so is the relationship between soloists and the orchestra. As to the orchestral reproduction—always a challenging task with Brahmsian colors and textures—DGG succeeds creditably. Some details are glossed over either through emphasis on the soloists or by acoustical reverberation, but, in the main, the line of the music and the inner voices are captured with richness and clarity.

While this performance deserves enthusiastic endorsement, buyers are urged to compare it with an equally persuasive Romantic treatment accorded the work on Columbia MS 6158 by Francescatti and Fournier under Bruno Walter's baton. If, on the other hand, the preference is for brisker tempos and for a more propulsive performance, the choice will undoubtedly be RCA Victor LDS 2513 (with Heifetz and Piatigorsky, Wallenstein conducting). In any case, it is impossible to go wrong; each recording is well worth owning. G. J.

BRUCH: *Scottish Fantasy* (see VIEUX-TEMPS).

(Continued on page 78)

NEW
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This is Enoch Light's fantastic new adventure in musical excitement . . .

. . . combining the latest astounding advances in the use of Stereo 35 mm magnetic film recording . . .

. . . with the most brilliantly imaginative, sound-lavored arrangements ever created by the master of audio orchestration, Lew Davies . . .

. . . and the gloriously singing melodies of the great genius of American popular music, Irving Berlin.

Hearing these tremendously dynamic performances is an emotional experience that no listener will ever forget.

This is not music that you can sit back and listen to passively.

From the first note to the last, the mixture of emotional and sonic intensity is so unprecedentedly urgent that it forces you across the border from the actual reality of the audio world to the seeming reality of the visual world.

**the world of
VISUAL
SOUND**

You have never—under any circumstances—heard musical sounds that seize you so completely, that penetrate you physically, emotionally and mentally. This music is so totally commanding in performance and reproduction that you can't avoid its electric excitement.

The creation of these amazing performances has been made possible by the years of steady advances made by Command Records in their pioneering explorations of sound reproduction. This is not a matter of technological advances alone. Learning how to make the best possible use of the tools made available by the technological advances is an equally important factor.

No producer has worked more closely with the most advanced concepts of sound reproduction than Enoch Light, who has been responsible for all of the albums in Command's constant expansion of the world of sound. Light and his arranger Davies work hand-in-glove with Command's engineers, familiarizing themselves with every new technical development as soon as it is made, studying what it can mean in terms of music and then planning their next set of arrangements to take advantage of this new tool that has been presented to them.

As Command's engineers have discovered how to record an increasingly wide dynamic range on Stereo 35 mm magnetic film, Davies has been able to broaden both the scope and the intensity of his arrangements. The most recent technological advances developed by Command have made possible a dynamic range so enormous that it has never been approached before in a recording. And as a result Enoch Light and Lew Davies have been able to plan orchestration of Irving Berlin's gorgeous tunes with an outright boldness that creates an incredibly shattering emotional impact.

This is musical dynamism such as has never burst out of a playback system before in all the history of recorded sound.

The primary new tool that Command's engineers have given Enoch Light for this album is a *cleaner* and *freer* sound than has ever come off a recording before. New technological discoveries and new research into phase relationships have made possible this amazingly dynamically expanded recording. And Lew Davies, in his arrangements, has taken full advantage of this startling new dynamism.

Similarly, Enoch Light has placed Davies' arrangements and the new engineering advances in the very best possible circumstances for the most vivid performances. To do this, he assembled a sixty-man orchestra in Carnegie Hall where the hair-raising bravura of Davies' writing, particularly for the brass, has been caught with blood-curdling impact.

And, characteristically, the full force of this impact has been captured in its absolute totality only because of Light's insistence on accepting nothing but the unblemished best in every aspect of the recording. One entire session at Carnegie Hall was tossed aside and done over again (at a cost that would have been absolutely prohibitive for traditional producers of records) because Light felt that these performances "did not achieve the ultimate in emotional impact to the listener." Final performances were mastered, re-mastered and re-mastered again — some as many as twenty times — before Light was willing to admit that they had reached a level of perfection that satisfied him.

The new level of cleanness and translucency reached in these recordings has enabled Light to use with vivid boldness devices that have been dangerous in the past. For example, he has created a tremendous crescendo that is followed on the next beat by a single bassoon. It has never been possible before to record such a passage with absolutely clear, clean definition and with no fuzzing over. But it happens several times in this album. It requires an incredibly painstaking job of "mixing" when the master is being cut to maintain such precise definition but the technician on the mixing board now has a clarity of reproduction to work with that he never had before. The mixer's job, incidentally, becomes increasingly difficult as sound reproduction becomes more exact because the slightest flaw becomes more glaringly apparent than ever.

The application of such a highly perfected stage of sound reproduction to the immortal melodies of Irving Berlin has been an ambition that Enoch Light has been nursing for several years. Light has wanted to do this not only as an admiring tribute to the man he considers the dean of American popular music but because he believes that Berlin's songs have, in addition to their charm and catchiness, an unusual capacity to flourish and glow in the unique and exciting type of musical treatment that has been stimulated by Command's expansion of the sonic horizon.

"Take *Alexander's Ragtime Band* and *Cheek to Cheek*, for example," Light has said. "They were composed a quarter of a century apart — one was the work of a new, rising talent, the other the product of a vastly experienced, highly polished professional. Yet they both have such musical vitality that they can take extremes of recording and arranging techniques and bloom!"

Many sides of Irving Berlin's magnificent talent are touched on in these brilliantly pulse-raising performances — his unaffected simplicity (*Remember*) and his suave sophistication (*Cheek to Cheek*); his brightness (*I've Got My Love to Keep Me Warm*) and his brooding wistfulness (*How Deep Is the Ocean*); his graceful waltzes (*Always*), his roots in ragtime (*Alexander's Ragtime Band*)

and his ability to reflect the feeling of a whole nation in two vastly different wars (*Oh How I Hate to Get Up in the Morning* and *This Is the Army, Mr. Jones*).

In describing the basis for a successful song, Berlin once remarked, "Did you know that the public, when it hears a new song, anticipates the next passage? Well, the writers who do *not* give them something they are expecting are those who are successful."

This applies not only to Irving Berlin's memorable songs but, equally, to the continuing explorations of the mating of music and sound reproduction that Enoch Light has been conducting on Command Records. In this album, these two acknowledged masters in their respective fields join forces to create a musical experience of utterly incredible emotional power.



Selections include:

CHEEK TO CHEEK • BLUE SKIES • OH, HOW I HATE TO GET UP IN THE MORNING • THIS IS THE ARMY, MR. JONES • ALEXANDER'S RAGTIME BAND • REMEMBER • I'VE GOT MY LOVE TO KEEP ME WARM • THERE'S NO BUSINESS LIKE SHOW BUSINESS • ALWAYS • TOP HAT, WHITE TIE AND TAILS • A PRETTY GIRL IS LIKE A MELODY • SAY IT ISN'T SO • HOW DEEP IS THE OCEAN.

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The primary component in any high fidelity stereo equipment is the record itself. No matter how good all your other components may be, the ultimate excellence of the performance depends on the record. It is at this point that Command has no peer. Discover for yourself how Command helps you enjoy the full potential of stereo sound, sound that is virtually free of all mechanical noises, sweeping in its magnitude and clarity. Listen to Command, and write to Command for its FREE full color brochure of all its releases, now.

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RECORDS
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© ® CAMBRA: *Messe des Morts (Requiem)*. Edith Selig and Jocelyne Chamonin (sopranos); André Meurant (countertenor); Jean-Jacques Leseuer (tenor); Georges Abdoun (bass); Maxence Larricu (flute); Jacques Chambon (oboe); Jean Deferieux (cello); Anne-Marie Bechensteiner (harpsichord); Marie-Claire Alain (organ); Philippe Caillard and Stéphane Caillat Chorales; Jean-François Paillard Orchestra, Louis Frémaux cond. WESTMINSTER WST 17007 \$5.98, NWN 19007 \$4.98.

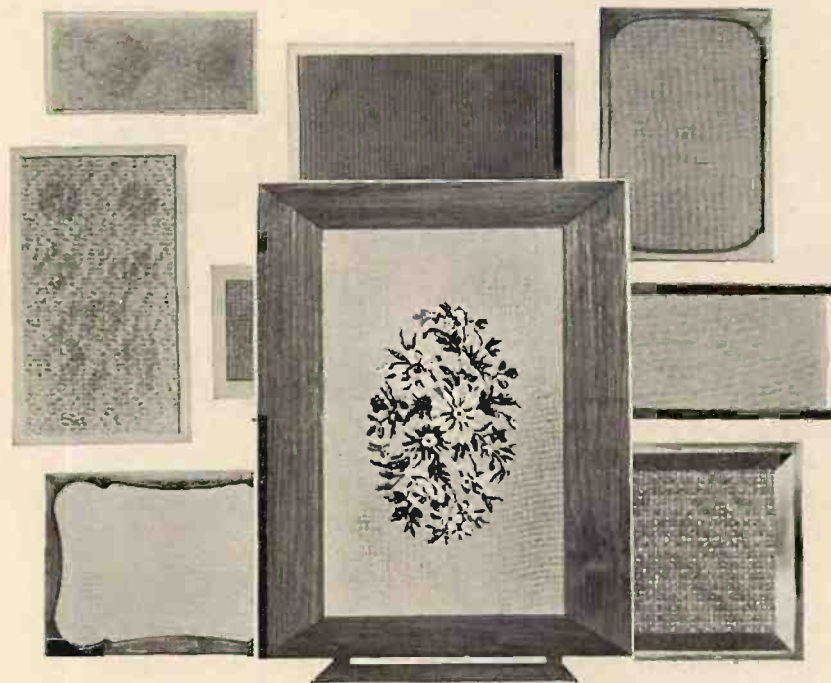
Interest: French Baroque solemnities
Performance: Large-scale and stylish

Recording: Spacious
Stereo Quality: Very good

André Campra (1660-1774), one of the most popular writers of opera between the times of Lully and Rameau, wrote most of his secular works under a pseudonym for fear of losing his ecclesiastical appointment as composer and organist. The present requiem was probably composed before 1700, when Campra began to write for the stage openly, but the exact occasion is unknown. There is nothing lugubrious about this music, which is very much in the French tradition—heavily ornamented, very lyrical, and quite re-

moved in its sophisticated emotional content from the more down-to-earth sentiment of the German Baroque school. This is not to say that Campra's music is superficial, for the impressive choral sections in particular are typical of the grandeur that belongs to the Baroque. The solos, however, have relatively little of the feeling of grief that one associates with other requiems. The large-scale performance is mostly stylish and precise, and features, in addition to fine vocalists, beautifully trained choral forces. In spite of reverberant church acoustics, there is considerable detail apparent, particularly in the stereo version; my copy of the latter, however, was marred by poor surfaces. *J. K.*

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© ® COPLAND: *El Salón México; Appalachian Spring; Dance from Music for the Theatre*. New York Philharmonic Orchestra, Leonard Bernstein cond. COLUMBIA MS 6355 \$5.98, ML 5755* \$4.98.

Interest: Bernstein's Copland
Performance: Valuable
Recording: Good
Stereo Quality: Good

There are so many recordings of Aaron Copland's *Appalachian Spring* available that, were it not for Bernstein's affinity for Copland's music and the excellent chance that his may be the best stereo version available, one would be tempted to yawn. Two of the other recordings—Copland's own on Victor and Dorati's recent version on Mercury—are of high quality. But Bernstein finds the warmth and tenderness in the score that Dorati's cool brilliance precludes, and Bernstein has managed to avoid the milking of the slow music that mars the composer's version of the work.

There is no doubt, however, that Bernstein has here given us the best *El Salón México* available. Since the work has played no small part among Bernstein's own compositional influence, it is not surprising that he should give us a version of the work so intuitive and idiomatic that it is not likely to be bettered. *W. F.*

© ® DVORÁK: *Cello Concerto, in B Minor, Op. 104*. Pierre Fournier (cello); Berlin Philharmonic Orchestra, George Szell cond. DEUTSCHE GRAMMOPHON SLPM 138755 \$6.98, LPM 18755* \$5.98.

Interest: Cello concerto touchstone
Performance: Very fine
Recording: Lots of presence
Stereo Quality: Pinpoint localization

Dvořák's dramatic, nostalgic masterpiece gets a tautly dynamic reading at the
(Continued on page 80)



bzzzz

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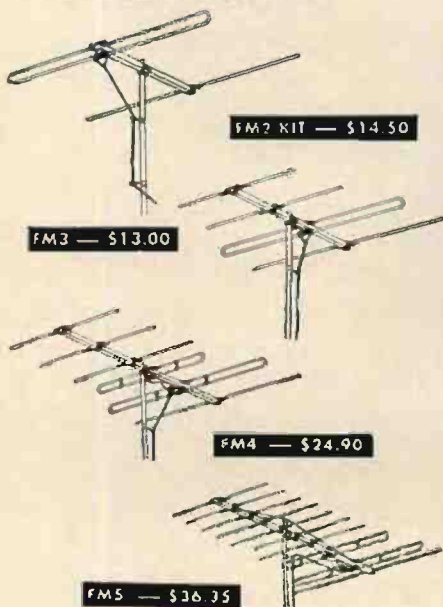
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hands of Fournier and Szell. As a collaborative effort, it rates as the best performance currently available in stereo. Yet it still fails to match the electrifying excitement of the historic pre-war reading done by Casals and Szell with the Czech Philharmonic (Angel COLH 30).

The DGG recording is almost microscopic in its delineation of the instruments, but this very quality also deprives the musical texture of an aura of sonic warmth that is the essence of Dvořák's Romanticism. *D. H.*

© ® **FRANCK:** *Grande Pièce Symphonique, Op. 17; Chorale No. 2, in B Minor.* Jeanne Demessieux (organ of la Madeleine Church, Paris). LONDON CS 6220 \$5.98, CM 9302* \$4.98.

© ® **FRANCK:** *Prelude, Fugue, and Variations, Op. 18; Pastorale, Op. 19; Prière, Op. 20; Pièce Héroïque.* Jeanne Demessieux (organ of la Madeleine Church, Paris). LONDON CS 6221 \$5.98, CM 9303* \$4.98.

Interest: Nineteenth-century organ staples

Performance: Brilliant but undevotional
Recording: Colorful but muddy bass
Stereo Quality: Mostly realistic

Jeanne Demessieux, who has recorded all three Chorales and the *Pastorale* for London, gives a good-size stereo sampling of Franck's mystically Romantic organ music on these two discs. The French performer's playing is brilliant indeed. However, one would be inclined to say that this music was intrinsically bombastic were it not possible to compare Mme Demessieux's readings with, for instance, the devotional and diametrically opposed conception of the Second Chorale by Albert Schweitzer on Columbia. Part of the problem here is the reproduction of the organ in cavernous acoustics: while solo reed stops in quiet passages are heard with complete clarity, the full organ throws everything into confusion, with impossibly muddy bass stops being the worst offender (i.e., the final movement of the *Grande Pièce Symphonique*). There is presence in the colorful recording and generally convincing stereo, but an audible background tape hiss must be noted. *I. K.*

© ® **A. GABRIELI:** *Aria della battaglia.* **G. GABRIELI:** *Sonata ottavi toni; Sonata pian' e forte; Canzon duodecimi toni; Canzon noni toni; Canzon septimi toni; Canzon quarti toni.* Eastman Wind Ensemble; Tosca Kramer (viola); Anne Labounsky (organ); Frederick Fennell cond. MERCURY SR 90245 \$5.98, MG 50245* \$4.98.

Interest: Venetian splendors
Performance: Too proper

Recording: Gorgeous
Stereo Quality: First-rate

I expected great things of this album of festive and ceremonial music composed some 350 years ago by Andrea and Giovanni Gabrieli for the Venetian church and state; for knowing the rhythmic zest Mr. Fennell has brought to his recordings of the modern wind-band repertoire, I assumed the Gabrielis would profit in the same manner. Alas, such is not the case.

Mr. Fennell seems to be intimidated by the musicologists to such an extent that Andrea Gabrieli's thrilling battle piece loses all its urgency and excitement, while the delightful syncopated bits in various of the Giovanni Gabrieli canzonas and sonatas achieve no impact whatever. Everything is very slow and oh so dignified.

Mercury's sound is gorgeous, and the stereo effects are a joy to the ear. All things considered, I would recommend DGG Archive 73154/3154 as the Gabrieli collection that combines the best of musical verve and vitality and musicological authenticity. *D. H.*

RECORDING OF SPECIAL MERIT

© ® **GOLDBERG:** *Concerto, in D Minor, for Harpsichord and Strings.* Eliza Hansen (harpsichord); Strings of the Pfalz Orchestra, Ludwigshafen, Christoph Stepp cond. *Trio Sonata No. 4, in A Minor, for Two Violins and Continuo.* Camerata Instrumentale of the Hamburg Telemann Society. ARCHIVE ARC 73195 \$6.98, ARC 3195* \$5.98.

Interest: Goldberg of variation fame
Performance: First-rate
Recording: Well-balanced
Stereo Quality: Very good

Johann Gottlieb Goldberg (1727-1756), whose life history remains sketchy, was the harpsichordist whose name has become linked with the variations written by Johann Sebastian Bach, music that was intended to provide entertainment for Goldberg's insomniac friend and patron, Count Kayserling. Judging from the music on this fascinating disc, Goldberg was stylistically rather like K. P. E. Bach, with a combination of *Sturm und Drang* (particularly in the turbulent concerto), *galanterie*, and more than just a reminder of the older contrapuntal school of Johann Sebastian. The concerto, thirty-four minutes in length, is a large-scale work like Bach's in the same key, with the same kind of intensity and serious mien. As one might expect, too, from one for whom Bach's variations were written, the piece is technically very demanding. The trio sonata is equally strong musically and, like the concerto, is well worth knowing.

(Continued on page 82)

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Anyone at all interested in eighteenth-century music should find this disc a rewarding experience. The performances are splendid in every way, and the recording, which is extremely well balanced, is excellent. Highly recommended.

I. K.

© ® HANDEL: *La Resurrezione*. Edith Gabry (soprano), The Angel; Annemarie Toepfer-Marizy (soprano), Mary Magdalen; Emmy Liskén (contralto), Cleophas; Alfred Fackert (tenor), St. John; Erich Wenk (bass), Lucifer. Santini Chamber Choir and Chamber Orchestra of Münster, Rudolf Ewerhart cond. Vox SVUX 52012 two 12-inch discs \$11.90, VUX 2012* \$11.90.

Interest: Early Handel oratorio

Performance: Good

Recording: Good

Stereo Quality: Directional

La Resurrezione was Handel's second oratorio, written when he was twenty-two, during the second year of his Italian journey. Its first performance occurred in Rome on Easter Sunday, April 8th, 1708, under lavish circumstances, and no less a celebrity than Arcangelo Corelli was the conductor. After this auspicious premiere, however, the oratorio fell into oblivion. The recent discovery of a manuscript copy, bearing the composer's improvements and corrections following the initial Rome performance, led to the work's modern presentation in Münster (1961) and ultimately to this recorded performance.

