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APRIL 1961 • 50 CENTS

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(see pages 57-61)

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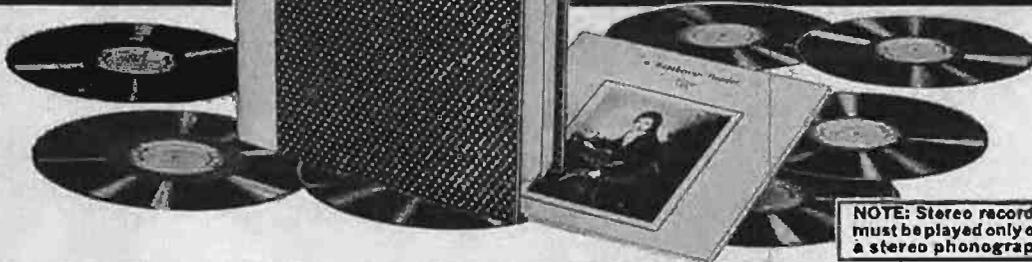
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DST-25266  
ON STAGE  
Louis Prima & Keely Smith



ST-57  
MR. MUSICMAKER  
Lawrence Welk



DST-25349  
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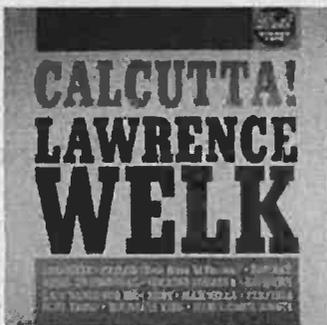
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Lawrence Welk



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## HiFi Soundings



by DAVID HALL

### RECORD REVIEWING—THEN AND NOW

THERE WAS a time, fifteen years and more ago, when a record reviewer in the concert-music field could develop a working knowledge of the entire literature if he worked at it hard enough. In those pre-LP days, new classical releases on 78-rpm discs numbered not more than two dozen major items a month, and one was not likely to find available more than three or four competitive versions of even the best-known symphonies, concertos, and operas.

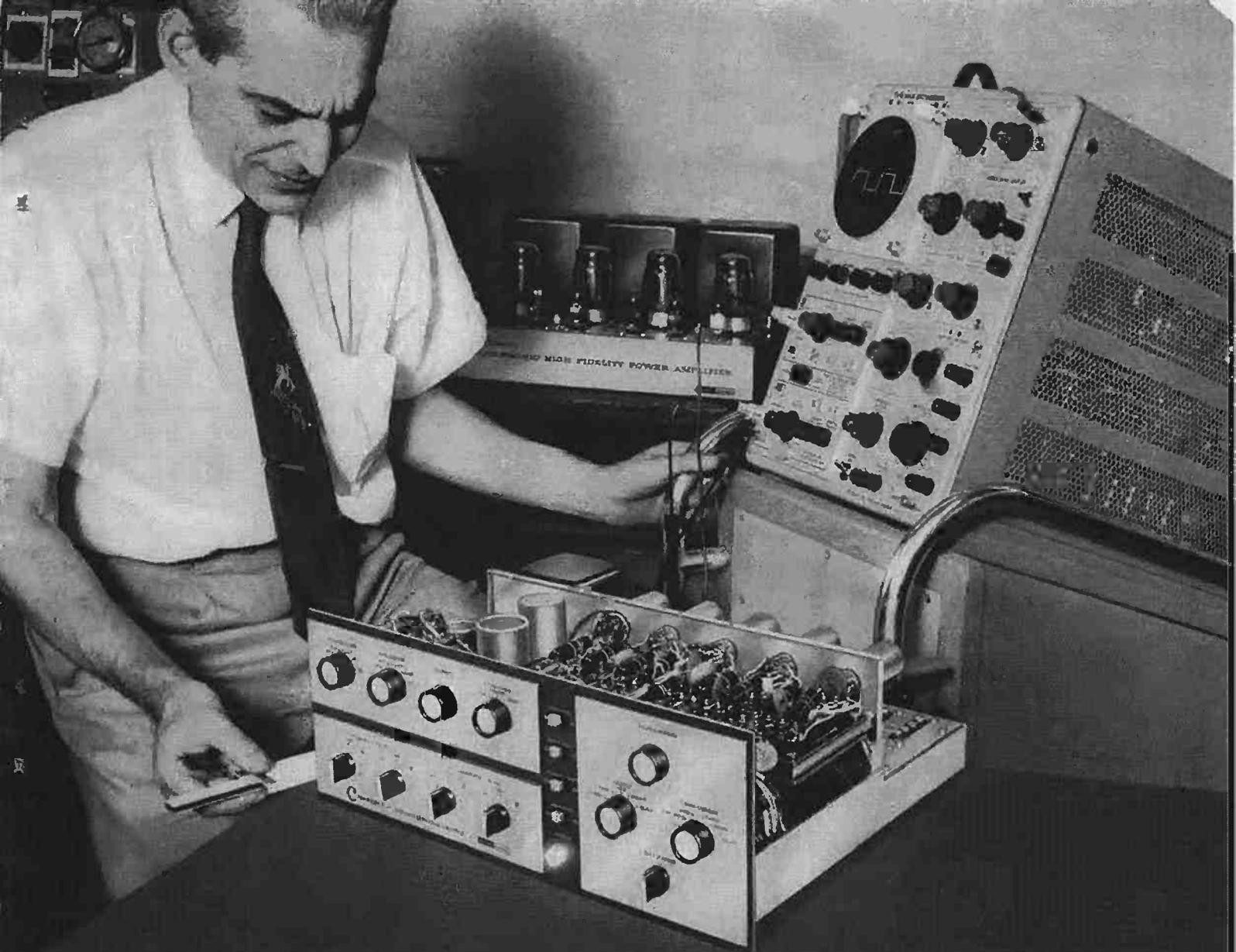
In the age of the LP and of stereophonic sound, however, the omniscient record reviewer has become a being of the past. With anywhere from a hundred and fifty to two hundred classical releases appearing each month on monophonic LP's, stereophonic LP's and four-track tape, and covering repertoire ranging from Machaut and Alessandro Scarlatti to Webern, Boulez, and Stockhausen, the record reviewer of today has no choice but to develop a knowledge in depth of at least one special area—be it Baroque music or the moderns, opera or piano music.

Also, the professional record reviewer must know how to operate and maintain a veritable armory of audio equipment that will give him an honest account of what is on the recordings he is to write about. The really well-prepared record reviewer should be equipped to play, in addition to mono and stereo discs, the several varieties of pre-recorded magnetic tape. Should he receive for review the same recorded performance on mono disc, stereo disc, and four-track reel-to-reel tape, he should be able to play all three simultaneously, switching from one to the other for purposes of comparison.

This, however, is only the beginning. Twenty years ago, a good working knowledge of the three or four better recordings of Beethoven's "Emperor" Concerto might have sufficed for a comparative review of a new release of this work. But today the reviewer should have access to, or be able to call to mind, at least six out of the two-dozen available LP and stereo versions. This holds true not merely for the more popular works of Mozart, Beethoven, Brahms, and Tchaikovsky, but even for such once-esoteric scores as Vivaldi's *The Four Seasons*—as witness Martin Bookspan's "Basic Repertoire" discussion in this issue (p. 28).

It is to be taken for granted that a professional in the record-review field should have a thorough knowledge of what the Juilliard School calls "the literature and materials" of music—at least as the phrase applies to the period from 1600 to the present day. This knowledge must be at his fingertips when he is called upon to review recordings that have inadequate or inaccurate information on the labels or in the program notes. (This month, for example, we came upon a release by a major producer whose notes had Mendelssohn conducting Vivaldi's *St. Matthew Passion* in 1820—it was Bach's, of course.) A good library of scores, or easy access to one, is always useful and sometimes absolutely necessary, so that when certain works that are usually performed with cuts or other editings (the Tchaikovsky ballets, Rachmaninoff's Second Symphony and Third Piano Concerto, and Boito's *Mefistofele*) come up for review, he will be able to inform his readers which version of the music they are getting for their money. (Continued on page 8)

HiFi/STEREO



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A singularly important qualification for the modern-day record reviewer is a sense of the history of the development of recorded musical literature as a whole. With such a sense of historical-aesthetic perspective, his evaluations of the latest stereo issues of standard concert and operatic repertoire will have far greater validity. In this connection, let us remember that in the pre-LP era there was no great rush for Columbia, say, to issue a new Beethoven symphony simply because Dimitri Mitropoulos had been acquired as a brilliant new recording star. In those days, the recorded performances of the "Eroica" by Felix Weingartner, Bruno Walter, and Serge Koussevitzky were good, solid mainstays from the standpoints of both musical and sonic value, and record producers thought more than twice before putting a competitive entry in such company. Today it's quite the other way around—every conductor of any reputation, veteran or stripling, seems determined (and able) to get in his licks with the three big Tchaikovsky symphonies, the four Brahms, and at least the odd-numbered Beethovens. The end result of this process, which has continued over a ten-year period, has been that anyone coming fresh to record reviewing today usually hears only the most recent, not necessarily the best, recorded performances—that is, unless he is fortunate enough to have a record archive at his disposal, either in a public library or in a radio station such as New York's WQXR, from which Martin Bookspan gets the source material for his "Basic Repertoire" series.

**B**ECAUSE today's record buyer has less chance than his counterpart of two decades ago to listen to discs before deciding whether or not to spend his money, the responsibility of the professional record reviewer has become correspondingly greater. Thus the art and practice of record-reviewing has become peculiarly exacting. The record reviewer must do more than act as aural proxy for his readers in evaluating the new releases. At his best he will stimulate his readers' sense of adventure in exploring unfamiliar musical repertoire, old and new. Even more important, he will help make his readers more keenly appreciative of how different interpretations and performance styles can shed new light and bring the freshness of new discovery to even the most overridden war-horse in the repertoire.

HIFI/STEREO

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After purchasing the six additional records called for in this trial membership, members who continue can build up their record libraries at almost a ONE-THIRD SAVING through the Club's Record-Dividend plan; that is, for every two records purchased (from a group of at least 100 made available annually by the Society) members receive a third RCA Victor Red Seal record FREE.

A cardinal feature of the plan is GUIDANCE. The Society has a Selection Panel whose sole function is to recommend "must-have" works. The panel includes: DEEMS TAYLOR, Chairman; composer and commentator; JACQUES BARZUN,

author and music critic; SAMUEL CHOTZINOFF, General Music Director, nbc; JOHN M. CONLY, music editor, *The Atlantic*; AARON COPLAND, composer; ALFRED V. FRANKENSTEIN, music editor, *San Francisco Chronicle*; DOUGLAS MOORE, composer and Professor of Music, Columbia University; WILLIAM SCHUMAN, composer and President, Juilliard School of Music; CARLETON SPRAGUE SMITH, former Chief of Music Division, New York Public Library; G. WALLACE WOODWORTH, Professor of Music, Harvard.

## HOW THE SOCIETY OPERATES

EVERY month three or more 12-inch 33 $\frac{1}{3}$  R.P.M. RCA Victor Red Seal records are announced to members. One is singled out as the *record-of-the-month* and, unless the Society is otherwise instructed (on a simple form always provided), this record is sent. If the member does not want the work he may specify an alternate, or instruct the Society to send him nothing. For every record members pay only \$4.98—for stereo \$5.98—the manufacturer's nationally advertised price. (A small charge for postage and handling is added.)

RCA VICTOR Society of Great Music V146-4  
P.O. Box No. 3, Village Station  
New York 14, N. Y.

Please register me as a member of THE RCA VICTOR SOCIETY OF GREAT MUSIC and send me the multi-record set whose number I have indicated below, billing me only \$4.98 (plus postage). I agree to buy six additional RCA VICTOR Red Seal Records from the Society within twelve months. For each of them I will be billed the manufacturer's nationally advertised price — \$4.98 for monoaural recordings (\$5.98 for stereophonic recordings) — plus a small charge for postage, sales tax and handling. After I have completed my trial membership I need buy only four records in any twelve-month period to maintain membership. I may cancel my membership any time after buying six discs from the Society (in addition to those included in this introductory offer). If I continue after my sixth purchase, for every two records I buy from the Society I will receive a third RCA VICTOR Red Seal record free.

INDICATE BY NUMBER THE MULTI-RECORD SET YOU WANT   
CHECK THE DIVISION YOU WISH TO JOIN:  
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Mr. \_\_\_\_\_  
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Miss \_\_\_\_\_  
(Please print plainly)  
Address: \_\_\_\_\_

City: \_\_\_\_\_ Zone: \_\_\_\_\_ State: \_\_\_\_\_  
NOTE: If you wish your membership credited to an authorized RCA VICTOR dealer, please fill in here.

Dealer's Name: \_\_\_\_\_

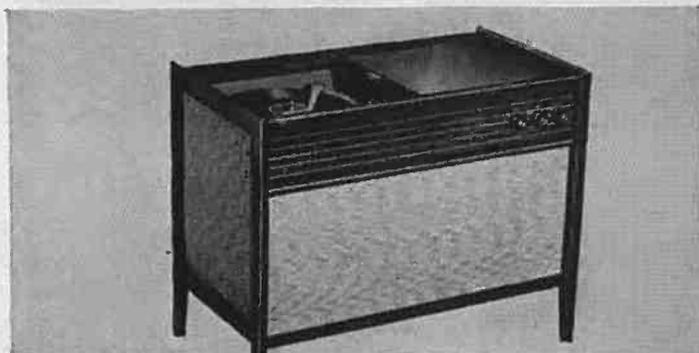
Address: \_\_\_\_\_  
PLEASE NOTE: Records can be shipped only to residents of the U.S. and its territories, and Canada. Records for Canadian members are made in Canada and are shipped duty free from Ontario.



**50-WATT STEREO AMPLIFIER**

Get the most from your stereo tapes, records, tuners, etc., with this top-of-the-line stereo amplifier and control center! Power-packed 50-watts (25 watts per channel); complete tone, balance and stereo /mono function controls; five stereo inputs plus separate monophonic magnetic phono; mixed-channel center speaker output for stereo "fill-in" or wiring sound to patio or other rooms. Superbly styled with luggage-tan vinyl clad steel cover. 31 lbs.

Kit Model AA-100.....	<b>\$84.95</b>
Assembled Model AAW-100.....	<b>\$144.95</b>



**COMPLETE STEREO PHONO CONSOLE**

Less than 3' long and end-table height; fits both space and dollar budgets! Four-speed automatic stereo /mono record changer has turnover diamond /sapphire styli. Full-range stereo sound is sparkingly reproduced by two 12" woofers, two 8" mid-range speakers and two 5" conc-type tweeters. Solid genuine walnut frame, walnut veneer front panel and matching "wood-grained" sliding top. All cabinets assembled and finished. 70 lbs.

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Assembled Model GDW-31.....	<b>\$149.95</b>

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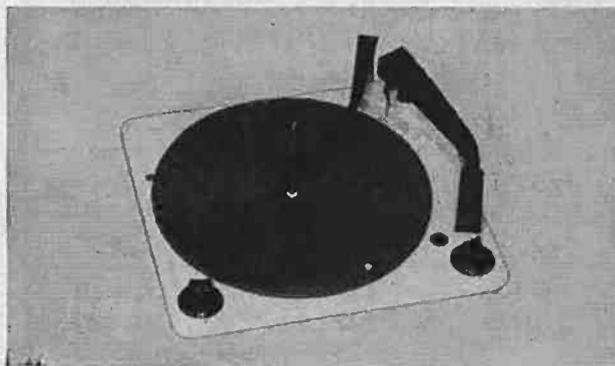


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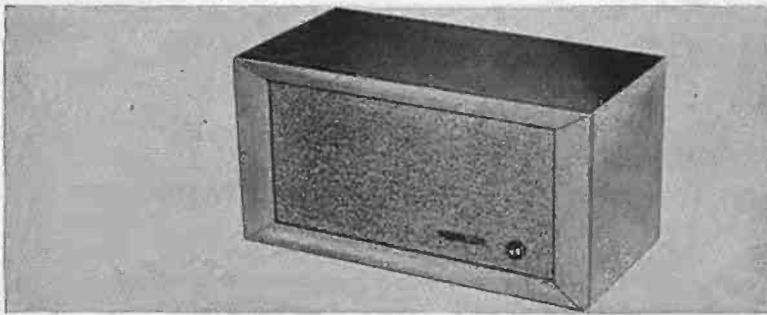
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For a fine record changer at a budget price, choose this feature-loaded, brown and beige beauty. It has an oversize 11" turntable for better record support, "anti-skate" device to protect your records, jam-proof mechanism for dependable performance, and plug-in cartridge head for easy changing. Plays all four speeds automatically or manually with automatic shut-off after the last record. Assembles easily, quickly with no special tools. Complete with your choice of three different famous-name diamond styli stereo cartridges. 15 lbs.

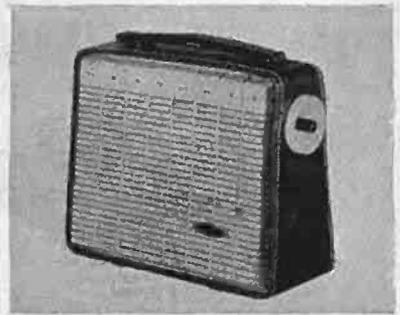
Model AD-80C, Sonotone 8TA4-SD cartridge.....	<b>\$37.95</b>
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Add a thrilling "cathedral" dimension to listening! The GD-61 adds reverberation "echo" acoustically . . . does not disrupt your present system . . . may be placed *anywhere*. Can be connected to speaker terminals of any radio, hi-fi, TV set, etc. Consists of Hammond-type IV reverberation unit, amplifier, 8" speaker, and preassembled, birch cabinets in mahogany or walnut finishes. 30 lbs.

Kit Model GD-61M . . . (Mahogany) . . . . . **\$69.95**  
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**6-TRANSISTOR PORTABLE RADIO KITS**

Your all-summer entertainment companions! Both models feature vernier tuning; 6-transistor circuit; 4" x 6" speaker; prealigned transformers. 6 flashlight cells furnish power.

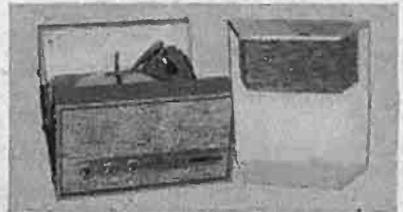
Model XR-2P (plastic) . . 6 lbs. . . **\$29.95**  
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 (sim. leather & plastic) . . . . . **\$34.95**



**PORTABLE 4-TRACK STEREO TAPE RECORDER**

Plays and records 4-track stereo tape . . . can even be used as hi-fi center to amplify and control tuners, record players, etc. Has 3 3/4 and 7 1/2 ips speeds, tone, balance and level controls, monitoring switch, "pause" button and two "eye-tube" indicators. All amplifiers and speakers included. Speaker wings are detachable. Cabinet and tape deck pre-assembled.

Kit Model AD-40 . . 49 lbs. . . . . **\$179.95**



**STEREO/MONO PORTABLE PHONOGRAPH**

Completely preassembled automatic changer plays your favorite stereo and mono records at speeds of 16, 33 1/3, 45 and 78 RPM. Controls give you command of volume, stereo-balance and tonal quality.

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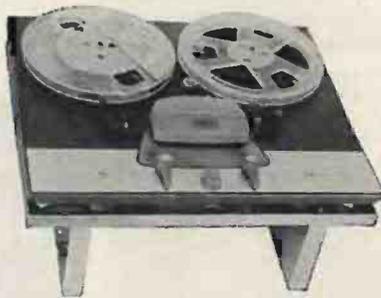
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# just looking

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

• **Ampex** has added to their many types of tape equipment two tape players for pre-recorded four-track or two-track stereo tapes operating at speeds of  $7\frac{1}{2}$  and  $3\frac{3}{4}$  ips. The machines also play monophonic and full-track tapes. They employ the same playback head and transport as the Ampex 960 tape recorder.



One of the new players, the Model 934, comes without playback amplifiers. The signal feeds from the playback head into the tape inputs of a high-fidelity amplifier. Model 936 has self-contained playback pre-amplifiers, equalized for connection direct to power amplifiers or to the auxiliary input of an integrated amplifier. Price: \$199.50 (Model 934); \$249.50 (Model 936). (Ampex Audio Company, 1020 Kifer Rd., Sunnyvale, Calif.)

• **Harman-Kardon** has added a loud-speaker system to its line of Citation products. The Citation X eschews electrical crossovers and multiple drivers, employing instead a single Lowther eight-inch cone speaker augmented by a rimless "whizzer" cone protruding from its center. The speaker faces upward for omnidirectional dispersion and is surmounted by a mushroom-shaped cone-loading plug and high-frequency disperser.

The driver is mounted directly in the throat of a dual conical  $7\frac{1}{2}$ -foot horn, thereby eliminating the acoustic chamber that usually precedes the throat in conventional horn design. This removes resonant structures in the bass passage and assures smooth transfer of driver energy.

The horn itself terminates in a narrow slot at the base of the enclosure. This slot-loading provides optimum acoustic impedance and reduces phase shift.

The over-all frequency response is from 20 to 50,000 cps. The speaker's magnetic structure provides a gap flux of 17,500 gauss and a total flux of 196,000 maxwells.

In its outer appearance, the Citation X stands as a rectangular column, 20 x 14 $\frac{3}{4}$  inches at its base and 36 $\frac{1}{2}$  inches high. Price: \$250 in semi-kit form. (Harman-Kardon, Inc., Plainview, N. Y.)

• **Lafayette** introduces a stereo headset designed for direct connection to the output of an amplifier. The set consists of two 2 $\frac{1}{2}$ -inch dynamic speakers that cover the frequency range from 30 to 15,000 cps.

A junction box with an impedance of 4-16 ohms is available for connecting the stereo headphones to a standard stereo amplifier without disconnecting and reconnecting the loudspeakers. The stock number for the headset is F-618, for the



junction box F-641. Price: \$15.95 (headset), \$4.95 (junction box). (Lafayette Radio, 165 Liberty Ave., Jamaica 33, N. Y.)

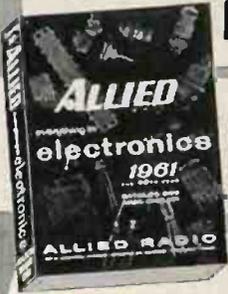
• **Scott's** second entry into the kit field is a stereo amplifier with a music power rating of 36 watts per channel and a frequency response of 20 to 20,000 cps ( $\pm 0.5$  db). Intermodulation distortion is 0.3%, and hum and noise are 80 db below rated output.

Like all Scott amplifiers and preamplifiers, the LK-72 incorporates a sharp cut-off filter which becomes fully operative below 20 cps. This is designed to prevent overload of the output stage and loudspeaker due to subsonic rumble frequencies. Price: \$149.95. (H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass.)

Acoustic Research Inc., the maker of AR loudspeakers, has opened a new showroom on Brattle Street, right off Harvard Square, in Cambridge, Massachusetts. No selling is done, the purpose of the showroom being simply to provide a pleasant setting for listening to good music, well reproduced. For several years the company has sponsored a listening room in New York's Grand Central station that allows harried commuters to refresh themselves with a little Vivaldi or Mozart. In neither of the two establishments does anyone obtrude into the visitor's absorption in the music, but staff members are on hand to answer questions. Visitors to Boston or New York are cordially invited to drop in at either of the showrooms.

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THE FISHER FM-50  
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# LAFAYETTE RADIO

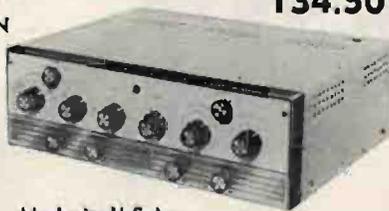
## KT-600A PROFESSIONAL STEREO CONTROL CENTER

KT-600A In Kit Form **79.50**  
5.00 DOWN

LA-600A Completely Wired **134.50**

- Response 5-40,000 cps  $\pm$  1 db.
- Precise "Null" Balancing System
- Unique Stereo and Monoaural Control Features
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- Easy-To-Assemble Kit Form.

Sensitivity 2.2 mv for 1 volt out. Dual low impedance "plate follower" outputs 1500 ohms. Less than .03% 1M distortion; less than .1% harmonic distortion. Hum and noise 80 db below 2 volts. 14x10 $\frac{1}{2}$ x4 $\frac{1}{2}$ ". Shpg. wt., 16 lbs.



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## THE REMARKABLE KT-650 FM TUNER KIT

KT-650 Kit **54.50**  
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LT-650A Completely Wired **79.95**

- Virtually Distortionless Performance—Less Than .15% Distortion at 100% Modulation
- Sensitivity 3  $\mu$ v for 30db of Quieting
- Response  $\pm$  1/2db 15-35,000 cps
- Variable AFC

Professional FM Laboratory Standard Performance — Circuitry employs a low noise front end with triode mixer plus double tuned dual limiter and wide band Foster Seeley discriminator. IF and Discriminator coils are factory prealigned—permits playing the tuner as soon as assembly is completed. Printed circuit board and famous Lafayette instruction manuals make kit building a pleasure. 14x $\frac{3}{4}$ x11"D. Shpg. wt., 13 $\frac{1}{2}$  lbs.



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## NEW! KT-550 100-WATT BASIC STEREO AMPLIFIER KIT

KT-550 In Kit Form **134.50**  
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LA-550 Completely Wired **184.50**

- Rated at 50-Watts per Channel
- Response from 2-100,000 cps, 0, -1db at 1-Watt
- Grain Oriented, Silicon Steel Transformers
- Multiple Feedback Loop Design
- Easy-To-Assemble Kit Form

A new "Laboratory Standard" dual 50-watt amplifier guaranteed to outperform any basic stereo amplifier on the market. Advanced engineering techniques plus the finest components ensure flawless performance. Distortion levels so low they are unmeasurable. Hum and noise better than 90 db below 50-watts. Complete with metal enclosure. 9 $\frac{1}{4}$ x12 $\frac{1}{2}$ "D. Shpg. wt., 60 lbs.