Those who are familiar with Handel's monumental English oratorios will find *La Resurrezione* a wholly different experience. It is a work of more intimate character; choruses are used only in the finales of its two sections and even then in a restrained fashion. While the recurring recitative-*da capo* aria format tends to monotony, the effect is relieved somewhat by the use of dramatic dialogues between the personages, and by the emotional contrasts in the solo passages. Since Vox has not supplied the text of the libretto, the listener can form only a vague idea of the way the events surrounding the miracle of Easter morning are related. The score, however, persuades the listener to go along with the assertion in the liner notes that "in *La Resurrezione* we possess the finest music that Handel had hitherto written."

The orchestral writing is vigorous and enlivened by bright and inventive instrumental combinations. The vocal line is unsparing in its technical demands and contains some moments of first-rate inspiration. Particularly illuminating are two boldly striding arias with wide interval skips, "*Ho un non so che nel cor*" and "*Per celare il nuovo scorno*"—both pointing to the mature Handel and other mas-

ters of eighteenth-century *opera seria*.

Although the enunciation of the principals is far from perfect, the singers are very competent, particularly the contralto, Emmy Liskén, whose plaintive aria, "*Piangete, si piangete*," is a highlight. Sometimes the singers (especially Miss Gabry) are very closely miked and the chorus is not too clear, but, in the main, the recording is warmly alive and well-balanced.

G. J.

© HANDEL: *Suites for Harpsichord*: No. 1, in A Major; No. 2, in F Major; No. 3, in D Minor; No. 4, in E Major; No. 5, in E Major; No. 6, in F-sharp Minor; No. 7, in G Minor; No. 8, in F Minor; No. 9, in G Minor; No. 10, in D Minor; No. 11, in D Minor; No. 12, in E Minor; No. 13, in B-flat Major; No. 14, in G Major; No. 15, in D Minor; No. 16, in G Minor. Paul Wolfe (harpsichord). EXPERIENCES ANONYMES EA 500 five 12-inch discs \$24.90.

Interest: Comprehensive Handel

Performance: Accomplished and sincere

Recording: Full-toned and natural

Paul Wolfe, a young American harpsichordist currently residing in Italy, began the project of recording all the Handel suites four years ago, and the initial volumes of the set were released at that time. The present album, containing sixteen suites, is more complete and infinitely better played than the now-defunct Handel Society discs by Frank Pelleg.

Mr. Wolfe's performances are extremely devoted, accomplished, and sincere; they are both warmer and more scholarly in matters of ornamentation and embellishment than is Anton Heiler's Vanguard recording of the first book of eight suites. Similarly, they are less capricious than Christopher Wood's performances of the same eight on the Forum label, just deleted. Landowska's 78-rpm set of five suites, made in 1936 and never transferred to LP, remains, in my opinion, the best exposition of keyboard Handel, and echoes of her playing can be heard in the work of her pupil, Mr. Wolfe. Occasionally missing in his readings, however, is Landowska's rhetoric and sense of drama—an ability to make even the least impressive movement seem important—a lack that becomes a slight drawback in the minor suites, which tend to sound stolid. He is at his best in the largest suites, the D Minor and G Minor of the first book, pieces of uncommon grandeur and scope whose powerful effect may be equally credited to the rich and sonorous harpsichord used in the recordings. The quality of sound is splendid.

I. K.

© HAYDN: *Symphonies*: No. 103,
(Continued on page 88)



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With a brand-new release of *Die Walküre* from RCA Victor and a complete *Siegfried* announced by London, the entire *Ring* cycle will soon be available on records—for the first time in history. Of course, compared to other components of the tetralogy, *Die Walküre* has always been represented with relative generosity. The complete LP recording of the opera, which was issued by RCA Victor about seven years ago (with Mödl, Rysanek, Suthaus, and Frantz in the cast, Furtwängler conducting) is still available on the imported Electro label. All the same, for dedicated Wagnerites the complete *Ring* is the thing, and its impending recorded realization is a cherishable prospect.

The packaging of RCA Victor's new stereo *Die Walküre*, lavishly produced in the company's Soria Series, is a feast to the eye. Among its many enclosures of a historical and artistic nature there are some refreshingly down-to-earth personal observations by conductor Erich Leinsdorf. "The *Ring* Tetralogy," he writes, "is full of exciting drama which has been obscured to some extent for the public by the unfortunate mythological involvement." In drawing the listener's attention to the human conflicts revealed by Wagner's drama, Leinsdorf reveals the keynote of his own approach to the task at hand. This means emphasis on the drama's humanity and underplaying its bombast. His is not an epic conception is the grandiose Furtwängler manner, but it is a convincing and absorbing reading nevertheless. Most importantly, Leinsdorf succeeds in forging a true ensemble in which all elements are united in the over-all conception.

But, as is all too often the case with performances of Wagner, this noteworthy achievement again points out that while our times offer us perceptive, imaginative, and versatile singing actors, ours is not an era of great Wagnerian voices. One must exempt Birgit Nilsson from this generalization—she would adorn any Wagnerian cast, past or present. Her characterization fits into Leinsdorf's plan: the heroic qualities of Brünnhilde are understated, with more emphasis being placed on her human feelings, her devotion to Wotan, her compassion for Siegmund and Sieglinde. Others in the cast may surpass Miss Nilsson in strength of characterization, but she alone is able to satisfy the score's vocal demands fully.

Gré Brouwenstijn, the Sieglinde, lacks Miss Nilsson's evenness of scale and steadiness of tone, but she has the ideal timbre and vocal weight for her role, and she projects it with tenderness and conviction. Her portrayal rises to a peak of eloquence in the magnificent scene of Act III where Sieglinde's despondency gives way to

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In Rita Gorr's conception, Fricka emerges as less of a shrewish wife and in generally more sympathetic colors than Wagner perhaps had intended. While this may be debatable in point of dramatic significance, Miss Gorr's singing contribution is, next to Birgit Nilsson's, the set's most impressive asset. By contrast, Jon Vickers' Siegmund somehow fails to live up to its promise in past live performances. It is marred by vocal inconsistencies: inspired treatment of soft passages (the *Todesverkündigung* scene, in particular) alternating with awkward turns of phrase; tones of ringing power followed by others of thickly veiled and constricted character. Sometimes he is simply not up to the role's demands: the triumphant "*Siegmond heiss' ich!*"

does not rise above the orchestra and thereby fails to make its proper dramatic impact. However, Mr. Vickers is probably the best Siegmund on the international scene today, and lamenting the fact that he is not the equal of Melchior or Völker in their prime is rather beside the point.

Reservations of a similar nature are in order for George London's Wotan. In the narrative-monologue of Act II, in his guilt-ridden responses to Fricka, in the agonizing passages of the Farewell, and in many other instances where he does not have to battle the orchestra he is revealed as a singing actor of compelling powers. His Wotan is a tragic figure, touched with pathos and compassion. But in Wotan, after all, divine and human elements are in stirring conflict, and how else can the former be conveyed except by singing of exceptional tonal richness and power? Mr. London pursues his task with considerable energy and concentration, but for the illusion of a God-like Wotan the listener is obliged to rely on his imagination. Nor can David Ward, a capable and well-schooled singer, impart to the figure of Hunding the required sinister quality.

In sum, pitting the vocal contributions against those of the earlier (Electrola) set, the new version is ahead in its Brünnhilde and Sieglinde and behind in its Wotan and Hunding, with the interpreters of Siegmund and Fricka rating just about even.

For many listeners, of course, the up-to-date sound of the new set will be the decisive factor. In the main, RCA Victor's technical accomplishment is first-class. Occasionally the orchestra overpowers the singers, but such instances occur in live performances as well. At times there is a thinness in the strings, but this can be adjusted somewhat by a slight bass boost. As far as the comparison between the stereo and mono versions is concerned, the stereo is incomparably superior because of its improved tone, definition, and dramatic effectiveness.

© © WAGNER: *Die Walküre*. Jon Vickers (tenor), Siegmund; George London (bass-baritone), Wotan; David Ward (bass), Hunding; Gré Brouwenstijn (soprano), Sieglinde; Birgit Nilsson (soprano), Brünnhilde; Rita Gorr (mezzo-soprano), Fricka. London Symphony Orchestra, Erich Leinsdorf cond. RCA Victor LDS 6706 five 12-inch discs \$29.90, 6706 \$24.90.



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in E-flat ("Drumroll"); No. 101, in D Major ("London"). Vienna State Opera Orchestra, Mogens Wöldike cond. VANGUARD SRV 126 SD \$2.98, SRV 126 \$1.98.

Interest: Basic Haydn

Performance: Virile but cool

Recording: Variable

Stereo Quality: Acceptable

These are reissues of the recorded performances done by Danish conductor Mogens Wöldike in 1956 and released by Vanguard the following year. The original release included the last six of Haydn's symphonies as recorded for the first time from new texts prepared from Haydn autographs by H. C. Robbins Landon. The stereo versions appeared first on two-track 7½-ips tape and subsequently on disc.

The present \$1.98/\$2.98 reissue marks the first low-price stereo version of the "Drumroll" Symphony, to my mind the most powerful of all Haydn's works for orchestra. The curiously stark power of the work commends it to Wöldike's somewhat granitic interpretive temperament, and the performance he gives is first-rate in its command of architecture and sense of dynamic contrast. The recorded sound is still perfectly presentable.

The "London" does not make out so well here, for the essential puritanism of Wöldike's approach is placed in exaggerated perspective by a recorded sound in which brasses and percussion are too prominent and strings lose their presence. An alternative and very fine low-price version of this work can be had on the Perfect label in mono and stereo, ably directed by Sir Adrian Boult. D. H.

© KHRENNIKOFF: *Violin Concerto, in C Major, Op. 14*. MOZART: *Violin Concerto No. 5, in A Major (K. 219)*. Leonid Kogan (violin); USSR Radio Symphony Orchestra, Kiril Kondrashin cond. Moscow Chamber Ensemble, Rudolf Barshai cond. ARTA MK 1547 \$5.98.

Interest: Contrasting concertos

Performance: Half and half

Recording: Sonorous

If the near-popularist, candidly opportunistic high-jinks of the manner espoused by current Soviet academics are to a listener's liking, Khrennikoff's concerto represents the style at close to its most effective. There is gypsy-fiddling, blunt, easily-whistled melodic contours, and an orchestral manner that is brilliant and sure-fire. Both orchestra and soloist perform the piece with the brazen energy that suits it.

The Mozart, for all the pretty sounds it makes in this reading, is far too moist and slippery, too soggy of rhythm to
(Continued on page 90)

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pass for more than an approximation of what its composer must have had in mind. The recording is quite rich—so much so, in fact, that the romanticism of the Mozart work is emphasized to poor effect. *W.F.*

Ⓢ Ⓢ MOZART: *Eine kleine Nachtmusik* (K. 525); *Masonic Funeral Music* (K. 477); *Overtures: The Impresario; Così fan tutte; The Magic Flute; The Marriage of Figaro*. Columbia Symphony Orchestra, Bruno Walter cond. COLUMBIA MS 6356 \$5.98, ML 5756* \$4.98.

Interest: Walter valedictory
Performance: Characteristic
Recording: Fine-grained
Stereo Quality: Good

Save for the *Eine kleine Nachtmusik*, this album documents the final recording sessions of Bruno Walter, done in March of 1961. The program itself is virtually identical with that of Walter's 1955 Mozart collection issued under the title "In the Gardens of Mirabell" (Columbia ML 5004).

The high point is the noble *Masonic Funeral Music*, a fitting requiem for Bruno Walter himself. To its eight-minute span Walter brings a calm intensity and sense of grandeur equalled only in his recently released album of the Mahler Ninth Symphony (Columbia M2S 676/M2L 276). The lighter numbers in the album are treated by Walter with a fine combination of verve and caressing sentiment that achieves the soft instrumental texture characteristic of so many of his Mozart readings.

Columbia's sound is first-rate all the way, making for a splendid and deeply moving Walter memento. *D. H.*

Ⓢ Ⓢ MOZART: *Requiem* (K. 626). Wilma Lipp (soprano), Hilde Rössl-Majdan (contralto), Anton Dermota (tenor), Walter Berry (bass); Vienna Singverein and Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON SLPM 138767 \$6.98, LPM 18767* \$5.98.

Interest: Mozart's final work
Performance: Understated
Recording: Fair
Stereo Quality: Good separation

This reading of the majestic Requiem Mozart did not live to finish is—like so many others in the catalog—another near miss. There is nothing radically objectionable about the performance—Karajan's approach is reverential in its complete absence of eccentricities, his tempos are appropriate, his chorus is excellent, and the singers, while individually rather undistinguished, form a well-balanced ensemble. The over-all effect, however,

lacks drama sometimes to the point of blandness. For this, I suspect, the recording is largely responsible. The sound lacks warmth; the chorus and solo voices are distant; and the vague contours and blurred details of orchestral reproduction are a distinct disservice to Karajan's thoughtful reading. *G. J.*

© ® **MOZART: *Violin Concerto No. 3, in G Major (K. 216); Violin Concerto No. 5, in A Major (K. 219) ("Turkish").*** Yehudi Menuhin (violin); Bath Festival Chamber Orchestra, Yehudi Menuhin cond. ANGEL S 35745 \$5.98, 35745* \$4.98.

Interest: Early, masterful Mozart
Performance: Pleasing
Recording: Good
Stereo Quality: Good

These performances, with the soloist as conductor, are reminiscent of the way Mozart's violin concertos were originally conceived—the nineteen-year-old composer leading his Salzburg orchestra from



YEHUDI MENUHIN
Impressive Mozartean

the concertmaster's chair for the Archbishop's pleasure. Now, nearly two centuries later, the buoyancy and charm of these youthful works are undimmed; in fact, they seem to grow more delightful with each hearing.

Menuhin is almost completely successful with K. 216. Others (Grumiaux, Goldberg) have played this concerto more gracefully and with a sweeter tone, but the strength and style of Menuhin's conception are impressive. The expressive accents that characterize Menuhin's playing save his approach from square-cut pedanticism without making it cloyingly romantic. He is not always able, however, to rise to the mercurial K. 219 with the requisite soaring ease. There is tenseness about his playing, occasional tonal flaws, and some imprecision in his passagework. Except for the cadenzas, which are too obtrusive in both concertos, the over-all merits of these performances

outweigh the reservations. The disc is very satisfying for its true chamber music spirit; it is well recorded; and it represents the only coupling of these enchanting concertos in the current catalog. *G. J.*

© ® **MOZART: *Violin Concerto No. 5 (see KHRENNIKOFF).***

© ® **ORRENCO-SALAS: *Symphony No. 2, Op. 39.*** PANUFNIK: *Sinfonia Elegica.* Louisville Orchestra, Robert Whitney cond. LOUISVILLE ORCHESTRA FIRST EDITION RECORDS LOU 624 \$7.95.

Interest: More from Louisville
Performance: Good
Recording: Fair

Neither of these works is near the best of what the Louisville series has produced. The Orrenco-Salas Symphony is a curious mélange of musical styles: jittery motor rhythms that, even allowing their cliché nature, are relentlessly unvaried and unrelieved; a facile, pandiatic lyricism of no particular distinction; a second movement in the nature of a funeral march that seems to have only the most arbitrary connection with the rest of the piece.

The curious immobility of Panufnik's *Sinfonia Elegica* is a self-imposed limitation that the composer fails to transcend. Like the Orrenco-Salas piece, its evident earnestness is its most impressive attribute. *W. F.*

© ® **PALESTRINA: *Missa Papae Marcelli; Eight Motets: Laudate Dominum; Terra tremuit; Ascendit Deus; Incipit Oratio; Illumina oculos meos; Ego sum panis vivus; Pueri Hebraeorum; Jubilate Deo.*** Regensburg Cathedral Choir, Theobald Schrems cond. ARCHIVE ARC 73182 \$6.98, ARC 3182* \$5.98.

Interest: Palestrina's best-known Mass
Performance: Stylistic problems
Recording: Excellent
Stereo Quality: Excellent

The clarity of Palestrina's contrapuntal writing, the constantly shifting harmonies, and his purity of expression appealed greatly to sixteenth-century Italy, even as it does to moderns, and especially to the members of the Council of Trent, who were directly responsible for a severe reform in sacred music and the composer's subsequent revision of his own style. One of the first outcomes of the Council's dictates, which attempted to simplify church music, was Palestrina's Mass, named in honor of Pope Marcellus II, a work that has lived on as the composer's most famous masterpiece. The *Missa Papae Marcelli* has not suffered from lack of recordings, and it is somewhat surprising to see that Archive, which already has an excellent performance of this music (ARC 3074, mono

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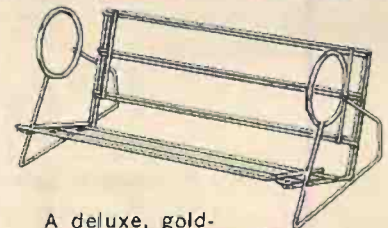
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only), has issued the work again, with a different choral group and, of course, in stereo.

The Regensburg Cathedral Choir, which may also be heard in a lovely recording of Schubert's German Mass (DGG 138676), is an exceptionally fine chorus, but the group's style of singing, eighteenth-century Catholic in its high-Baroque emotions, is more appropriate to Mozart or Haydn than to Palestrina, whose music requires more purity and fewer fluctuations of dynamics. In this respect, the Italianate yet more restrained singing of the previous Archive disc is a better example of Palestrina

style and must be recommended as the best version both of this Mass and of Palestrina performance in general. The reproduction of the present recording is first-rate. I. K.

PANUFNIK: *Sinfonia Eleganica* (see ORRENCO-SALAS).

RECORDING OF SPECIAL MERIT

© PUCCHINI: *La Bohème*. Richard Tucker (tenor), Rodolfo; Anna Moffo (soprano), Mimi; Robert Merrill (baritone), Marcello; Mary Costa (soprano), Musetta; Giorgio Tozzi (bass), Colline;

Philip Macro (baritone), Schaunard; Fernando Corena (bass), Benoit; Giorgio Onesti (bass), Alcindoro. Rome Opera House Orchestra and Chorus, Erich Leinsdorf cond. RCA Victor LSC 6095 two 12-inch discs \$11.96, LM 6095 \$9.96.

Interest: Enduring favorite
Performance: Good
Recording: Well-balanced
Stereo Quality: Excellent

Though produced in Rome, this *La Bohème* is a virtually all-American effort. It is a brilliant technical achievement: the sound is rich; the orchestra and singers are sensibly balanced; and the use of stereo is effective. The performance is also laudable, even though there are qualifications. It is important to establish these facts at the outset to balance one's perhaps understandable lack of ecstasy on encountering the ninth version of this opera.

The new set is strongest where strength is most essential: in the principal roles. Anna Moffo is a touching and tender Mimi; her voice is small in dynamic range but sensitively shaded, and she phrases with delicacy that borders on poetry. This is a characterization that is as good as any on records, and it probably surpasses all others in tonal purity and ease of vocal production. Aside from one tight moment ("*Che m'ami, dir*" at the end of Act I), Richard Tucker is in effulgent voice and is completely persuasive in his vocal characterization—an achievement for which this artist seldom receives the credit he deserves.