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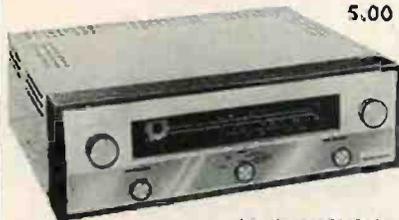
## KT-500A FM-AM STEREO TUNER KIT

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Separate FM and AM tuning sections, each with its magic eye. FM: automatic frequency control, 2 microvolts sensitivity for 30 db quieting, frequency response 20-20,000 cps  $\pm$  1/2 db, full 200 kc bandwidth. AM: efficient broadband circuitry; built-in antenna. Two printed circuit boards make wiring simple. 13 $\frac{3}{4}$ x10 $\frac{1}{2}$ x4 $\frac{1}{2}$ ". Shpg. wt., 22 lbs.



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THE  
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NEWS AND COMMENT  
BY THE EDITORS

Of all human desires, one of the strongest is the desire to find a bargain. And although there is certainly nothing wrong with bargains, more often than not, what seems to be a bargain at first may not seem like such a bargain later on.

The latest "bargain" in the hi-fi field is a fifteen-dollar speaker, made by A.E.S. Inc., that is guaranteed to sound better than speakers selling for upwards of two hundred dollars. Moreover, its frequency response is said to extend from 19 to 21,000 cps. This, of course, is considerably better than Electro-Voice claims for its eight-hundred-dollar Patrician. Clearly, either Electro-Voice has been overcharging us, or A.E.S.'s claims are a bit overenthusiastic, to say the least.

Naturally, we were very interested to hear this miraculous new speaker with our own ears. If a fifteen-dollar speaker could sound better than an AR or a KLH, we would be delighted to know about it. So we ordered one. When the speaker arrived and we unpacked it, we were somewhat taken aback at the appearance of the cabinet. Rather than being constructed of wood, as one might expect, it seemed to be made of a type of pressed fibre, or perhaps even pressed paper.

And the sound quality was rather good—for a fifteen-dollar speaker. The mid-range was pronounced, the highs slightly shrill, and the deep bass missing altogether. But for fifteen dollars it seemed to be a good value, and it would probably be a satisfactory unit for use as an extension speaker. As far as A.E.S.'s claim that this is the finest bookshelf speaker "regardless of price" is concerned, our only comment is: "Humbug!"

The moral of the story? Beware of bargains in high-fidelity equipment. If the major manufacturers, with all their research facilities, have not discovered, after years of effort, a way to make quality products at radically lower prices, it is unlikely that A.E.S., or any other newcomer to the field, can accomplish this overnight.

Since we are greatly interested in miracles, however, we will continue to investigate new products, always in the hope that a true miracle will occur. •

**FREE!** The NEW 1961 Lafayette Electronics Catalog No. 610

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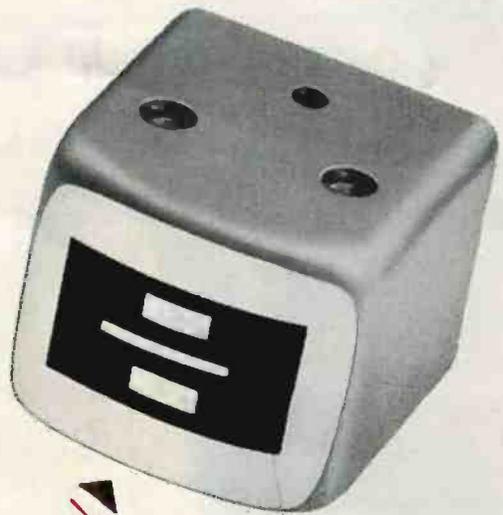
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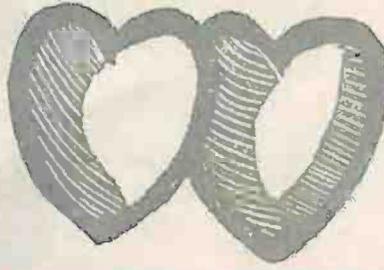
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P.S. Your recording head will appreciate Soundcraft's permanent lubrication!

R-143



# A FORM OF



by EVERETT CARTER



# POPULAR POETRY

*The following article was originally published in expanded form in the Hollywood Quarterly of July, 1946. In addition to being a generally delightful piece of writing, its analyses of popular songs of the World War II period will doubtless evoke a sense of nostalgia in many readers. The author's final point—that song lyrics reached a zenith (or, perhaps, nadir) circa 1945—may seem quaint when one considers the state of the popular song today.*

**T**HE subject of this essay is the lyric of the commercial song, which makes up a large part of the programs of the larger radio networks, almost entirely takes over the time of local radio stations, and is the backbone of the forty to fifty musical features produced by the motion-picture studios. There may be some objection to the use of the term "popular poetry" in this connection; but that it is "popular" is attested to every year by sales of sheet music mounting into tens of millions, and by the \$6,200,000<sup>1</sup> distributed to members of the American Society of Composers, Authors and Publishers last year in the form of royalty fees paid by licensed users of this highly specialized type of musical composition. And that it is "poetry" is a thesis which can be supported by an appeal to the commentators on the subject from Aristotle to Sigmund Spaeth.

Wordsworth, for example, in his preface to the *Lyrical Ballads* (1802), said that true poetry is "the spontaneous overflow of powerful feelings."<sup>2</sup> One would go far to find verse which more truly embodies this precept than:

Yip, Yip, de Hootie!  
Got me a beauty!  
She sure is a dream!

<sup>1</sup> *Weekly Variety* (New York), July 11, 1945, p. 33.

<sup>2</sup> William Wordsworth, "Of the Principles of Poetry and the 'Lyrical Ballads,'" in A. B. Grosart (ed.), *The Prose Works of William Wordsworth* (London, 1876), p. 96.

My baby said 'yes,'  
She said 'yes,'  
She said 'yes,'  
She didn't say 'no.'  
Cock Cock a doodle!  
I'm off my noodle!  
I'm way off the beam!  
My baby said 'yes,'  
She said 'yes,'  
She said 'yes,'  
She didn't say 'go.'<sup>3</sup>

Sir Philip Sidney, in his *Defence of Poesie* (1595), took up the more ambitious forms of poetry and declared flatly that "the poet is indeed the right popular philosopher." "The lyricist of the modern popular song fulfills this requirement, since he often uses his lyrics as a medium for the expression of a basic truth of existence. Indeed, whereas many of the more plodding sages of other years spent their lives developing one creed, the popular-song writer turns out many, and sometimes even paradoxical, philosophies in a few hours. John Mercer, for example, on one occasion advocates the policy of resignation and escapism in the face of mundane trials:

Dream  
When you're feelin' blue;  
Dream—  
That's the thing to do.

If you are unable to escape into a world of unreality by normal means (his argument continues), then the use of a sedative or drug is indicated<sup>4</sup>:

Just—  
Watch the smoke rings rise in  
the air.  
You'll find your share  
Of memories there.

Other lyricist-philosophers have not hesitated to deal with one of the knot-

<sup>3</sup> *Yip, Yip, de Hootie, My Baby Said 'Yes.'* Teddy Walters and Sid Robin (Leeds Music).

<sup>4</sup> Sir Philip Sidney, *The Defence of Poesie*, ed. Albert Feuillerat (Cambridge, 1923), p. 16.

<sup>5</sup> See also Thomas de Quincey, *Confessions of an English Opium Eater* (Boston, 1876), pp. 64 ff.



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*It's easy to see for yourself* at least 6 advanced features of this new Bell Stereo Tape Transport for professional quality playback *and* recording . . . 2 track and 4 track: (1) Record Level Meters on each channel (2) Integrated record-playback Stereo Pre-Amplifier on single chassis, (3) Speed Keys automatically switch record equalization to assure maximum response at both speeds, (4) "Off" Key disengages drive mechanism, (5) Positive Record Interlock with back-lighted indicators as added safeguard against erasure, (6) Mike Inputs on master control panel, always accessible.

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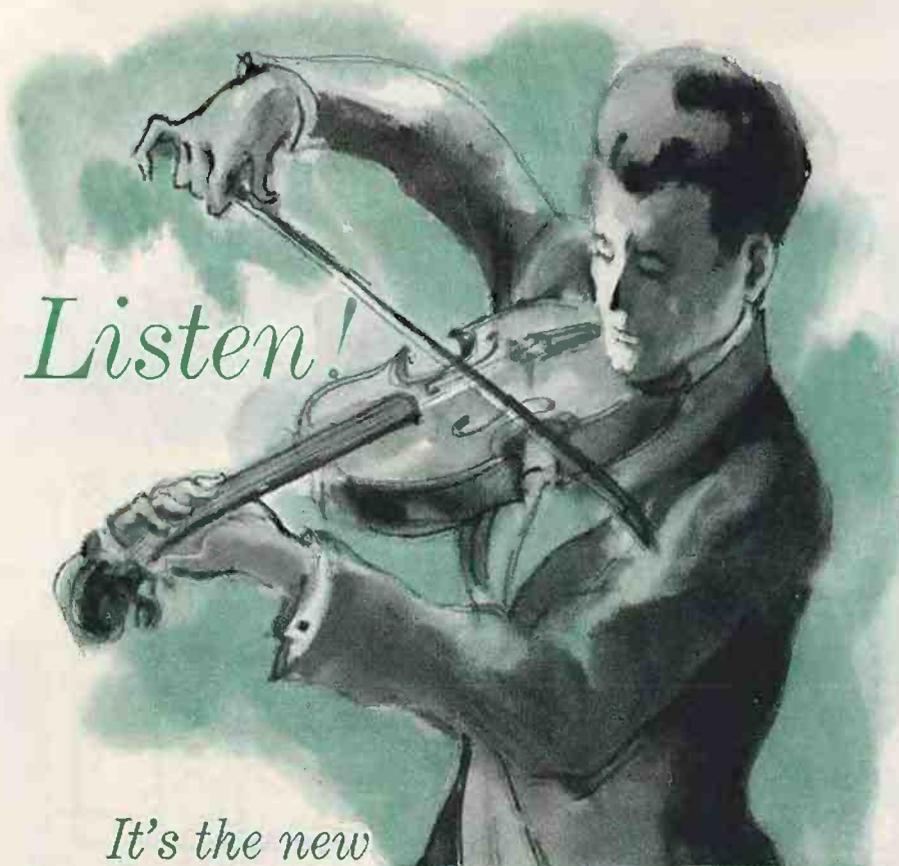
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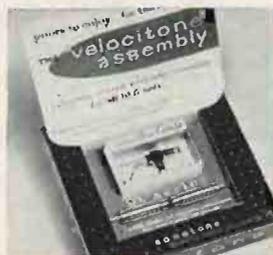
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tiest problems of metaphysics—the problem of the reality and meaning of personal identity. Earlier discussions of the issue were by Descartes, Kant and Coleridge; and John Burke went to the heart of the situation:

Ev'ry time you're near a rose, Aren't you glad you've got a nose?

Aren't you glad you're you?<sup>1</sup>

And Samuel Coslow and Edward Cherokose evidenced a more paranoiac approach to the problem in their *I'd Rather Be Me*:

I'd rather be me with you Than anyone else For anyone else Could never have you to love.<sup>2</sup>

OVER the past twenty years the habitat of the popular singer has changed from the vaudeville stage, barroom and evenings at home to the dance floor and the juke box; with this change in habitat has arisen the standard theme for the popular song whose success now depends in large measure upon the age-groups which patronize the dance halls and the hamburger stands—the theme of the consummation of premarital love. The consummation either was, is, will be or can never be, depending upon whether the tune is a nostalgic ballad, a rhythm ballad, a tender ballad or a torch song.

The nostalgic ballad often associates a consummation that was with autumn or winter, and looks forward to a renewal of passion with warmer weather (*Faded Summer Love, I'll Remember April, There's No You*). The rhythm ballad is often bouncy with the exuberance of success (*I Got a Gal in Kalamazoo, My Baby Said Yes*) or more quietly appreciative:

You say the sweetest things, baby, You have me ridin' high; You say the sweetest things, baby When you say 'I adore you' I would do most any'ing for you.<sup>3</sup>

The tender ballad is forward to acquiescence in the too-distant future. Sometimes the future is the next moonlit moment:

Magic is the moonlight On this lover's June night, Magic is the moonlight When you're in my arms. . . .<sup>4</sup>

<sup>1</sup> For their treatments of this problem see René Descartes, *Discours de la Méthode*; Immanuel Kant, *Kritik der praktischen Vernunft*; Samuel Taylor Coleridge, *Biographia Literaria*.

<sup>2</sup> *Aren't You Glad You're You?* Johnny Burke and Jimmy Van Heusen (Burke-Van Heusen).

<sup>3</sup> *I'd Rather Be Me*, Sam Coslow, Eddie Cherokose and Felix Bernard (E. H. Morris).

<sup>4</sup> *You Say the Sweetest Things, Baby*, Mack Gordon and Harry Warren (Bregman-Vocco-Conn).

<sup>5</sup> *Magic Is the Moonlight*, Maria Grever and Pasquale (Southern).

(Continued on page 22)

HiFi/STEREO

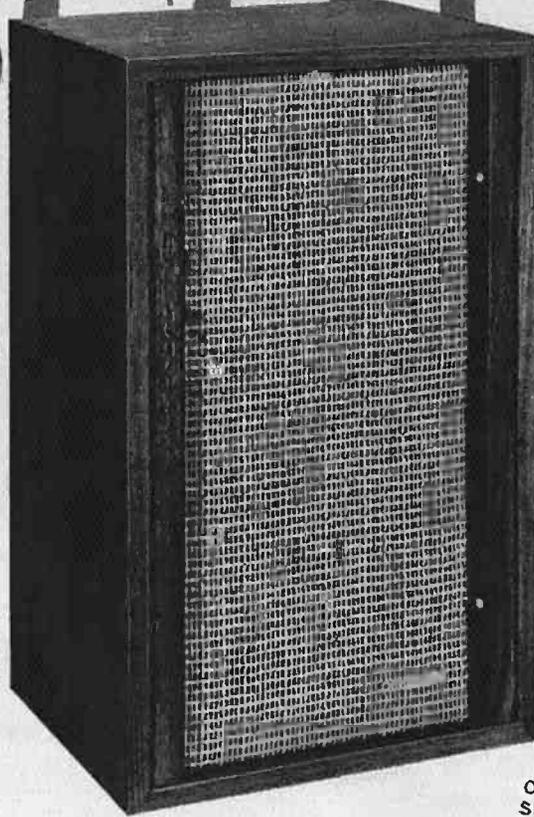
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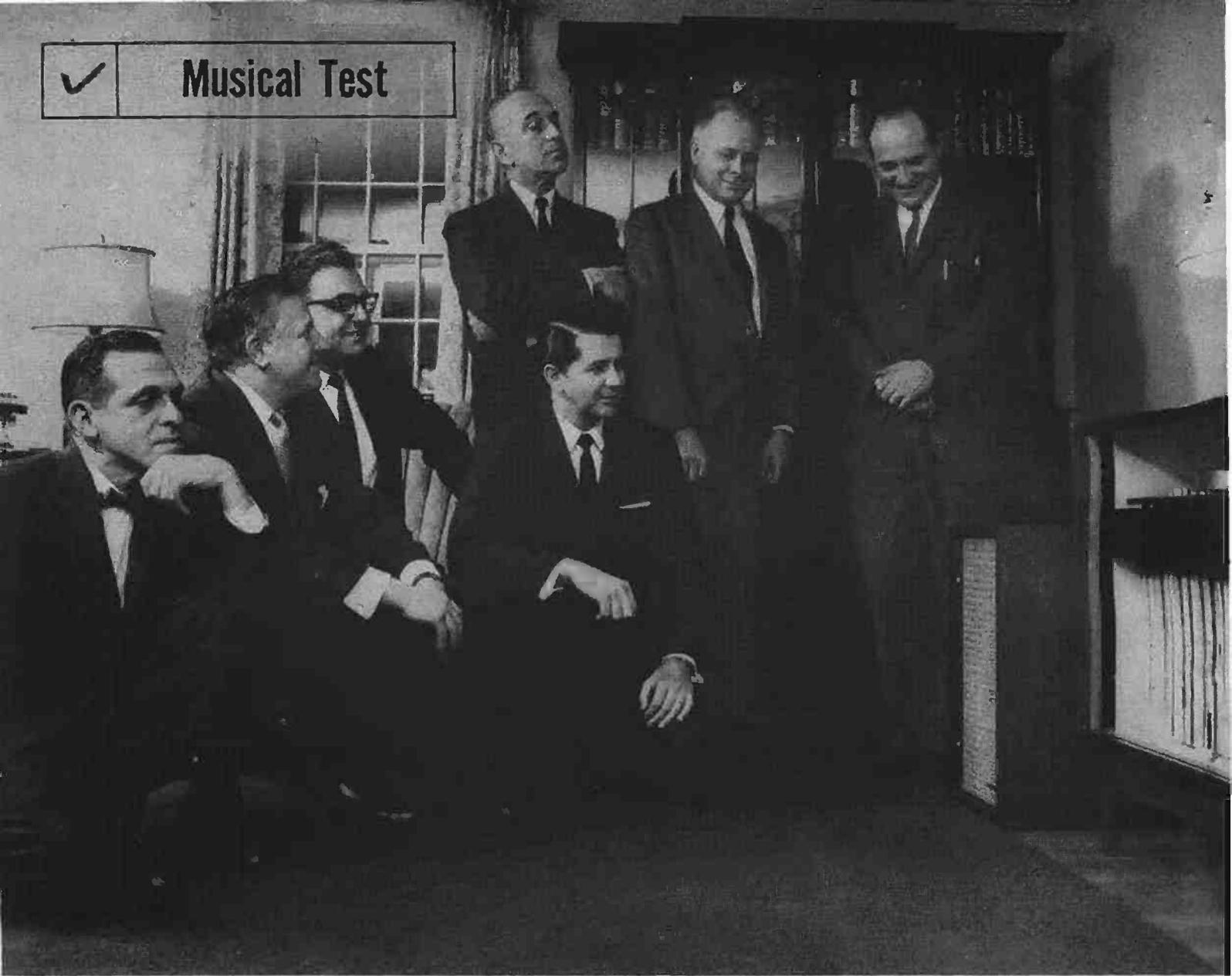
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**turn page for exciting details**





## Musical Test



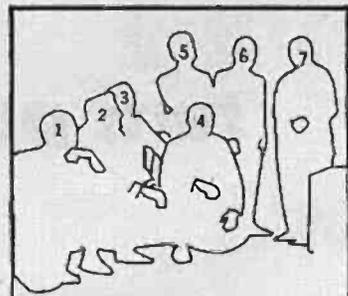
Distinguished panel of musicians from Boston's famous symphony orchestra evaluate speaker performance in home of Hermon Hosmer Scott, Lincoln, Mass.

## Famous musicians and engineers first to hear remarkable new H. H. Scott speakers!

To assure perfection in his new speaker systems, Hermon Scott subjected them to home listening and technical tests.

For the listening test he invited the most critical audience available . . . highly skilled professional musicians from Boston's famous symphony orchestra . . . to hear their own performances reproduced over the new H. H. Scott speakers. Here are their enthusiastic reactions:

*"The closest I have heard to the true sound of the violin. I was not even aware I was listening to a recording."* Leonard Moss, Violinist. *"The trumpet sound was uniform and consistent in every range, from the lowest to the highest note . . . a feat virtually unheard of in any other speaker."* Roger Yoisin, First Trumpet; Recording Artist, Kapp Records. *"I have never heard any reproduction of organ which sounded so faithful to the original. I felt I was sitting in the center of Symphony Hall."* Bezj Zamkochian, Organist. *"Every other speaker I ever heard sounded nasal and artificial. This was the first one that did not."* Bernard Zighera, First Harpist and Pianist. *"I was in the control room when this recording was made. Played through these new speakers, the reproduction was closer to the original performance than I've ever heard before."* James Stagliano, First Horn; Recording Artist, Boston and Kapp Records. *"The percussion came through with amazing clarity. The cymbals, the snare drum, the tympani and the bass drum all were equally true to the way they sound when I play."* Everett Firth, First Tympanist.



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# Engineering Test

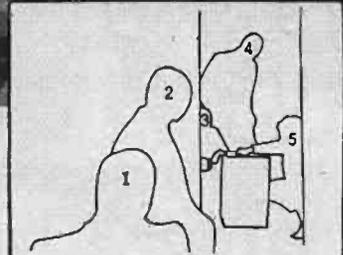


Scientists watch while Peter Globo, Speaker Development Engineer, makes exacting measurements on the new H. H. Scott speaker in anechoic chamber.

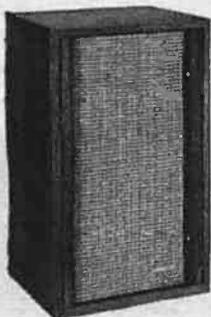
To show that the new H. H. Scott speaker systems are excellent technically as well as musically, Hermon H. Scott invited this distinguished panel of scientists to preview the performance of the new models.

As with its tuners and amplifiers, H. H. Scott uses new techniques in both construction and testing that represent a significant advance in the state of the art. New construction methods assure excellence in performance . . . New testing techniques and quality controls substantially reduce variations, in quality from speaker to speaker, common until now.

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This distinguished panel consists of: 1. Richard L. Keye, Technical Director, WCRB, Boston; 2. Steven J. Stadler, Grason-Stadler Co., manufacturers of instruments for psychology and acoustics; 3. Peter Globo, Speaker Development Engineer, H. H. Scott; 4. Prof. Samuel J. Mason, Professor of Electrical Engineering, M.I.T.; 5. Dr. Jordan Baruch, Vice Pres. Research and Development, Bolt, Beranek and Newman Inc., world famous research, consulting and development organization in acoustics and related fields.



### H. H. SCOTT MODEL S-2 WIDE RANGE SPEAKER SYSTEM:

This four-driver, acoustic compliance system consists of a low resonance, high excursion woofer, two dual-cone mid-range units, and a special wide dispersion spherical tweeter mounted in a matched cabinet. Mid-range units acoustically isolated to eliminate undesirable coupling and intermodulation. Actual Impedance 16 ohms. Dimensions: 23 3/4" H x 14 1/2" W x 12 1/2" D. Available in mahogany (\$199.95), oil finish walnut (\$199.95), fruitwood (\$199.95) and unfinished (\$179.95).\*



### H. H. SCOTT MODEL S-3 WIDE RANGE SPEAKER SYSTEM:

A three-way acoustic compliance system of true book shelf size. Consists of a specially designed low resonance woofer, a mid-range unit and a wide-dispersion super-tweeter, mounted in a matched enclosure. Actual Impedance 16 ohms. Dimensions: 23 1/2" H x 11 3/4" W x 9 3/4" D. Available in mahogany (\$129.95), oil finish walnut (\$129.95) and unfinished (\$114.95).\*

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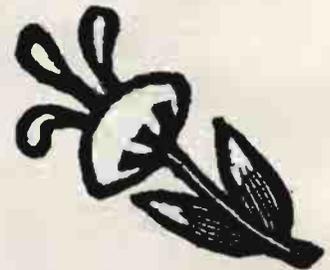
Export: Telasco International Corp.,  
171 Madison Avenue, N. Y. C.

(Continued from page 18)

Or sometimes it's within the next twelve hours or so:

Let me love you to-night  
While the stars in the sky  
Give a heavenly light. . . .<sup>1</sup>

The torch song, a vocalization of the agonies of one who has loved and lost or who hasn't loved at all, needs no explanation. But an interesting subdivision of this type deals with the weakening fibre and increasingly masochistic tendencies of a certain class of American females. When Frankie's Johnny done her wrong, the historian



will remember, she took her forty-four out from under her apron and punctured his infidelity. But the modern lyricist has developed the theme of the woman who has a man who beats her thoroughly or flaunts his unfaithfulness, but whom she continues to love madly. Such ladies are celebrated in *Just Plain Bill*, *Moanin' Low*, *Body and Soul* and *He's My Guy*. A representative specimen is *Good for Nothin' Joe*:

He's just good for nothin' Joe  
But oh I love him so;  
Guess I'd die if good for  
nothin' Joe  
Ever tried to leave me flat—  
Oh yes, I'm certain of that;

Folks I know don' understand  
Why I must have that man;  
Lord, he sends me like  
nobody can;  
Ain't a woman just like that?

I wouldn't mind doin' what  
I'm doin',  
I'd beat the streets till my feet  
done froze,  
But when I'm tired and I  
come home to him,  
Instead of sympathy, he beats  
the hell out of me.

Still there's nothin' I can do  
Cause I love him so.  
I'd be good for nothin' too,  
I know,  
Without good for nothin' Joe.<sup>2</sup>

<sup>1</sup> *Let Me Love You To-night*, Mitchell Parish and Renee Touzet (Robbins).

<sup>2</sup> *Good for Nothin' Joe*, Ted Koehler and Rube Bloom (Mills).

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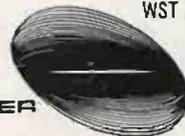
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How completely the consummation theme has taken over the field of the popular song is illustrated by the fact that all lyrics dealing with other themes are tellingly labelled "novelties." But there are also well-recognized and closely followed standard themes for "novelties." The cowboy "novelty" usually expresses appreciation of the great outdoors.