In Marcello's part, Robert Merrill is his rich-voiced, dependable self. Mary Costa's Musetta is neatly sung, if somewhat colorless in personality, with the result that the contrast between the two girls is not made sufficiently clear. Giorgio Tozzi is a satisfactory, though occasionally woolly-sounding Colline, Fernando Corena an entertainingly over-acting Benoit, Philip Macro a barely adequate Schaunard.

In terms of over-all control and purposeful leadership one cannot find fault with Erich Leinsdorf's achievement. His reading is disciplined without imposing a restraint on Puccini's soaring and passionate music. But where lyricism is less implicit (as in Act II), Leinsdorf appears simply efficient when compared to the warmer, more relaxed approach of Serafin or Votto. At one point, right after Musetta's Waltz, he makes Marcello, Schaunard, *et al* sing their ensemble parts with an artificial clipped *marcato* that is not only unidiomatic but downright annoying.

Admirers of Moffo, Tucker, and Merrill will find much to treasure in this set. Nor will it displease, I hasten to add, admirers of Puccini. But my preference
(Continued on page 94)



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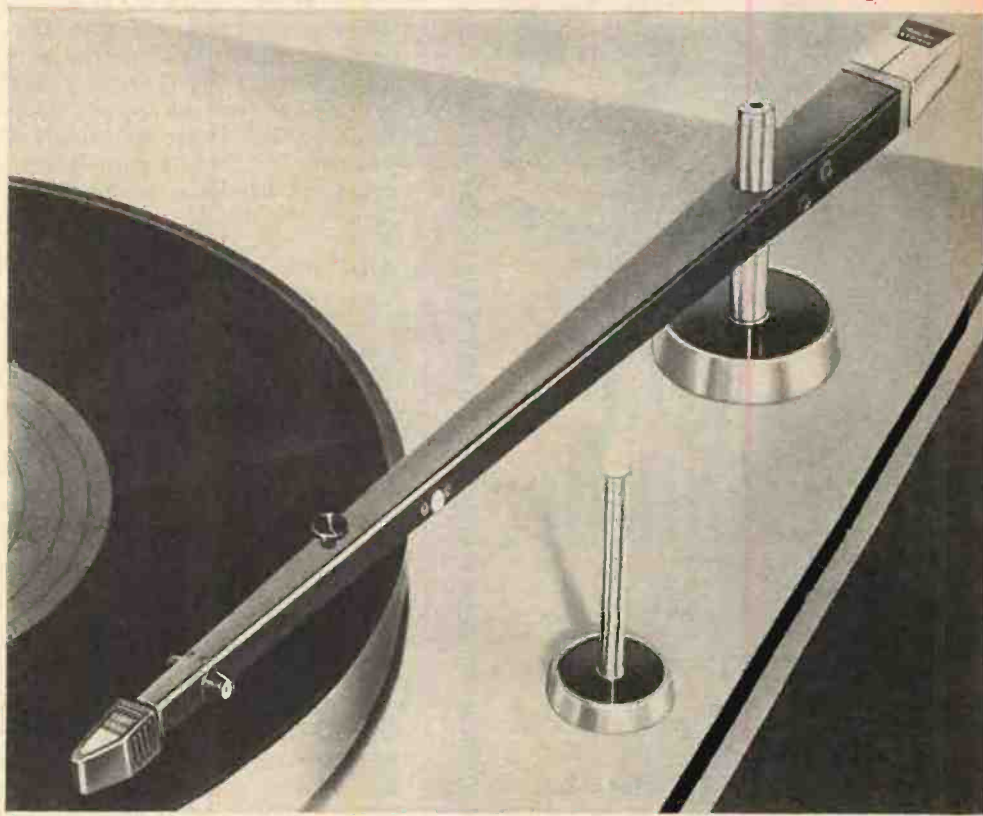
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among stereo versions remains with London OSA 1208, with Renata Tebaldi, Carlo Bergonzi, a stronger supporting cast, and Tullio Serafin, a more persuasive conductor. *G. J.*

© ④ A. SCARLATTI: *Messa di Santa Cecilia*. Jean Preston and Blanche Christensen (sopranos); Beryl Jensen Smiley (alto); Ronald Christensen (tenor); Warren Wood (bass); University of Utah Chorus (Ardean Watts, director); Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD BACH GUILD BGS 5044 \$5.95, BG 621 \$4.98.

Interest: First recording
Performance: Vigorous but large-scale
Recording: Church acoustics
Stereo Quality: Good directionality

Written in 1720 for performance on St. Cecilia's Day, this Mass is a large-scaled composition of considerable beauty and grandeur. As a first recording, it becomes an important addition to the catalog of a composer whose work is still insufficiently appreciated. Maurice Abravanel conducts with the characteristic vigor he has shown in his previous recordings of Handel for Westminster. The Italian Baroque style might have been respected more, however, had much smaller forces been used; for this performance, in spite of its straightforwardness, is very much in the usual Handel oratorio tradition. Thus there ought to have been more clarity in the contrapuntal lines, the organ continuo should have been more audible, and the Mass as a whole would have benefited from a more Italianate intensity of expression (the kind one hears in the playing of the Virtuosi di Roma, for example). This is not to seem ungrateful, however, for a perfectly respectable performance, but only to indicate that more stylish treatment would have made this important Mass sound more impressive. Vanguard's recording features good directionality within acoustics that give the diffused atmosphere of a large church, which may perhaps account to a degree for the large-scale effect. *I. K.*

© ④ A. SCARLATTI: *San Filippo Neri* (Oratorio). Bruna Rizzoli (soprano), Charity; Biancamaria Casoni (mezzo-soprano), Hope; Annamaria Rota (contralto), Faith; Petre Munteanu (tenor), St. Philip Neri; Angelicum Orchestra of Milan, Franco Caracciolo cond. MUSIC GUILD S 12 \$4.87 to subscribers, \$6.50 to nonsubscribers; M 12* \$4.12 to subscribers, \$5.50 to nonsubscribers. (Available from Music Guild, 111 W. 57th St., New York 19, N.Y.).

Interest: First recording
Performance: Satisfactory
Recording: Fair
Stereo Quality: Good

Written about 1704, the oratorio *St. Philip Neri* depicts a dialectic discussion between the Roman saint (among whose accomplishments was the promotion of music as an aid to devotion) and three allegorical characters: Faith, Hope, and Charity. This work does not contain a single chorus and completely lacks the grandeur usually associated with the form. It is admittedly of specialized interest, although connoisseurs of the Italian Baroque will find this disc an important addition to the recorded repertoire. The performance, which features some excellent orchestral work and four satisfactory, if not outstanding, soloists, has good religious sentiment, but more knowledgeable application of Baroque stylistic principles (there is little ornamentation and no embellishment whatsoever of the many da capo arias) might have made this first recording an even more valuable document. Some distortion in recording is discernible, and bass boost helps in generally improving the sound. Complete text and translation are supplied. *I. K.*

© ④ SHOSTAKOVICH: *Symphony No. 5*. Vienna Philharmonic, Constantin Silvestri cond. ANGEL S 35760 \$5.98, 35760* \$4.98.

Interest: Another Fifth
Performance: Occasionally lugubrious
Recording: Splendid
Stereo Quality: Apt

I have no wish to belabor the weaknesses of Dimitri Shostakovich's musical style, but it is perfectly clear that its lack of complexity (to put it euphemistically) is such as to make an approach like Silvestri's quite out of the question. If Silvestri wishes to be seduced by the composer's inclination to beat his breast to a pulp, one cannot accuse him of falsifying the intent. But if he sets about this end by slowing the music to virtual inanimation, one can protest on purely musical grounds, for the musical materials simply cannot stand the strain.

Skrowaczewski's recent version of the work with the Minneapolis Symphony, although it perhaps is guilty of the opposite extreme is clearly preferable. I prefer its hard brightness to the more reverberant sound of this recording. *W. F.*

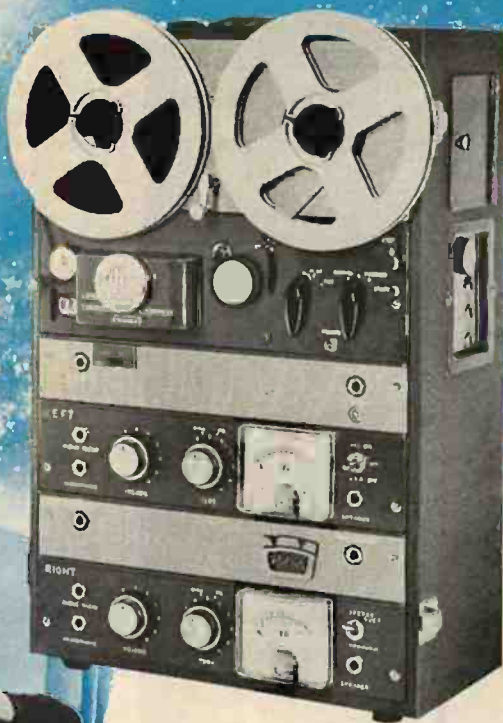
© ④ VIEUXTEMPS: *Violin Concerto No. 5, in A Minor, Op. 37*. BRUCH: *Scottish Fantasy, Op. 46*. Jascha Heifetz (violin); New Symphony Orchestra of London, Sir Malcolm Sargent cond. RCA VICTOR LSC 2603 \$5.98, LM 2603 \$4.98.

Interest: Heifetz
Performance: Excellent
Recording: Good to excellent
Stereo Quality: Good

(Continued on page 96)



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The sound in Vieuxtemps seems a bit taut and harsh in spots, but the Bruch sonics are gorgeous. The Heifetz violin sounds a trifle steely in the stereo version, and, as a matter of fact, is more natural in the mono release. *D. H.*

WAGNER: Die Walküre (complete) (see page 86).

© **WILDER: Sonata for Cello and Piano.** **BEETHOVEN: Variations for Cello and Piano: on Mozart's "Bei Männern"; on Mozart's "Ein Mädchen oder Weibchen."** David Soyer (cello), Harriet Wingreen (piano). **GOLDEN CREST RE 7009 \$4.98.**

Interest: Satisfying instrumental duo
Performance: Musicianly
Recording: Very good

This disc realizes its relatively modest intentions quite fully. In giving us a contemporary work for cello and piano, the

source. The recording is quite good, but liner information about a contemporary work, especially, would be welcomed.

W. F.

COLLECTIONS

© **HARK, THE GLAD SOUND!:** **Telemann: Five Movements from Partita No. 5, in E Minor.** **F. Couperin: La Linotte égarouchée; Le Rossignol en amour; Le Rossignol vainqueur.** **Mayr: Suite in F Major.** **Pugnani: Sonata in F Major.** **Holborne: The Cradle; The New Year's Gift.** **Anonymous: Almaine; Scots Marche.** **Handel: Sonata in F Major, Op. 1, No. 11.** **Carl Dolmetsch (recorder), Joseph Saxby (harpsichord); Dolmetsch Consort. ANGRÄ. S 35747 \$5.98, 35747* \$4.98.**

Interest: Dean of recorder players
Performance: Lovely
Recording: Good
Stereo Quality: Fine

Recorder fanciers will be delighted to know that at long last another Dolmetsch album has been released; and not only is there Carl but also a recorder consort made up of his two sons and daughters, who are heard in an appealing suite by



JASCHA HEIFETZ

Spotlighted in works by Vieuxtemps and Bruch

performers have chosen one by Alec Wilder, an American better known for his quasi-popular chamber style than for the more serious manner represented here. Even in this work, however, a certain modesty dwells within the music—a modesty that seems to permeate the very expressivity of the work itself, and affectingly, at that.

The players do very honorably by the Beethoven, and, once again, the charm of the performance seems to stem quite as much from its modesty as from any other

Rupert Ignaz Mayr (1646-1712) and four Elizabethan pieces. Carl Dolmetsch's own contributions consist of performances on the sopranino, descant, and treble recorders; the varied choice of repertoire here is well known to collectors who are familiar with Dolmetsch's previous recitals, and there are no disappointments. For me, the high spot of the album is the bouncy interpretation of the Handel sonata, full of the kind of embellishments expected of the player in the
(Continued on page 98)

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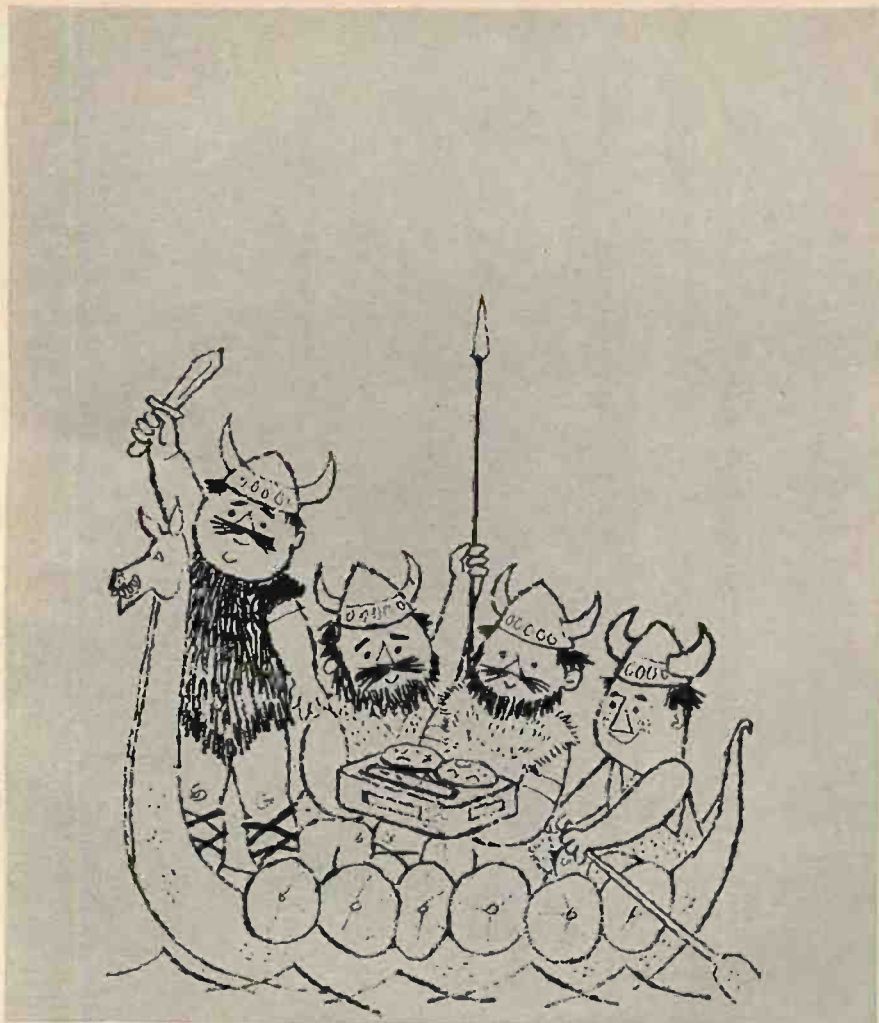
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traditions of the eighteenth century;

The harpsichord accompaniment might be considered a little precious, but it most certainly does not consist of the usual succession of plodding chords. The consort pieces are beautifully done, and, in general, for stylish playing and virtuosity on an instrument that is difficult to play well, this collection is a splendid addition to anyone's record library. The sound is very good.

I. K.

RECORDING OF SPECIAL MERIT

© HEROIC MUSIC FOR ORGAN, BRASS, AND PERCUSSION:
Clarke: *The Prince of Denmark's March; Interlude; King William's March.* Handel: *Samson; Awake the Trumpet's Lofty Sound; Ode for St. Cecilia's Day; Trumpet Voluntary.* Croft: *Trumpet Tune; Voluntary for Organ and Trumpets.* Purcell: *Fanfare, in C Major; Bonduca; Trumpet Tune; Ayre for Organ; Trumpet Tune, in D Major, "Martial Air"; Trumpet Tune, in C Major ("Cebell"); Voluntary, in C Major (attr. Purcell).* Telemann: *The Faithful Music Master; Overture; Melante; Heroic Music (Twelve Marches for Diverse Instruments with Continuo).* E. Power Biggs (organ); New England Brass Ensemble. COLUMBIA MS 6534 \$5.98, ML 5754* \$4.98.

Interest: Baroque delights
Performance: Spirited
Recording: Superb
Stereo Quality: Stunning

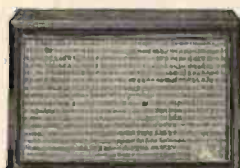
Here is a wonderfully entertaining record—festive and solemn music imaginatively and tastefully scored for five brasses and a variety of percussion with organ by E. Power Biggs and Daniel Pinkham, and recorded in a room (the Romanesque Hall of Harvard University's Busch-Reisinger Museum) that has ideal acoustics for this sort of thing. The organ itself is the beautiful Flentrop classic-style instrument situated there.

Biggs and Pinkham have scored this music to achieve with modern trumpets, trombones, and percussion an idealized sound image of a Baroque ensemble. The percussion usage was devised by Mr. Pinkham from such Baroque sources as the celebrated *Syntagma Musicum* treatise (1615-19) of Michael Praetorius. Thus there are delightful decorative touches in the dozen Telemann pieces that characterize various human qualities: the ting of the triangle in *Gentleness*, the tinkle of the tamborine in *Playfulness*, a ceremonious cling of cymbals in *Generosity*.

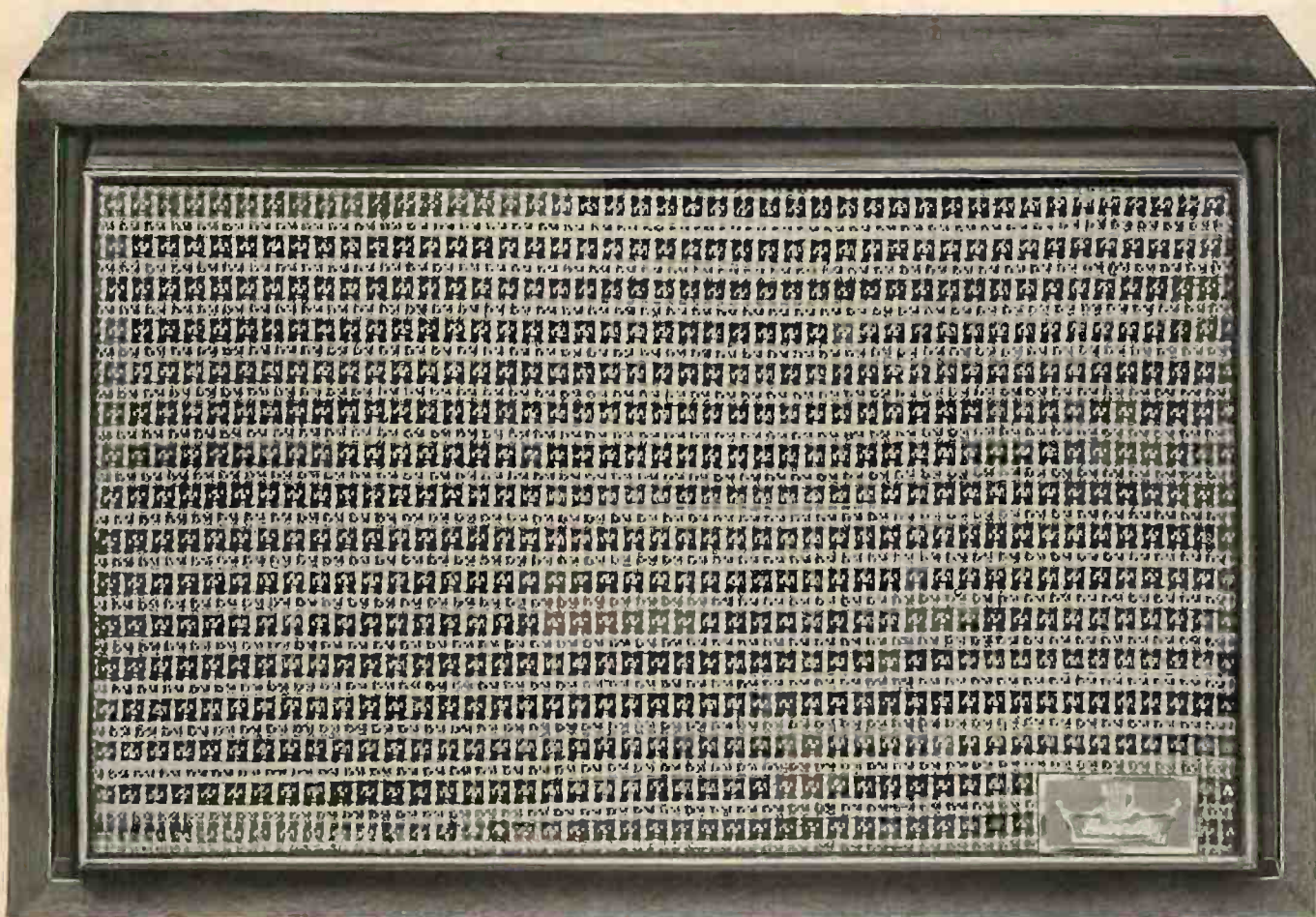
For all the splendid airs of the Telemann selections, the English repertoire is even more interesting, partly because the Telemann pieces seem derived in style

(Continued on page 100)

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from keyboard idiom, while the British composers (Purcell and Clarke especially) seemed to have the trumpet style in their blood. Singularly agreeable is the inclusion of numbers for solo organ, such as the beautiful Purcell *Ayre*, which affords occasional relief from the plethora of brazen trumpet sound in which the recording abounds.

Stereo sonics get a real workout on this disc, for Biggs and company have gone all out for dialogue effects—to an almost exaggerated degree, in fact. But this is a small fault to be found in an otherwise highly successful and marvelously enjoyable bit of programming.

Columbia's sound is clear, crisp, and full-bodied. *D. H.*

RECORDING OF SPECIAL MERIT

Ⓢ INSTRUMENTAL MUSIC OF THE YEAR 1600: Du Terre: *Pavane; Galliarde; Branle I and II.* Caurvoy: *Five Fantasias on "Une jeune fille."* Holborne: *Pavan. "The Funerals."* Morley: *Fantasia, "Il Grillo."* Tomkins: *Alman.* Cooper: *Fantasia.* Bevin: *Browning.* Sommer: *Pavan; Galliard.* Posch: *Intrada; Couranta.* Scheidt: *Canzon on "O Nachbar Roland."* G. Gabrieli: *Canzon a 8, "Fa sol la re."* Canzon a 4. Guami: *Canzon a 8.* Massiuno: *Canzon a 8.* Concentus Musicus. BACH GUILD BG 626 \$4.98.

Interest: Superb Renaissance collection
Performance: Princely
Recording: Perfect

The ten-member Concentus Musicus, a Viennese group specializing in early music, has assembled a Renaissance collection of unusual interest, both for the variety of repertoire and for the very high standard of performance. The music has been selected from French, English, German, and Italian sources; almost all instrumental forms are included: the popular dance movements and fantasies on favorite tunes as well as lively, contrapuntal canzonas. There is nothing quaint about the sound of this excellent ensemble. Had it been around in 1600, I'm sure the group would have been hired on the spot by any prince for his court entertainment. The instrumental sonorities of the viols, recorders, and soft-voiced tenor trombone, beautifully blended and captured in this richly realistic recording, are quite breathtaking, with a style of execution that is both scholarly, notably in matters of dance tempos, and infectious. This disc can be considered one of the best of its kind in the field of Renaissance music. *I. K.*

Ⓢ VICTORIA DE LOS ANGELES: *20th-Century Spanish Songs.* Falla: *Seven Popular Spanish Folk Songs.* Granados: *La maja dolorosa.* Mompou:

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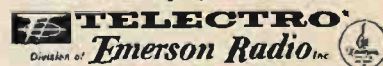
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HI-FI/STEREO REVIEW

Damunt de tú les flors. Toldrà: *Canço de grumet; As jolinas dos toxos.* Montsalvatge: *Cancion de cuna para dormir a un negrito.* Turina: *Farruca.* Rodrigo: *Pastorcito Santo; De los álamos vengo, madre.* Victoria de los Angeles (soprano); Gonzalo Soriano (piano). (ANGEL S 35775 \$5.98, 35775 \$4.98.

Interest: Spanish gems
Performance: Ideal
Recording: Very good
Stereo Quality: Satisfactory

The songs of Falla, Granados, and their successors may not qualify as great music, but interpretive art of the Victoria de los Angeles variety can make them well-nigh irresistible. If nothing else, students of twentieth-century song literature may find them a hearty antidote to an overexposure to *sprechstimme*.

The best-known group, Falla's *Seven Popular Spanish Songs*, so conducive to a display of heart-on-the-sleeve temperament and coarse sentimentality, receive a treatment here that is intense and glowing, yet restrained. The less-familiar songs are equally rewarding, particularly the haunting *tonadillas* of Granados, set to Fernando Periquet's lush poetry. For the rest, the program is a neat mixture of delicate impressionism, dynamic Catalan vitality, Andalusian fire, and sunny simplicity. Whatever the musical demands, De los Angeles responds with unflinching artistry. Although the singer at times appears too closely microphoned, the balance with the piano is right, and the instrument is captured in rich sonority.

G. J.

RECORDING OF SPECIAL MERIT

© ® MARIA STADER: *Oratorio Arias.* J. S. Bach: *St. John's Passion; "Zerfließe, mein Herze."* St. Matthew's *Passion: "Ich will Dir mein Herze schenken."* "Aus Liebe will mein Heiland sterben." Handel: *Messiah: "He shall feed His flock."* "I know that my Redeemer liveth." Joshua: "O! had I Jubal's lyre." Haydn: *The Creation: "With verdure clad."* "On mighty pinions." *The Seasons: "O how pleasing to the senses."* Mendelssohn: *Elijah: "Hear ye, Israel."* Maria Stader (soprano); Munich Bach Orchestra, Karl Richter cond. DEUTSCHE GRAMMOPHON SLPEM 136261 \$6.98, LPEM 19261* \$5.98.

Interest: Oratorio highlights
Performance: Exquisite
Recording: Clear and smooth
Stereo Quality: Appropriate

The familiar English titles notwithstanding, all of these selections are sung in German, but this should not deter listeners from the enjoyment of this well-chosen and exquisitely performed recital.

Miss Stader sings radiantly and her ethereal tones cast a sunny glow over the joyful Handel-Haydn-Mendelssohn sequence. Noteworthy, too, is the relaxed assurance of her singing: the florid passages of "O! had I Jubal's lyre" do not glitter emptily but unroll with pearly clarity and with naturalness.

Richter keeps his orchestra light-textured, and his flexible beat is free of ponderosity. The recorded sound is warm-hued, with clear and effective definition. German and English texts are provided, but they are neither complete nor entirely accurate, and they are not printed in the right order. The disc, however, is highly recommended.

G. J.

RECORDING OF SPECIAL MERIT

© ® ARTUR RUBINSTEIN AT CARNEGIE HALL: Debussy: *La Cathédrale engloutie (Preludes 1-10); Ondine (Preludes 11-8); Hommage à Rameau (Images 1-2).* Szymanowski: *Four Mazurkas, Op. 50.* Prokofiev: *12 Visions fugitives from Op. 22.* Villa-Lobos: *Prólogo do Bêbê: Porcelain Doll, Wooden Doll, Wither Doll, Paper Doll, Rag Doll, Clown Doll.* Artur Rubinstein (piano). RCA VICTOR LSC 2605 \$5.98, LM 2605 \$4.98.

Interest: Rubinstein
Performance: Brilliant
Recording: Fine location work
Stereo Quality: Good enough

RCA Victor evidently set up microphones at the ten recitals Artur Rubinstein gave in New York during the fall of 1961, covering the full gamut of his repertoire from Bach to the moderns. If this album represents a fair sampling of the seventy-five-year-old master's showing on that occasion, we can only hope that this disc will be just the first of a dozen or more documenting the entire series.

To begin with, the piano sound is as good as anything RCA has done with Rubinstein under studio conditions, and the tape editors have wisely kept the audible applause down to a minimum. Furthermore, audience noises are virtually nonexistent throughout the two sides.

What is most important, however, is the electrifying vitality and communicative quality of Rubinstein's pianism from first to last. Debussy's fish and water glitter to superb effect, while the modal solemnities of the cathedral and Rameau pieces sound forth with awesome impressiveness. The ethnic-cum-impressionist stylings represented in the Szymanowski mazurkas evoke colorful travel posters such as might be done by a great modern artist, and the vignettes of Prokofiev and Villa-Lobos flit through the aural consciousness with suggestions of the dreamlike, the sarcastic, the sinister, the folkish, and the tender.

D. H.

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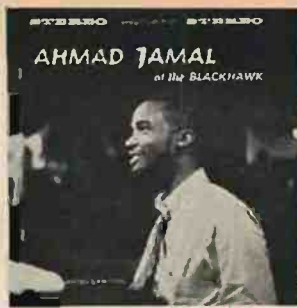
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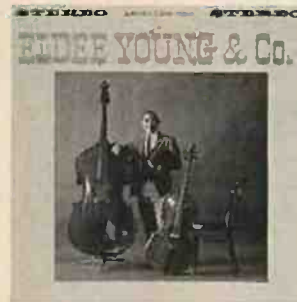
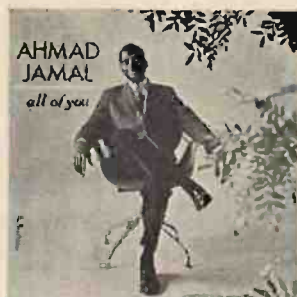


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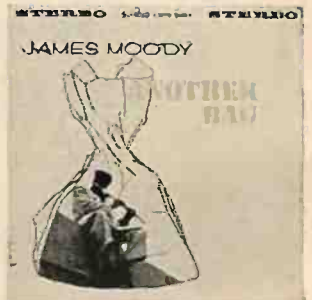


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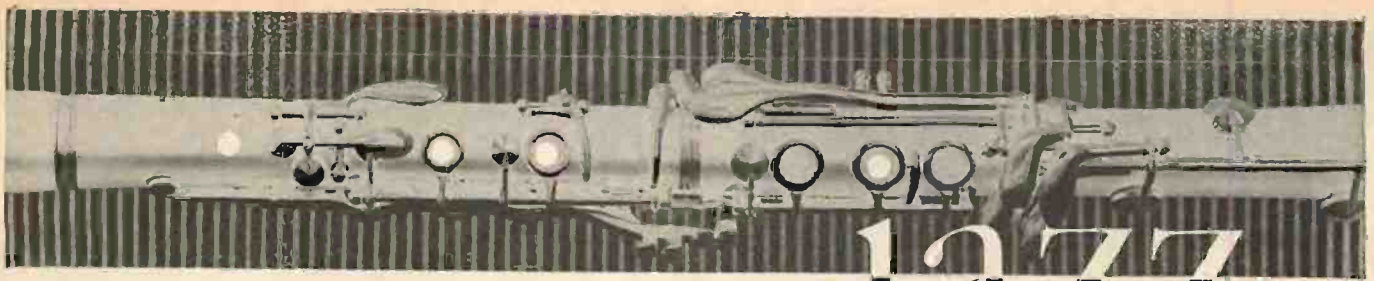
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JAZZ

Reviewed by JOE GOLDBERG • NAT HENTOFF

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ Ⓜ AMERICAN JAZZ ENSEMBLE:

New Sounds . . . Old World. Bill Smith (clarinet), Johnny Eaton (piano), Erich Peter (bass), Pierre Favre (drums). *Too Darn Hot; Who Knows Juno; Roamin' in the Forum;* and seven others. RCA Victor LSP 2557 \$4.98, LPM 2557* \$3.98.

Interest: Self-conscious pastiche
 Performance: Skillful
 Recording: Very good
 Stereo Quality: Convincing

The co-leaders of this Rome-based jazz unit are Bill Smith and Johnny Eaton. Both are primarily classical instrumentalists and composers, but both have dabbled in jazz from time to time. Despite the fervid praise of Dave Brubeck in the liner notes, the American Jazz Ensemble's performances are, for the most part, emotionally brittle. The arrangements and originals are often formally intriguing, but except for a few lyrical ballad lines, the compositions are only clever.

Similarly, although Bill Smith is technically ingenious (with the use on clarinet of double and triple stops, odd harmonics, and flutter tonguing), his phrasing is nonetheless dated by modern jazz standards and his ideas tend to be glib. Eaton is harmonically interesting, but he has a limited sense of jazz pulsation and is especially stiff on medium- and up-tempo. The bassist and drummer are competent.

There are some passages of whimsical and occasionally tender attractiveness, but the group has a lot to learn about the nature of jazz before it comes close to justifying Dave Brubeck's prophecy: "They could become one of the finest combinations in the world of jazz." *N. H.*

Ⓢ Ⓜ GENE AMMONS AND SONNY STITT: *Boss Tenors In Orbit.* Gene Ammons (tenor saxophone), Sonny Stitt (tenor saxophone), Donald Patterson (organ), William James (drums), Paul

Wooden (guitar). *Long Ago and Far Away; Walkin'; Why Was I Born?;* and two others. Verve V 68468* \$5.98, V 8468 \$4.98.

Interest: Kings of funk
 Performances: Frenetic
 Recording: Suits the music

This release finds Gene Ammons and Sonny Stitt playing together in a manner tailored to the current relentless wave of funk. The feeling is that of a tenor battle, which can sometimes be an electrifying experience. But when men have played together as long as these two have, the battle ended long ago.

Even so, some of each man's best qualities come through here, with Stitt apparently more comfortable in the format. His short stay with Miles Davis seems to have rubbed off, for the two tenors play



CHRIS CONNOR
Heading for jazz importance

two staples of the Davis book (*Walkin'* and *Bye Bye Blackbird*), and Davis' ending to *All of You* has been grafted onto *John Brown's Body*.

Those fond of tenor chases, electric guitars, and organs will find this is the best such group around. But those who like Ammons and Stitt for more musical reasons had better look elsewhere. *J. G.*

Ⓢ Ⓜ DAVE BAILEY QUINTET: *2 Feet in the Gutter.* Dave Bailey (drums), Bill Hardman (trumpet), Frank Haynes (tenor saxophone), Ben Tucker (bass), Billy Gardner (piano).

Comin' Home Baby; Shiny Stockings; Coffee Walk; and two others. Eric BA 17021 \$4.98, LA 16021* \$3.98.

Interest: Straightaway ad libbing
 Performance: Relaxed
 Recording: Excellent
 Stereo Quality: Good

As in Dave Bailey's previous two Epic sets, the emphasis here is on spontaneous modern jazz within the framework of simple, ingratiating tunes and slight arrangements. The album's weaknesses are two: tenor saxophonist Haynes and pianist Gardner. Both are so derivative that their playing is characterless. On the other hand, trumpeter Hardman has matured remarkably in the past year. His work here is continually absorbing in terms of ideas, tone, and wry wit. The rhythm section functions efficiently, and leader Bailey deserves a special citation for modesty. Although in charge of the date, Bailey doesn't take a single solo.

N. H.

MILDRED BAILEY: *Her Greatest Performances* (see p. 64).

Ⓢ Ⓜ CHRIS CONNOR: *Free Spirits.* Chris Connor (vocals); orchestra. Al Cohn cond. *Jump for Joy; Kansas City; God Bless The Child;* and eight others. Atlantic S 8061 \$4.98, 8061* \$3.98.

Interest: Striking improvement
 Performance: Her best album yet
 Recording: Very live and clear
 Stereo Quality: Excellent

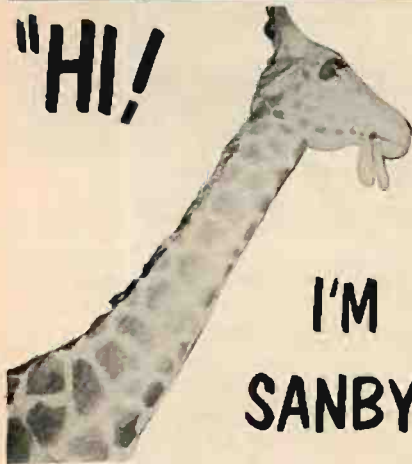
Until this year, it seemed that Chris Connor had become irretrievably self-imprisoned in her strained, choked style. But in recent club appearances and now in this album, Miss Connor is revealing unprecedented maturity, warmth, and ease. Her beat is no longer rigid on up-tempo numbers, and instead of twisting a ballad as if it were a soggy handkerchief, she has learned to let the lines flow. Her vocal quality is still arrestingly husky, but her sound is now much more open and her sense of dynamics is markedly more secure. This album indicates that Chris Connor may finally become an important jazz singer.

N. H.

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© MILES DAVIS: *Blue Moods*. Miles Davis (trumpet), Teddy Charles (vibraphone), Britt Woodman (trombone), Charlie Mingus (bass), Elvin Jones (drums). *Nature Boy; Easy Living; Alone Together; There's No You*. FANTASY 6001 \$3.98.

Interest: Early Miles
Performance: Sloppy
Recording: Fair

This album was recorded July 9, 1955, reportedly as payment for a debt that Miles Davis, who at the time made and kept little money, owed Charlie Mingus. It was originally issued on Mingus' now-defunct Debut label. The result sounds like Miles in an enemy camp. Poor tempos are chosen (*There's No You*), and one wonders how such an incredibly sloppy performance of Mingus' inept arrangement of *Alone Together* was allowed to be released.

Miraculously, Davis shows some of the essence of his greatness. Often diffident and sloppy, playing under the most adverse circumstances, Davis still manages to show why he is one of the most influential jazzmen of our time. J. G.

© EDDIE HARRIS: *A Study in Jazz*. Eddie Harris (tenor saxophone), Willie Pickens (piano), Melvin Jackson, Richard Evans, or Donald Garrett (bass), Harold Jones, Marshall Thompson, or Earl Teddy Thomas (drums), Joe Diorio or Roland Faulkner (guitar), John Avant (trombone), Charles Stepney (vibraphone). *Dancing Bull; Fantastic Waltz; Olifant Gesang*; and four others. VEE JAY S 3028* \$4.98, 3028 \$4.98.