Oh, gimme a horse,  
A great big horse.  
And gimme a buckaroo.  
And let me Wah-hoo!  
Wah-hoo! Wah-hoo!<sup>1</sup>

A more recent song of this type is more demanding:

Oh, give me land,  
Lots o' land,  
Under starry skies above;  
Don't fence me in. . . .<sup>2</sup>

The lyricist has taken a long stride towards achievement of the goal of familiarity if he chooses either the consummation theme or one of the recognized types of "novelty" themes. Once he has chosen the reminiscent motif, he is then careful to use familiar phrases and concepts in developing it. Dreams, for example, are standard equipment in the consummation-type song, and they come in all shapes, sizes and colors. That is, when they "come true." Very often they don't come true, or haven't yet come true; in which case the loved one is begged to do something<sup>3</sup> and "make my dreams come true." The beloved is frequently likened unto a dream (*Did You Ever See a Dream Walking?*, *Whose Dream Are You?*) or to some superlative (*You're My Ev'rything, You Are My Sunshine*). The singer of the popular song, it is apparent, would surpass the labors of Hercules to win something<sup>4</sup> from him or her who is beloved—climb mountains, cross rivers, swim oceans, etc. "Eternity" is the shortest time span known to the lyricist, with the possible exception of "for ever": *Till the End of Time*, *Always* or even *Always and Always*. Love is very often a light or a flame. It grows, burns brightly, then fades away, and only dying embers or ashes remain.

**I**n turning from the standardized phrase to the conventional rhyme, we must remember that often stereotypes of rhyme have given rise to certain stereotypes of phrase. The paucity of rhymes for "love," for example, and the importance of that word in the lyric scheme of things, have dictated the use of the word "above."<sup>5</sup>

<sup>1</sup> *Wah-hoo*, Cliff Friend (Crawford).

<sup>2</sup> *Don't Fence Me In*, Cole Porter (Harms).

<sup>3</sup> Guess what.

<sup>4</sup> See preceding note.

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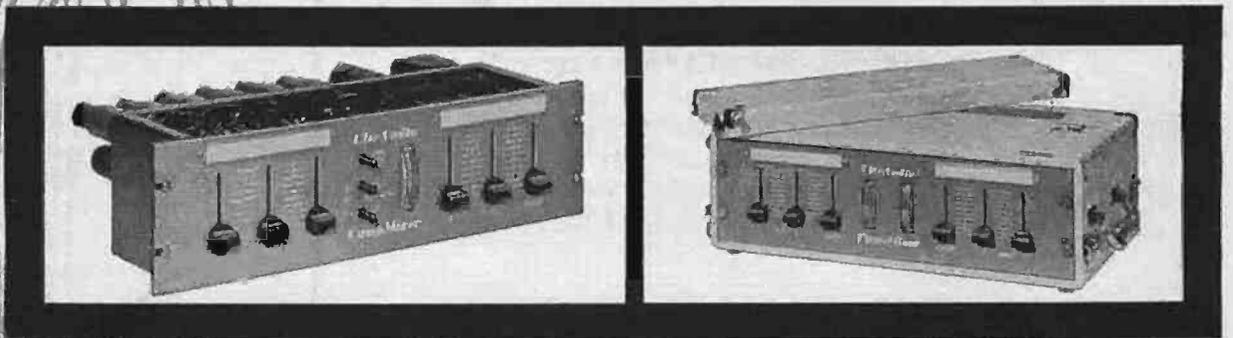
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Lyricists still recognize the integrity of June's marriage to moon, although they have added variety to the union by the device of the double rhyme—"moonlight" and "June night":

Magic is the moonlight  
On this lover's June night,  
Magic is the moonlight  
When you're in my arms. . . .<sup>1</sup>

Did you ever get that feeling  
in the moonlight?  
That wonderful feeling that  
you wanna be kissed?

Did you ever get that longing  
on a June night?  
That wonderful longing you  
can never resist?<sup>2</sup>

This latter also exemplifies the "kissed-missed-resist" rhyme which is suitably familiar for the popular-song lyric. "Surrender" and "tender," "charms" and "arms," "dreams" and "schemes" are as admissible as "heart" and "part." This latter pair is sometimes varied by those who prefer subtler nuances, to "heart of me" and "part of me."

The last ten years have seen an increasing dominance of lyrics written to satisfy another eminent standard of poetry—the familiar theme embodied in familiar phrases made up of familiar words and all set to the music of familiar rhyme and melody. The trade magazine *Glee* officially noted the complete victory of this new standard when it made its first annual awards to the writers of the songs which sold the most copies of sheet music during the year: all the songs so honored were faithfully cut to this pattern. The proper conclusion of this short inquiry would therefore be an evaluation of this new movement in versification, and a prophecy for its future. Such a prophecy is fitting, because 1945 may well be declared by future historians of the type to be the year when the commercial song lyric reached its height in the lines which in another day might have been entitled "The Lover Addresses His Lady and Sees in Her the Many Qualities":

Good, good, good.  
That's you, that's you;  
Fine, fine, fine,  
That's you, that's you;  
Nice, nice, nice,  
That's you, that's you;  
Swell, swell, swell,  
That's you, that's you.

After this, there is nothing for the future but decadence.

<sup>1</sup> *Magic Is the Moonlight*, Maria Grever and Pasquale (Southern).

<sup>2</sup> *Did You Ever Get That Feeling in the Moonlight?* James Cavanaugh, Larry Stock and Ira Schuster (Paul Pioneer Music).

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HIFI/STEREO

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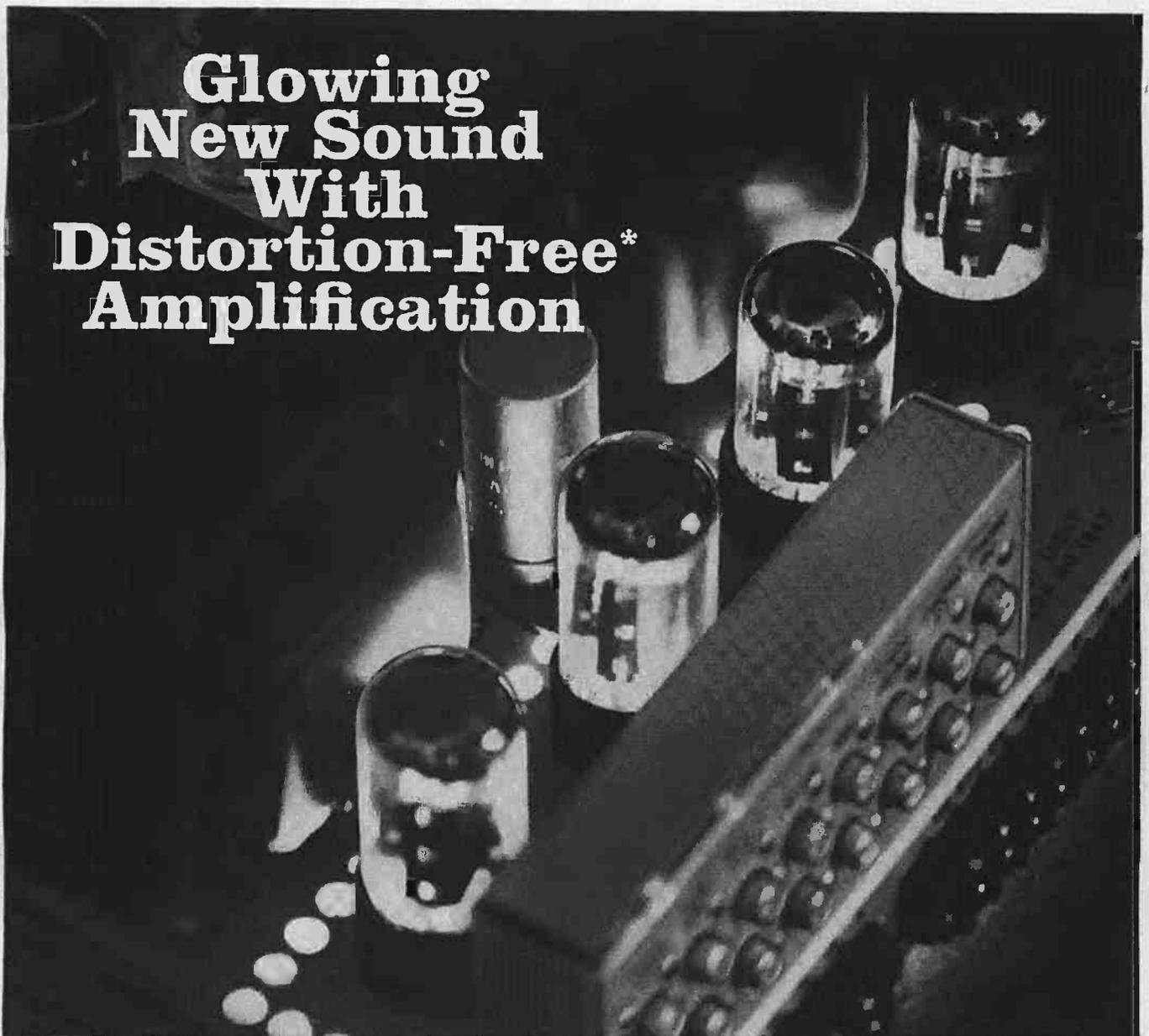
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"Le Printemps" ("Spring") by N. Lancret

THE BETTMANN ARCHIVE

IN 1948, knowledgeable record critics of the day hailed "the superb *Four Seasons* series" of violin concertos by Antonio Vivaldi which had just been released by Cetra in a recording conducted by Bernardino Molinari. At the time, the Molinari recording was the only one generally available, a performance of the music by Louis Kaufman for Concert Hall Society being restricted to that organization's Limited Editions subscription list.

Today, barely thirteen years later, *The Four Seasons* is unquestionably the best-known musical work of the Italian Baroque epoch. The *Schwann Long Playing Record Catalog* now lists no fewer than sixteen recordings of the score, with an additional four integral recordings of Vivaldi's complete Op. 8, a series of twelve violin concertos, of which *The Four Seasons* are the first four.

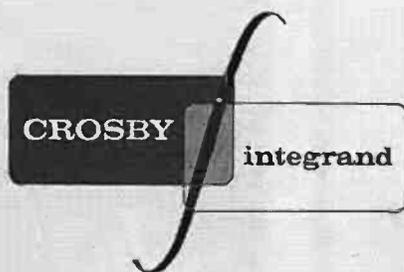
*The Four Seasons* seems, indeed, to have become the *Scheherazade* of the chamber-orchestra literature. Recordings of the music are now available by nearly every organization that specializes in the music of the period, as well as by such rather unlikely forces as the New York Philharmonic, the Philadelphia, and the Philharmonia Orchestras under Guido Cantelli, Eugene Ormandy, and Carlo Maria Giulini respectively.

The twelve violin concertos of Vivaldi's Op. 8 were pub-

lished in Amsterdam about 1725, and were collectively entitled *Il Cimento dell'armonia e dell'invenzione* (*The Conflict Between Harmony and Invention*).

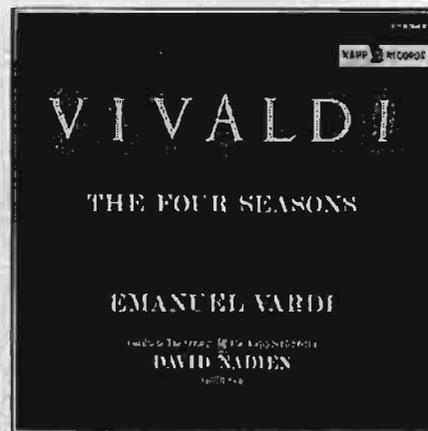
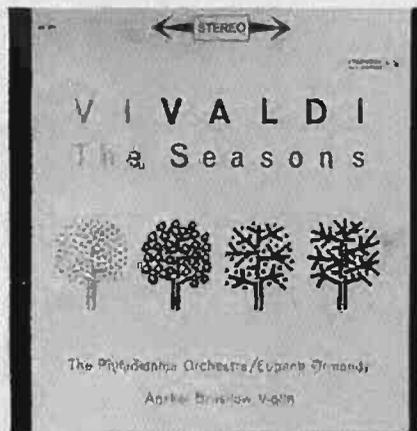
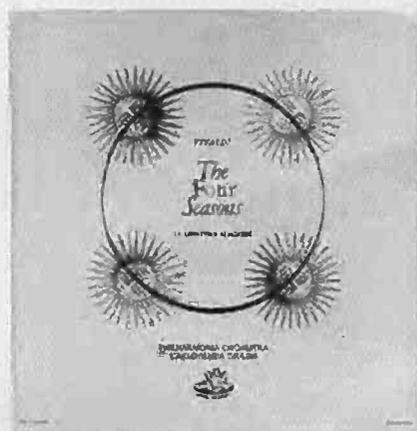
Presaging the fashion of annotation in the late Romantic period, Vivaldi attached at the head of each of the four concertos of *The Four Seasons* a sonnet—probably of his own writing—that sets the mood and outlines the pictorial content of the music to follow. Further, throughout the entire score there are phrases and sections labeled in the most explicit manner imaginable: "languidezza per il caldo" ("languidly, because of the heat") reads the notation over the opening bars of the second, *L'Estate* (*Summer*), after the sonnet describes a hot, scorching landscape. The music is representational in the highest degree, as in the slow movement of the *Spring* concerto, where the solo violin portrays the sleeping goatherd while the first and second violins express the rustling of leaves and the violas characterize a barking dog.

Despite all these programmatic devices, Vivaldi maintained in each section the strict form of the solo Baroque concerto. Fast-slow-fast is the scheme for the progression of the successive movements, and the basic mood of each piece is set by the orchestra. The solo violin serves, naturally, as the chief protagonist and occasional revealer of



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*Giulini "molds a beautifully shaped and inflected performance." The rather large string body conducted by Ormandy provides "luxurious sound." Emanuel Vardi leads a superb chamber group in a performance that is "bright and athletic."*

individual details. Perhaps the most interesting writing of all occurs in the slow middle movements, where there is little "action" as such, for here Vivaldi develops a more abstract and lyrical style of writing for the solo violin. Other considerations aside, Vivaldi's *The Four Seasons* is of enormous historical interest and importance; for, in the emotional intensity of the slow movements and in the flashing virtuosity of the outer ones, these are true concertos in the nineteenth-century sense of the term. And it is fascinating to note that they enjoyed a wide popularity at the time of original publication, not only in Italy but in other countries as well. As was the custom of the period, there appeared transcriptions of the music for various instrumental combinations.

Of the notable and available versions, the two Columbia recordings, one conducted by Cantelli, and the other by Ormandy (ML 5044 and MS 6195/ML 5595 respectively), with the New York Philharmonic and Philadelphia Orchestra, present performances by what sound like rather large string bodies (the Molinari edition?). The violin soloists are the concertmasters of the two orchestras, John Corigliano and Anshel Brusilow, and both play with elegant tone. Use of a larger string body than usual results in some blurring of texture in both performances, but not to a serious degree. Both recordings provide luxurious sound.

Another version employing forces somewhat larger than the usual chamber orchestra is that conducted by Carlo Maria Giulini for Angel (35216), with the strings of the Philharmonia Orchestra and with its concertmaster, Manoug Parikian, as the solo violinist. Giulini molds a beautifully shaped and inflected performance, and the recorded sound is first-rate. Further, Thurston Dart supplies harpsichord playing of stimulating imagination and invention. Giulini, too, seems to be using the Molinari edition.

Among the recordings of the music by bona fide chamber orchestras, three find little favor with me. These are the performances by the Stuttgart Chamber Orchestra (London CS 6044/CM 9037), the Società Corelli (RCA Victor LSC/LM 2424), and I Solisti di Zagreb (Vanguard BGS

5001/BG 564). Münchinger overstates the music in his performance with the Stuttgart Orchestra; the heavings and churnings might be appropriate to Schoenberg's *Verklärte Nacht*, but not to Vivaldi. London's recorded sound, however, is gorgeous. The Società Corelli presents a dry, unimaginative reading, with tight, restricted sound, and the Solisti di Zagreb offers an excessively streamlined account of the music, with sound that is harsh.

Also streamlined is the account in DGG's Archive Series (73141/3141), by the Lucerne Festival Strings, with Wolfgang Schueiderhan as solo violinist. Unusually brisk tempos are adopted throughout, and the music has little chance to breathe. The stereo recording is very effective, however.

On the other hand, I Musici (Epic BC 1086, LC 3704) and the Zimmler Sinfonietta (Boston 400) give us versions whose special virtues include a lean clarity of texture. However, the close microphoning in both recordings results in some uncomfortable blasting in the tutti.

The performance by the Virtuosi di Roma on Electrola (S 90099) sounds identical with the version by these same players included in Angel's three-disc set of Vivaldi's entire Op. 8 (S 3611). Fasano, the conductor of the Virtuosi, assigns the violin solos to two different members of his ensemble: Luigi Ferro in the *Spring* and *Autumn* concertos, Guido Mozzato in the *Summer* and *Winter* ones. The playing is superb, with a refined delicacy and sense of nuance that serve the music admirably, and the recorded sound is rich and well-defined.

There remains the most recent of all the recordings of *The Four Seasons* (which I heard from an advance test pressing just before copy deadline), and it is my favorite of them all—Kapp KC 9056 S, with Emanuel Vardi conducting an ensemble of leading string players in New York and David Nadien as the violin soloist. The performance is a bright, athletic one, full of healthy extroversion, and Nadien plays the violin solos brilliantly. I'd prefer more prominent harpsichord reproduction, but the recorded sound of the small ensemble is wonderfully clear, and there is about the whole enterprise an infectious freshness. M. B.

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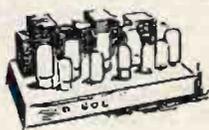
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Dietrich Fischer-Dieskau's supreme vocal technique and interpretive artistry have made him the most popular lieder singer in recording history

by MARTIN BERNHEIMER



# MODERN MEISTERSINGER

The Adriatic sun shined brightly on the Italian resort town of Rimini. But instead of falling on frolicking bands of vacationers, it fell on a dejected group of captive German soldiers in an American prisoner-of-war camp. For this was 1945, and the members of Hitler's master race, their illusions of grandeur shattered, were now merely homesick (*continued overleaf*)

and dispirited. Then they listened as a young compatriot began to sing Schubert's *Die schöne Müllerin*. Something in the singer's intense emotional concentration enabled them to forget the barbed-wire fences, the guards, the monotony of prison life. For a few brief moments, spellbound by the singer's artistry, they were removed in spirit to their own homeland.

Today, sixteen years after his prison-camp debut, Dietrich Fischer-Dieskau still arouses the same mood of mesmeric transport in his recitals. "How can an artist of this calibre be described," wondered the critic of the *New York Times* after a recent Fischer-Dieskau recital. "Perhaps the easiest way is to say that he is inhabited by the songs he sings. Once the music starts, he is transformed, slightly or boldly, in the line of his body and the expression of his face."

Critic Alan Rich sums up Fischer-Dieskau thus: "At his worst he is merely an intelligent singer with a glorious voice. At his best he is enormously moving." And few artists of such communicative power are so often at their best. Rare indeed is the Fischer-Dieskau performance in which he is vocally or emotionally unable to reach even his own exacting intellectual standards.

Unquestionably, Fischer-Dieskau's widest impact has been made through records. When the first Fischer-Dieskau records were released in America, they appeared with little advance promotion or fanfare; record-company executives were unwilling to tie up funds in what they viewed as a break-even proposition, at best. Much to their astonishment, they found that the art song could be box office. "It was a revelation to us that lieder records could make money," says an Angel executive. "And our sales figures suggest that Fischer-Dieskau has actually created a whole new audience for German lieder. We are certain that a lot of people who were never before interested in lieder are buying Fischer-Dieskau's records."

**S**UCH is the eminence of Fischer-Dieskau today that three rival companies, Angel, Electrola, and Deutsche Grammophon, vie for his services. This puts him in the enviable position of being able to set his own terms for recording contracts and to demand uncommon stipulations as to freedom in his choice of repertoire. Thus, largely through his personal efforts, such unfamiliar song cycles as Brahms's *Die schöne Magelone* and Wolf's *Spanisches Liederbuch* have made their way into the recorded literature. In addition, he has unearthed a number of Schubert songs that are not in the popular category. Without a doubt, he has recorded more lieder than any other artist in history. Moreover, virtually singlehanded, he has built a new public for a magnificent body of music that had languished in relative unpopularity.

In appearance, Dietrich Fischer-Dieskau has the look of an enormous doll with faintly Churchillian features. His eyes, set deep behind full cheeks, seem alive with a perpetually boyish twinkle, and an unruly shock of brown hair adds to the over-all impression of youthfulness. The physical impression is, in fact, in striking contrast to the richly mature



DOUGLAS GLASS

Dietrich Fischer-Dieskau—at thirty-five years of age, a mature artist.

fullness of his baritone voice. In a man seemingly younger than his thirty-five years, the ripeness evident in every aspect of his art seems almost unbelievable.

Why has Fischer-Dieskau succeeded so much more spectacularly than other vocally gifted singers? Quite possibly it is because his remarkable sensitivity to human emotional states is implemented not only by high intelligence but by a highly personal singing style notable for its subtle (some regard them as oversubtle) expressive gradations. In any event, the qualities that make his singing what it is can be traced to early influences.

He was born into a family whose life was pervaded by the atmosphere of nineteenth-century German Romanticism, and his character was formed in the same soil that produced most of the German lieder repertoire. Fischer-Dieskau's father bore the title of *Oberstudienleiter* in Berlin—an untranslatable bureaucratic epithet vaguely corresponding in American terms to that of dean of a junior college. In 1925, the year of Dietrich's birth, his father was a spry sixty. Not long after, he retired, to devote himself to his family and to his avocational interests in poetry and music. Thus, during what has aptly been called "our century's darkest night," the young Fischer-Dieskau spent his formative years in a household that was a private enclave where literacy and artistic awareness were preserved against the corrupting atmosphere of Hitler's Germany.

From the beginning, there was little doubt in Dietrich's mind that music was to be his career. Under the tutelage of his pianist mother, Dietrich was proficient at the keyboard by the age of nine. At fifteen he had produced a respectable musicological treatise on some structural aspects of Bach's cantata *Phoebus and Pan*. After a promising start as a conductor (at the age of eleven he entered a contest, conducting the overture to Weber's *Der Freischütz*), he settled on the ambition of becoming a Wagnerian tenor.

He had a succession of three vocal teachers: the contralto Emmy Leisner, the Bach specialist and tenor Georg Walter, and, at the Berlin Hochschule, the late Hermann Weissenborn. In each case, Fischer-Dieskau accepted the best his teacher had to offer, but always avoided the pitfall of copying his master.

His search for a variety of musical experience inevitably

led him to the phonograph. The vocal styles of Giuseppe de Luca, Beniamino Gigli, and other prominent exponents of Italian method greatly impressed the young German, as did the liquid fluency and attention to tonal shadings of such Austrian singers as Leo Slezak and Richard Tauber. Fischer-Dieskau's way of singing today might well be described as being, to some extent, an adaptation of the mellifluous Italian manner to the needs of German song.

Musical study at the Berlin Hochschule was interrupted by the war, which took Fischer-Dieskau, still in his teens, to the Russian front. He escaped the ultimate horror of Hitler's bitter-end strategy in the East by being transferred to Italy, where he was eventually taken prisoner. But even under the depressing conditions of the prison camp, he organized recitals, choral concerts, and even complete operetta productions.

After his release, his first journey was to Freiburg, to the home of a girl who had been a classmate during his music studies at the Hochschule. As his courtship proceeded, Fischer-Dieskau simultaneously began building his singing career. By the time of his wedding, he had quite a local reputation through lieder recitals and oratorio appearances. With the self-confidence gained from his Freiburg successes, he and his new wife set out for Berlin, which, though largely in ruins, was still the musical center of Germany.

At the time of his arrival there, in 1947, a German wartime invention, the Magnetofon, now known to all of us as the tape recorder, was just being perfected. Radio Berlin was experimenting with the relatively new techniques of taping broadcasts and invited Fischer-Dieskau, who had by then resumed his musical studies at the Hochschule, to record Schubert's *Winterreise*.

It was the broadcast of this tape that made the young singer. Requests for repeat runs poured into the station, and Fischer-Dieskau was soon swamped with singing dates all over Germany. His new acclaim finally led to an offer from the Berlin Municipal Opera. His rapidly spreading fame brought handsome contracts from record companies, and

before long his recordings had carried his reputation to the far corners of the earth.

His rapid ascent to prominence has not altered Fischer-Dieskau's personal values. Unlike many musical celebrities, he believes in what he calls "thorough leisure"—time to read, time to think, time for his two children. This penchant for introspection and unhurried contemplation is yet another link between him and the Romantic era, whose poetry in song he utters with such authenticity. Even in travel he avoids the speed characteristic of our time. While many other singers rely on the airplane to help them maintain a tight schedule, Fischer-Dieskau despises flight. He much prefers to travel by car, and then only at moderate speeds, so he can "exchange greetings" with the traversed landscape. He never takes the wheel himself. To him, travel calls for ruminative observation not to be disturbed by the mundane but exacting responsibilities of the driver.

Always, Fischer-Dieskau makes sure of a congenial tempo, refusing to sing on more than two consecutive days. Over the year, he schedules two ample vacations—one in summer and one in winter—to allow himself to "recharge."

FISCHER-DIESKAU's home life is also completely under the dominance of his musical passion. At his spacious house in Charlottenburg, a quiet, tree-shaded suburb of Berlin, he spends endless hours listening to his vast record collection, which not only boasts a comprehensive archive of singers but also attests to his interest in the general history of music as a creative art.

Another hobby is his library of musical illustrations. On his travels he combs bookshops and antiquarian establishments for pictures of composers, instruments, historical locales, and, especially, operatic settings and scenes. Sometimes he reproduces these photographically and arranges them in slide-shows to illustrate tape-recorded lectures.

But his sympathies do not lie exclusively with the past. He is vitally interested in contemporary music, current affairs, and the philosophical problems of our time. As a singer of

*Making up for the title role in Verdi's Falstaff seems to transform Fischer-Dieskau's entire personality: onstage, the merry wives puncture Sir John's vanity.*

MAX JACOBY



modern music, he has recently won wide acclaim with his interpretation of *Wozzeck*, surely one of the most demanding parts in the baritone repertoire.

If any quality stands out in Fischer-Dieskau's quiet personality, it is his unaffected modesty. He hesitates to call attention to his own achievements, and it is usually Mrs. Fischer-Dieskau, a pert and eminently personable redhead, who carries the family banner aloft during the course of an interview. This modesty, of course, robs him of one of the basic rewards of a successful performer—the enjoyment of applause. In opera, his prima donna partner may milk her curtain calls for all they are worth, retreating to the wings only after throwing barrells of kisses to the house. But Fischer-Dieskau prefers a quick fadeout. Two or three brief appearances before the curtain are all he can bring himself to make, even at the risk of puzzling his admirers by such curtness.

The extent of his self-effacement becomes clear in his consistent refusal to take any advantage of his status as an operatic star. When Wieland Wagner offered Fischer-Dieskau the role of Hans Sachs at Bayreuth recently, the singer declined the major assignment in favor of a minor one—that of the baker Kothner. The baritone felt that he would do greater justice both to Wagner and to himself by filling the small role with individuality and authenticity than by assuming the bigger one with possible strain.

In seeking to adhere as faithfully as possible to the composer's creative vision, Fischer-Dieskau sometimes goes to extreme lengths. While recording the seldom-heard *Biblical Songs* of Dvořák, for instance, he found the German translations inappropriate to the musical settings. This prompted him to investigate the original Czech texts, and he subsequently made his own translations. These were used in the final takes. Similar thoroughness inspired him to learn the title role of *Eugene Onegin* in Russian for a recording that, unfortunately, never materialized.

**A**LTHOUGH the bulk of his operatic activities have taken place in Germany, where translations are customary, Fischer-Dieskau much prefers singing in the language intended by the composer. He is fond of both the French *chanson* and the Italian *canzona*, and has performed Haydn's Scottish *canzonettas*, Samuel Barber's *Dover Beach*, and Walton's *Belshazzar's Feast* in the original English.

Singing Falstaff in German at last year's Munich Festival gave him only limited pleasure, and for similar reasons he was not very anxious to accept Rudolf Bing's invitation to sing Mandryka in the Met's English version of Strauss's *Arabella*. Schedule conflicts, however, were the main reasons for refusing the Metropolitan, and he hopes that these will be overcome in the not-too-distant future.

When Fischer-Dieskau selects a lieder program, he is particularly careful to plan the recital as a complete entity. He likes to devote a whole evening to a single composer; if this is impossible, he at least performs some complete song cycle and tries to balance it with compatible works by other composers.

The same kind of discernment governs his choice of an accompanist. Fischer-Dieskau realizes that the pianist's role in lieder is equal in importance to the vocalist's. Consequently, the singer chooses pianists with strong musical personalities of their own as his collaborators—Gerald Moore, Jörg Demus, and Hertha Klust, to name a few. These people understand the give-and-take pattern between singer and accompanist implicit in great lieder.

Along with this unflinching concern for interpretative balance, Fischer-Dieskau is always intensely aware of the rapport, or the occasional lack of it, between him and his recital audiences. In opera, after all, the effectiveness of a singer is bound to depend partly on such matters as make-up, costume, stage décor, and on his ability to work with other actors. But lieder singing permits, and demands, direct personal communication with the listener.

The problem of such communication is no different now than it has ever been. Means and manners, however, do change, and Fischer-Dieskau has evolved for himself a way of singing admirably suited to the recording technology that

*Music dominates even the leisure hours at the Dieskau home in Berlin. Frau Fischer-Dieskau often contributes her expert skill as a cellist.*



**THE BEST OF FISCHER-DIESKAU: STEREO/MONO**

Ⓢ Ⓜ **BACH:** *Arias from Cantatas*, St. Hedwig Cathedral Choir and Berlin Philharmonic Orchestra, Karl Forster cond., ANGEL Stereo 35698; Mono 35698

Ⓢ Ⓜ **BRAHMS:** *Four Serious Songs, Op. 121*. **DVOŘÁK:** *From the Biblical Songs, Op. 99*. With Jörg Demus (piano). DEUTSCHE GRAMMOPHON Stereo SLP 138644; Mono LPM 18644

Ⓢ Ⓜ **MOZART:** *Don Giovanni*. With Sena Jurinac, Maria Stader, Irmgard Seefried, Ernst Häfliger, and Berlin Radio Symphony Orchestra, Ferenc Fricsay cond. DEUTSCHE GRAMMOPHON-DECCA Stereo DGS 7302 three 12-inch discs; Mono DG 302

Ⓢ Ⓜ **SCHUBERT:** *Songs; Gruppe aus dem Tartarus; Die Götter Griechenlands; Die Erwartung;*

has done so much to shape the musical tastes of his time.

At its most characteristic, Fischer-Dieskau's style is free from the breathy declamation, the broadly externalized emotions, the explosive consonants, and (most of the time) the tendency towards exaggerated portamento that marked the styles of many among the older generations of German lieder singers. It is, instead, an essentially restrained, intellectual style—a style in which each syllable, each word, each phrase is shaped with scrupulous care to a flowing cantabile line. He does not insist on poetic meanings; he conveys them by constant delicate shifts of inflection and color. He persuades his listeners; he does not overpower them.

This, then, is the kind of singing that has won so devoted an audience for Fischer-Dieskau's recordings. Yet it is also, in the nature of things, a kind of singing that on occasion suffers criticism because of an excess of virtues.

Some listeners, and by no means always the least sensitive, feel that Fischer-Dieskau comes embarrassingly close to crooning in passages where he concentrates on differ-



MAX JACOBY

*Sehnsucht; Der Taucher.* With Karl Engel (piano). ANGEL Stereo 35656; Mono 35656

ⓈⓈ SCHUBERT: *Twelve Goethe Songs.* With Jörg Demus (piano). DEUTSCHE GRAMMOPHON Stereo SLPM 138117; Mono LPM 18617

ⓈⓈ STRAUSS; MAHLER; PFITZNER: *Songs.* DEUTSCHE GRAMMOPHON Stereo SLPM 138058; Mono LPM 18590

ⓈⓈ WOLF: *Songs from the Spanisches Liederbuch.* With Gerald Moore (piano). ANGEL Stereo 35838; Mono 35838

ⓈⓈ WOLF: *Italienisches Liederbuch.* With Irmgard Seefried (soprano) and Erik Werba (piano). DEUTSCHE GRAMMOPHON Stereo SLPM 138035/36 two 12-inch discs; Mono LPM 18568/69

entiating the infinite dynamic gradations between *piano* and *pianissimo*. It can be argued, too, that some of his interpretations are so intellectually refined as to verge on over-subtlety, not to say fussiness. Still, however just such reservations may be, the fact remains that Fischer-Dieskau, valued on his own terms, is without a doubt one of the truly important artists singing today.

Other great singers of lieder came before him—Karl Erb, Richard Tauber, Gerhard Hüsch, Charles Panzéra, Alexander Kipnis, Heinrich Rehkemper, and Heinrich Schlusnus among them—and comparisons are interesting. But to criticize Fischer-Dieskau for not singing in the manner of, say, Schlusnus would be rather like criticizing Sir Laurence Olivier for not speaking Hamlet's soliloquies in the manner of John Barrymore.

FOR ALL his deserved acclaim, it would be wrong to indicate that Fischer-Dieskau is without competition among present-day lieder singers. Even among baritones he has rivals. Two younger singers, Eberhard Wächter and Hermann Prey, have voices of comparable natural quality, but they have yet to match Fischer-Dieskau's interpretative flair and sense of poetry. Gerard Souzay is a fine artist, but his French background and training deprive his singing in German repertoire of complete authenticity.

Only one other baritone really threatens Fischer-Dieskau's supremacy at present. This is Hans Hotter, who uses his huge, dark voice with a lyricism and sensitivity that all but outweigh the sad but undeniable fact that he has passed his vocal peak.

For all his phenomenal success as a lieder singer, Fischer-Dieskau refuses to be type-cast as one. He likes to divide his time equally between operatic work and lieder singing, feeling that neither should be neglected.

In America, however, his primary impact has been made through his lieder recordings and recitals. This is all the more notable since mass audiences have always preferred the larger-scale, more direct emotionalism of opera when it comes to vocal literature. Appreciation of the art song requires a certain degree of preparation, a knowledge of at least the work's poetic meaning and preferably of the original language itself, not to mention the ability to grasp the subtle inflections of both composer and interpreter.

Unlike some other musicians, Fischer-Dieskau pretends no indifference to his press reviews. He reads with great interest what the critics say about him, and saves all his notices. After mounting them in a giant collage on his bathroom wall, he studies them at his leisure. And that wall, in all probability, will be the final resting place of these very pages.

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*Martin Bernheimer was born in Germany but was brought to this country at the age of three. After undergraduate work at Brown University, he was given a German government grant that enabled him to study for a year at the Munich Hochschule, where he studied lieder with Gerhard Hüsch. He now teaches at New York University and is on the reviewing staff of the New York Herald Tribune.*

STUDIO

RECORDING



# A behind-the-scenes look at the problems of the recording director

by David Hall

NOWADAYS, on many major concert-music recordings, the name of the recording director appears in a box adjoining the program notes on the record jacket. Ostensibly, the finished disc represents the perfected product of his collaboration with recording artist and engineering team, since a cherished dream of the recording director is to achieve a flawless taping of a masterpiece of the repertoire, interpreted by a great artist.

The realization of this dream, however, hinges to a considerable extent upon the organizational work that precedes the fateful performance. This being the case, a major recording begins six or nine months before the actual recording date. In the spring of the year, when an orchestra

backs, changing tape reels, and so on. A good rule of thumb for estimating session length is to allow four times the actual performance duration of the work.

Although 160 minutes may be spent in recording a forty-minute symphony, the actual recorded tape from which the master will be edited will seldom contain more than 100 minutes of music. This is because time is spent in making initial checks of dynamic levels and balances, shifting instruments, and adjusting the microphone placements. Then, too, time is inevitably lost in correcting minor (and sometimes major) malfunctions in the recording equipment.

Once the session is underway, a crucial time arrives a half-hour before the scheduled close of the recording date. For

## NOTES ON SYMPHONY RECORDING

plans its repertoire for the coming season, its manager and its conductor, along with the artists-and-repertoire chief of the record company to whom the orchestra is under contract, plan their recording program as well. This may call for anything from four to a dozen LP sides, the music for which must be included in the season's concert repertoire, so that by the time the recording date arrives it will be "in the fingers" of each player. Such planning is mandatory, because musicians are paid in accordance with a union scale that assumes the agreed-upon repertoire will be fully rehearsed at the time of recording.

If the orchestra's home city is a long distance from the record company's home base, recording trips, because of expense, must be limited to two or three each season. Hence performance and recording dates are dovetailed to allow two to four LP's to be taped on each trip. This takes some canny juggling of schedules because the recording sessions must be sandwiched in among regular rehearsals, concerts, and touring dates. When it is also borne in mind that several miles of cable, a gross of microphones, and other cumbersome audio equipment must be transported to and from each recording site, the reasons for the eventual nervous exhaustion of all concerned become apparent.

As if the long-term scheduling were not enough, the recording time has to be worked out with meticulous care. Par for recording a standard thirty-five- or forty-minute symphony is two two-hour sessions. This comes to only 160 minutes of actual playing time, since union regulations specify that only forty minutes out of each hour can be devoted to playing. Most American orchestral sessions are planned in two-hour segments, which allow eighty minutes for recording and forty minutes for listening to play-

it is then that one must be certain that enough earlier takes have been approved by the conductor and the recording director to avoid overtime charges (to the tune of about \$1,250 for a half-hour)—or discovering too late that there is insufficient approved material from which to make a master tape. After a few close calls, conductor and recording director develop a sixth sense for knowing when things are "in the can." An instance of this kind stands out in my mind. I had spent a grueling morning with Rafael Kubelik and the Chicago Symphony trying to record Schoenberg's fiendishly difficult *Five Pieces for Orchestra* (Mercury MG 50024). The session was due to end at noon, and as of 11:30 there was simply not enough acceptable material for a master tape—an unusual situation; for under normal conditions, two complete takes of a symphonic movement will assure a master. In this case, there was nothing left to do but "go for broke" through the entire five pieces and hope for the best. Fortunately, the gamble worked, and Messers Kubelik and Hall breathed huge and happy sighs of relief.

MICROPHONE placement is a very critical job—one, perhaps, that influences the final result of the session more than any other. Decided upon jointly by recording director, engineer, and conductor, it dictates whether the final recording will sound intensely brilliant and sharp-focused, with instrumental textures standing out in sharp relief, or whether its sonic texture will be rich, warm, and endowed with the feeling of a big concert hall. Generally a balance between the orchestral choirs will be sought, as well as reasonably clear definition of essential melodic, harmonic, and rhythmic patterns. Decisions as to the *type* of over-all

*Miking technique is of small avail if the hall is sonically inhospitable . . .*

sound, however, involve individual taste and even a philosophy of recorded sound. There are those who assert that the major function of concert recording is to re-create, for the home listener, the concert-hall or opera-house environment. There are others (beginning in the 1930's with Leopold Stokowski) who say that recording is an art that should enhance musical textures, dynamics, and colors, and should attempt an idealized interpretative realization of the composer's intentions. Since the coming of stereophony, the controversy has raged more hotly than ever.

Be this as it may, there are procedures for microphone placement that are accepted more or less universally throughout the field. Given an auditorium with first-rate acoustics and a spacious stage whose apron juts well out into the hall, a normal seating arrangement can be used for the orchestra, with a single center-channel microphone hung and adjusted for optimum balance between orchestral presence and auditorium reverberation. The left and right stereo mikes can then be placed in line with and laterally equidistant from the center microphone. Too much lateral spread here can result in exaggerated and unnatural stereo separation, while too little will make lateral localization difficult under home listening conditions. If the microphones are hung too low, orchestral brasses will tend to override the strings; if they are too high, the percussion will dominate. Either way, the all-important violin presence will be lost.



PHOTOS: RCA VICTOR

*Playback: Soprano and recording director check phrasing during an RCA Victor Traviata session.*

One way to determine the placement of the microphones is to position the center microphone in a direct line with the *f*-holes of the first violins. When this is done, the rest of the orchestra will tend to fall into proper balance. And as long as this angle is held constant, adjustment nearer to or farther from the orchestra will mainly affect the reverberation content of the recording. A striking example of sharply contrasted reverberation content achieved in the same auditorium with the same microphone is to be found in Mercury's Dorati—Minneapolis Symphony recordings of

*A conductor's view of stereo perspective: Erich Leinsdorf awaits his cue to begin Turandot for RCA Victor.*





HERMAN LECHARD

The author secures a Telefunken U-47 mike for a Mercury session with the Minneapolis Symphony.

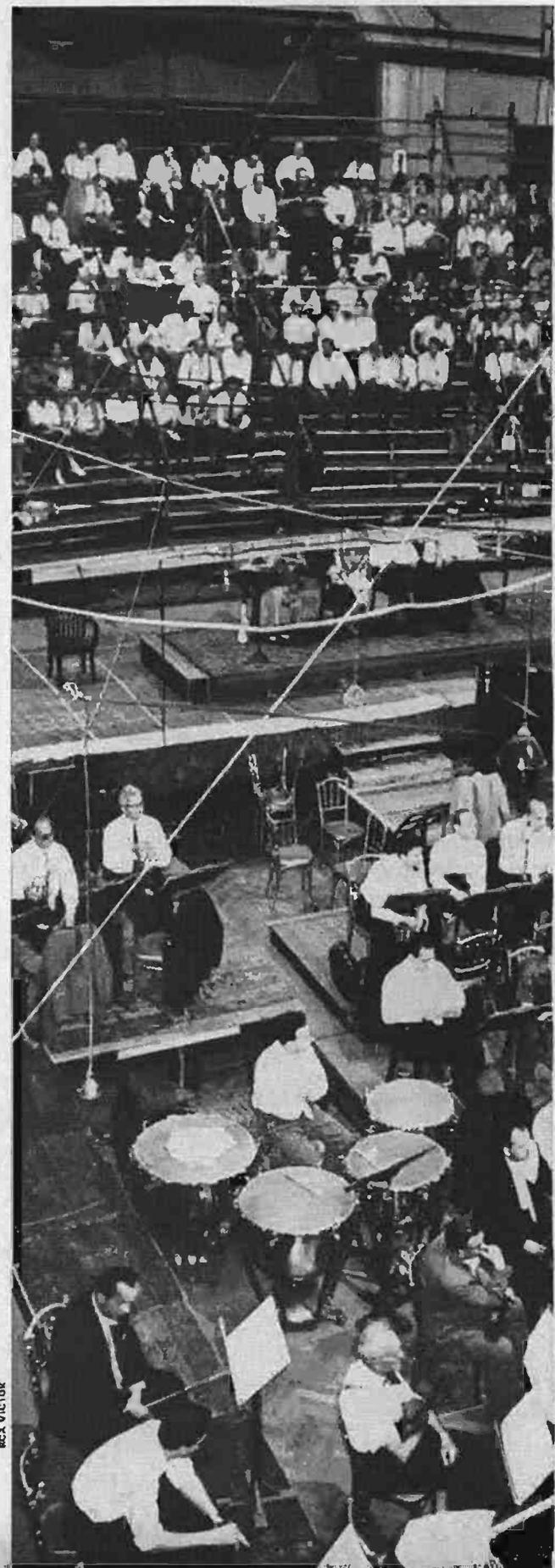
the Bartók Concerto for Orchestra (MG 50033—close pick-up) and the Tchaikovsky *Sleeping Beauty* ballet (MG 50064/67—distant pick-up).

Microphone placement for recording concertos or vocal soloists with orchestra remains a matter of controversy among recording engineers. Because a violinist can move about, it is quite feasible to record a violin concerto without adding a special soloist microphone. But when coping with a cellist, a pianist, or with a vocal soloist, whose most comfortable singing attitude may have no relation to the best orchestral microphone angle, compromises become essential. In some instances, it has been possible to favor the soloist without destroying orchestral balance by changing the microphone placement very slightly.

All the legerdemain of miking technique is of small avail, however, if the auditorium itself is sonically inhospitable to recording. Essential to proper recorded auditorium sound is a solidly constructed stage floor that will not resonate with double-basses, heavy brass, timpani, and bass drum. And because the floor must act as a reflecting surface between the orchestra and microphones, curtains, backdrops, or flats that interfere with this reflection must be removed. Even though the conductor has been used to rehearsing with a so-called "acoustical shell"—usually made of plywood that resonates and thereby distorts low-frequency tonal balance—this, too, must be dispensed with, although the result may be a bit unnerving to the conductor at first—"I can't hear anything but the oboe!" was Antal Dorati's exasperated yell during his recording of the Borodin B Minor Symphony.

UNHAPPILY, auditoriums ideal for symphonic recording are not overly common in America, and even the best can be very tricky. Chicago's Orchestra Hall has been host to some of the finest big-orchestra sound to be heard anywhere, first for Mercury and subsequently for RCA Victor. Engineers for both labels, however, found that placing the

RCA Victor's set-up for the Verdi Requiem looks confusing, but for the recording crew it has its own rigorous logic. Chorus and orchestra have separate microphone pick-ups.



RCA VICTOR

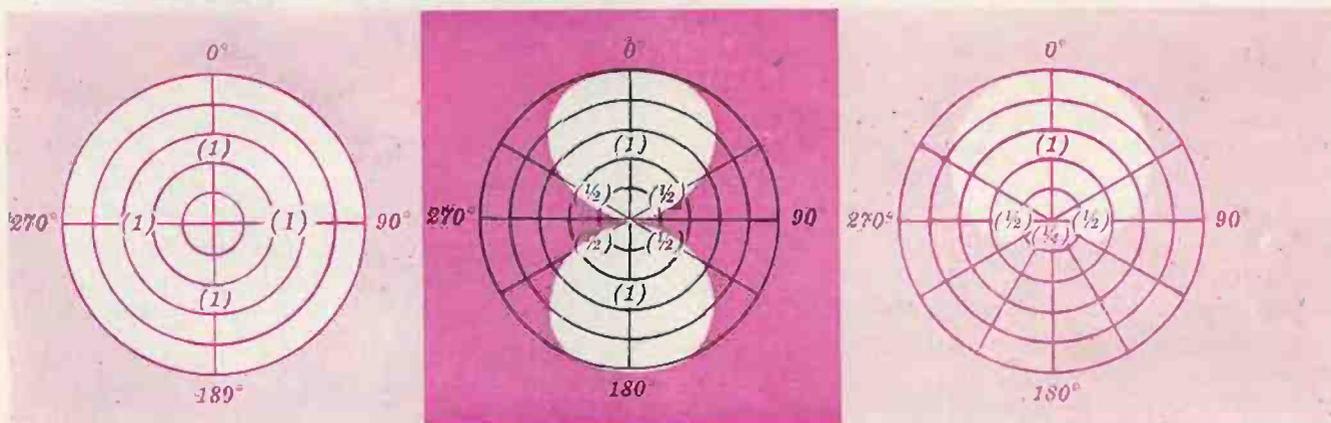


WILLIAM L. DECKER

Editing extraneous noises out of Brahms in the Mercury recording van.

microphone as little as eighteen inches too far forward or too far back produced a vicious "slapback" reverberation that destroyed all definition of musical texture in the recording. Symphony Hall in Boston is another notoriously skittish auditorium; in recent years, RCA Victor has found the acoustics more tractable and the sound better when the orchestra is placed in the middle of the auditorium rather than on the stage. In my own experience, I have found the Eastman Theater in Rochester close to ideal for general recording, but here the characteristics of the microphone used play an important role. A Telefunken U-47 microphone, for example, will tend to emphasize an already existing bass resonance, while the Telefunken 201 (or its updated equivalent, the K-54), compensates superbly for the hall in terms of final taped results. Roger Sessions' *The Black Maskers* on Mercury MG 50106 is a fine example of the 201's compensation, as is the Samuel Barber *Symphony in One Movement* (MG 50087). On the other hand, the 201, used in the essentially bright acoustics of Orchestra Hall, Chicago, yields a brilliance that is extremely difficult to tame. Northrop Auditorium in Minneapolis seems to respond better to the Telefunken 201 than to the U-47, as a

Basic microphone pick-up patterns: (left to right) omnidirectional; figure-8; cardioid. Light sections indicate areas of greatest sensitivity. Figures in parentheses represent comparative sensitivities at various angles.



comparison of the Dorati discs of Tchaikovsky's *Swan Lake* (OL-3-102, recorded with the U-47) and *Sleeping Beauty* (OLS-103, with the U-201) will show.

Problematic halls that are forced by circumstances on recording teams provoke all kinds of "cut and try" experiments, most of which have little in common with procedures noted so far. Halls with little or no reverberation content, and halls with resonant peaks, are engineers' nightmares. A lack of reverberation can be compensated through the use of artificial reverberation devices, but the coloration introduced by most of these is disliked by many engineers. A more effective and aesthetically valid way of offsetting a dead hall is to extend the decay time of the original sound within the auditorium itself, either by feeding a tape-delayed version of what is being recorded into loudspeakers strategically placed in the hall, or else by placing one or more barely opened microphones far back or very near the ceiling. Capitol has used the latter method effectively in a number of its Pittsburgh Symphony Orchestra recordings, while Mercury has successfully used the tape-delay technique in many of its Minneapolis Symphony discs — e.g., that of Copland's *Third Symphony* (MG 50018). Either technique can increase spaciousness.

Sometimes a recording crew has to work in an auditorium so vast in size that the sound becomes lost, the problem being somewhat like that of trying to record an orchestra in an open field. The Royal Albert Hall in London is famous for this difficulty. When Everest found it to be the only place available for their recording of Vaughan Williams' *Job*, with Sir Adrian Boult and the London Philharmonic (Everest 3019; mono 6019), the recording crew had to create additional reflective surfaces by the use of screens and other devices.

**O**VERREVERBERANT, overbright auditoriums are tougher to deal with, in many ways, than dead ones. Usually, such halls enhance massed string tone strikingly in slow and sustained music, such as that of Wagner or Rachmaninoff, but they can ruin a recording of a Mozart symphony, let alone of the storm music of Beethoven's "Pastoral," or the first movement of his Fifth Symphony. The bass emerges

as a vast and confused muddle, and its reverberations make a fine hash of the rest of the musical texture. Thus, in the years before the decision was made to record the Boston Symphony from the floor of Symphony Hall, a big curtain was let down from the ceiling midway in the auditorium to damp out troublesome echoes.

Other attempts to control unwanted sound reflection have involved adjusting the pick-up pattern of the recording microphones. Most of the recording setups that we have mentioned employed a single omni-directional microphone. But by using a microphone that has a figure-8 pick-up pattern, by which sounds are picked up only in front and back, or the kidney-shaped pattern, which leaves the microphone dead at the back, reverberation can be diminished by turning the microphone's deaf side to its source.

The unruly sonics of some concert halls are not the only plague that recording personnel must overcome. Almost all auditoriums have their share of built-in extraneous noises—hissing, rattling radiators, buzzing stage lights, and remotely located blowers—that require an engineer to be a cross between Sherlock Holmes and a champion at hide-and-seek.

Loud clunks and rumbles sometimes intrude from a bowling alley adjacent to Louisville's Columbian Auditorium. Traffic noises sometimes penetrate the walls of Symphony Hall in Boston, as evidenced most recently in Copland's *Appalachian Spring*, on RCA Victor LSC/LM 2410. The rumble in New York's Carnegie Hall can't very well be eradicated, since it is made by passing subway trains; recording must be done late at night or with the use of special electronic filters. In passing, we shouldn't forget one of the most celebrated bits of recorded extraneous noise: the dog barking outside the Philadelphia Academy of Music that became immortalized on Columbia's 1948 recording of *Scheherazade* (issued on LP as ML 4089).