Interest: Harris progressing
Performance: Intriguing
Recording: OK

This, Eddie Harris' fourth album, is his most provocative yet. The tenor saxophonist has a light but penetrating tone, and he utilizes the full range of his instrument. In addition, Harris is occasionally given to singular experiments in sounds that are new to the tenor. In the long, exotic *Olifant Gesang*, for example, he switches from playing only the neckpiece of his tenor to using a trombone mouthpiece with the saxophone and then to conventional tenor.

Most of the performances, however, are straightforward swingers on which Harris performs with considerably more passion than has been evident in much of his work until now. Harris is clearly growing as a stylist, and he has already achieved a formidable level of technical resourcefulness. N. H.

© FRANZ JACKSON: *Original Jass All-Stars*. Franz Jackson (clarinet), Bob

Shoffner (trumpet), John Thomas (trombone), Rozelle Claxton (piano), Lawrence Dixon (banjo), Bill Oldham (tuba), Bill Curry (drums). *Blue Thursday; King Porter Stomp; Sister Kate*; and five others. RIVERSIDE RLP 9406 \$5.98, RLP 406* \$4.98.

Interest: Tired traditional jazz
Performance: F. Jackson stands out
Recording: Live and clear
Stereo Quality: Good

© JUNIE C. COBB: *And His New Hometown Band*. Junie C. Cobb (piano), Fortunatus "Flip" Ricard (trumpet), Harlan "Booby" Floyd (trombone), Leon Washington (clarinet and tenor saxophone), Ikey "Banjo Ike" Robinson (banjo), Walter "Chippy" Hill (bass), Red Saunders (drums), Annabelle Calhoun (vocals). *Belligerent Blues; I'm Gonna Have You; Be Mine*; and five others. RIVERSIDE RLP 9415 \$5.98, RLP 415* \$4.98.

Interest: Rugged improvising
Performance: Exuberant ensembles
Recording: Very good
Stereo Quality: Good

© LITTLE BROTHER MONTGOMERY: *Piano, Vocal, and Band Blues*. Little Brother Montgomery (piano and vocals), Ted Butternan (cornet), Bob Gordon (clarinet), Rufus Brown (tenor saxophone), Mike McKendrick (banjo). *Home Again Blues; Trouble in Mind; Somethin' Keep Worryin' Me Blues*; and eight others. RIVERSIDE RLP 9410 \$5.98, RLP 410* \$4.98.

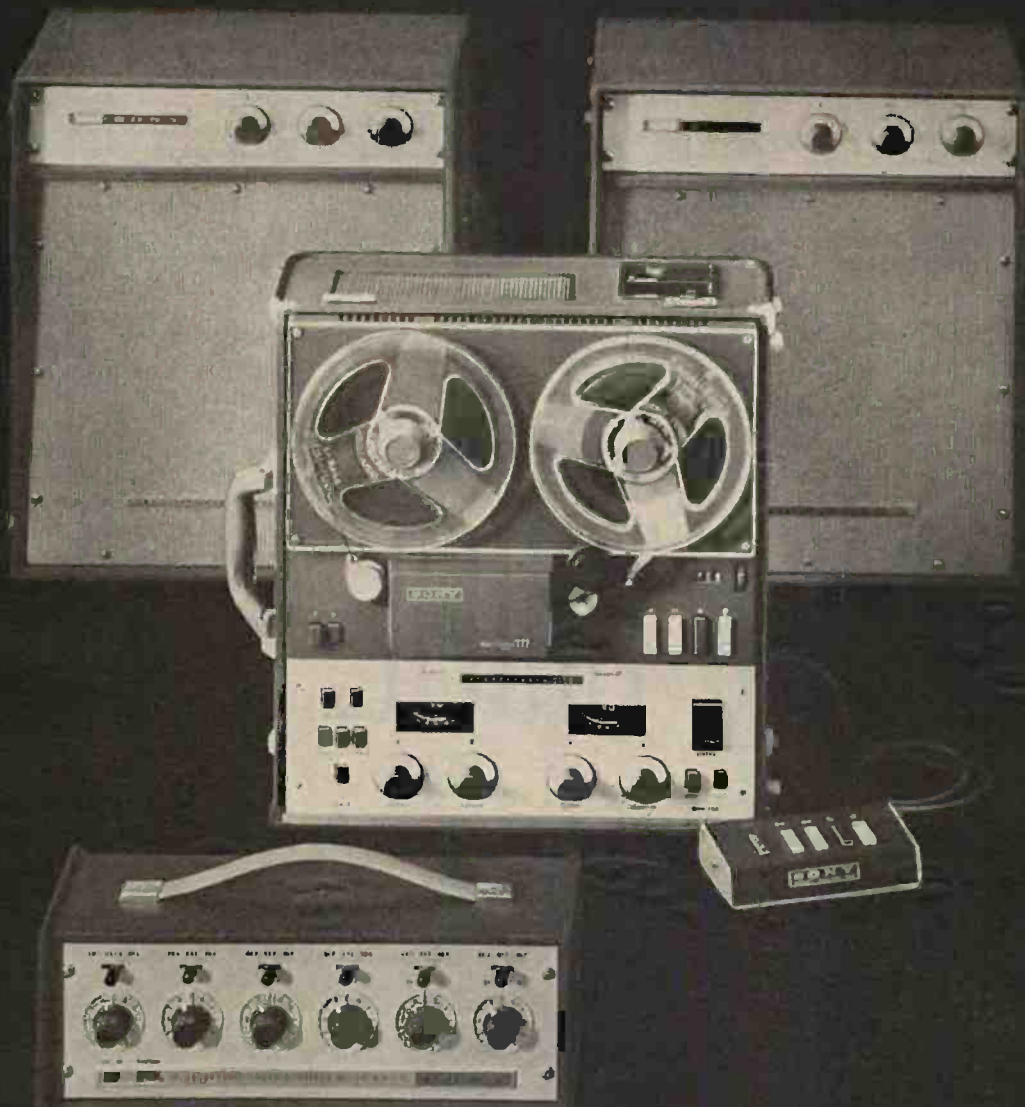
Interest: Informal blues session
Performance: Mellow
Recording: Close and clear
Stereo Quality: Good

© MAMA YANCEY, MISSISSIPPI SHEIKS, LITTLE BROTHER MONTGOMERY, HENRY BENSON: *South Side Blues*. Mama Yancey, Walter Vinson, Henry Benson, Little Brother Montgomery (vocals). *How Long Blues; Mama Yancey's Blues; Jelly Roll Baker*; and seven others. RIVERSIDE RLP 9403 \$5.98, RLP 403* \$4.98.

Interest: Chicago blues anthology
Performance: Generally intriguing
Recording: Warm and well-balanced
Stereo Quality: Consistently good

Chris Albertson has been engaged in two extensive "Living Legends" projects for Riverside—one harvested in New Orleans and the other in Chicago. His purpose is to rediscover forgotten elder jazzmen and give them what may be a final chance to document their musical ways (Continued on page 106)

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bly resourceful soloist, and Manne's rhythm associates include the uncommonly tasteful Hank Jones; the deep-toned, resilient George Duvivier; and, on two numbers, the late Eddie Costa, a tautly invigoratingly improviser. At the beginning of one number, Hawkins is heard on piano for the first time on records. His majestically chorded solo is characteristically logical and weighty.

Behind each of the soloists—and during his own statements—Manne employs a remarkable range of dynamics, textures, and cross-accents. Throughout the performance, his virtuosity is meaningful, not just a display of postgraduate prob-

lem-solving that is devoid of emotion.

Rudy Van Gelder's engineering manages to clarify all of Manne's multiple activities while keeping the drumming in exact balance with the rest of the proceedings.

N. H.

© CHARLIE MINGUS: *Chazz!* Charlie Mingus (bass), Eddie Bert (trombone), George Barrow (tenor saxophone), Mal Waldron (piano), Willie Jones or Max Roach (drums). *Jump Monk; Serenade In Blue; Work Song*; and three others. FANTASY 6002 \$3.98.

Interest: Mingus in 1955

Performance: *Impassioned*
Recording: *Good*

This is early Mingus, recorded in a club on December 23, 1955. As with everything Mingus has done before or since, there is never any doubt about the identity of the powerful musical personality dominating the proceedings. A favorite Mingus practice has its beginnings here: the combination of two or more related songs into one theme. Current examples have an organically fused quality; the ones on this record (*September in the Rain* and *Tenderly*; *All The Things You Are* and Rachmaninoff's *Prelude in C-sharp Minor*) often sound pushed together to prove a point.

Mingus is hampered by two indifferent hornmen, Eddie Bert and George Barrow. But this is more than made up for by Mingus' own brilliant virtuosity and by the work of Mal Waldron. Waldron, an incredibly underrated pianist, contributes one powerful, lean, functionally propulsive solo after another.

The final track, *Percussion Discussion*, is a duet between Mingus and Max Roach, to which Mingus later added an overdubbed Bartók-like second part on $\frac{3}{4}$ bass. It is fascinating more for its virtuosity than for its musical interest. J. C.

© THE RED MITCHELL-HAROLD LAND QUINTET: *Hear Ye! Hear Ye! Hear Ye! Hear Ye!* Harold Land (tenor saxophone), Red Mitchell (bass), Carmell Jones (trumpet), Frank Strazzeri (piano), Leon Petties (drums). *Rosie's Spirit; Samara; Pari Passu*; and three others. ATLANTIC S 1376 \$5.98, 1376* \$4.98.

Interest: Superior new combo
Performance: Hot yet disciplined
Recording: Excellent
Stereo Quality: First-rate

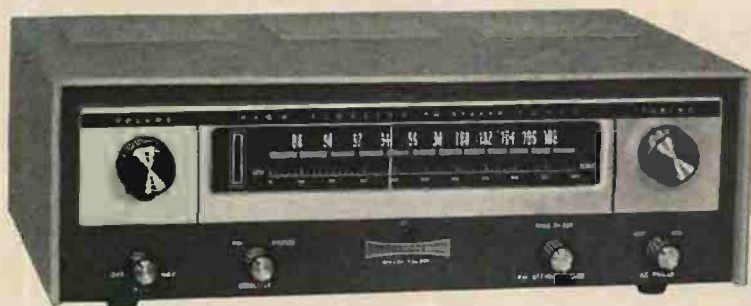
Judging from their debut album, the Red Mitchell-Harold Land Quintet is the most absorbing new modern jazz unit to have been formed on the West Coast in several years. Mitchell, a superb bass soloist, has been lost for some time in the lucrative anonymity of studio bands. None of his jazz skills have weakened, however, and he fuses extraordinarily well with the hard, fierce tenor style of Harold Land, who has never before played so consistently on records.

Young trumpeter Carmell Jones, obviously influenced by the late Clifford Brown, is evolving into a distinctive soloist. He creates long, lyrical lines with an incisive attack and a warm, full tone. Pianist Frank Strazzeri, while less individual than the others, is a driving, lithe pianist with accurate time and quick intelligence as an accompanist. Drummer Leon Petties' crisp sound and attentiveness to changing dynamics recalls the

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N. H.

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© © MODERN JAZZ QUARTET:

Lonely Woman. John Lewis (piano), Milt Jackson (vibraharp), Percy Heath (bass), Connie Kay (drums). *Animal Dance; Fugato; Trieste*; and five others. ATLANTIC S 1381 \$5.98, 1381* \$4.98.

Interest: Flawless chamber jazz

Performance: Subtly blended

Recording: Excellent

Stereo Quality: Tasteful

The Modern Jazz Quartet excels all contemporary small jazz combos in its mastery of authentic collective improvisation. The precise but supple interplay between the four musicians is kept fresh because the MJQ is constantly enlarging and reshaping its repertoire. Furthermore, while the unit superficially appears to be reserved, it can generate a large amount of intensity and an unusually wide scope of moods.

This is one of its most satisfying albums, and it also demonstrates that John Lewis, the MJQ's musical director, is still a much more successful composer when he writes for the quartet than for larger groups, especially symphony orchestras. In a previous Lewis album, his ballet score (*Original Sin* on Atlantic 1370) sounded thin and lifeless when played by a sizable orchestra. Here, three sections of the same piece become newly arresting when interpreted by the MJQ.

The album's title tune, Ornette Coleman's poignantly dramatic *Lonely Woman*, is performed with strength, sensitivity, and the MJQ's characteristic understanding of dynamics. Also memorable is Gary McFarland's *Why Are You Blue?* and Lewis' own delightful theme, *New York 19*. Atlantic's engineering places these four-way conversations in accurate perspective while also conveying a sense of spaciousness, especially in the stereo version.

N. H.

© © JOE MORELLO: *It's About Time*. Joe Morello (drums), Phil Woods (alto saxophone), Gary Burton (vibraphone), John Bunch (piano). Orchestra, Manny Albam cond. *Time After Time; Just in Time; Summertime; Time On My Hands*; and six others. RCA VICTOR LSP 2486 \$4.98, LPM 2486* \$3.98.

Interest: Stylized East Coasters

Performance: Polite

Recording: Fine

Stereo Quality: Wide separation

Joe Morello, Dave Brubeck's drummer since 1956, is here given his first LP as a leader. For his debut, he has gathered

NOVEMBER 1962

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handling. Here in a cartridge of modest cost is the cleanest, most musical sound you've ever heard, completely free of break-up, regardless of output level. For the complete story on this remarkable new cartridge, write to Weathers Industries, Dept. RC-11, 50 West 44th St., New York 26, N.Y. Audiophile net price—\$39.50.

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musicians he has known from his old days in Massachusetts and presented them as a unit, in some instances encased in busy big-band arrangements by Manny Albam.

Morello's drumming has been largely responsible for Brubeck's rhythmic experiments. This album, too, hinges on the time concept, utilizing songs with that word in the title, which fortunately leads to the inclusion of Martin and Blane's neglected *Every Time*. There is, however, a polite, apologetic feeling to the collection, such as was often present in the small groups that used to be identified as the "Charlie's Tavern boys."

The major soloist is Phil Woods, who is generally quite impressive in a style that stems from Charlie Parker. Morello himself is less the grandstand performer than he tends to be with Brubeck, although this may only reflect the fact that one cannot see him on a recording. He is a splendid, many-faceted technician who keeps out of the soloists' way for much of the record. The best track, until it degenerates into pretentiousness and the inevitable overextended drum solo, is the title tune. It is played by the big band, and also features one instantly identifiable solo by trumpeter Clark Terry, whose presence is happily *de rigueur* at these functions. J. G.

Ⓢ Ⓜ ODETTA: *Odetta And The Blues*. Odetta (vocals), Buck Clayton (trumpet), Vic Dickenson (trombone), Herb Hall (clarinet), Dick Wellstood (piano), Ahmed Abdul-Malik (bass), "Shep" Shepherd (drums). *Believe I'll Go; Oh, My Babe; Yonder Come The Blues*; and nine others. RIVERSIDE RLP 9417 \$5.98, 417* \$4.98.

Interest: Blues favorites
Performance: Good
Recording: Warm and clear
Stereo Quality: Very good

In this, her first all-blues album, Odetta has selected a dozen of the most durable blues tales of such mistresses of the idiom as Bessie Smith, Ida Cox, Mama Yancey, and Ma Rainey. In previous concert attempts at adapting her rather ponderous style to the blues, Odetta was self-conscious and rhythmically stolid. Here, however, she unbends herself to a surprising degree.

While she continues to sing the blues from the outside—rather than as a battered participant—Odetta comes closer than she ever has before to the textures and cadences of that bristling language. All in all, this is the most relaxed album Odetta has ever made.

A key reason for Odetta's unwinding is the superior small combo directed by Dick Wellstood. Buck Clayton and Vic Dickenson are particularly expressive complementary voices, and they gently but inexorably push Odetta in the right



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blues direction. Also worth commendation are Wellstood's arrangements, which are faithful to the spirit of these blues without making the mistake of trying to copy the archaic originals too literally.

N. H.

© KID ORY: *The Kid Ory Story: Storyville Nights*. Kid Ory (trombone), Bob McCracken (clarinet), Andy Blake-ney (trumpet), Bob Van Eps (piano), John St. Cyr (guitar), Bob Boyack (bass), Doc Cenardo (drums). *Storyville Blues; Milenberg Joys; Winin' Boy Blues*; and five others. VERVE V 68456* \$5.98, V 8456 \$4.98.

Interest: Ory plays Morton
Performance: Authentic
Recording: Good

When Jelly Roll Morton made his famous Red Hot Peppers recordings in 1926, trombonist Kid Ory and banjo player Johnny St. Cyr were two of the musicians present. Today, more than thirty-five years later, Ory and St. Cyr are among the very few musicians still alive who were a part of Morton's tradition. Ory has formed a band that duplicates the original instrumentation, and has recorded a set of tunes associated with Morton, marred only by the inclusion of *Do You Know What It Means To Miss New Orleans?*

Comparison of the three pieces that are common to this recording and Morton's classic RCA Victor release (*Doctor Jazz; Jelly Roll Blues; Smoke House*) shows that while Morton's general format and approach is retained, there is no slavish imitation. This is not a recreation but a contemporary view of the music by men who play in the same style. Bob Van Eps approximates Morton's piano styling very well; the remainder of the musicians are good but not exceptional. This, of course, excludes Ory and St. Cyr. It is particularly gratifying to hear St. Cyr again, billed as guitarist but sounding like a banjo player, with as much drive as ever. Ory has a few vocals in the Teagarden manner. The set is certainly no substitute for the Morton records, but it is a fine, sensitive reminiscence of one of the great men of jazz.

J.G.

RECORDING OF SPECIAL MERIT

© CHARLIE PARKER, DIZZY GILLESPIE, BUD POWELL, MAX ROACH, CHARLIE MINGUS: *Jazz At Massey Hall*. Charlie Parker (alto saxophone), Dizzy Gillespie (trumpet), Bud Powell (piano), Max Roach (drums). *Hot House; Perdido; All The Things You Are*; and three others. FANTASY 6003 \$4.98.

Interest: Historic set

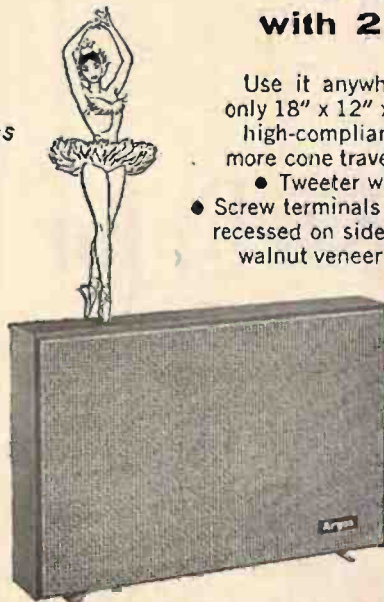
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111

Performance: Unfettered
Recording: Good remastering

Originally released on the now-defunct Debut label and unavailable for the past few years, this recording of a fiery concert at Toronto's Massey Hall in 1953 has been reissued by Fantasy. The new proprietor has fortunately remastered the album, and while the balance is still occasionally erratic—the fault of the engineer on the site—the sound has been considerably improved.

The quintet is one of the most formidable ever assembled. Charlie Parker (listed as "Charlie Chan" because he was

under contract to Norman Granz's company at the time) was to die two years later. He had already been showing signs of the musical deterioration that was to become increasingly apparent in the months ahead, but on this Toronto occasion, Parker was in confident, blazing form. Dizzy Gillespie, challenged by the presence of Parker (who introduces Gillespie on one of the tracks as one of his "worthy constituents") also plays with crackling power and stinging wit.