A new controversy that has arisen with the arrival of stereo has been whether or not to treat monophonic miking as a setup distinct from stereo microphone placement. Though a monophonic tape master is usually produced by "blending" the three-track stereo original, Mercury and a few other companies, to get monophonic sound of maximum clarity, record their mono tape masters on a channel wholly separate from the stereo setup.

Stereo recording has brought about two basic changes in the seating arrangements of symphony orchestras. While

mono recording techniques tended to group the orchestra in a fairly compact body, stereo techniques spread the orchestra more, especially in separating individual choirs—brass, winds, percussion, and the like. Everest, for example, in order to increase the illusion of a widespread orchestra, has even used extra microphones at the extreme right and left, resulting in a fan-like arrangement of five mikes. The Everest disc of Prokofiev's *Chout* (3001; mono 6001) was recorded in this way.

The other change has been a reversion to the seating arrangements of the violins for which Haydn, Mozart, and Beethoven composed—first violins on the left, second violins on the right. Heretofore, most modern orchestra groupings placed first and second violins on the left to increase tonal body. Stereo, however, has led to a rediscovery of the delicious dialogue that the classic masters, with the right-left violin seating in mind, wrote into their scores. A hearing of the slow movement of Beethoven's Fifth Symphony in the Chicago Symphony recording (RCA Victor LSC 2343) proves this point most effectively.

"Staging" for stereo recording of opera calls for construction of the most effective aural counterpart to stage movement. It takes a canny recording director to know where to draw the proper line between the excessively static and the exaggeratedly kinetic. Recording a symphony orchestra with chorus in stereo has its own special problems. It was possible, for instance, to record choral-orchestral works monophonically with a single microphone, provided the singers were placed where they would not blanket the violins. But with stereo, one-sided choral placement is impractical, so the recording crew may place the singers in a separate area with their own microphones.

A SINGULARLY important aspect of recording-session work—for stereo in particular—relates to the conditions under which the recording session is heard by the recording director and his staff, during actual performance and during tape playback. The best monitoring speakers driven by the cleanest high-powered amplifiers are none too good for this purpose. Furthermore, it is customary, on major sessions, to have one engineer monitor the stereo microphone pick-up, while another, in a completely separate room, monitors the monophonic pick-up.

Of course, there must be adequate listening rooms available in the building. A room that is too small is no help for stereo monitoring, while one that is too reverberant can falsify the recorded sound. The playback that may have sounded most impressive in a splendidly reverberant dressing room may sound shockingly different when heard under average conditions. A supply of quilts, for use in controlling the room reverberation, can be very handy at times.

Even if we assume at this point that all the perils of the actual recording session have been overcome and that everyone is happy about the playbacks, the biggest challenge yet remains—to get the master tape onto a disc with no appreciable loss in sound quality. This next—and critical—problem will be discussed in a forthcoming issue.

*Staging of movement for stereo opera recording calls for numbered areas on stage floor. Singers' music for RCA Victor Orello is cued for optimum theatrical effect.*



# THE EXCITING WORLD OF

OF THE percussion instruments and their contribution to music as an art, that master orchestrator, Rimsky-Korsakov, could write only these disparaging observations in his celebrated *Principals of Orchestration*: "... They can only be considered as ornamental ... they have no intrinsic meaning and are just mentioned in passing."

Despite Rimsky's dim view of the role of percussion, history has begun to prove him wrong. Today every member in the percussion section of a symphony orchestra is expected to be a first-rate musician and a virtuoso, able to handle all the demands of his parts from Mahler, Stravinsky, and Bartók to William Schuman, Edgard Varèse, and Karlheinz Stockhausen. Indeed, the passage of a single generation, 1930-60, has seen come into being a concert literature scored exclusively for percussion ensemble.

Ludwig van Beethoven was the first master composer to realize the potential of percussion for symphonic composition. The slow movement of the Fourth Symphony, the mysterious transition from scherzo to finale of the Fifth, and the startling octave timpani solos in the minuet of the Eighth and the scherzo of the Ninth all bear witness to this. However, to reach even this point in the use of percussion took many millennia—this despite the fact that percussion instruments are perhaps the most ancient in man's musical heritage and had their beginnings as drums and gongs augmented the stompings and handclappings of primitive rituals.

It was during the early Christian era that the basic percussion instruments of Western music began to move from East to West. From India the Turks acquired the kettledrum. These early instruments were of silver, sometimes of gold, smaller than present-day drums, and with much shallower bottoms. Eventually, they came to assume their now-familiar egg-shape. When the Crusaders captured kettledrums from the Saracens in the eleventh century, the foundation was laid for the eight hundred years of development that culminated in the magnificent array of four pedal

*Military kettledrummers were among the elite of Renaissance secular musicians.*



timpani that forms the backbone of symphony orchestra percussion today.

As long as five hundred years ago, the kettledrummers and their trumpeter colleagues were the elite of secular musicians. They had their own special guilds, such as the Royal Trumpeters and Kettledrummers, whose hereditary patron was the Elector of Saxony. A minimum of four years of training was necessary before an aspirant could take the examination for certification in the guild. Germany was considered the center of the kettledrum-playing art in the fifteenth century, but the instrument had also taken a firm foothold as part of the military and other ceremonial music of France, Italy, and Britain. By 1685 we begin to hear of music, written by established composers of the day, for unaccompanied kettledrum, such as the *Marche à quatre timbales* by André Philidor, oboist and music librarian to *Le Roi Soleil*, Louis XIV. Lully at Versailles and the successors of Monteverdi in Italy established the beginnings of the symphony orchestra as we know it today, complete with kettledrums, which had finally been adopted from the military. Meanwhile, the Hamburg opera director Nicolaus Adam Strungk brought cymbals into the orchestra in his *Esther* (1680), and not long after, a 450-page treatise on the art of playing cymbals was published, written by a theologian named F. A. Lampe.

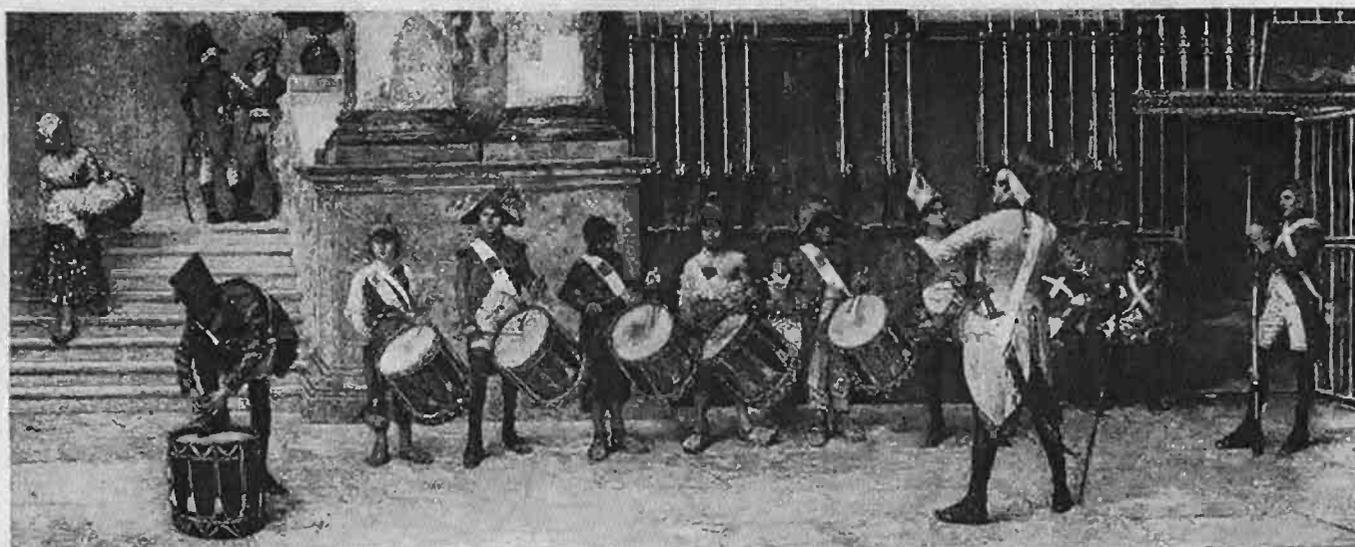
THE next generation saw a startling extension of the high and low end of the percussion range in European bands and orchestras, and again the instruments came from the East. In 1720, the Sultan of Turkey sent a full Janissary band to the Polish court. Its "hardware department" included bass drum, tambourine, cymbals, triangle, and the crescent, also known by the name of "jingling Johnnie." Within fifty years, every military band in Europe had its "Turkish Music," more often than not played by blackamoors in gaudy oriental garb. When Mozart's *The Abduction from the Seraglio* was given in Vienna in 1782, its overture reflected the popular interest in Eastern music. The fad for oriental exotica had already been exploited visually in the operas and opera-ballets of Rameau, Gluck, and others, and now the composers seized on its musical counterpart, as witness Haydn's "Military" Symphony (1794) and Beethoven's score for *The Ruins of Athens* (1812).

Beethoven, who could combine in his work the most sublime inspiration and crassly commercial elements (*Wellington's Victory—The Battle of Vittoria*), carefully noted on the manuscript score of his Ninth Symphony, "end symphony with all available Turkish Music." Eventually this style of percussion instrumentation became, in the words of François Gevaert's *Treatise on Instrumentation* (1863), "the monopoly of circus orchestras."

The significant advances in the percussion art in the early nineteenth century were not so much in increasing

# PERCUSSION!





CULVER SERVICE

During the French Revolution, percussion was more military than symphonic, and its influence was felt in works of Lesueur, Gossec, Berlioz, and others.

the number of instruments as in refining the playing techniques. Haydn had mastered the kettledrum himself and took full advantage of his knowledge in his later symphonies. Both he and Mozart insisted on exactness of tuning and care in playing, thereby paving the way for Beethoven, whose music called for the kettledrummer to be a real virtuoso rather than a beater of skins to tonic and dominant climaxes. As early as 1805, in *Fidelio*, and in the Seventh Symphony of a few years later, Beethoven took the daring step of breaking his kettledrummers away from the customary tonic-dominant tuning.

There had been no major advances in the technology of making kettledrums since the perfection of the eight hand-screws used for tuning purposes, but with composers asking for more frequent tuning changes, something had to be done. In 1812, Gerhard Cramer took a first step by inventing a drum on which a player with the twist of one screw could correspondingly alter all the others. Eighteen years later, Henri Brod in France developed the prototype of the modern pedal timpani, in which a pedal changes pitch upward or downward. If Berlioz had been able to have at his disposal in 1836 a perfected pedal timpani for the première of his spectacular *Requiem*, the famous rolling chords in the *Tuba mirum* might have been scored for eight kettledrums with three players (they are played this way in the Munch-Boston Symphony recording on RCA Victor) instead of sixteen drums with ten players.

**T**HE age that produced the greatest pianist of all time, Franz Liszt, as well as the most spectacular violinist, Niccolò Paganini, also gave us the first of the truly great timpanists, Ernst G. B. Pfundt (1806-71). He not only cared passionately about his art, but during his thirty-six years with the Leipzig Gewandhaus Orchestra, under Mendelssohn and others, he worked out an improved pedal-tuning mechanism and published a treatise on the art of timpani playing.

The expansion of the orchestral palette at the hands of

the Romantic and nationalistic composers brought with it the regular use of what we consider to be standard symphony orchestra percussion: four timpani, bass drum, snare drum, cymbals, triangle, tambourine, castanets, gong, bells, xylophone, glockenspiel, celesta, plus such oddments as anvils, rattle, wind machine, and the high-pitched antique cymbals. By the time Gustav Mahler was writing his gigantic symphonies, the orchestral percussion department had become virtually a separate choir. The impressionist orchestral techniques of Debussy and Ravel, who had been influenced by Indonesian gamelan orchestras at the Paris *Exposition universelle*, led to the exploration of delicate, tinkling sounds, this in sharp contrast to the thunder and lightning of the German Romantics.

Igor Stravinsky, with his epochal *Le Sacre du printemps* in 1913, emancipated the percussion player from the regular rhythmic patterns of conventional concert music. The two timpanists in the final *Danse sacrée* found themselves working with successive bars of  $3/16$ ,  $4/16$ , and  $5/16$ . The devastating effect of *Le Sacre* on the audience at its Paris première has been described many times. What is perhaps not generally realized is that among the younger creative musicians just before World War I the air was electric with the urge to conquer new worlds of sound, to free music from "over-sweet and over-heavy timbres, to say nothing of the patterns of regular rhythm, meter, and accent. In America, Charles Ives had been composing polymetric music for more than a decade, and an uninhibited fifteen-year-old pianist by the name of Henry Cowell was experimenting with percussive piano sounds played by fists and elbows—tone clusters. In Italy, less than a week after the première of Stravinsky's *Le Sacre*, a twenty-eight-year-old futurist composer, Luigi Russolo, gave a concert using specially constructed noise instruments, having issued a *Futurist Manifesto* three months earlier, proclaiming that, "We must break out of this narrow circle of pure musical sounds and conquer the infinite variety of noise-sounds."

Nevertheless, to Stravinsky alone belongs the credit for opening up a completely new world for percussion. This is seen most clearly in a work of 1918, *L'Histoire du Soldat*, in which he turned his back on the huge orchestra of *Le Sacre du printemps*. Here were four drums, a tambourine, and cymbals handled by one player and reckoned as an essential part of the musical texture. For the first time percussion instruments were considered in terms of their intrinsic values.

The concert of futurist music that Luigi Russolo gave in Paris during June of 1921 may not have had the world-shaking effect of Stravinsky's *Le Sacre*, but a number of examples of "machine music" of the type encouraged by the *Futurist Manifesto* issued from the studios of avantgarde composers. Arthur Honegger completed his *Pacific 231* at the end of 1923, while American-born George Antheil, then living in Paris, composed during 1924 his *Ballet mécanique*, scored for airplane propellers, electric bells, anvils, auto horns, player pianos, and conventional percussion.

The next important contribution to the development of percussion music came from an unexpected source: Budapest, Hungary, where in 1926 Béla Bartók wrote his First Piano Concerto with a middle movement scored almost wholly for solo piano and percussion. In the score, Bartók tells the players just what sounds he wants and even how he wants them to be produced. A story has it that Bartók once took up an entire orchestra rehearsal fruitlessly trying to get the cymbal player to produce the precise sound he wanted. By the time, a decade later, that Bartók had produced his two greatest masterpieces with percussion—the *Music for Strings, Percussion, and Celesta* and the *Sonata for Two Pianos and Percussion*—percussion players had begun to catch up with the technical demands imposed by twentieth-century composers.

THE next big news (or noise!) in percussion music came from New York, where Nicolas Slonimsky, on March 6, 1933, conducted the world première of a work composed two years earlier in Paris by Edgard Varèse—the now-celebrated percussion classic *Ionisation*. Thirteen players were required to strike, scrape, and shake a total of forty-two instruments. Besides every normal type of percussion instrument (kettledrums excepted), two sirens, piano, celesta, and lion-roar are included in Varèse's score. This astounding piece made a major impact on the music world generally, and it set off an "anything goes" trend in percussion composition. William Russell, as part of a California circle that included Henry Cowell, John Cage, and Lou Harrison, included the following notes to the percussionist in his *Fugue for Eight Percussion Instruments* (1933): "striking timpani bowls," "glissando on xylophone resonators," and "rub resined glove over snare stick held on center of bass drum." Russell's *Three Dance Movements* from the same year, have directions such as "pizzicato on piano strings with dinner fork," "rock four-foot plank from white to black keyboard," and "break ginger ale bottle." Henry Cowell in his *Ostinato pianissimo* calls for the scintillating sounds of

DAVID HALL



#### CONCERT PERCUSSION — AS RECORDED

- Ⓜ ANTHEIL: *Ballet mécanique* (1924). N. Y. Percussion Group, Surinach cond. COLUMBIA ML 4956
- Ⓜ BARTÓK: *Piano Concerto No. 1* (1926). Hambro, Zimmler Simfionietta, Mann cond. BARTÓK 313
- Ⓜ MILHAUD: *Concerto for Percussion and Small Orchestra* (1929-30). Concert Arts Orch., Slatkin cond. CAPITOL 8299
- Ⓜ VARESE: *Ionisation* (1931). Percussion Ensemble, Craft cond. COLUMBIA MS 6146 ML 5478
- Ⓜ ROLDÁN: *2 Ritmicas* (1930); RUSSELL: *3 Dance Movements* (1933), *3 Cuban Pieces* (1939); COWELL: *Ostinato pianissimo* (1934); HARRISON: *Canticle No. 1* (1939); HARRISON & CAGE: *Double Music* (1941); CAGE: *Amores* (1943). Percussion Ensemble, Price, Gage cond. TIME 8000/58000
- Ⓜ BARTÓK: *Sonata for 2 Pianos and Percussion* (1937). Seemann, Picht-Axenfeld, Peinkofer, Porth. DECCA DL 9963
- Ⓜ CAGE: *Construction in Metal* (1937); *Imaginary Landscape No. 1* (1939); *Quartet for 12 Tom-toms* (1943). Percussion Ensemble, Price cond. GEORGE AVAKIAN, Box 375, Madison Sq. Sta., New York 10, N. Y.
- Ⓜ HARRISON: *Canticle No. 3* (1941); MCKENZIE: *Introduction and Allegro* (1951); COLGRASS: *3 Brothers*; BARTLETT: *4 Holidays*. American Percussion Society, Price cond. URANIA UX 1007 (collector's item)
- Ⓜ CHÁVEZ: *Toccata* (1942). Concert Arts Orch., Slatkin cond. CAPITOL P 8299; Manhattan Percussion Ens. Price cond. URANIA Stereo UX 1034 (collector's item)
- Ⓜ STRANG: *Percussion Music* (1935); HARRISON: *Song of Quetzacoatl* (1941); MILLER: *Prelude* (1954); BENSON: *Trio* (1954); COLGRASS: *Percussion Music* (1953). Percussion Ensemble, Price cond. PERIOD 743
- Ⓜ HOVHANNES: *October Mountain* (1942); LoPRESTI: *Sketch for Percussion* (1956). Manhattan Percussion Ensemble, Price cond. URANIA UX 1034 (collector's item)
- Ⓜ PARTCH: *Plectra and Percussion Dances* (1952), GATE 5 no. 4 (collector's item)
- Ⓜ MCKENZIE: *Nonet, 3 Dances*; COLGRASS: *3 Brothers*; WUORINEN: *Prelude and Fugue*, Percussion Ensemble, Kraus cond. GOLDEN CREST GC 4004
- Ⓜ BENSON: *Variations on a Handmade Theme for 8 Handclappers*; *3 Pieces for Percussion Quartet*, Ithaca Percussion Ensemble, Benson cond. GOLDEN CREST GC 4016

The modern pedal timpani of the Boston Symphony allow the Berlioz Requiem to be played with eight instead of sixteen drums.



eight rice bowls. Gerald Strang, however, another member of the California percussionists of the 1930's, managed to stick to reasonably standard instruments and procedures for his delightful *Percussion Music* (1935).

Lou Harrison brought to percussion a music that was influenced by the music of the Orient and of the Indians of the American Southwest. His first writing was chiefly for dance accompaniment, but he soon expanded the scope of his work in the percussion medium, interlacing his scores with primitive and curiously haunting melodies. Frequently drawing his instruments from the auto industry (brake drums) and the supermarket (coffee cans, flower pots, bowls, and glasses), he has gained a notable reputation as a producer of transparent, ethereal, and hauntingly lovely percussion scores. *Canticle No. 1* (1938), *Labyrinth No. 3*, *Sinfony No. 13*, and *Song of Queztecocall* (all from 1941), plus the *Canticle No. 3* (1942) are among his better-known pieces. His latest percussion work, *Concerto for Violin and Percussion Orchestra* (1959), is typical in its scoring. It calls for six suspended pipe lengths, wind bells, two triangles, six suspended brake drums, two sistrums, five coffee cans, maracas, two suspended cymbals, two resonated clock coil chimes, three gongs, large tam-tam, washtub, bass drum, string bass, and snare drum.

The sparkplug of the West Coast percussion-music movement during the 1930's was John Cage, both as concert organizer and composer. His scores might take the form of regular dances, or they might turn out as wholly original "constructions" or "imaginary landscapes." He converted the piano into a miniature percussion orchestra by inserting under or between the strings bits of rubber, screws, wood, felt, and other materials. His *Amores* (1943) calls for prepared piano, plus three percussionists with nine toms, a pod rattle, and seven "not Chinese" wood blocks. His *Construction in Metal* (1939) is just that—a ten-minute piece for six players that uses only metal instruments. Cage is of the opinion that today's percussion music is but a transitory manifestation leading to full-scale musical creations worked out wholly on magnetic tape.

THE years after the early 1940's saw a virtual eclipse of serious percussion activity in this country. New compositions and performances were rare. It was from the more forward-looking music schools that salvation finally came. In 1950, the University of Illinois became the first to give accreditation to percussion ensemble classes, and from this fresh beginning arose a new and highly polished body of student players who eagerly sought new works to add to their repertoire, thus stimulating activity on the part of composers. At first there was some reaction against the shock effects of some of the pioneer works in the repertoire, and early percussion pieces by such new composers as Michael Colgrass, Jack McKenzie, Warren Benson, and Harold Farberman represented a trend toward more conservative writing for percussion.

Further impetus to new creative percussion work came in 1955, when the Eastman School of Music established an

Annual Percussion Composition Contest. Since that time, a flood of new percussion ensemble works have been created and performed by such young musicians as Malloy Miller, Ronald LoPresti, and Nicholas Flagello, and by such established ones as Ernst Krenek, Arthur Cohn, and Gardner Read.

More slowly have appeared signs of new interest in solo percussion writing. With few exceptions, solo timpani compositions have been teaching pieces, but the *Sonata for Three Kettledrums* by Daniel Jones (1947) and the *Two Pieces for Four Kettledrums* (1950) by Elliott Carter offer hope for the future.

AT PRESENT, most percussion works are short, written in single-movement forms. Works of more ambitious scope present two main problems. First, a great variety of sonorities and tonal contrasts are needed to hold the interest of an audience. Second, such sonic variety calls for a large number of instruments, and there is a physical problem in setting up and adjusting them.

Because setups often have to be changed between movements of larger percussion pieces, programs tend to become lengthy. There are times, too, when it seems that the composer requires an impossibly quick change of sticks. An instance in point is Henry Brant's enormously effective and clever four-movement *Symphony for Percussion* (1952), which calls for sixteen performers (four of whom play a total of sixteen kettledrums), but which also calls for much shifting about between each movement.

The present revival of interest in percussion among both composers and performers, not to mention new awareness on the part of public and recording companies, has been rationalized by some as showing the only remaining avenue left for musical exploration short of synthesized tape music. Others attribute this revitalization to a necessary expression of the nervous turbulence of our times. Yet others would have us believe that this interest in "primitive" rhythms and percussion instruments is a natural cyclical reversion. It would be wisest, it seems, to ascribe the present-day development to a combination of these causes and circumstances.

Interest in percussion sounds on records seems to have reached a fever pitch, but the fact remains that too few serious percussion works have yet been recorded. There is a greater wealth of good percussion music extant than ever before, and the best of these works should be put on permanent record for the pleasure of the enthusiast as well as for posterity.

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*Paul Price, a New-Englander, traces his interest in percussion back to his first drum studies at age eleven. A graduate of the New England Conservatory, Price began his intensive work on behalf of concert percussion at the University of Illinois, and since 1956 has continued his efforts on an even larger scale at the Manhattan School of Music, where, with his Manhattan Percussion Ensemble, he has spearheaded the current revival of interest in concert music for this unusual medium.*

# How do they sound? . . . . . What do they cost? . . . . .

**I**F YOUR FANCY is truly free, not held in check by a vigilant spouse, a tight budget, or a small apartment, you belong to the minority who, as a group, sustain a lively interest in *big* speaker systems—those truly regal instruments that stand out in the living room with the massive aplomb of a grand piano.

Because the giant loudspeaker demands, first of all, a well-padded wallet, and, second, a large room, it has to buck the current trend toward compactness and economy in speaker design. Surprisingly, the real heavyweights have managed to do their bucking fairly successfully. Though it is true that countless medium-size models have been swept away by the avalanche of bookshelf speakers, more than a dozen giants still compete with their smaller challengers—a fact that belies the notion that big speakers are on their way towards passing from the scene.

What do these speakers give in return for the lavish expenditure of space and money that they require? In earlier days the answer would have been simple: The bigger the speaker, the better its ability to reproduce low bass. But this is no longer so. Acoustic-suspension speakers, made by such companies as Acoustic Research and KLH, can belt out thirty-cycle notes without audible strain. It would be

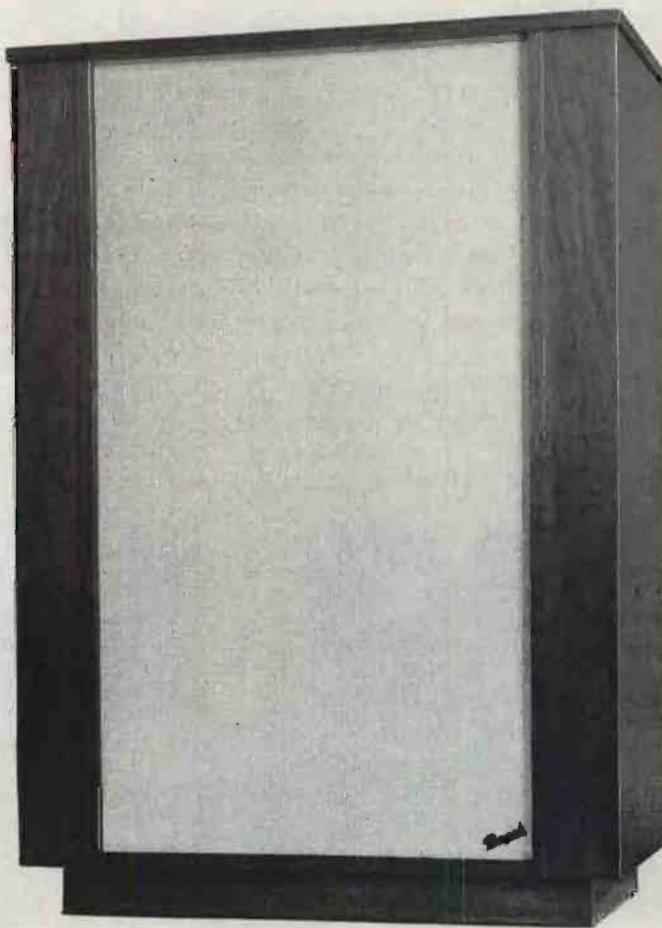
untrue, therefore, to claim that big speakers invariably reproduce the bass range better than do the best of the bookshelf models. Nonetheless, proponents of big speaker systems claim that there is an audible difference.