Drummer Max Roach and bassist Charlie Mingus propel a forceful beat, and Bud Powell, though lacking the originality he displayed in the 1940's, was

nonetheless musically much more lucid than he was later in the decade.

There are occasional jagged ensemble sections, but the solos are frequently brilliant and always intriguingly structured. Both Parker and Gillespie perform with boisterous spontaneity; but beneath their seeming abandon there is the hard-steel framework of disciplined thought and the capacity to execute whatever comes to mind. This is one of the most valuable documents of the modern-jazz era. *N. H.*

RECORDING OF SPECIAL MERIT

Ⓢ **BUD POWELL:** *The Bud Powell Trio.* Bud Powell (piano), Charlie Mingus (bass), Max Roach (drums). *Embraceable You; Sure Thing; My Devotion; Cherokee;* and six others. FANTASY 6006 \$4.98.

Interest: Best of Bud
Performance: Superb
Recording: OK

Bud Powell, greatest of the bop pianists, recorded this disc at the legendary concert of May, 1953, at Massey Hall, Toronto, Canada. The three men who play here—Powell, Charlie Mingus, and Max Roach—formed the rhythm section for Charlie Parker and Dizzy Gillespie.

Some of these pieces are also available on studio recordings made at the same time. From a comparison, it becomes apparent that Powell was essentially a formalist who worked out elaborate pieces involving a minimum of improvisation, depending largely on his sense of harmony and sometimes stolid approach. On up-tempo, however, Powell improvised with enormous invention in a way that has been imitated by nearly everyone who has played since. But he seems more at home on the ballads, almost as if he distrusted improvisation and preferred a near-exercise like *Sure Thing*.

In support, Mingus is somewhat intrusive, but Roach was freer and far less rigid than he tends to be today. Powell, who has recorded some of the best and most disappointing jazz piano of the past fifteen years, was very close to the top of his form on this night. *J. G.*

Ⓢ **JIMMIE RODGERS:** *Country Music Hall of Fame.* Jimmie Rodgers (vocals and guitar) with varying accompaniments. *I'm Lonesome Too; The Soldier's Sweetheart; T.B. Blues;* and thirteen others. RCA Victor LPM 2531 \$3.98.

Interest: Valuable reissues
Performance: Nonpareil
Recording: Good enough

This is the fifth Victor album of reissues by the late Jimmie Rodgers, the country singer and virtuoso yodeler. In a seven-
(Continued on page 114)

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MORE JAZZ REVIEWS

IN BRIEF

DATA	COMMENTARY
<p>⑤ ⑥ CAB CALLOWAY: <i>Blues Make Me Happy</i>. Cab Calloway (vocals); orchestra, Henry Jerome cond. <i>Blues in the Night; Basin Street Blues; Learnin' the Blues; St. Louis Blues</i>; and eight others. CORAL 757408* \$4.98, 57408 \$3.98.</p>	<p>The days of hi-de-ho and Sportin' Life are gone, but no one seems to have told Cab Calloway. In this program of blues-based popular songs, he portrays the same sharp, flip character that has been his stock in trade for so many years. The highs are over-emphasized. J. G.</p>
<p>⑤ ⑥ DAVE GRUSIN: <i>A Jazz Version of the Broadway Hit "Subways Are For Sleeping."</i> Dave Grusin (piano), Milt Hinton (bass), Don Lamond (drums). <i>I'm Just Taking My Time; Ride Through the Night; Now I Have Someone</i>; and six others. Epic BN 622 \$4.98, LN 3829* \$3.98.</p>	<p>Young pianist Dave Grusin is a proficient technician and is able to bring off some dazzling two-handed runs that have music, not virtuosity, as their reason. Although he is sure in several styles, he does not yet emerge as an individual. The recording is clear with good stereo depth. J. G.</p>
<p>⑤ ⑥ AL HIRT: <i>Horn A-Plenty</i>. Al Hirt (trumpet); orchestra, Billy May cond. <i>Holiday for Trumpet; Margie; Memories of You; I'll Take Romance</i>; and eight others. RCA Victor LSP 2446 \$4.98, LMP 2446* \$3.98.</p>	<p>Al Hirt does not seriously attempt to show any jazz skill here. Instead, he relies on the old Harry James circus-trumpet style, or else he displays technical bravura by playing virtuosic cadenzas. The recording is excellent. J. G.</p>
<p>⑤ ⑥ RAMSEY LEWIS: <i>The Sound of Spring</i>. Ramsey Lewis (piano), Eldee Young (bass), Isaac Holt (bass). <i>Blue Spring; Spring Fever; There'll Be Another Spring</i>; and seven others. Arco S 693* \$4.98, 693 \$4.98.</p>	<p>The Ramsey Lewis trio and a twelve-man string section give a slick but shallow performance. To his credit, however, Lewis has chosen his themes well, and his own three originals are pleasantly melodic, though far from memorable. The sound is brittle. N. H.</p>
<p>⑤ ⑥ RUTH PRICE: <i>With Shelly Manne and His Men at the Manne Hole</i>. Ruth Price (vocals), Shelly Manne (drums), Russ Freeman (piano), Chuck Berghofer (bass), Richie Kamuca (tenor saxophone), Conte Candoli (trumpet). <i>I Know Why; Who Am I?</i>; and ten others. CONTEMPORARY S 7590* \$5.98, M 3590 \$4.98.</p>	<p>Miss Price has a light voice with limited color and ordinary texture. She does phrase intelligently, but her basic difficulty is emotional anemia. She often seems semi-detached from the lyrics, more concerned with affecting a crisply hip posture than with communicating meanings. Good recording. N. H.</p>
<p>⑤ ⑥ KAI WINDING: <i>Kai Olé</i>. Kai Winding (trombone); orchestra. <i>Amour; Dansero; Adios</i>; and nine others. VERVE S 68427* \$5.98, V 8427 \$4.98.</p>	<p>Kai Winding, a fluent but undistinguished trombonist, leads a big band in predictable arrangements here. The album is hardly of any musical interest to the jazz collector, although it can be recommended as background music. The recording is bright and warm. N. H.</p>

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year recording career, he sold millions of records and became a major influence on scores of disciples.

Rodgers had a somewhat nasal but oddly mesmeric sound. He was unusually deft at the art of subtle shading, and his phrasing was relaxed to the point of sounding like natural speech rhythms. Even when the lyrics were saccharine, Rodgers' capacity for understatement made them bearable. When the material was stronger, Rodgers mined all the ore it contained. *N. H.*

© © **SONNY ROLLINS: *Sonny's Time***. Sonny Rollins (tenor saxophone), Sonny Clark or Hank Jones (piano), Paul Chambers, Percy Heath or Oscar Pettiford (bass), Roy Haynes or Max Roach (drums), Kenny Dorham (trumpet) on two tracks, Betty Glammann (harp) on one track. *Funky Hotel Blues; Mangos; La Villa*; and four others. JAZZLAND JLP S 972 \$5.98, JLP 972* \$4.98.

Interest: Retrospective Rollins
Performance: Searching
Recording: Generally good
Stereo Quality: OK

Riverside has assembled an anthology of Sonny Rollins' performances recorded before his two-year sabbatical from the jazz scene that ended in the fall of 1961. Except for two tracks (*My Old Flame* and *La Villa*) on which Rollins was a sideman on a Kenny Dorham date, Rollins is very much in command of the total shape of each track.

As Joe Goldberg points out in the notes, there is no radical difference between the Rollins of 1962 and the animator of these sessions in the late 1950's. There is, to be sure, more authority and warmth in Rollins' current work, but the basic elements of his matured style were

evident in these earlier performances. There is his penchant, for instance, for continually surprising thematic improvisation rather than for basing his solos mainly on chordal patterns. Also present are Rollins' remarkably pliable rhythmic sense and his sudden twists of humor.

The set contains probing ballad performances, a freshly colored blues, and several buoyant swingers. Except for the Dorham tracks, which are deficient in presence, the recording quality is reasonably good. *N. H.*

© © **JACK SHELDON. *A Jazz Profile of Ray Charles***. Jack Sheldon (trumpet); Marty Paich (organ); Joe Mondragon (bass); John Markham (drums). *Am I Blue; 'Deed I Do; Rosetta*; and nine others. REPRISE S 92004* \$5.98, R 2004 \$4.98.

Interest: Nothing to do with Charles
Performance: Impressive horn work
Recording: Very good

The title and packaging of this album are somewhat misleading. Despite the liner notes by Ray Charles, not one of the tunes played here is his own composition. They are standards he has recorded, but in quite a different manner.

The prominent use of Charles's name on Sheldon's album seems hardly justified. Musically, Sheldon doesn't need this kind of prop. For several years he has been one of the most individual jazz trumpeters on the West Coast, and this is his best set as a leader so far. Sheldon plays with wit, inventiveness, and a wide variety of timbres. His phrasing is crisply conversational, and his timing is excellent. The rhythm section is firm and buoyant. Marty Paich, however, would have been more in context on piano, although he approaches the organ with a landable



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understanding of dynamics and tonal colorations. *N. H.*

© © **JIMMY SMITH: *Bashin'—The Unpredictable Jimmy Smith***. Jimmy Smith (organ), Jimmy Warren (guitar), Don Bailey (drums). *In A Mellotone; Beggar for the Blues; I'm An Old Cowhand*; and four others. VERVE V6 8474* \$5.98, V 8474 \$4.98.



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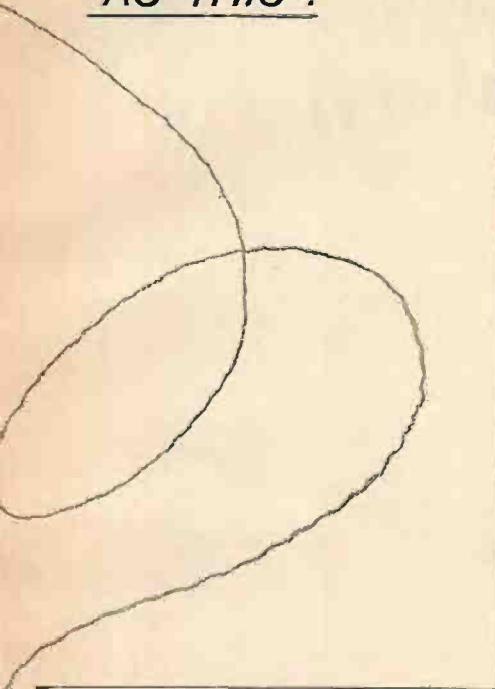
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band in arrangements by Oliver Nelson. Smith's solos remain narrow in conception, but he is spurred to create a broader spectrum of colors.

On the second side, Smith is back in the trio framework again. His beat is deep and strong, but his melodic imagination is small. On both sides, engineer Rudy Van Gelder has done exceptionally well in reproducing the sound of the organ without muddiness, including the challenging assignment of keeping the organ in clear focus. *N. H.*

© © EDDIE "CLEANHEAD" VINSON: *Back Door Blues*. Eddie Vinson (vocals and alto saxophone), Cannonball Adderley (alto saxophone), Nat Adderley (cornet), Joe Zawinul (piano), Sam Jones (bass), Louis Hayes (drums). *This Time: Just A Dream; Person to Person*; and seven others. RIVERSIDE RLP 93502 \$4.98, 3502* \$3.98.

Interest: Attempted comeback
Performance: Professional
Recording: Very good
Stereo Quality: Good

This is the first new album by blues singer Eddie "Cleanhead" Vinson in several years. Cannonball Adderley was responsible for setting up the session and contributed his own combo as Vinson's support. In sound and virility of attack, Vinson at first recalls Joe Williams, the former Count Basie singer, but emotionally, Vinson is a more convincing blues performer than Williams. He is not a major bluesman in the sense that Joe Turner and Jimmy Rushing are, but he is continually effective. Vinson is not, however, a convincing ballad singer, and his one attempt in that form is a mistake.

Seven of the numbers, including two instrumentals, are Vinson originals, and

they are all undistinguished. On the instrumentals, Vinson plays a forceful but otherwise unremarkable alto saxophone. When Vinson sings, Cannonball Adderley takes over on alto. Adderley, who has become glib when performing on his own recordings, is more terse and evocative when he functions as a blues accompanist. His brother, Nat, is also a bitingly persuasive blues commentator. The recording is very well balanced. *N. H.*

© JIMMY WOODS: *Awakening!* Jimmy Woods (alto saxophone), Joe Gordon or Martin Banks (trumpet), Amos Trice or Dick Whittington (piano), Jimmy Bond or Gary Peacock (bass), Milt Turner (drums). *Awakening; Not Yet; Circus; Little Jim*; and four others. CONTEMPORARY S7605 \$5.98.

Interest: Important new musician
Performance: Powerfully assured
Recording: Very good
Stereo Quality: Realistic

As is likely to happen in a period of jazz pioneering, another important new saxophonist appears on the scene. His name is Jimmy Woods, and although on occasion he is reminiscent of others, he is, in the main, an original. He plays alto with a tone like that of Cannonball Adderley or even Oliver Nelson; he sounds like Eric Dolphy on *Love For Sale*, but such hoarse shouting is a climactic effect, not the norm. He is busy extending the jazz tradition, not departing from it.

Woods is also a composer of stature and promise. *Not Yet* is a passionate evocation of blues essence; *Roma* is a lengthy, complex waltz; *Little Jim* has a long, charming, effortlessly continuous line; *A New Twist* is a hilarious satire of Horace Silver and Ray Charles, more sheer fun than any piece in a very long time. *J. G.*

Interest: Surfeit of organ
Performance: Better with a big band
Recording: Very good

Most of organist Jimmy Smith's previous albums have been made with bass and drums and have been characterized by a monotony of texture and ideas. The first half of this set is a welcome departure, as Smith is heard with a large

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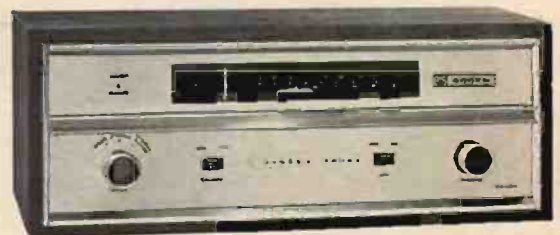
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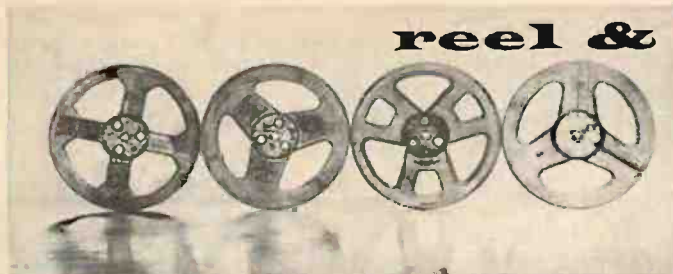
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4-TRACK CLASSICS

Ⓢ **BEETHOVEN:** *Fidelio*. Sena Jurinac (soprano), Leonore; Jan Peerce (tenor), Florestan; Maria Stader (soprano), Marzelline; Murray Dickie (tenor), Jacquin; Gustav Neidlinger (baritone), Pizarro; Deszo Ernster (bass), Rocco; Frederic Guthrie (bass), Don Fernando; Georg Paskuda (tenor), First Prisoner; Paul Neumer (bass), Second Prisoner. Bavarian State Opera Orchestra and Chorus, Hans Knappertsbusch cond. WESTMINSTER WTZ 154 two reels \$19.95.

Interest: Beethoven's only opera
 Performance: Measured
 Recording: Very good
 Stereo Quality: Satisfactory

Many will prefer Klemperer's recently released *Fidelio* on Angel discs, but tape collectors should have few qualms about this excellent version by Knappertsbusch. For one thing, Angel has proved extremely wary of committing any of its catalog to tape. In all, only three Angel recordings have been released in this medium. Thus, not only is this Westminster recording of the Beethoven opera the first to appear in reel form; in all likelihood, it will be the only one for a good while to come.

The tempos Knappertsbusch adheres to throughout are slow but never sluggish. Clearly his is a highly personal view of a tremendously difficult work, one that benefits as much by a clear delineation of interior detail, both vocal and orchestral, as it loses thereby in emotional impact. The singers apparently share this view, or have been successfully persuaded to do so by the conductor. Jurinac is a mature Leonore, and if her voice is lacking in power, she more than makes up for it by the persuasive, wholly musical use she puts it to. Peerce, Stader, and Dickie all follow suit with performances notable for freshness, dramatic conviction, and vocal assurance. The recorded sound is all that it should be, utterly transparent and full-bodied, and the stereo staging is discreet. Dynamic level is a trifle low, but the music-to-noise ratio is acceptable.

NOVEMBER 1962

The tape edition is well sequenced, better in some ways than the discs. The first scene of Act I is complete in one sequence, and is backed by the second scene, part one, which concludes the reel at the end of the Prisoners' Chorus (instead of just before it, or at the end of *Abscheulicher!*). The second sequence on reel two picks up Act II, scene one, at Pizarro's entrance, which on the Westminster set of discs is the beginning of side five. C. B.

Ⓢ **GILBERT AND SULLIVAN:** *Iolanthe*. D'Oyly Carte Opera Company, Isidore Godfrey cond. LONDON LOS 90046 two reels \$15.95.

Interest: For Savoyards
 Performance: Idiomatic



HANS KNAPPERTSBUSCH
A personal view of Fidelio

Recording: Clean
 Stereo Quality: Satisfactory

Iolanthe is the fourth Gilbert and Sullivan operetta on tape, following *The Mikado*, *H.M.S. Pinafore*, and *The Pirates of Penzance*, the big three that certainly outrank it in popularity. But it is only the second in this medium complete

with spoken dialogue. (*Pinafore* is the other.) As such it is especially welcome. The D'Oyly Carte Company sounds as ever it did—perfectly wretched voices, but voices just right for these works, which indelicately show their age when operatic singers have a go at them. One exception here is a fellow named Kenneth Sandford, who combines the Savoyard style with an exceptionally fine voice in Private Willis's aria at the beginning of Act II. Elsewhere the singing is deplorable but lovable. Even the dialogue has a stagey, ritualistic ring that strikes a curious note and is probably the only real fault to find with this scrupulously faithful recording.

The stereo engineering allows a glimpse of the D'Oyly Carte's traditional staging. In the finale of the first act, and at other times when Handelian strains are jumbled together with snatches from Mendelssohn, Rossini, and the Scots Guards, it serves admirably. The tapes have an advantage over the stereo discs in that only one break is necessary in the first act, instead of two, allowing one act each to a reel. C. B.

Ⓢ **HOLST:** *The Planets, Op. 32*. Vienna Philharmonic and Vienna State Opera Chorus, Herbert von Karajan cond. LONDON LCL 80097 \$7.95.