This difference is difficult to relate to measurable frequency-response characteristics. The best acoustic-suspension bookshelf speakers do have, as noted, exceptionally clean response at low frequencies. Some people, in fact, think that these units are so highly damped in the bass range as to sound almost unnaturally clean and "tight." By contrast, the big speakers tend to produce a richer bass that, at least to some ears, comes closer to approximating the sound heard in a concert hall. It might be added at this point, however, that such richness can be either desirable or undesirable, depending on such factors as the size of the room and the listener's individual preferences.

**A**NOTHER difference between big and small speakers is due to the way in which sound is projected by the big speakers. The acoustic phenomenon in question here is the "source effect," and because the big speaker has a larger area of sound emanation, it tends to *sound* bigger.

This sense of spaciousness is attributable not only to the

**THE**



**BIG**



B-310A LOUDSPEAKERS (SHOWN HERE OVERSIZE) COURTESY R. T. BOZAK CO.

# INSTALLATION OF THE MONTH



PHOTOS: JOE PETROVEC

## Modern Sound in a Traditional Setting

**B**ERNARD AUFFRAY made a fairly roundabout approach to good listening. As he is an importer and manufacturer of custom furniture, Mr. Auffray was first introduced to hi-fi by the interior decorators for whom he designs and supplies special-purpose cabinetry. When, a few years ago, the decorators began to ask him to design cabinets for component hi-fi systems, he wisely decided that the first order of business was to find out about components and their purposes. For a short course in audio, he paid a visit to New York's Electronic Workshop, one of the oldest component specialists in the country. There he received a run-down on the purpose of components.

Thanks to this briefing on hi-fi principles, Mr. Auffray returned to his work with a thorough knowledge of what to include and avoid in designing audio cabinetry. But he also returned with unmistakable symptoms of his own commitment to the cause of hi-fi. When, finally, he could no longer be content with designing cabinets for someone else's components, he paid another call on the Electronic Workshop, where Len Chase helped him to choose his own system.

The accompanying photographs show Mr. Auffray's current system, prompted by the arrival of stereo. The impressive hutch cabinet housing the components is the result of his own efforts, and its beauty is not achieved at the expense of sound quality. Everything from the rock-solid walnut construction to the acoustically transparent cloth in

front of the speaker compartments is designed to make the sound as impressive as the hutch itself.

For stereo, Mr. Auffray and Len Chase chose components that feature compactness and flexibility. For records, a Dual 1006 with an Audio Empire cartridge doubles as changer and turntable. A Scott 330-C stereo tuner permits reception of the AM-FM stereo broadcasts transmitted by New York stations. A Scott 299 integrated amplifier, with 22 watts output per channel, was chosen to drive a pair of Acoustic Research AR-2 speaker systems. Mr. Auffray will complete his system with a Tandberg tape recorder.



Audio counsellor Chase explains to furniture designer Auffray the operation of the Dual 1006 changer.

... And do you really need them? ... by John Milder

larger radiation area of a big speaker but also to the secondary effect of lower cone velocities. To move a given amount of air (and thus produce a certain volume level), a speaker cone that has a small radiating area must move a greater distance than a speaker cone that has a large radiating area. To move farther in the time available (*i.e.*, at the frequency to be reproduced), the cone of a small speaker must travel at higher velocities than does the cone of a speaker that has a larger area of radiation.

Proponents of big systems maintain that lower cone velocities are conducive to more natural sound reproduction than are higher cone velocities. The reason for this might be that the deep, rapid cone thrusts of the smaller speakers impart a greater Doppler effect (frequency modulation of highs by lows) than do the shallower, slower thrusts of the large speakers. Furthermore, since big speakers have radiating areas roughly comparable to those of the lower-pitched orchestral instruments (cello, double-bass, kettledrums, etc.), the velocities they impart to the air are similar to those imparted by the actual instruments.

The question inevitably arises whether this difference in sound character has sufficient musical value to justify the cost and size of the big speaker. Opinions on this are

sharply divided. Nearly everyone admits that an increased feeling of spaciousness is an improvement in sound quality, but there is little agreement on the importance of this improvement.

Part of this disagreement stems from the fact that a feeling of spaciousness is not equally beneficial to all kinds of music. Devotees of Mozart or of transparently scored modern works, chamber music, or jazz are apt to be skeptical about the merits of the big speakers. This is because sonic bigness has nothing to do with their kind of music. But in choral music, especially of the Romantic period, the mass of sound is part and parcel of the musical aesthetic. If you are a Wagnerian and like to be immersed in thundering cascades of sound, or if you yearn for an extra layer of Brahmsian plush, you may well be convinced that the big speaker can contribute to musical eloquence.

**M**ANY of the best-known giant systems use the principle of horn-loading, whose use dates from the day prehistoric man first cupped his hands to his mouth to project his voice better. Ancient Greek sailors elaborated the principle into the megaphone for shouting from ship to ship, and Edison used horns on his phonographs; but it



PHOTO: LEONARD BROVATO AND ALBERT GRUEN



*The curved front of the James B. Lansing Paragon serves as a reflecting surface for two midrange horns, visible at each side. Woofer and tweeters are recessed at opposite ends of the enclosure.*



*The Klipschorn is a classic instance of a folded-horn design, using a corner of the room as an extension of its horn.*

was only twenty years ago that Paul Klipsch adapted the horn for use in modern loudspeakers.

Horn-loading can be applied profitably to the entire range of audible frequencies, but its greatest utility lies in propagating bass frequencies. Coupled to a horn, any speaker has a much easier job generating sounds in the bass region, where great volumes of air must be set in motion. With the help of a horn, a speaker cone need not move back and forth over so long a path to pump the quantities of air sufficient to generate solid bass. Hence it is not as likely to break up into the random flexures that cause distortion. In addition, the smaller amount of effort required of a horn-loaded speaker means correspondingly less effort for the amplifier driving it. A well-designed horn system is the most efficient of speaker enclosures, requiring only a small amount of amplifier wattage to produce an adequate listening level in an average room.

The main difficulty with a horn system is that of size. Only a very large horn with a gradual taper and a wide mouth provides low bass. To reproduce the lowest tones, a straight horn would have to be about sixteen feet long and twelve feet across the mouth. It was Paul Klipsch who first conceived the idea of folding the horn into reasonable overall dimensions and housing it in an attractive corner enclosure that would utilize the walls of the room as extensions of the horn, thereby achieving highly efficient coupling of the sound energy from the horn structure to the air of the listening area. Many seasoned audiophiles still remember the exciting experience of listening to really low bass for the first time from the early Klipschorns.

Klipsch has made few revisions in his original design for

the Klipschorn, these mostly in the mid-range and tweeter sections. Today's Klipschorn stands just over four feet tall, occupies five square feet of floor space, and sells for \$698. Its bass horn is complemented by horn-loaded mid-range and high-frequency drivers. This is fairly standard practice in systems that use horn-loading, since the mid-range and tweeter units should match the efficiency of the woofer. Klipsch himself is pleased with his system as it stands, and plans no changes in the design.

**A**MONG those impressed by Klipsch's design was the Electro-Voice company, who used it under license to produce the impressive low end of the Electro-Voice Patrician, revered for many years as the ultimate in loudspeakers. But Electro-Voice was fascinated by the possibilities of a big woofer as much as by the horn itself. EV's engineers reasoned that a woofer even bigger than the 15-inch standard of the Klipschorn could handle bass loads in the subterranean frequencies plumbed only by the biggest organ pipes.

Just over a year ago, Electro-Voice's preoccupation with the lower depths came to fruition in a monumental 30-inch woofer that firmly supports the heaviest bass fundamentals of music and delves into the mysterious region of subharmonics, where low frequencies are felt rather than heard.

The new 30-inch woofer also occasioned two changes in the Patrician itself. First, it made the folded horn unnecessary. With some five hundred square inches of direct radiating surface to move air at low frequencies, the new woofer needs very little help from the enclosure, particularly with a nine-pound ceramic magnet to aid its efficiency. In the new Patrician 700, Electro-Voice mounts the woofer

facing backward on a panel midway in the enclosure, so that it radiates directly into a corner by way of a straight flare only ten inches long. Secondly, since the tremendous area of the woofer's cone made it useful only for the lowest frequencies, EV contrived a new electrical crossover at 100 cycles, the lowest crossover point in the entire history of multi-speaker systems.

The Patrician 700 handles frequencies immediately above this point by means of a 12-inch cone speaker that radiates directly into the room. Another relatively low crossover, at 700 cycles, passes the mid-range to another driver, again mounted in a short flare for efficiency and good dispersion. The last crossover is at 3,500 cycles, where a horn tweeter takes over and extends the system's range beyond the range of audible frequencies.

By any standard, the Patrician 700 is king-size. Thanks to heavy drivers and crossover networks, one-inch plywood construction, and rigid internal bracing, it weighs in at 315 pounds in full shipping regalia. With a height of four feet and five inches it occupies 5.3 square feet of corner space—all to the tune of \$795, complete with individual certification by Electro-Voice's chief engineer.

The grandeur of the Patrician 700 finds an elegant counterpart in James B. Lansing's Ranger Paragon, the first one-piece system designed specifically for stereo. The result of collaboration between JBL's engineering staff and Colonel Richard S. Ranger, long-time designer of audio equipment for movie theaters, the Ranger Paragon was intended to achieve not only impressive sound but equally striking stereo, whatever the position of a listener in a room. Stretching just short of nine feet and pushing the shipping scales to 850 pounds, the Paragon's credentials as a heavy-weight are incontestable. It is priced at a mere \$2,070.

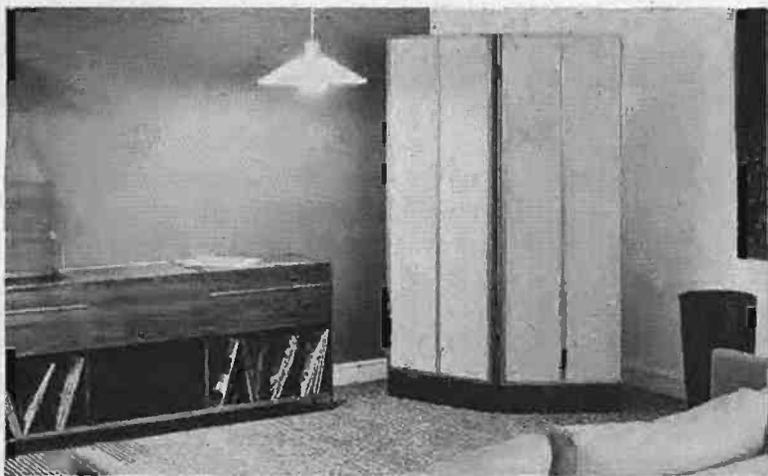
To achieve its aim of balanced stereo in all parts of a room, the Paragon employs two separate speaker systems, with the sound reflected off a long outward-curving surface that bellies out with surprising gracefulness between the

two systems. The curvature makes for excellent stereo dispersion, scattering the middle and high frequencies evenly over the listening area.

Each side of the Paragon houses a three-way system. Its 15-inch woofers are housed at the center of the enclosure, deep in the recesses of a pair of gently flaring horns. Two massive mid-range and high-frequency drivers, which by themselves sell for \$220 apiece, take over at 500 cycles. They are mounted in cast-aluminum exponential horns that protrude slightly from the cabinet and beam sound at the curved reflecting panel. Although these drivers are capable of ultrasonic frequency response, they nonetheless cross over at 7,000 cycles to a pair of ring-radiator tweeters. The high-frequency range of these tweeters is only part of the reason for their use: mounted separately from the bigger high-frequency drivers (slightly further back in the enclosure) their beam is aimed both at the listener and at the enclosure's curvature. This dual path helps the Paragon achieve an uncanny combination of stereo depth and localization.

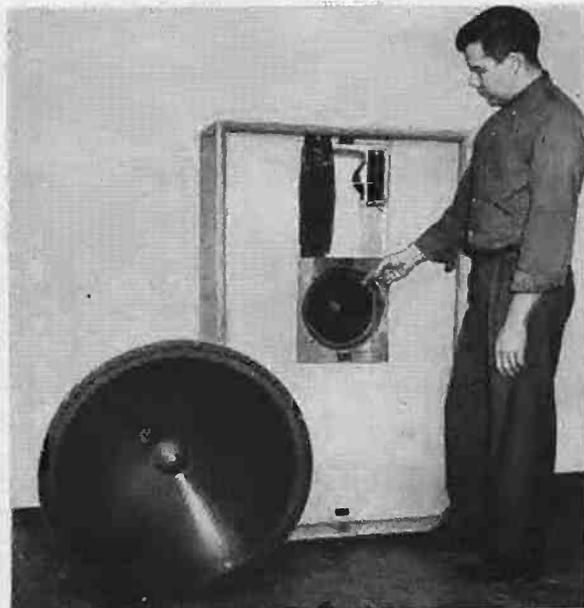
**T**HE systems discussed so far rely in one form or another on the efficacy of horn enclosures. In radical contrast to them are the loudspeakers of R. T. Bozak, who believes firmly that a good woofer needs no acoustic help from its enclosure. While the partisans of Klipsch *et al.* untiringly extol the virtues of the horn, Bozak will tell you that horns add coloration to the sound and that for this reason an infinite baffle is preferable. Both methods yield impressive results, although the difference in the character of the sound is apparent. In general, Bozak's infinite-baffle speakers have a somewhat tighter sound than most horn units, but they yield to none in the effectiveness of bass radiation.

In spurning the horn principle, Bozak had to sacrifice efficiency. His infinite-baffle speakers take considerably more wattage for a given amount of volume than any of the systems previously discussed, but to the owner of a high-powered amplifier with thirty or more watts per channel, a



Nearly six feet tall, the two panels of the fully electrostatic KLH Model Nine form a complete stereo speaker system.

An Electro-Voice Patrician 700 is shown here with the grille removed. It incorporates a 30-inch woofer, such as the one in the foreground.





*Radio Frequency Laboratories' one-piece stereo speaker systems come in a variety of furniture styles. No speaker openings are visible in front, since all sound issues from the sides.*

*Jensen's SS-200 has swivel-mounted tweeters and mid-range units that can be faced in any direction. This provides a choice of direct or reflected sound and permits shifting the "stereo area."*



*Altec Lansing's 831A Capistrano has a graceful appearance that belies the massive drivers it contains.*

low-efficiency speaker does not present a serious problem.

The Bozak B-310A system has no fewer than four woofers. These are identical 12-inch units—the size favored by Bozak on the grounds that it provides good bass with out any problems of break-up. Further, the cones of the woofers vary in density from apex to rim to increase their break-up resistance. The mid-range speakers, two of which are employed in the B-310A, also have variable-density cones. They take over from the woofers at 400 cycles and cross over to eight cone tweeters at 2,500 cycles. The multiple tweeters are mounted on a cast-aluminum frame angled for 180-degrees horizontal dispersion of highs.

Because infinite baffles require a respectable amount of internal volume to keep the enclosed air from inhibiting the motion of the speaker cones, the Bozak B-310A is huge, standing four and a half feet high on a rectangular base of four and a half square feet. The price of the unit is \$770.

**T**he time-honored bass-reflex principle also has its supporters in the convocation of giants, one of which is the Jensen SS-200. A bass-reflex enclosure utilizes the energy radiated from both the front and back of the woofer cone. The back wave emerges through a special vent, called the port, and supplements the wave coming from the front of the cone. The dimensions of the enclosure and the port must be carefully calculated in order to assure that the back radiation is in phase with the front radiation at the desired frequency. Bass-reflex systems are extremely sparing of amplifier wattage; their efficiency, in fact, is second only to that of horn systems. Moreover, precise matching of enclosure and woofer provides acoustic loading of the cone, and this, in turn, assures good damping and suppression of spurious resonances.

In the Jensen SS-200, the bass-reflex arrangement is somewhat unusual in that the woofer itself, as well as the port, faces downward from the bottom panel of the enclosure. The floor thus contributes front-loading to the speaker, the amount being determined by the height of the legs.

Undoubtedly the most unusual features of this model are its matched swivel-top mid-range and treble units, which can be turned in any direction to provide either direct or reflected sound. A 15-inch woofer provides meaty bass response to 200 cycles, where an 8-inch driver takes over to 400 cycles. From there, a horn-loaded mid-range unit goes on up to 4000 cycles. A dome-shaped tweeter supplies high frequencies into the inaudible range. The SS-200 perches rather gracefully on a set of short legs, rising to a height of three feet. With its relatively moderate width of thirty-two inches it has an altogether pleasant appearance. It is priced at \$439.50.

Partisans of conflicting theories may sense a gesture of possible reconciliation in one of the big Altec Lansing systems, whose design supports both sides of the traditional argument between the proponents of the bass-reflex and of the horn. After more than twenty years of designing installations for homes and theaters, this firm uses the bass-

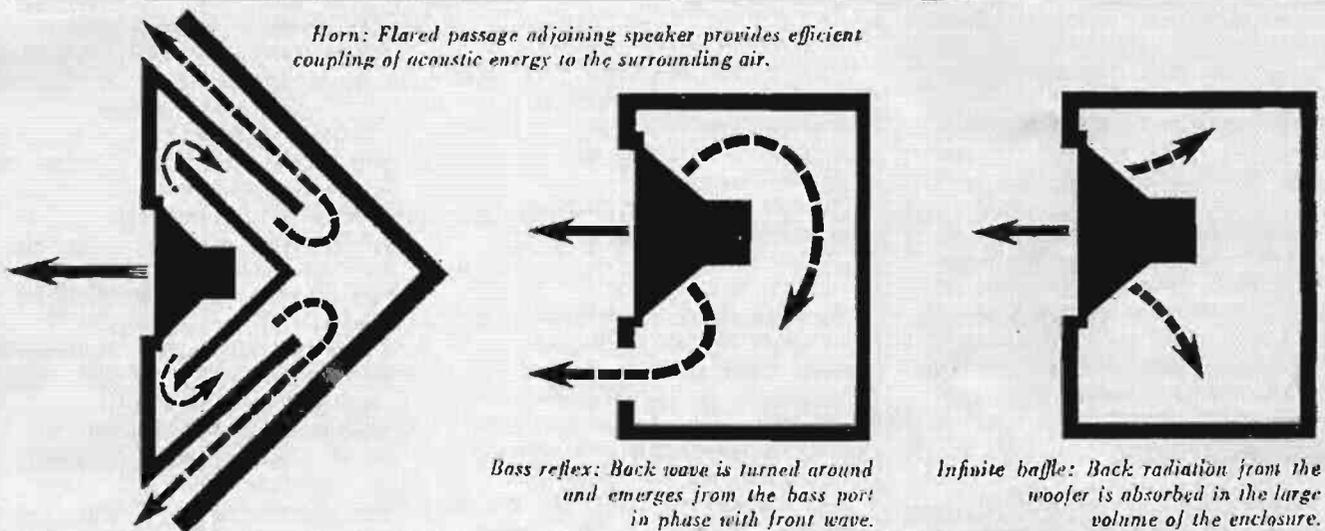
reflex principle for low frequencies, together with a horn-loaded mid- and high-frequency driver. Only the two-way system makes sense to Altec; to them, three- and four-way systems are strictly in the gilded-lily category. And reference to the supposed coloration that horns give to mid-range and high frequencies does not impress the Altec engineers, whose long experience with horns has left them convinced of their merit for broad, even dispersion in living rooms and auditoriums alike. As for the bass-reflex principle, Altec considers it highly desirable, except when the enclosure is miniaturized.

Although Altec offers a number of big systems, the most regal is undoubtedly the 831A Capistrano. This is a bass-reflex system using a 15-inch woofer that goes up to 800 cycles before crossing over to a big horn-loaded mid-range-tweeter combination. The handsome cabinet looks rather like a table with the speaker enclosure suspended beneath the top. Its length over-all is nearly four feet. The price of

feet—enables it to handle the low bass frequencies that were once considered beyond the capabilities of an electrostatic speaker. Unlike any other speaker in the giant group, the Model Nine radiates equally to the front and rear. It must therefore be placed at least three feet from the wall to allow the rear radiation to broaden the sound distribution from each panel and thereby increase the stereo area. The dimensions of the speaker panels themselves are calculated so that no attenuation occurs at frequencies above 30 cycles as a result of back-wave interference.

The Model Nine brings to music the silvery translucence of sound characteristic of the best among electrostatic speakers. Thanks to the superb damping inherent in electrostatic loudspeakers, the brass has plenty of bite, and the percussion comes through with hard, exciting impact. By the same token, the bass is tightly governed despite the large speaker area.

If large speakers are to contribute to the visual as well as



the 831A, in blonde, walnut, or mahogany finish, is \$399.

A rather mysterious giant is the all-in-one stereo unit made by Radio Frequency Laboratories. It measures 49 inches wide and 21 inches high and looks like a sumptuous sideboard. The system comes in several rather splendid furniture stylings, selling for \$630-\$795. Because the unit employs only reflected sound, no speaker opening is visible from the front. Remarkable stereo depth is provided, and a good measure of separation is retained. The company keeps rather closemouthed about the insides of the enclosures, but none can cavil at the sonic results, which are magnificently full-bodied and entirely musical.

The newest entry in the heavyweight division is hard to categorize. Its manufacturer, KLH, has been noted for its acoustic-suspension bookshelf speaker systems. But its latest design, the Model Nine, is a full-range electrostatic speaker system. It consists of two separate panels, just under six feet tall, that make up a matched pair of stereo speakers.

Together, the speakers sell for \$1,030. The tremendous radiating area of the Model Nine—almost twenty-eight square

the aural harmony of the home, they should be placed in rooms of generous size. And it is precisely in such rooms that their impressive sound unfolds to the fullest. Large rooms accept the orchestral thunders of which these speakers are capable more gratefully, and also tend to underline the richness of the bass at low volume.

Whether the sound of a big speaker can contribute to listening pleasure depends largely on one's musical orientation. There is no doubt that their larger acoustically active area gives them a characteristic tonal flavor—a spaciousness of sound—different from that of more compact loudspeakers. At their best, the giant speakers are gateways to an otherwise unreachable realm of sonority and sound texture.

*John Milder will be remembered by our readers for his essay on Russian pianist Sviatoslav Richter (October 1960) and for digging up the historic roots of high fidelity in his article "Where Did It All Begin" (March 1958). Firmly addicted to big loudspeakers, he glories in the possession of a gigantic corner-horn system in his New York apartment.*

# SOUND and the QUERY

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

by J. Gordon Holt

## Edison Was Second?

A friend of mine claims that it is a historical fact that Thomas Edison was not the inventor of the phonograph. My encyclopedia credits Edison as the inventor, but said friend tells me this is incorrect.

Is he pulling my leg, is he right, or is he misinformed?

George Weiss  
San Antonio, Tex.

Your friend is partially correct. Edison was the first to build a working phonograph, and was the first to take out a patent on it. But there is documented proof that a Frenchman named Charles Cros had conceived the idea for a practical phonograph just a few months before Edison independently hit upon a similar idea.

Thus, although it is correct to give Edison credit for building the first phonograph, Charles Cros holds the distinction of being the first man to conceive it. Unfortunately, he didn't get the first patent, so Edison got the encyclopedia writeup while Cros disappeared into obscurity.

## Mag Phono Inputs

Why do some amplifier manufacturers provide a choice of high-level or low-level magnetic phono input connections to their preamps? I thought all magnetic pickups were low-level devices.

H. D. Kempf  
New Haven, Conn.

True, all magnetic pickups are low-level devices, but some are less so than others. The preamplifier designer is faced with rather a thorny dilemma. He must provide enough sensitivity (amplification) to enable the preamp to work with very low-output pickups, while at the same time seeing that his preamp will not be overloaded by a very-high-output cartridge. (The front-panel volume control and rear-panel input level-set control are located after the preamp in the circuit, so they cannot affect the signal that is being fed into the preamp.)

Magnetic pickups vary in output from below 1 millivolt to over 40 millivolts, and this is the range of signal levels that the designer must cope with. It is possible to design a preamp that will handle this wide range of input signal levels, but all preamps give lower distortion when operated at well below their overload

point. So, even though the preamp may have a fair amount of latitude in this respect, many designers deem it wise to include a secondary mag phono input with a fixed attenuator in it, to knock down the level of a high-output pickup to the point where it compares with that from an average low-level one.

Thus, the preamp can be built for optimum results from low-level cartridges, without sacrificing its performance with higher-level ones.

## The Sleeves in the Jacket

I noticed that the records I buy come protected by a wide variety of inner sleeves. I've seen white paper, wax paper, kraft paper, polyethylene, and paper-and-polyethylene sleeves.

Just out of curiosity, which type does the best job of protecting the records?

John L. Doyle  
Richford, Vt.

An inner sleeve can keep dust away from the record during storage; it can prevent scratching of the disc when it is being slid in and out of its outer envelope; and it can ensure that pressure against the outer jacket won't embed any stray particles of grit in the record.