Interest: Astro-musical anachronism
 Performance: Best yet
 Recording: Stunning
 Stereo Quality: Excellent

If this score's once-new harmonic colors and once-daring instrumentation sound dated today, as dated as its underlying astrological mystique seems in this pre-dawn of the age of space travel, the music itself serves as a wonderful vehicle for a truly virtuosic orchestra like the Vienna Philharmonic. In this pungent performance by Von Karajan, it also serves as a stereo showpiece. London's recording, the second on tape, is just that, and is clearly the preferred one. The wide-range engineering is near-perfect in that orchestral timbres and balances are exceptionally realistic, which is to say, too, that the playing of the Philharmonic's strings, brass, and woodwinds is impeccable and that the ensemble is beyond reproach. Resonance may be a little high for some tastes, but the dynamic range is awesome, from the tumultuous pages of *Mars, the*

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Bringer of War at the outset to the final fading away of the women's chorus in *Neptune, the Mystic*. Unfortunately, the tape submitted for review was faulted by a low-level left channel in the second sequence. Presumably this defect will be corrected. C. B.

Ⓢ MACHAUT: *Messe de Notre Dame*. PÉROTIN: *Viderunt Omnes; Sederunt Principes*. Deller Consort (Alfred Deller, countertenor; Wilfred Brown and Gerald English, tenors; Maurice Bevan, baritone); instrumental ensemble, Alfred Deller cond. VANGUARD VTC 1644 \$7.95.

Interest: Music new to tape
Performance: Enthusiastic
Recording: Bright
Stereo Quality: Just right

These are the only examples of medieval music currently available on tape, and all three are outstanding ones. Machaut's *Notre Dame Mass* (1364) is considered the first polyphonic setting of the Mass by a single hand. The two *organa* by Pérotin, one of the Cathedral's first masters of music, were written well over 150 years earlier, at a time when polyphony was only beginning to emerge as a distinct style. Both are raw-boned, exuberant works, and the Deller Consort of four voices, backed by an ensemble of ancient instruments, captures their spirit most admirably.

The energetic approach is less suitable to the music of Machaut. Delicate textures tend to coarsen, and the cumulative effect can be fatiguing even to ears attuned to its dissonant, open harmonies. The stereo recording is especially good in that Deller and his men are not too closely microphoned, so that a nice sense of togetherness prevails. Directionality is wholly adequate, even so, and the distortion that marred the heavily cut disc edition is nonexistent. Texts and translations are provided. C. B.

Ⓢ RESPIGHI: *Feste Romane; The Fountains of Rome*. Orchestra of the Accademia de Santa Cecilia, Fernando Previtali cond. WESTMINSTER WTC 155 \$7.95.

Interest: Italian tone poems
Performance: Atmospheric
Recording: Poor
Stereo Quality: Imbalanced

Previtali's evocative readings of these two popular tone poems are inadequately served by this transfer. The luminous, transparent quality of the performances on discs is here beclouded by a thick, cottony bass end and further obscured by overly brilliant highs. Stereo distribution is uneven, especially in the *Feste Ro-*

mane, where the aural focus is decidedly to the center and left. Occasional rattles and other effects from the right channel indicate that it is not simply a question of improper balance. The situation improves in *The Fountains of Rome*, though



HERBERT VON KARAJAN
Pungent in a stereo showpiece

even here there is evidence of control-tampering, as certain sections of the orchestra are brought into the foreground for short spells to heighten the illusion of presence. The ultraquiet opening pages of the latter work are marred by some tape hiss. Dynamic level is otherwise moderately high. C. B.

4-TR. ENTERTAINMENT

Ⓢ BRAVO GIOVANNI (Ronny Graham-Milton Schafer). Original-cast recording. Cesare Siepi, David Opatoshu, Maria Kamilova, Michèle Lee, George S. Irving, others; orchestra and chorus, Anton Coppola cond. COLUMBIA OQ 458 \$9.95.

Interest: Third-rate score
Performance: Siepi OK
Recording: Excellent
Stereo Quality: First-rate

Ⓢ CESARE SIEPI: *Songs of Italy*. Cesare Siepi (vocals); orchestra and chorus, Dino di Stefano cond. *Voce 'e notte; Firenze sogna; Nun me scetà; Tu, ca' nun Chiagne*; and eight others. LONDON LOL 90047 \$7.95.

Interest: Canto bellissimo
Performance: Con amore
Recording: Va bene
Stereo Quality: Ditto

These two recordings appeared simultaneously on discs, as they do on tape, and for Siepi's admirers the choice is an
(Continued on page 120)

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easy one. His "Songs of Italy," drawn from that vast store of balladry associated with the country's great cities and celebrated environs, is a real winner. His singing is robust and warm, without being gushy; the recorded sound is nicely focused and clean.

Technically, the original-caster can be described in similar terms, with added praise for Columbia's splendid stereo engineering. But Milton Schafer's score for



ELLA FITZGERALD
Next, an all-Kern series?

Bravo Giovanni, his first for Broadway, is about as Italian in feeling as Lindy's cheesecake. This despite the Rome setting and the story, based on a book by A. J. Russell, depicting the events in and around (and under) a typical down-at-the-heels *trattoria* when its owner (Siepi) hatches a wicked little scheme to improve his lot by becoming a full-fledged *ristoratore*. One song imparts an appropriate air to the proceedings—the radiant *Ah! Camminare*—but Siepi does not sing it. A fine tenor by the name of Gene Varrone does, *fervente*. The only number in which Siepi really gets a chance to show his stuff is the *Bravo Giovanni* ensemble, where the team of Schafer and Graham has him singing an Italian menu—an instance of the show's conspicuous waste of talent. The considerable talents of David Opatoshu and Maria Karnilova are further wasted on the record buyer, who has only the songs to go by. Michèle Lee, in at least two ballads—*Steady, Steady* and *One Little World Apart*—and George S. Irving, in *Virtue, Arrivederci*, fare somewhat better.

Since the first-act finale was one of *Bravo Giovanni's* brighter moments, producer Goddard Lieberson wisely elected to save it for the end. C. B.

© ELLA FITZGERALD: *Ella Swings Brightly with Nelson*. Ella Fitzgerald (vocals); orchestra, Nelson Riddle cond. *When Your Lover Has Gone; Don't Be That Way; Love Me or Leave Me; I Hear*

Music; and eight others. VERVE VSTC 274 \$7.95.

Interest: More by Ella
Performance: Tops
Recording: Realistic
Stereo Quality: Distinct

Ella's phenomenal output continues to mount. The wonder of it is that with more tapes to her credit than any other singer going, she still manages to find just the material she wants, and just the material her fans want to hear her sing. The present reel, which should not disappoint them, serves in part as an appendix to her monumental song-book recordings. Included are two songs omitted from the Duke Ellington song books (mono discs only): *What Am I Here For*, with lyrics by Frankie Laine, and Peggy Lee's *I'm Gonna Go Fishin'*. Richard Rodgers' *The Gentleman Is a Dope*, which Ella capers through here, was left out of her Rodgers and Hart song books for the very good reason that the lyrics are by Oscar Hammerstein II. Her easy-going delivery of two songs by Jerome Kern—*I Won't Dance* and *Pick Yourself Up*—lead one to ask why she has never recorded an all-Kern series. In any case, Nelson Riddle provides appropriate, discreet backing for these and the others, allowing Ella to put each across in the relaxed up-style she has mastered so completely. The over-all sound is first rate, marked by ample presence and very good stereo definition. C. B.

© THE MUSIC MAN (Meredith Willson). Sound-track recording. Robert Preston, Shirley Jones, Buddy Hackett, the Buffalo Bills, others; orchestra and chorus, Ray Heindorf cond. WARNER BROS. WSTA 1459 \$7.95.

Interest: Splendid score
Performance: Spirited
Recording: Fair
Stereo Quality: OK

The obvious thing to say about these excerpts from the film version of the Meredith Willson musical is that they generally lack the bite of the original-cast recording. But as true as this is, there is a lot to say for the sound-track: that Willson's score has not been seriously tampered with; that Robert Preston is on hand to sing the snap-crackling numbers he first belted out on Broadway; that the Buffalo Bills are still there to keep him company; and that Buddy Hackett has stepped in, as a replacement, for *Shippoopi*. Shirley Jones may not bring the wistful quality to *Goodnight My Someone* and *Till There Was You* that Barbara Cook originally did, but there is a pleasing freshness and sincerity in her singing. The orchestrations, as might be expected, are somewhat inflated, particularly in the

string department, and a clickety-clack sound effect of a train in motion has been dubbed in *Rock Island*, otherwise sung a cappella, but none of these emendations does any damage worth noting. The sound could be better; it has a little boxiness to it. C. B.

© PETER, PAUL, AND MARY. Peter, Paul, and Mary (vocals and guitars). *Early in the Morning; Sorrow; This Train; Bamboo*; and eight others. WARNER BROS. WSTC 1449 \$7.95.

Interest: New folk trio
Performance: Smooth

Recording: Very good
Stereo Quality: Marked

Identified only by their given names, these excellent folk singers are here recorded for the first time. It is unlikely that blue grass ever grew between their toes, but for city-niks they possess uncommon musicianship and a rare sense of style. Their way with an overworked ballad like *This Train* is as true and as ungimmicked as their playful rendition of the children's song *It's Raining (It's Pouring)* is disarming. The stereo separation undermines the ensemble work a bit, but the sound is excellent. C. B.



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AFLP 1969/AFSD 5969

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HIT BROADWAY MUSICALS, Jo Basile, Accordion & Orch.—The Sound of Music, 76 Trombones, Bilbao Song, Everything's Coming Up Roses, Steady, Steady, others.
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Reviewed by STANLEY GREEN

Explanation of symbols:

- Ⓜ=monophonic recording
 Ⓢ=stereophonic recording
 * =mono or stereo version
 not received for review

Ⓢ Ⓜ ANN-MARGRET: *The Vivacious One*. Ann-Margret (vocals); orchestras, Bob Florence and H. B. Barnum cond. *I Was Only Kidding; Tell Me, Tell Me; Jim Dandy*; and nine others. RCA VICTOR LSP 2551 \$4.98, LPM 2551* \$3.98.

Interest: So-so repertoire
 Performance: Lively
 Recording: Satisfactory
 Stereo Quality: Good

Miss Ann Hyphen Margret may pout her way through a song without really singing it, but she does have a flair for doing things in an engagingly exuberant manner. Her offerings here consist of some fairly dreadful samplings of what pass for popular songs, with my special favorite being an item called *The Rock and Roll Waltz*, chiefly for the audacity of its lyricist to rhyme "front room" with "jump tune." Nevertheless, the lady's ersatz Southern Comfort voice and obvious enjoyment in interpreting the frequently bizarre sentiments do have their appeal. S. G.

Ⓢ Ⓜ GEORGE CHAKIRIS: *George Chakiris*. George Chakiris (vocals); orchestra, Milton Raskin cond. *Tonight; I Believe In You; One Girl*; and nine others. CAPITOL ST 1750 \$4.98, T 1750* \$3.98.

Interest: Appealing songs
 Performance: Amateurish
 Recording: Great
 Stereo Quality: Just right

Although George Chakiris was a prominent member of the cast in the film *West Side Story*, his singing was kept to a safe minimum. How wise the producers of the film were may be surmised from his new LP. His voice is heavy, ragged, and wooden, and he lacks even the most rudimentary ability to project a mood or a meaning. The orchestral backing is

frequently overpowering, which conceivably was the well-meaning idea. S. G.

Ⓢ Ⓜ VIC DAMONE: *The Lively Ones*. Vic Damone (vocals); orchestra, Billy May cond. *Diane; Marie; Ruby*; and nine others. CAPITOL ST 1748 \$4.98, T 1748* \$3.98.

Interest: Romantic ballads
 Performance: Good
 Recording: Excellent
 Stereo Quality: Very good

No one would ever claim that Vic Damone is a swinger, but he can do pleasantly appealing things with ballads. Thus the title of the set, which is also coincidentally the name of Mr. Damone's television show, hardly conveys the fact that



JUDY GARLAND
Magnetism at Carnegie Hall

most of the selections are serenades to a well-shuffled assortment of ladies. Occasionally, Billy May's orchestra takes off on a lively clip of its own, but this doesn't seem to faze Mr. Damone. He's still pretty much of a sincere one, whose swinging remains almost immovably on the square. S. G.

Ⓢ Ⓜ JUDY GARLAND: *The Garland Touch*. Judy Garland (vocals); orchestras, Norrie Paramor and Mort Lindsey cond. *Comes Once In a Lifetime; I Don't Care; Sweet Danger*; and eleven others. CAPITOL SW 1710 \$4.98, W 1710 \$3.98.

Interest: Fine collection
 Performance: At her best
 Recording: All right
 Stereo Quality: Good

The Garland touch, which only a few years ago seemed to be permanently lost, is revealed here in all its compelling magnetism. This set, which was cut before her memorable Carnegie Hall recital last year, consists mostly of selections Miss Garland recorded in London. The singer's voice has seldom been so well controlled, and she invests each number with her own singular powers of interpretation. I might have preferred a lighter touch on *I Happen to Like New York* or a simpler one on *Sweet Danger*, but the program does offer a good cross-section of the lady's repertoire, even including the lachrymose bit about playing the Palace. S. G.

Ⓢ Ⓜ GLEN GRAY: *They All Swung the Blues*. Casa Loma Orchestra, Glen Gray cond. *Dippermouth Blues; Well Git It; Tango Blues*; and nine others. CAPITOL ST 1739 \$4.98, T 1739* \$3.98.

Interest: Quite a bit
 Performance: Attractive recreations
 Recording: Great
 Stereo Quality: Directional

This is the fifth in a series of recreations that Glen Gray has been making of some of the top swing bands of the 1930's and 1940's. It is, admittedly, a tour de force, but the arrangements are remarkably close to the originals and help bring back the atmosphere of the times. As in all attempts at duplicating sounds and tempos, however, the results never seem to have quite the swinging abandonment of the originals, though such excellent musicians as Alvino Rey, Shorty Sherock, Abe Most, and Babe Russin are heard to good advantage. The recording, of course, is far superior to the originals. S. G.

(Continued on page 124)

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Verdi: RIGOLETTO (Just released)
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Tebaldi, del Monaco, other soloists, Chorus, Orch. Accad. di Santa Cecilia, Molinari-Pradelli
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Puccini: LA BOHEME
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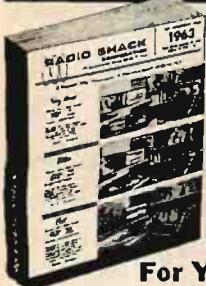
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Ⓢ Ⓜ **MARIO LANZA: I'll Walk with God.** Mario Lanza (vocals); orchestras, Constantine Callinicos and Ray Sinatra cond. *The Lord's Prayer; Ave Maria; Because;* and eleven others. RCA VICTOR LM 2607 \$4.98.

Interest: For the cult
Performance: Rich
Recording: Good

Though Mario Lanza has been dead three years, RCA Victor continues to find material to release or rerelease. This current posthumous collection has been mined from previously available singles, plus three songs, *Somebody Bigger than You and I, Through the Years, and Trees*, which were taken from tapes of radio broadcasts. Mr. Lanza's glass-shattering voice was a formidable instrument, marred only by emotion that was not always appropriate to the material. S. G.

Ⓢ Ⓜ **RAY RASCH: Flutes Front and Center!** Ray Rasch (organ); Ted Nash, Harry Klee, Wilbur Schwartz, Phil Sobel, Johnny Rotella, Julie Kinsler, Nick Dam, Morris Bercov, Ethen Roten, Justin Gordon (flutes), Milt Holland (drums), Rollie Bundock (bass), Howard Roberts (guitar). *All Of Me; Isle of Capri; High Tide Boogie;* and nine others. WARNER BROS. WS 1454 \$4.98, W 1454* \$3.98.

Interest: For hi-fi addicts only
Performance: ShriII
Recording: Fine
Stereo Quality: Gimmicky

Pop organist Ray Rasch has had the idea of compiling an album consisting of his arrangements for ten flutes, rhythm, and himself. The majority of the pieces are done as cha-chas, including two derived from the Nutcracker Suite (*Sugar Plum Cha-Cha* and *Pipers Cha-Cha*); most of the rest are in the shuffle rhythm popularized by Jonah Jones. The flutists themselves are excellent, but they function in much the same way as pop string sections do, and it takes no time at all for the album to settle into a deadly sameness, one track sounding almost exactly like the next. Hi-fi fans might find this of interest, but the musical content is practically nonexistent. J. G.

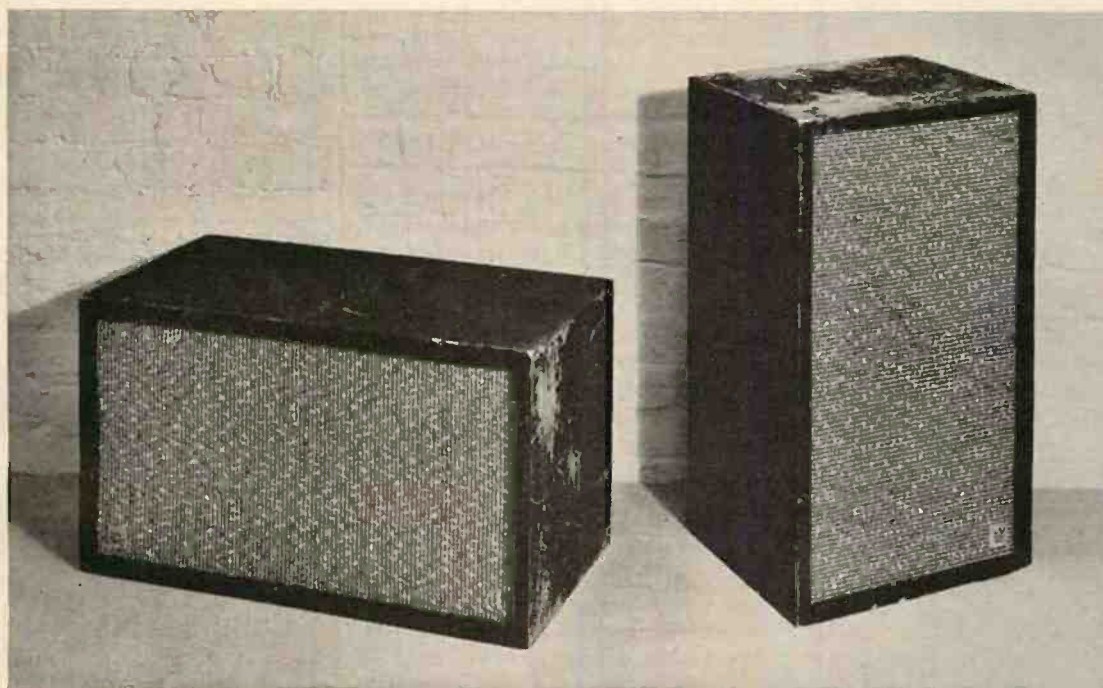
Ⓢ Ⓜ **DAVID ROSE: 21-Channel Sound.** Orchestra, David Rose cond. *Kiss of Fire; Blue Prelude; Misty;* and nine others. MGM S 4004 \$4.98, 4004 \$3.98.

Ⓢ Ⓜ **LARRY ELGART: Music In Motion.** Orchestra, Larry Elgart cond. *Spring Is Here; I'm Dancin'; The Party's Over;* and nine others. MGM S 4028 \$4.98, 4028 \$3.98.

(Continued on page 126)

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⑤ ④ **MANUEL: New and Exciting Latin Sounds.** Orchestra, Manuel cond. *Yours; Jealousy; Adios*; and seven others. MGM S 4029 \$4.98, 4029 \$3.98.

Interest: Attractive programs
Performance: Rose and Manuel exciting; Elgart a bit monotonous
Recording: Excellent
Stereo Quality: Rose and Manuel emphasize movement

MGM's entry into the numbers game is called 21-Channel Sound because twenty-one different microphones are used. The sound is top drawer, though no better than on the Verve Sound Tour series, which uses only ten microphones.

Though "21-Channel Sound" is the over-all title of the series, it also serves as the title of David Rose's collection. The conductor's ability to use strings effectively has long been one of his distinguishing characteristics, and the violins, violas, and cellos come through in all their rich, full-bodied glory. The selections are all well-known standards, with a pulsating bongo beat adding to the excitement of *Love*, and French horns are used with remarkable effectiveness on *Caravan* and *Blue Prelude*.

Despite its title, "Music In Motion," there is no discernible motion in the Larry Elgart collection. The arrangements are uniformly bright and rhythmic, with a once-over-lightly approach that should make them fine for dancing. Monotony does creep in, however, if you just want to listen. The separation between the brass, reed, and rhythm sections is quite pronounced.

The Latin display by Manuel is possibly the most interesting of the three albums. He uses a string section of forty-four pieces, plus assorted percussion and solo instruments. The angle here is to keep the soloists hopping left and right in the foreground, while the strings provide a shimmering curtain behind. All this is achieved with such commendable skill that the gimmick seems logical from a musical as well as a stereophonic viewpoint. S. G.

⑤ ④ **MEL TORMÉ: At the Red Hill.** Mel Tormé (vocals); Jimmy Wisner Trio. *A Foggy Day; Love for Sale; Newertheless*; and ten others. ATLANTIC S 8066 \$5.98, 8066* \$3.98.

Interest: Swinging standards
Performance: Seasoned stylist
Recording: Good
Stereo Quality: Effective

Because he is a thorough musician, Mel Tormé always seems to promise a good deal more than he delivers. Here we find him performing in front of an audience in a New Jersey night club, which may possibly account for some of his more

guaranteed

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HI-FI/STEREO REVIEW

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tastelessly excessive interpretations. On the whole, I prefer him as a balladeer, with his best work in the set being heard on Bart Howard's *In Other Words* (despite the uncalled-for "big" finish), *Nevertheless, When the World Was Young*, and the little-known *Early Autumn*, by Ralph Burns, Woody Herman, and Johnny Mercer. Although I can sympathize with Mr. Tormé's desire to live down the "velvet fog" tag, I still think he's most comfortable with the romantic pieces. The accompanying trio does nobly. S. G.

© © **NANCY WILSON:** *Hello Young Lovers*. Nancy Wilson (vocals); orchestra, Milton Raskin cond. *Nina Never Knew; When Sunny Gets Blue; Listen, Little Girl*; and nine others. CAPITOL ST 1767 \$4.98, T 1767* \$3.98.

Interest: Elegant program
Performance: Charming stylist
Recording: Occasionally close
Stereo Quality: She's at left

Backed by some glossy arrangements furnished by George Shearing for a "string choir" and by conductor Milton Raskin for the rest of the orchestra, Miss Nancy Wilson makes a decidedly favorable impression. Her reedy voice is a delicate instrument, but she uses it wisely and well, with a fine appreciation for the meaning of a song. You may be as surprised as I was to hear *Hello, Young Lovers* taken at a slightly uptempo beat, but it's tastefully done, and I particularly commend two little-known pieces, *When Sunny Gets Blue* by Marvin Fisher and Jack Segal, and *Listen, Little Girl* by Fran Landesman and Tommy Wolf. The placement of Miss Wilson's voice at the left speaker and the strings in the center is quite effective. S. G.

THEATER - FILMS

© © **FLY BLACKBIRD** (C. Jackson-James Hatch). Original-cast recording. Avon Long, Robert Guillaume, John Anania, Mary Louise, Leonard Parker, Helon Blount; orchestra and chorus, Gershon Kingsley cond. MERCURY OCS 6206 \$5.98, OCM 2206* \$4.98.

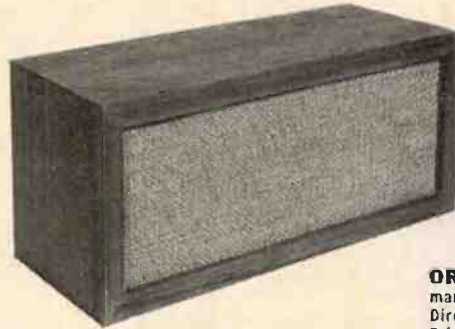
Interest: Worthwhile score
Performance: Fine cast
Recording: Good
Stereo Quality: High

Fly Blackbird may not have proved successful in its off-Broadway presentation, but its score is certainly worth preserving. To tell the story of the modern Negro's struggle for first-class citizenship in musical-comedy terms, composer C. (for Clarence) Jackson and his co-lyricist James Hatch have created a score that has vitality, urgency, and genuine musical

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Vanguard—Honegger:
"King David" (complete);
Joan Baez in Concert

Perve—Ella Fitzgerald:
Rhythm Is My Business;
Stan Getz: Jazz Samba

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merit. At times, the lyrics may sound a bit shrill or get entangled with a satirical point that doesn't come across on a record, but in general they tell their story with a good deal of humor and compassion.

In many cases, Mr. Jackson uses a spiritual or folk idiom that is ideally suited to his purpose. *Rivers to the South* is a remarkably affecting song, and the pulsating quality of *Old White Tom* (despite the heavy-handed lyric) and the rouser of a finale called *Wake Up* make them hard to resist or forget.

It is unlikely that many Broadway musicals have as fine a singing chorus as this one. The principals are excellent, though unfortunately Avon Long doesn't seem to be able to avoid sounding like Sportin' Life. The arrangements and musical direction of Gershon Kingsley contribute handsomely to the success of the venture, and Mercury's stereo placement has been intelligently handled. S. G.

© HATARI! (Henry Mancini). Orchestra, Henry Mancini cond. RCA Victor LSP 2559 \$4.98, LPM 2559* \$3.98.

Interest: Mancini in Africa
Performance: Well done
Recording: Very good
Stereo Quality: Nice

While hardly indigenous to the African scene in which this film is laid, Henry Mancini's score is a slick, rather comic, and pleasant collection of themes. His great faculty for orchestral coloration is revealed to good advantage on *Baby Elephant Walk*, *Your Father's Feathers*, and the almost seven-minute *Sounds of Hatari*, which combines some ominous percussion-thumping on the right with a jangling harpsichord on the left. S. G.

© A MILANESE STORY (John Lewis). Sound-track recording. Orchestra, John Lewis cond. ATLANTIC S 1388 \$5.98, 1388 \$4.98.

Interest: Pretentious
Performance: Expert
Recording: Fine
Stereo Quality: Directional

This is a distinct disappointment. John Lewis, who has been developing into a remarkably inventive creator of film music, here produces a rather ordinary collection of themes that might have been more acceptable if they weren't performed in such a pretentious manner. In addition to a small orchestra, Mr. Lewis also employs a group called the Quartetto di Milano, which contributes some fairly overblown bowing, particularly in the section called *Winter Tale*. The last track, *Danielle In the Lion's Den*, features an oh-so-polite jam session that is not heard in the film. S. G.

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Interest: Slight
Performance: Adequate
Recording: Very good
Stereo Quality: High

I think I've just about had it with the Kingston Trio. The group was always more outstanding for its youthful rhythmic drive than for the quality of its members' voices, but this set seems to accentuate the vocal weaknesses without compensating them with anything resembling the excitement of the old hard-driving days. S. G.

Ⓢ Ⓜ **LEONTYNE PRICE:** *Swing Low, Sweet Chariot.* Leontyne Price (soprano); orchestra and chorus, Leonard dePaur cond. *His Name So Sweet; Deep River; On My Journey;* and eleven others. RCA Victor LSC 2600 \$5.98, LM 2600* \$4.98.

Interest: Considerable
Performance: Affecting
Recording: Splendid
Stereo Quality: Satisfactory

Miss Price's approach to these fourteen spirituals is about as straightforward as one could want. She treats their simple sentiments with dignity and understanding, making everything she sings seem a sincerely felt emotion. Occasionally, however, Mr. dePaur's orchestra and chorus are a bit overpowering. This becomes especially apparent upon listening to *Were You There?*, whose stark eloquence is all the more compelling because it is sung without orchestra. S. G.

Ⓢ Ⓜ **THE WEAVERS:** *Weavers Gold.* The Weavers (vocals). *Run Home to Mama; Easy Rider Blues; True Love;* and nine others. DECCA DL 74277 \$4.98, DL 4277* \$3.98.

Interest: Fine folk-song singing
Performance: Expert
Recording: Splendid
Stereo Quality: Very good

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HI/FI STEREO REVIEW—NOVEMBER 1962

READER SERVICE NO.	ADVERTISER	PAGE NO.	READER SERVICE NO.	ADVERTISER	PAGE NO.
1	Acoustic Research, Inc.	125	42	Heath Company	30, 31
2	Airex Radio Corporation	126		Hi-Fidelity Center	129
3	Allied Impex Corporation	24		Hi-Fidelity Supply	129
	Allied Radio	23	43	KLH Research and Development Corporation	114, 115
4	Allied Radio	83, 84	84	KLH Research and Development Corporation	120
5	Altec Lansing Corporation	25	44	Keywoodie Pipes, Inc.	68
6	Amelux Electronics Corporation	98		Kersting Mfg. Co.	130
7	American Concertone, Inc.	92	45	Key Electronics Co.	128
8	Ampex Corporation	85, 87	46	Lafayette Radio	111
9	Angel Records	72, 94	20	Lea Siegler, Inc.	116
10	Anglo American Acoustics Ltd.	127	47	Lectronics of City Line Center, Inc.	128
	Apparatus Development Co.	129		Leslie Creations	129
11	Argo Records	102	48	London Records	124
12	Argus Products Company	111	50	Magnecord	22
13	Artia-Parliament Industries	81	51	Marantz	19
14	Audio Devices, Inc.	79	52	Minnesota Mining & Manufacturing Co.	90, 91
15	Audio Dynamics Corporation	14, 15, 89	53	Neshaminy Electronic Corp.	12
16	Audio Exchange	126	54	North American Philips Company, Inc.	88
17	Audio Fidelity, Inc.	122	55	Nortronics	118
	Audion	130		Nuclear Products Co.	130
	Audio Unlimited	129	56	Pilot Radio Corporation	105
18	Bell Stereo Systems	121		Precision Manufacturing Co.	129
19	Benjamin Electronic Sound Corp.	20, 21	57	Prestige Records, Inc.	128
20	Bogen Communications	116	58	RCA Victor Records	74, 75
21	British Industries (Garrard)	27	59	Rabsons—57th Street, Inc.	100
22	British Industries (Wharfedale)	70, 71	60	Radio Shack Corporation	124
	Brown Sales Corp., L.M.	130	61	Reeves Soundcraft Corp.	29
23	Burgess Battery Company	112	62	Rek-O-Kut Company, Inc.	69
24	Cambridge Records	126	63	Richmond Records	110
	Carston Studios	129	64	Rio Rancho Estates	110
25	Citroen Electronics Corporation	124	65	Roberts Electronics, Inc.	95
26	Columbia Records	66	66	Sanborn's Hi-Fi Center, Inc.	104
27	Columbia Stereo Tape Club	7		Saxitone Tape Sales	130
28	Command Records	76, 77	67	Schaber Organ Corporation, The	16
	Commissioned Electronics, Inc.	130	68	Scott, Inc., H. H.	2nd COVER, 1
29	Daystrom Products Corporation	108	69	Sherwood Electronic Laboratories, Inc.	32
	Dixie Hi-Fi	130	70	Shure Brothers, Inc.	93
	Dressner	129		Sleep-Learning Research Association	129
30	Dynaco, Inc.	100		Stereo Component Supply Co.	129
83	Dynaco, Inc.	101		Stereo-Parti	130
31	Eastman Kodak Company	119		Stereo Warehouse	129
32	(EICO) Electronic Instr. Co., Inc.	36	71	Superelectronics	106
33	Electro-Voice, Inc.	97	72	Superscope, Inc.	107
34	Elpa Marketing Industries, Inc. (Thorens Div.)	113	73	Telectro, Division of Emerson Radio, Inc.	100
35	Empire Scientific Corp.	2	74	United Audio Products	8
36	Fairchild Recording Equipment Corp.	82	75	United Stereo Tapes	127
37	Finney Company, The	80	76	University Loudspeakers	78, 99
38	Fisher Radio Corporation	9, 11, 13	77	Vanguard Records	106
		3rd COVER, 4th COVER	78	Verve Records	96
39	Grado Laboratories, Inc.	10	79	Viking of Minneapolis, Inc.	5
40	Grommes, Division of Precision Electronics, Inc.	6	80	Weathers, Division of TelePrompTer Corp.	109
41	Harman-Kardon	35, 73	81	Winegard Antenna Systems	75
			82	X-Tron Co.	22

HiFi / STEREO REVIEW PRODUCT INDEX

As an additional reader service we have indicated the products advertised in this issue by classifications. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

CLASSIFICATION	PAGE NUMBERS	CLASSIFICATION	PAGE NUMBERS
Accessories	90, 91, 118	Speakers and Speaker Systems	1, 9, 11, 12, 13, 22, 23, 25, 32, 70, 71, 78, 83, 84, 97, 99, 108, 111, 114, 115, 120, 125, 127, 128, 2nd Cover, 3rd Cover, 4th Cover
Amplification Systems	1, 6, 9, 11, 13, 19, 23, 25, 30, 31, 32, 36, 83, 84, 100, 101, 105, 108, 111, 114, 115, 116, 121, 2nd Cover, 3rd Cover, 4th Cover	Tapes, Pre-recorded	7, 127
Antennas, FM	75, 80	Tape, Recording	29, 79, 90, 91, 112, 119
Cartridges, Phonograph	2, 10, 14, 15, 23, 82, 83, 84, 89, 93, 100, 101, 109, 111	Tape Recorders and Decks	5, 24, 36, 85, 87, 92, 98, 100, 107, 111, 127
Headphones	23, 106, 111	Tone Arms	2, 93, 109, 113
Multiplex Adaptors	1, 9, 11, 13, 23, 30, 31, 32, 35, 36, 73, 83, 84, 100, 108, 111, 116, 2nd Cover, 3rd Cover, 4th Cover	Tuners and Tuner-Amplifiers	1, 6, 9, 11, 13, 19, 23, 25, 30, 31, 32, 35, 73, 83, 84, 100, 101, 105, 108, 111, 116, 120, 121, 2nd Cover, 3rd Cover, 4th Cover
Portable Phonographs	114, 115, 120	Turntables and Changers	2, 20, 21, 27, 30, 31, 82, 109, 113, 114, 115
Records	66, 74, 75, 76, 77, 81, 94, 96, 102, 106, 110, 122, 124, 126, 128		

**The world's only single-chassis receiver
that gives you more than the one you have
just read about on the inside cover:**



The Fisher 800-B

(all the features of the 500-B — and an AM tuner, too!)

An AM tuner of exceptional sensitivity and variable bandwidth is the one important additional feature that distinguishes this magnificent Fisher instrument from the 500-B discussed on the preceding pages. Otherwise the two receivers are virtually identical. In areas where AM broadcasts are still an important source of music, the Fisher 800-B represents the ne plus ultra of stereo receivers. Price, not including cabinet, \$429.50. Hardwood cabinets available in either walnut or mahogany, \$24.95.*

*PRICES SLIGHTLY HIGHER IN THE FAR WEST.

Features and Specifications—FM Tuner: Wide-band design. Exclusive Stereo Beam. Sensitivity, 0.9 microvolts (72 ohms, 20 db quieting); 2.5 microvolts (IHFM Standard). Three IF stages. FM-Stereo separation, 35 db. Separate FM tuning indicator. Linear logging scale. **AM Tuner:** Sensitivity, 5 microvolts for 2 watts output. Sharp/Broad bandwidth switch. Separate AM tuning indicator. **Amplifier:** Power output, 65 watts (IHFM Standard). Harmonic distortion, 0.5%. Hum and noise, —85 db. RIAA sensitivity, 3.3 mV. AUX sensitivity, 230 mV. Output impedances, 4/8/16 ohms. Chassis: 17½" wide, 5¾" high, 13½" deep. Magnificent architectural brass-finish control panel. Weight, 33 lbs.

THE FISHER

Fisher Radio Corporation, Long Island City 1, New York

It's the Fish



the integrated stereo receiver that (everything you need... o

There are more Fisher 500-B's sold today than any tuner, any control-preamplifier, any power amplifier, any integrated preamp-amplifier—or any other one-chassis receiver. The reasons for this vast popularity are simple and logical.

A single unit incorporating all of the electronic components of a high-quality stereo system has overwhelming attractions, particularly where space is at a premium. But high quality combined with single-chassis construction is the exception rather than the rule, as many high fidelity enthusiasts have found out from experience. The fact is that only Fisher has been able to produce high-power integrated receivers of consistently first-rate

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The Fisher 500-B was conceived with today's most sophisticated engineering standards in mind. The FM section has been designed for Multiplex from the ground up, with the extra sensitivity and absolute stability required for genuinely distortion-free FM Stereo reception. The stereo master control section is of grand-organ flexibility and simplicity, and the power amplifier circuit

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It outsells all other components
(in one superb chassis)

is capable of 65 watts, IHFM music power output—32.5 watts per stereo channel. FM Stereo reception is greatly facilitated by the exclusive Stereo Beam—the ingenious Fisher invention that shows instantly whether or not an FM station is broadcasting in Multiplex. A separate subchannel noise filter can be switched in to remove noise and hiss from less-than-perfect Multiplex signals, without any impairment of the audible frequency range.

Just a few turns of a screwdriver will connect the necessary pair of speakers to the Fisher 500-B—and it's ready to play. There is simply no other answer like it to the requirements of stereo in moderate

space and at moderate cost, without the slightest compromise in quality. Price, less cabinet, \$359.50. Cabinet in walnut or mahogany, \$24.95.*

Features and Specifications—FM Tuner: Wide-band design. Exclusive Stereo Beam. Sensitivity, 0.7 microvolts (72 ohms, 20 db quieting); 2.2 microvolts (IHFM Standard). Four IF stages. FM-Stereo separation, 35 db. Tuning Indicator. Linear logging scale. Amplifier: Power output, 65 watts (IHFM Standard). Harmonic distortion, 0.5%. Hum and noise, -85 db (low-level audio tube filaments heated by separate DC supply). RIAA sensitivity, 3.3 mV. AUX sensitivity, 230 mV. Output impedances, 4/8/16 ohms. Chassis: 17½" wide, 5¼" high, 13½" deep. Architectural brass-finish control panel. Weight, 31 lbs.

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It's the world's best-selling FM-Stereo-Multiplex tuner.
It's the world's best-selling stereo control-preamplifier.
It's the world's best-selling stereo power amplifier.