Any kind of inner sleeve will ward off dust if its opening is folded over or is turned away from the opening in the outer envelope, and it will protect the disc from abrasion against the outer jacket. But for protection from grit that gets into the jacket with the disc, the inner sleeve should be made of some relatively soft, yielding material such as polyethylene plastic. When the jacket is compressed, particles of grit will sink into the softest surface, which means they'll go into the plastic sleeve rather than the less yielding vinyl record surface.

Plastic sleeves do tend to impart static charges to discs (under sliding friction), and they are awkward to handle unless stiffened by an outer paper "frame." But they do give effective protection to delicate record surfaces.

## Mutilated Monos

How much truth is there in the persistent rumor that monophonic LP discs begin to show signs of damage after only 35 plays with a stereo cartridge?

Howard T. Gilligan  
Montara, Calif.

A stereo cartridge with the same stylus compliance, the same moving mass, and

the same tracking force as a monophonic cartridge will wear mono records at the same rate as the mono cartridge. Actually, though, a stereo cartridge will not be any harder on mono discs than on stereo ones and, in fact, it is often less destructive of mono discs.

A top-notch stereo cartridge will inflict very little wear on either mono or stereo discs, and should give at least a couple of hundred plays from either type of record before groove wear becomes significant.

## A Damper on Things

What is the relationship between an amplifier's damping factor and the amount of feedback used in it?

Also, what is the optimum damping factor for a loudspeaker? My amplifier has a damping control on it, and I want to know where to set it.

H. T. Barry  
Memphis, Tenn.

An amplifier's damping factor is intimately related to the amount of feedback in the amplifier, but the effect depends on the nature of the feedback.

Voltage feedback increases an amplifier's control over the loudspeaker cone by increasing the damping factor. Current feedback has just the opposite effect. A variable damping control mixes controllable amounts of voltage and current feedback to obtain any desired amount of damping.

Optimum damping factor depends upon the characteristics of the speaker itself. Insufficient damping will cause response peaks at crossover points and at the natural mechanical resonance frequencies of the system, yielding boomy bass and rather harsh sound. Excessive damping produces response dips at resonant points, causing thin bass and dry, uninteresting sound.

If a system's bass response sounds normal, it is probably getting the right amount of damping. If the bass is on the thin side, damping may be excessive. The damping from a non-adjustable amplifier may be reduced by inserting a 1-watt resistor of 1 to 3 ohms in series with one side of the speaker line.

## Galloping BTU's

Some advertisements for transistorized amplifiers claim their circuits provide protection against "thermal runaway." What is this? It sounds sort of sinister.

Murray Douglas  
Washington, D. C.

It is sinister, at least to transistors. The warmer a transistor gets, the more current it draws and the more its distortion rises. And when its current increases, it tends to heat up even more, which in turn causes even more current to flow through it. This is the thermal runaway act, and if a protection circuit is not provided, transistors may burn out.

## BEST OF THE MONTH



## CLASSICAL

## MEMORIES OF THE YOUNG BJOERLING

*A sampling of the great tenor's pre-LP best*

**I** WONDER how many nostalgic collectors wish, as I do, that this collection had opened with "Che gelida manina." This 1936 excerpt was Bjoerling's first recording and it was its 78-rpm original that first acquainted me with his thrilling artistry. Well, the aria is here, surrounded by other marvels of the artist's pre-LP period, and if the intervening years have produced a more lavish-sounding, more irresistible account of this music, I for one, would like to hear it.

One remarkable thing that will be brought home by this recital, covering twelve years of

RCA VICTOR



JUSSI BJOERLING

*The dominant tenor of his time*

Bjoerling's career, is the constancy of his glowing tone, with its bright yet mellow timbre. To be sure, Bjoerling matured artistically during that period, but vocally he seems always to have been in his prime. Even his faults remained the same—his occasional sharpenings of pitch in full-voice passages and his minor but noticeably quaint idiosyncrasies of Italian diction.

Bjoerling's art always blended astonishing technical command with tasteful, intelligent musicality. Accordingly, this recording is a constant delight, and frequently, as in "Questa o quella" and "Cielo e mar," the singing approaches perfection. A few unconventional Bjoerling touches may be pointed out: his departure from the traditional ending of "Una furtiva lagrime," the unexpected but electrifying interpolation of a high C in the concluding line of "È la solita storia," and (a source of some amusement to Italians) his suggestion of a well-bred Turiddu in his preference of literary Italian to the authentic dialect in the *Siciliana* from *Cavalleria Rusticana*.

Those who admire fine singing should overlook the rather embarrassing title of this record in the hope that Capitol will release other rewarding mementos. Bjoerling was no more the "Swedish Caruso" (as the jacket calls him) than Pinza was an "Italian Chaliapin." He was, plain and

*continued on page 58*



simple, the dominant tenor of his time as Caruso was of his, and he will be so remembered. G. J.

Ⓢ **THE BELOVED BJOERLING—VOL. 1.** Bizet: *Carmen: La fleur que tu m'avais jetée.* Donizetti: *L'Elisir d'Amore: Una furtiva lagrima.* Meyerbeer: *L'Africana: O paradiso.* Massenet: *Manon: En fermant les yeux; Ah, fuyez, douce image.* Puccini: *Manon Lescaut: Donna non vidi mai. La Bohème: Che gelida manina. Turandot: Nessun dorma.* Mascagni: *Cavalleria Rusticana: O Lola (Siciliana).* Cilea: *L'Arlesiana: E la solita storia.* Ponchielli: *La Gioconda: Cielo e mar.* Verdi: *Rigoletto: Questa o quella.* Leoncavallo: *Pagliacci: Vesti la giubba.* Jussi Bjoerling (tenor) with the Stockholm Concert Association Orchestra, Nils Grevillius cond. CAPITOL G 7239 \$4.98

## THE ART OF THE GUITAR. AS REVEALED BY JULIAN BREAM

*Fascinating music, beautifully recorded and played*

**J**ULIAN BREAM's latest recording presents two exciting, melodically rich scores, in performances that reveal him as one of the top guitar virtuosos of the world. Furthermore, RCA-Victor has accomplished a great technical triumph in issuing a faultless stereo disc.

Part of the charm and attractiveness of this release is in its unique coupling. The sprightly two outer movements of Giuliani's work, especially the polonaise finale, are in much the same spirit of Rossini's fascinating sonatas for strings and double-bass. This lyrical piece, with its sorrowful and meditative Siciliano, is a little gem of its kind.

In sharp contrast is the British composer Malcolm Arnold's concerto, written specially for the soloist. Arnold splashes a melting melody through the pages of the opening movement. The elegiac slow movement, the longest, most elaborate section, is dedicated to the memory of the French jazz guitarist Django Reinhardt. In the final section, Arnold indulges in some of his celebrated whimsy, but it is more wistful than boisterous. The Melos Ensemble, whoever they are, perform brilliantly, providing Bream with a ravishing accompaniment. The soloist himself, technically sure, sensitive, and reserved in his first RCA album (LSC/LM 2448), plays here with the kind of profundity one usually associates with Segovia. This is a wonderful disc on all counts, and a valuable addition to the small library of outstanding recordings for guitar and orchestra. J. T.

Ⓢ Ⓢ **ARNOLD: Guitar Concerto, Op. 67; GIULIANI: Concerto for Guitar and Strings.** Julian Bream with the Melos Ensemble. RCA Victor LSC 2487 \$5.98; Mono LM 2487 \$4.98

## MOZART: THE RUBINSTEIN WAY

*One listens with a sense of awe*

**A**RTUR RUBINSTEIN is not usually thought of as being a Mozart pianist, but as he lavishly demonstrated in his New York recital this past January, he is now probably playing better than ever before in his long and distinguished career, and in this recording he continues to amaze the listener. Here is a performance of Mozart's C Minor Concerto which could come only from Rubinstein: there is about it a cosmopolitan polish together with a real penetration into the emotional content of the music. It is, in sum, a great performance.

On a similarly lofty plane is Mr. Rubinstein's playing of the introspective Rondo in A Minor. He gives



ARTUR RUBINSTEIN  
*Penetrating Mozart*

the hearer the feeling that he is improvising the music as he sits at the keyboard; one can only listen with a sense of awe.

In the concerto Krips provides a superbly adjusted accompaniment, and the sound throughout is fine. If, as is rumored, Rubinstein intends to record half a dozen more of the Mozart concertos, we can only hope that no time will be lost in carrying out the project.

M. B.

Ⓢ Ⓢ **MOZART: Piano Concerto No. 24, C Minor (K. 491); Rondo in A Minor (K. 511).** Artur Rubinstein with Orchestra, Josef Krips cond. RCA Victor LSC 2461 \$5.98; Mono LM 2461 \$4.98

NEW SIDES OF OLD COLTRANE

*Tracks from 1958 display eloquent romanticism* **T**HESE six tracks, taken from three different 1958 sessions, but not previously released, are among John Coltrane's most lyrical. Today, even in his fastest, most reckless attempts to achieve harmonic density, Coltrane's playing is basically a fierce, lonely cry. Here, in earlier performances, his intense romanticism is marked by instantly assimilable detail and clarity of line.

There is a remarkably tender *Lush Life*, with impressive trumpet work by Donald Byrd, and a *Trane's Slow Blues* that indicates how deep-rooted is his understanding of the jazz tradition. The faster numbers are also relaxed and easily comprehended. All told, listening to the album is a useful introduction to the later and more complex Coltrane idiom as well as a substantial jazz experience in itself. *N. H.*

© JOHN COLTRANE: LUSH LIFE. John Coltrane (tenor saxophone) with trio, quartet, and quintet. *I Love You; Lush Life; I Hear a Rhapsody*, and three others. PRESTIGE 788 \$4.98

FULLER: RISING TROMBONIST

*A venturesome, warmly swinging stylist shows his mettle* **F**ULLER is the most consistently interesting trombonist to come on the jazz scene since J. J. Johnson, and he has a style that comes through more warmly on records. In this album, Fuller sounds particularly at ease, ready and willing to be venturesome. He has with him one of the very best of the modern trumpeters in Art Farmer, and Louis Hayes is just about as good a drummer as you can find these days. Sonny Clark is vastly underrated as a pianist, and one of these days will very likely be winning the polls. He can dig in and swing hard as well as be lyrical and moving. Of the original tunes in the album, both *Quantrale* and *Jeanie* struck me as having more than the usual force of much of today's jazz composition. They might easily strike the ears of other musicians and become jazz standards on their own. *R. J. G.*

© CURTIS FULLER. Curtis Fuller (trombone) with Art Farmer (trumpet), Sonny Clark (piano), Louis Hayes (drums). *Little Messenger; Jeanie; Carvon; Quantrale*, and two others. BLUE NOTE 1583 \$4.98

LURLEAN HUNTER  
WEDS JAZZ AND POPS

*Unpretentious, intelligent, and appealingly personal* **L**URLEAN HUNTER, a Chicago-based singer, has made her best album yet in this, her first for Atlantic. It stands out as one of the most unaffected and spontaneous pop-jazz vocal recordings in a long time. The a&r director, Jerry Wexler, has chosen a competent septet that includes Harry Edison, Bud Freeman, and Rudy Rutherford; and Jimmy Giuffre's arrangements complement rather than dominate the singing.

Miss Hunter, accurately described in the notes as "a superior pop singer who is influenced by jazz," is here very much like the mature Maxine Sullivan in style. She phrases with flowing ease and indulges



LURLEAN HUNTER  
*A singer of unmistakable talent*

in no self-consciously "hip" exaggerations of line or beat, never forcing her warmly attractive voice beyond its normal capacities. These are gentle but swinging performances, and the choice of songs is excellent. Among the most successful tracks are *If You Could See Me Now* and *Blue and Sentimental*, in which Hunter is unpretentious, consistently intelligent, and appealingly personal. *N. H.*

© LURLEAN HUNTER: BLUE AND SENTIMENTAL. Lurlean Hunter (vocals) with small combo conducted by Jimmy Giuffre. ATLANTIC SD 1344 \$5.98

❖ ENTERTAINMENT ❖  
A SPACIOUS ON THE TOWN

**S** Bernstein conducts a definitive disc of his own classic

SOME PEOPLE date the beginnings of the modern Broadway musical theatre from 1943 and *Oklahoma!* Others, with equal conviction, maintain that it really all began with *On the Town*, which came along almost two years later, in December, 1944. Such championing of *On the Town* is something more than contrariness. For while *Oklahoma!* was put together by skilled craftsmen with long years of experience, *On the Town*, except for its direction by George Abbott, was created by four young people making their Broadway debuts: the choreographer Jerome Robbins, the composer Leonard Bernstein, and the lyricists-librettists

VANDAMM



ON THE TOWN  
An extraordinarily exciting recording

Betty Comden and Adolph Green. Working within the conventions of American musical comedy, they were able to capture the varied moods of New York—its fast pace, its desperate gaiety, its loneliness—with a freshness and accuracy that aroused an immediate empathy in its audiences.

For some unfathomable reason, this is the first complete (well, nearly complete) recording of *On the Town*. Excerpts had been recorded by Decca and Victor, but it remained for Goddard Lieberson and Columbia to recreate it as authentically as is now possible by bringing together four of the original leads—Nancy Walker, Cris Alexander, Betty Comden, and Adolph Green—and having Leonard Bernstein conduct the work himself. Since all of the dance music is included, some of the minor songs have had to be omitted. But don't let this disturb you. For this is an extraordinarily exciting recording, whose near-perfect cast is conducted with an insight that only the composer could bring to his score.

Some of the songs in *On the Town* have become

minor classics. The vibrant "New York, New York" which serves as the pulse-quickening theme of the story, is also used with remarkable effectiveness in a different tempo at the beginning of the poignant "Lonely Town." "Lucky to Be Me" has always been a shining jewel, and the touching expression of frustration "Some Other Time" catches just the mood of a weary foursome at the end of an adventurous day.

There is no stereophonic movement on the record, and occasionally, as in "I Get Carried Away," the separation between singers is unnaturally wide. But the placement of the three sailors' voices in the opening number is great, and the spaciousness of the dance music is extremely effective.

S. G.

© ON THE TOWN (Leonard Bernstein, Betty Comden, Adolph Green). Nancy Walker, Betty Comden, Adolph Green, Cris Alexander, John Reardon, with orchestra and chorus, Leonard Bernstein cond. COLUMBIA OS 2028 \$5.98

AGAIN—THE GREAT SINATRA

Wit and imagination  
bring new life to old  
standards

**F**OR ALL the trade talk that Sinatra's voice is showing increasing signs of wear, he is still the most satisfying male pop singer we have, as this recording once again demonstrates. There are, to be sure, some sandpaper passages, as in *Should I?* for one example. But what counts for much more is the man's remarkable capacity to reanimate a song through his unmistakably personal and incisively imaginative phrasing, as he does in the same *Should I?*

In pop and jazz singing, purity and amplitude of

FRANK SINATRA  
Sandpaper tones, imaginative phrasing



CAPITOL RECORDS

tone are far less important than an intensely individual conception. In her last years, Billie Holiday, for example, often scratched for a note; but she was still, her critics notwithstanding, far beyond any of her female contemporaries in the way she made nearly every song she sang take on the color and weight of her own mocking yet desperately romantic character. Similarly, the familiar songs in this album become extensions of Sinatra. They take on the qualities of his limber quickness of wit and rhythm as well as of his essential aloneness in the midst of his ring-a-ding-

ding train of constant companions. I think more and more that Sinatra interprets America's pop songs so memorably because he is an oversize personification of much in American life—gregarious and yet afraid. There is excellent, thoroughly complementary support by Nelson Riddle. N. H.

© SINATRA'S SWINGIN' SESSION: Frank Sinatra (vocals) with orchestra conducted by Nelson Riddle. *Blue Moon; Should I; Always*, and nine others Capitol SW 1491 \$5.98



## LOOKING GLASS WITH SPECIAL DIMENSION

*Stereo brings new excitement to Looking-Glass Land*

A COUPLE OF years ago, London brought out a truly distinguished recording of *Alice in Wonderland* (OSA 1206). Now, with this version of *Through the Looking Glass*, they have completed the story of the young lady's adventures in an album that is equally distinguished for adaptation, acting, and its splendid use of stereo.

Jane Asher is again a delightful Alice, and Margaretta Scott does the narration with appropriate understanding. But what makes the story really come alive is London's stereo. I never got the impression—

as I usually do with American discs—that the individuals are immobilized either in the center or on one side or the other. There is, instead, a fluidity of movement that is little short of startling; the characters seem to move to the right or left or back or forth whenever it is logical for them to do so. The sound effects, too, are always just right, with some wonderful moments when Alice is whisked through the woods by the Red Queen and when the Red Knight jousts with the White Knight.

This is the kind of recording you will buy for the kiddies, then find yourself wishing they'd let you enjoy it in peace. S. G.

ALICE THROUGH THE LOOKING GLASS (Lewis Carroll). Margaretta Scott, Jane Asher, Vivienne Chatterton, Frank Duncan, and others. LONDON OSA 1211 two 12-inch discs \$11.96

# Attuned To April



**THE VOICE OF SHAKESPEARE**  
SIR JOHN GIELGUD is the true voice of Shakespeare. New—and only on Columbia Records—is the sequel to his "Ages of Man" presentation, a new Shakespeare program titled—"One Man in His Time." Here Sir John goes to the very heart of matters in Julius Caesar, Macbeth, Richard II, Henry V.  
OL 5550\*



**PHILADELPHIA SOUND SPECTACULAR**  
Rachmaninoff's fiery "Symphonic Dances" are recorded for the first time by the composer's favored ensemble, Eugene Ormandy and The Philadelphia Orchestra. Companion piece is a brilliant orchestration of Paganini solo violin "Caprices," stunningly played by 66 virtuosi—The Philadelphia's string section.  
MS 6205/ML 5605\*



**BERNSTEIN ON TELEVISION**  
"Humor in Music" is one of Bernstein's most celebrated TV programs, now on records. Along with his enlightening and entertaining discussion of the "game of notes...the sheer joy of perceiving music," Bernstein conducts an exhilarating performance of Strauss' "Till Eulenspiegel." (Other Bernstein TV shows on Columbia LP: "What Is Jazz" and "Bernstein on Beethoven.")  
"Once again, Bernstein immeasurably broadened the layman's understanding..."  
Jack Gould,  
The New York Times  
MS 6225/ML 5625\*



**"CARMINA BURANA"**  
Eugene Ormandy stirs The Philadelphia Orchestra and vast vocal forces into a fever of excitement with Orff's rousing modern setting of rakish medieval verses.  
"For sheer listening pleasure in both a musical and sonic sense, this is one record I'd not pass up on a bet..."  
Hall, HIFI Stereo Review  
MS 6163/ML 5498\*



**"LIVE" RICHTER CONCERT**  
A great event: Russia's phenomenal pianist Richter, in a "live" concert performance, recorded during a dramatic recital in Bulgaria.  
"The greatest piano performance of the 'Pictures' I have ever heard on or off records..."  
Goldsmith, High Fidelity  
ML 5600\*



**FRANCESCATTI, FOURNIER and WALTER**  
A joyous alliance in the Brahms Double Concerto.  
"Takes precedence over all other contemporary versions."  
Kolodin, Saturday Review  
MS 6158/ML 5493\*



**WALTER'S SCHUBERT**  
Newest addition to the treasury of stereo recordings by Bruno Walter, poet of conductors, is his two-volume set of Schubert symphonies—the Fifth, the Eighth ("Unfinished") and the Ninth.  
M2S 618/M2L 269\*



**STERN, OISTRAKH AND ORMANDY**  
Master violinists Isaac Stern and David Oistrakh unite with conductor Eugene Ormandy in brilliant new recordings of four Vivaldi Double Violin concerti.  
"Among the truly great duet performances of this era..."  
Goldberg, Los Angeles Times  
MS 6204/ML 5604\*



**BLOCH'S "SACRED SERVICE"**  
Bloch's magnificent "Sacred Service" is recorded for the first time in stereo by Leonard Bernstein, the New York Philharmonic, baritone Robert Merrill and a 40-voice choir.  
"The most compelling choral work of our time..."  
Biancolli, N.Y. World-Telegram & Sun  
"Bernstein conducted...with blazing temperament...the Philharmonic played with brilliance and spirit..."  
Taubman,  
The New York Times  
MS 6221/ML 5621\*

## yours on Columbia Records





hang out a warning flag or give a count-down for your neighbors if you have to play this disc under apartment-house conditions. Cannons and muskets aside, the orchestral sound as such is brilliant and clean, though tape hiss is somewhat more obtrusive than normal.

*Leonore No. 3* is probably the greatest dramatic overture ever written, and *Prometheus* is a charmer. They are played neatly, if not with overwhelming impulse; but my reaction in this regard may have stemmed from the feeling that these pieces just don't belong in the same company with *Wellington's Victory*. Really, I think Mercury missed a good thing by not coupling this piece with a selection of Beethoven military marches and other band music played by Frederick Fennell's Eastman Wind Ensemble. *D. H.*

Ⓢ Ⓢ **BINKERD: Symphony No. 2. KAY: Sinfonia in E.** Oslo Philharmonic Orchestra, George Barati cond. COMPOSERS RECORDINGS CRI 139 \$4.98

Interest: American firsts  
Performance: Spirited  
Recording: Bright

Gordon Binkerd was born in 1916, in Nebraska, but not until he was thirty-one did he compose seriously. He completed his Second Symphony in 1957.

Binkerd's thematic material is melodious and easy to follow, and he has a highly developed sense of instrumental color, as well as intensity of feeling. The opening movement works up to a strong climax, and the following and final slow movement, which is scored almost like a piece of chamber music, spins out a fine tonal web, opening and closing with meditative solos for alto flute that are affecting and attractive.

Ulysses Kay's *Sinfonia in E* is less individual than the Binkerd score. Written in 1950, when the composer was thirty-three, its four movements are tuneful in a rather neo-classic vein, but there is not much emotional warmth to the work as a whole.

Barati, who is perhaps better known as a composer, conducts with vigor and authority, and his performances are brilliantly recorded. (The review copy of this release had the record labels reversed, but this was no inconvenience, as the banding of the movements immediately indicates which composition is which.) *W. D.*

**BOISMORTIER: Trio; Concerto (see COUPERIN)**

Ⓢ Ⓢ **BRAHMS: Symphony No. 1, C Minor, Op. 68.** London Symphony Orchestra, Antal Dorati cond. MERCURY SR 90268 \$5.98

Interest: Monumental romanticism  
Performance: Impressive  
Recording: Rather dry  
Stereo Quality: Good

The Brahms C Minor Symphony is often described as "conductor-proof," a statement that is a tribute to the work's structure and power but that is otherwise inaccurate. Too many have had to sit too long and too often through performances that substituted tedium for enjoyment.

This recorded performance strengthens the belief that the symphony plays itself. Dorati's baton never obtrudes. The first movement strides forward implacably; the finale is triumphantly exultant. In between are gentleness, grace, and lyricism.

Dorati's conception is a wholly consistent and unified one. The forward movement of the music is not subjected to raptures that might impede its flow. It is not an interpretation that sheds revealing new light, but it treats the work with consideration for its essential substance. The orchestral playing is warm, although its acoustic environment does more than it should to cool it. The sounds made by the instruments are attractive; were they permitted to billow about a bit in warmth and reverberation they would be even more pleasing. *W. D.*

Ⓢ Ⓢ **BRUCH: Concerto No. 1, G Minor, Op. 26. MOZART: Concerto No. 3, G Major, K. 216.** Jaime Laredo (violin) with the National Symphony Orchestra, Howard Mitchell cond. RCA Victor LSC 2472 \$5.98; Mono LM 2472 \$4.98

Interest: Repertoire staples  
Performance: Suave and lyrical  
Recording: Good  
Stereo Quality: Well balanced

"Two favorite violin concertos now for the first time on one LP" proclaims the jacket in a determined effort to justify the eighteenth edition of the Bruch and the twelfth of this Mozart concerto.

The Bruch concerto, a romantic virtuoso piece, demands more boldness in the opening movement than Laredo is able to summon. His sweet tone and sensitive phrasing, however, infuse the Adagio with a properly romantic glow. Even if the finale, again, lacks the true virtuoso sweep and abandon by contrast to the breathtaking Heifetz version, the total adds up to an impressive, though not overwhelming, account.

Laredo's approach to the Mozart concerto is crystallized in an affecting, stylish, lyrical, but not overly sentimental performance. Occasionally he slights a few dynamic markings that would point up certain contrasts and heighten the spirit of his playing.

The orchestral support in the Mozart could do with a little more sparkle and transparency of texture. The over-all sound is up to present-day standard. *G. J.*

**CAGE: Amores (see COLLECTIONS)**

Ⓢ Ⓢ **CHOPIN: Ballades: No. 1, G Minor, Op. 23; No. 2, F Major, Op. 38; No. 3, A-flat, Op. 47; No. 4, F Minor, Op. 52. LISZT: Six Chants Polonais (after songs by Chopin).** Ruth Slenczynska (piano). Decca DL 710029 \$5.98; Mono DL 10029 \$4.98

Interest: For the Polish songs  
Performance: Songs very fine  
Recording: Excellent  
Stereo Quality: Excellent

In the ballades, Slenczynska has unsurpassable competition from such as Artur Schnabel (RCA Victor LSC/LM 2370), but she comes into her own with the Polish songs. These have not been previously recorded as a complete set, and they

make a charming half-hour of listening.

Chopin wrote many songs to Polish texts, and after his death, seventeen of them were published. An indefatigable transcriber, Franz Liszt arranged the six played here for piano solo. They are lyrical pieces, and two of them, *The Maiden's Wish* and *My Joys*, are heard fairly often.

Slenczynska plays them with nice sentiment and pleasing tone. She does as much with the lyrical portions of the ballades. However, in loud and fast passages her tone is less pleasing and her tempos become unsteady.

The sound is clean and true. *W. D.*

Ⓢ Ⓢ **CHOPIN: Piano Concerto No. 1, E Minor, Op. 11. MENDELSSOHN: Capriccio Brillant, Op. 22.** Gary Graffman with the Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2468 \$5.98; Mono LM 2468 \$4.98

Interest: Favorite concerto  
Performance: Magnificent  
Recording: Excellent  
Stereo Quality: Excellent

This is the best playing I have ever heard Graffman do on records. He performs the concerto with style and mastery and the capriccio with brilliance and flair. His tone is singing and subtly colored. His manner is relaxed, yet there is a great deal of tension in these performances.

The slow movement of the Chopin is played with rare tenderness, while the end movements, as well as the conclusion



GARY GRAFFMAN  
His best recording yet

of the Mendelssohn, sparkle with power and high spirits. Munch's alert collaboration also must be credited with much of the vitality that emerges from this disc.

All told, the Chopin E Minor Concerto sounds more masculine and heroic than I have ever heard it, yet without becoming bombastic or labored. The recording is rich, and has depth. *W. D.*

Ⓢ Ⓢ **COUPERIN: Concert Royal No. 3, A Major. LECLAIR: Sonata No. 8, D Major. BOISMORTIER: Trio in D Major, Op. 50, No. 6; Concerto in E Minor, Op. 37.** Camerata Instrumentale of the Telemann-Gesellschaft, Hamburg. ARCHIVE ARC 73148 \$6.98; Mono ARC 3148 \$5.98

Interest: French rococo fare  
Performance: Perfection  
(Continued on Page 66)

HIFI/STEREO

The Bard in the Living Room



by EDWIN A. FADIMAN JR.

IT is with thanks to London Records that we consider here two of the first complete plays of Shakespeare to be recorded in stereo, *Macbeth* and *Romeo and Juliet*, as well as a monophonic recording of *As You Like It*. All three are part of a series, planned by London Records and the Marlowe Society of Cambridge University, under British Council auspices, that is to include recordings of all the works of Shakespeare. The names of the Marlowe Society players are not given—which, from a reviewer's standpoint, seems to be carrying selflessness, or, if you choose, British understatement, a bit far, since all of them are superb readers of Shakespeare's lines.

It should be emphasized first off that these Marlowe Society albums are not dramatic presentations in the manner of, say, a *Hamlet* with Sir Laurence Olivier or a *Macbeth* with Maurice Evans. They are, rather, readings of drama, whose aim is to set forth the essence of Shakespeare's poetic language as beautifully as possible. They are, as well, documentations, for all of the words generally agreed to have been written by Shakespeare for these dramas are given uncut and unbowdlerized.

*Macbeth*, Shakespeare's shortest tragedy, is a poet's play. It is also one of his most terrifying efforts, involved, as none of his other plays are, with a splendid and superhuman evil. The weird sisters, the midnight killing, the spectral dagger, Banquo's ghost, and even the horribly workaday murder of Macduff's wife and children breathe the atmosphere of witchcraft and terror.

The pleasure of hearing Elizabethan English spoken with such clarity and sureness of tone outweighs the lack of visual drama, and the stereophony helps summon up settings and action in the mind of the listener. The stereo spread is excellent, and finds its best uses in the battle scenes, during which the listener is held riveted to his chair while arms and alarms clash and clang about him.

The play—save for a hundred and fifty lines in the Hecate scene, which are almost certainly not by Shakespeare—is read complete, with no emendations and no apologies. The listener may find that it helps to follow with a good text, since the notes contained in the handsome package set the scenes but give no lines.

*Romeo and Juliet*, the love drama of all love dramas, is the best recording of these three. The actress cast as Juliet plays with conviction, fire, and a naïve, bawdy purity that almost reconciles the qualities of this most irreconcilable of all Shakespeare's heroines. Her banter with the Nurse is

brought off with humor, childishness, and intensity. The scene in Juliet's bedchamber, when she muses on the horrors of awakening alone in Tybalt's tomb, can only be described as violently touching. Her balcony scene is sensuous, yet pathetic, too.

The Romeo acquits himself creditably indeed, and is at his best in the brawling speeches that begin the play. He surmounts the complex puns and Elizabethan verbal jugglings with agility, and in his scenes with Juliet he takes fire.

I have rarely heard a better, bawdier Nurse or a more convincing and elegant Tybalt. Even Paris emerges in interesting relief. But it is the Juliet who makes this set a bargain at any price; hers is a tender, sensual, lovely characterization, imbued with poetry and pathos.

*As You Like It* is more of a monologue between Shakespeare and his own genius than it is a stage work. The plot is a tissue of nothingness woven around a characteristically Elizabethan joke: the wooing of a girl dressed as a boy. The actors are only props for a marvelous structure of wit and word-play, set off by some of the loveliest imagery in the language as well as by some of its most beautiful songs. The set is worth owning if only for these. "It Was a Lover and His Lass" is sung in roundelay by young boys' voices, and the effect is incomparably beautiful.

The Rosalind is excellent. She uses the language like a rapier, extracting as much humor as possible from her disguise without at any time losing her femininity, while the Celia is an excellent foil for her pull-pasury audacities. The incidental characters, in this set and in the other two, are all expertly played, all delightful.

The recording of *As You Like It* is monophonic, and it proved interesting to compare it with the stereophonic albums. The sound of all three is excellent, but the spaciousness and the added clarity of texture make the stereo versions excellent buys for the small extra cost.

© SHAKESPEARE: *Macbeth*. The Marlowe Society and professional players of Cambridge University, directed by George Rylands. LONDON OSA 1316 three 12-inch discs \$17.94

© SHAKESPEARE: *Romeo and Juliet*. The Marlowe Society and professional players of Cambridge University, directed by George Rylands. LONDON OSA 1407 four 12-inch discs \$19.92

© SHAKESPEARE: *As You Like It*. The Marlowe Society and professional players of Cambridge University, directed by George Rylands. LONDON A 4336 three 12-inch discs \$14.94



thread of a margin. At this point I find that all three versions can be unhesitatingly recommended.

The same qualities that have distinguished Giulini's recent, triumphant *Don Giovanni* (Angel S 3605 D/L) are evident here—controlling discipline of the highest order and a strong, vital sense of drama. His vigorous direction enjoys the support of an exceptionally well-chosen cast.

Giuseppe Taddei is, for me, the ideal Figaro, having a voice of proper weight and beautiful quality and being alert to swift changes of mood. Taddei gets off to an exciting start with "Se vuol ballare," making the recitative a model of clarity and the aria a study in cunning and defiance, and he stays on the right track to the end of the opera.

There are moments where Eberhard Wächter's Count is equally effective, but, in his case, this high level is not maintained throughout. Vocally everything is in fine order, but he fails to project a strong enough image of Almaviva's composite of dignity, sophistication, and malevolence. In the role of the Countess, Elisabeth Schwarzkopf is stimulating as always, but a trifle too cooling and calculated by contrast to the limpid tonal beauty of Lisa della Casa, her counterpart in both the London and RCA Victor sets.

Anna Moffo's approach to Susanna is charming and straightforward, properly in character without the overtones of exaggerated coyness that frequently hang over interpretations of the role. In Schwarzkopf, Moffo, and the creamy-voiced Cherubino of Fiorenza Cossotto, Angel has given us a threesome of individual vocal timbres, so that the ensembles, for once, leave no doubt as to who sings what.

The unctuous, solid Bartolo of Ivo Vinco is a standout among the supporting singers. Cappuccilli and Ercolani sing their parts well but with too little characterization. The Barbarina and Marcellina are only adequate.

Angel's sound is entirely on a par with its competition, and the stereo placement, particularly in the populous finale, is extremely effective. G. J.

© MOZART: *Piano Concertos: No. 22, E-flat (K. 482); No. 23, A Major (K. 488)*. Robert Casadesus with orchestra. George Szell cond. Columbia MS 6194 \$5.98

Interest: Of the highest  
Performance: Precise  
Recording: Good  
Stereo Quality: Good

Pianist and conductor collaborate in deft performances of both these masterpieces. Casadesus does not get inside either score the way Rubinstein does in the Concerto No. 24 (reviewed on page 58), but he presents both in a crisp, attractive way. Szell supplies accompaniments that are models of their kind, and the internal orchestral balance for once presents the woodwind sound in proper perspective. Columbia's recording is clean and clear. M. B.

MOZART: *Sinfonia Concertante* (see BACH)

MOZART: *Violin Concerto No. 3* (see BRUCH)

© PFITZNER: *Three Preludes from Palestrina; Symphony in C, Op. 16*. Berlin Philharmonic Orchestra, Ferdinand

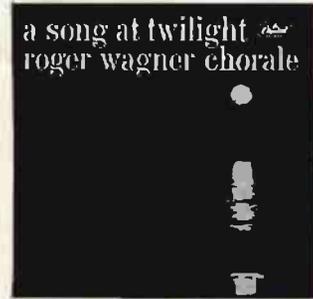
APRIL 1961

# THE CHORUS



THE MAN:

Roger Wagner, America's top choral director, who has brought a breathtaking perfection of style to choral art the world over.



THE MOOD:

Nostalgic and serene as the richly mixed voices of the Roger Wagner Chorale recapture the peaceful years with melodies like "The Last Rose of Summer," "Love's Old Sweet Song," "In the Gloaming," and other old favorites. (S) P8543

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THE MAN:

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THE MOOD:

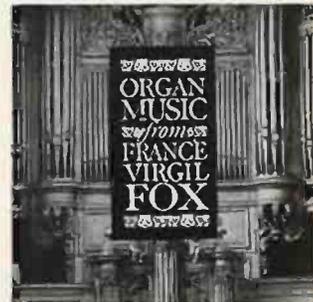
Vibrant and exciting as Leinsdorf conducts the Concert Arts Orchestra in the most dazzling performance this Oriental tour-de-force has ever had. Spectacular in sound, too! (S) P8538

# THE SOLOIST



THE MAN:

Virgil Fox, reigning monarch of 'the king of instruments' and one of the world's most popular concert organists.



THE MOOD:

Dramatic and expansive. Fox pays tribute to the great organ music of France as he performs masterful works by Franck, Duruflé, Vierne and Dupré. (S) P8544



Leitner cond. DEUTSCHE GRAMMOPHON  
SLPM 136022 \$6.98; Mono LPEM 19175  
\$5.98

Interest: Specialized  
Performance: Good  
Recording: A mile distant  
Stereo Quality: OK

Hans Pfitzner, born in Moscow of German parents, died in Salzburg in 1949, soon after his eightieth birthday. Like Richard Strauss, who died the same year, Pfitzner continued to compose far into old age. Unlike Strauss, however, Pfitzner never became established in the international repertoire. The reason is not mysterious, to judge from these two works. He most certainly was a craftsman. The preludes from his biggest success, the opera *Palestrina* (1917), and his Symphony in C (1940) reveal a sure hand at work, but the musical ideas themselves are rather static and sterile. The symphony is a one-movement affair that lasts about seventeen minutes but seems to take at least ten minutes longer. Its aesthetic is in the tradition of Bruckner and Strauss. The *Palestrina* preludes are more compact, but their expressive qualities are similar.

Leitner secures what seem to be first-class performances, but the recorded sound is too distant for my taste. M. B.

© PROKOFIEV: *Peter and the Wolf*, Op. 67. TCHAIKOVSKY: *The Nutcracker Suite*, Op. 71a. New York Philharmonic, Leonard Bernstein cond. and narrator. COLUMBIA MS 9193 \$5.98

Interest: For children  
Performance: Nutcracker better  
Stereo Quality: Good

Bernstein narrates Prokofiev's fantasy in his best children's-concert manner, makes large changes in the text, and so manages to reduce this charming musical tale to a carefully explained bore.

Ever since the composer introduced the work to America in 1938, *Peter and the Wolf* has enjoyed undimmed popularity. The late Serge Koussevitzky and Richard Hale (who narrated at the American premiere) made the original recording, which is still to be had as an LP transfer (Camden 101). Despite all the advantages of modern high-fidelity techniques, that performance is still the best.

All of the more recent versions, with celebrated personalities, make changes in the text, and these changes simply damage the narrative and musical continuity. Where Koussevitzky's wolf bares its long white fangs, Bernstein's merely wags its tail. The familiar suite from *The Nutcracker* is given a spirited reading. J. T.

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

© PROKOFIEV: *Piano Concerto No. 3, C Major*, Op. 26; MACDOWELL: *Piano Concerto No. 2, D Minor*, Op. 23. Van Cliburn with the Chicago Symphony Orchestra, Walter Hendl cond. RCA Victor LSC 2507 \$5.98; Mono LM 2507 \$4.98

Interest: Still Cliburn  
Performance: Superb MacDowell  
Recording: Excellent  
Stereo Quality: Excellent

As the liner notes by John Briggs declare, MacDowell's D Minor Concerto is

"unashamedly romantic." So is Van Cliburn's playing, and the stylistic harmony between composition and performance makes this a compelling experience.

The lovely melodies are sung persuasively, and the bravura passages are played with commanding virtuosity.

Cliburn played the MacDowell with the Dallas Symphony Orchestra in 1952, when he was only seventeen. His familiarity with it is evident, for he identifies completely with all its moods.

Not so with the Prokofiev. The Cliburn-MacDowell manner is foreign to the spirit of the more recent composition. This was written in 1921, when anti-romanticism



VAN CLIBURN

*The man for MacDowell, not Prokofiev*

was fashionable in musical circles. Prokofiev's own style of performance helped to popularize the "age of steel" in piano playing. Not that Prokofiev's playing lacked feeling or color; a hearing of the Russian composer's own performance of his Third Concerto, on Angel's fine dubbing (COLH 84) of the famous 1932 recording, proves otherwise. There is feeling, but it is sophisticated, and there is also wit and fancy.

Cliburn's performance is, by comparison, heavy and unimaginative—sluggish and overblown where it should be graceful and incisive.

The sonorous Cliburn tone is well balanced with that of the orchestra, and the recording has great dynamic range. W. D.

© PROKOFIEV: *Romeo and Juliet*, Op. 64. Bolshoi Theater Orchestra, Gennadi Rozhdestvensky cond. ARTIA MK 205 C 3 12" \$17.94

Interest: Ballet masterpiece  
Performance: Beautifully styled  
Recording: Acceptable

Until such time as a stereo recording is done under ideal conditions with a great orchestra and a conductor steeped in the Prokofiev style, this USSR recording is likely to remain the definitive complete recording of this music.

Among the earlier versions, the Westminster film-track recording suffered from inadequate sound, while the Concert Hall (now unavailable) presented what was scarcely a great interpretation.

Save for the two violin concertos and the heroic Fifth Symphony, I know of no other score in which Prokofiev has united with such eloquent effect the

poignantly lyrical and the ruthlessly hard-boiled elements of his musical nature. The music associated with the feuding Montagues and Capulets, culminating in the death of Tybalt, has everything in it from the glint of cold steel to witless vengeance to sheer sickening terror. The lighter dance episodes are utterly captivating, and the resetting of the familiar gavotte is even better than that in the Classical Symphony. The pages that evoke the love of Romeo and Juliet are as tenderly lyrical as they should be, and in the final scene of death and despair at Juliet's tomb the music reaches a peak of tragic eloquence equalled by Prokofiev only in the slow movements of his Fifth Symphony and his Sixth Symphony.

It is a pleasure to welcome the first recording of the complete score to do it justice. Mr. Rozhdestvensky and the Bolshoi Theater musicians play every bar with loving care and unerring style. The recorded sound, while not the very best, is well above the Soviet average. This is the version of the complete *Romeo and Juliet* until such time as the mythical ideal stereo recording comes along. D. H.

© PUCCINI: *Madama Butterfly*. Victoria de los Angeles (soprano), Madama Butterfly; Jussi Bjoerling (tenor), Pinkerton; Mario Sereni (baritone), Sharpless; Miriam Pirazzini (mezzo-soprano), Suzuki; Piero di Palma (tenor), Goro; Arturo La Porta (baritone), Yamadori; Silvia Bertona (mezzo-soprano), Kate Pinkerton, and others with Orchestra and Chorus of the Opera House, Rome, Gabriele Santini cond. CAPITOL SCCR 7232 3 12" \$17.94

Interest: Repertoire mainstay  
Performance: Near-perfect  
Recording: Excellent  
Stereo Quality: Excellent

We have had some great Butterflies in this generation, but has anyone today eye-witnessed a Pinkerton to compare with what is offered here by the late Jussi Bjoerling? Here are perpetuated, in the last complete recording ever made by the great tenor, the distinguishing marks that have always elevated his art far above the standard of the day: melting and brilliant tone, bold technical assurance, and unerring artistic discipline.

The virtues of this performance do not end with Bjoerling's unique contribution. The affecting Butterfly of Victoria de los Angeles attains the same artistic level. One may wish for a broader emotional range in her interpretation, but her Cio-Cio-San is a credible and touching figure, sung with warmth and consistent tonal beauty and, except for the hazards of the entrance scene, with complete assurance.

The mellow, dignified Sharpless of Mario Sereni is another strong asset. Miriam Pirazzini's Suzuki is competent, though burdened by wide vibrato. The bass who sings the part of the indignant Bonze (Paolo Montarsolo) is rather unimpressive, but the other minor parts are excellently done. Gabriele Santini, for something like forty years a pillar of the Rome Opera, has never had the reputation of being an exciting conductor, but his skill in blending the individual contributions into a unified performance deserves every praise.

There are now three excellent stereo

HIFI/STEREO

versions of this opera. RCA Victor LSC 6135 (with Mollo, Valletti, Leinsdorf conducting) is a cohesive production on an intimate scale. London OSA 1314 (Tebaldi, Bergonzi, Serafin) needed only Bjoerling to achieve perfection. Choosing between Tebaldi and De los Angeles is a matter of individual preference. It seems to me, however, that in the heart-rending moments of the third act Tebaldi is able to concentrate more emotion into her singing without compromising its tone and without flooding the gates of musical control. De los Angeles' tonal beauty and control are also exemplary, but she does not sink into the part with Tebaldi's apparent abandon.

The London set has, in Fiorenza Cossotto, a superior Suzuki, who lends exceptional poignance to the Flower Duet of the second act. Otherwise the two versions are evenly matched, except for the clear superiority of Capitol's Sharpless and the decisive presence of Jussi Bjoerling. G. J.

⑥ RACHMANINOFF: *Piano Concerto No. 2, C Minor, Op. 18.* RIMSKY-KORSAKOV: *Piano Concerto in C-sharp Minor, Op. 30.* Sviatoslav Richter with the Moscow National Symphony Orchestra. Kiril Kondrashin cond. BRUNO BR 14040 \$3.98

⑥ PROKOFIEV: *Piano Concerto No. 1, D-flat, Op. 10; Piano Concerto No. 5, G Major, Op. 55; Piano Sonata No. 9, C Major, Op. 103.* Sviatoslav Richter with the Moscow National Symphony Orchestra. Kiril Kondrashin cond. BRUNO BR 14042 \$3.98

Interest: Mainly Richter  
Performance: Superb Rind and Prokofiev  
Recording: Fair to good

I am losing count of the number of Richter recordings of the Rachmaninoff C Minor Concerto I have heard and reviewed. This one has the worst sound. The sound of the Rimsky-Korsakov is not top-grade either, but the performance is. It is lively and colorful and charming.

The Prokofiev program presents Richter in music with which he wholly identifies. He can also be heard in the First Concerto on an Artia 123, in the Fifth Concerto on Deutsche Grammophon 18595, Stereo 138075, and in the Ninth Sonata on Monitor 2034. In every instance the recorded sound offered by the competition is better than on this Bruno disc. However, the three works on one record make an intriguing program. W. D.

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⑥ SUPPE: *Overtures: The Beautiful Galatea; Poet and Peasant; Morning, Noon, and Night in Vienna; Pique Dame; Boccaccio.* Detroit Symphony Orchestra, Paul Paray cond. MERCURY SR 90269 \$5.98

Interest: Great pop-concert music  
Performance: Brilliant  
Recording: Mercury's best  
Stereo Quality: Excellent

Of all the notable Paray recordings, none can approach this for sheer loveliness of sound, and few can match it as an example of orchestral virtuosity and superb conducting. This bouquet of Suppé overtures is absolutely magnificent, rivaled only by the fine London recording by Solti

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and the Vienna Philharmonic, which, by the way, does not include the overture to *Boccaccio*.

Direct comparison shows that Solti inclines to faster tempos, but Paray's com-



PAUL PARAY  
*Galic sparkle for Suppé warhorses*

mand over the Detroit strings, not to mention the splendid percussion section, and his ability to create a smoother line, adds up to a slight margin in his favor.

J. T.

⑥ TCHAIKOVSKY: *Symphony No. 5, E Minor, Op. 64.* Berlin Philharmonic Orchestra, Rudolf Kempe cond. CAPITOL SG 7219 \$5.98

Interest: Basic repertoire  
Performance: Variable  
Recording: Unnatural balance  
Stereo Quality: OK

The introduction to the first movement is marked "andante," but as Kempe paces it it becomes a real adagio, with the phrases broken up. The result is a plodding, heavy-handed beginning. That's about the story for the rest of the performance, despite the conductor's feel for the structure of the music. But what's the point if the whole thing trudges along with leaden feet? To make matters worse, the engineers have contrived reproduced sound of real unbalance, with the winds often too prominent and with little presence to the timpani. M. B.

⑥ VACHON: *String Quartets: A Major, Op. 11, No. 1; F Minor, Op. 11, No. 5.* D'ALAYRAC: *String Quartets: D Major, Op. 7, No. 3; E-flat, Op. 1, No. 5.* Loewenguth Quartet. ARCHIVE ARC 73149 \$6.98; Mono ARC 3149 \$5.98

Interest: Old French rarities  
Performance: Expert  
Recording: Excellent  
Stereo Quality: Suitable

As will be seen from their dates—Vachon, 1731-1802, and D'Alayrac (sometimes spelled Dalayrac), 1753-1809—these men were roughly contemporary with Haydn and Mozart. Each is represented here by one impressive and one rather insignificant work. Vachon's A Major Quartet is a two-movement score of no great moment, as is D'Alayrac's E-flat Quartet.

Vachon's F Minor Quartet, more extended and dramatic, holds the interest very well. The slow movement is beautiful, if perhaps too short; the final movement is light in texture.

The two-movement D Major Quartet

of D'Alayrac has an opening movement suggestive of Haydn and a very appealing second movement. The two bigger works seem to bear out the contention that first-rate scores by less-famous composers are more worthy of investigation than are most of the lesser works of the great.

Except for two moments of out-of-tune playing in the first movement of Vachon's F Minor Quartet, the performances are quite expert, and the recording is admirable technically. D. R.

⑥ VERDI: *Rigoletto.* Alfredo Kraus (tenor). The Duke; Ettore Bastianini (baritone). Rigoletto; Renata Scotti (soprano). Gilda; Ivo Vinco (bass). Sparafucile; Fiorenza Cossotto (mezzo-soprano). Maddalena, and others with Chorus and Orchestra of the Maggio Musicale Fiorentino. Gianandrea Gavazzeni cond. MERCURY SR 3-9012 three 12-inch discs \$17.94

Interest: Top early Verdi  
Performance: Uneven  
Recording: See below  
Stereo Quality: Excellent

One of the several things wrong with this *Rigoletto* is extremely puzzling: the entire opera, from the first ominous chord to the prelude to the clown's final desperate outburst, is pitched a quarter-tone high. Just where the gremlins entered to do their damage I cannot say. But if this is a technical fault committed in the tape-to-disc transfer, conductor Gavazzeni might at least be absolved of the blame for some of the hurried and prosaic tempos that have drained the score of all its lyricism.

Even apart from this, the recording is far from first-rate. Bastianini gives a vocally glowing account of the title role, but without showing real character insight. He sings in what may be called a glorious monochlor. Alfredo Kraus, a Spanish tenor, has some good moments when he does not have to strain his attractive lyric voice for too much volume, but, as yet, he is neither very polished nor disciplined. As for Miss Scotti, it would be best to conclude charitably that she was off-form at these sessions, and hope that her future work will deepen the excellent impression left by her earlier *Lucia di Lammermoor* (Mercury SR-9008).

Vinco and Cossotto, with their marvelous voices, go a long way toward making homicide an attractive profession, and the supporting parts are well done with the exception of the sandpaperish tenor who sings Borsa. Mercury has laudably retained the Duke's cabaletta "Possente amor," which is cut in many stage performances. Sound and stereo balance are exceptional. It is a pity that on a star level the set cannot be recommended. G. J.

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⑥ VIVALDI: *Concertos for Violin and Strings, Op. 8, Nos. 1-4 (The Four Seasons).* New York Sinfonietta, Max Guberman cond. Violin Soloists: Ariana Bronne; Sonya Monosoff; Helen Kwalwaser; Nadia Koutzen. LIBRARY OF RECORDED MASTERPIECES, VOL. 1, No. 8; Stereo and Mono with score (by mail order only) \$8.50

⑥ VIVALDI: *Concertos for Violin and Strings, Op. 8, Nos. 1-4 (The Four Seasons).* The Philadelphia Orchestra, Eugene Ormandy, cond. Anshel Brusilow (violin). COLUMBIA MS 6195 \$5.98





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This special series by Riverside is the best one yet. The first feature you'll notice in these stereo discs is the fact that they play from the inside out. But that's only a very small part of the story. The tone arm starts right next to the label with a short band containing a 400-cycle test tone for channel balancing. Once the locked groove at the end of this band is hurdled, the pickup then proceeds toward the outer edge of the record.

Cutting the master disc from the inside out has long been advocated as a solution to the problem now encountered in classical recordings wherever a symphonic work closes with a loud finale at the end of a lengthy side. Unfortunately, the four initial releases in this series do not contain classical material. We won't know how the theory works until some one puts out a stereo disc with an "1812 Overture" that starts next to the label. The Fortissimo series anticipates playback equipment considerably better than what we have today. Their master tapes are recorded at 60 inches per second with the heads oriented

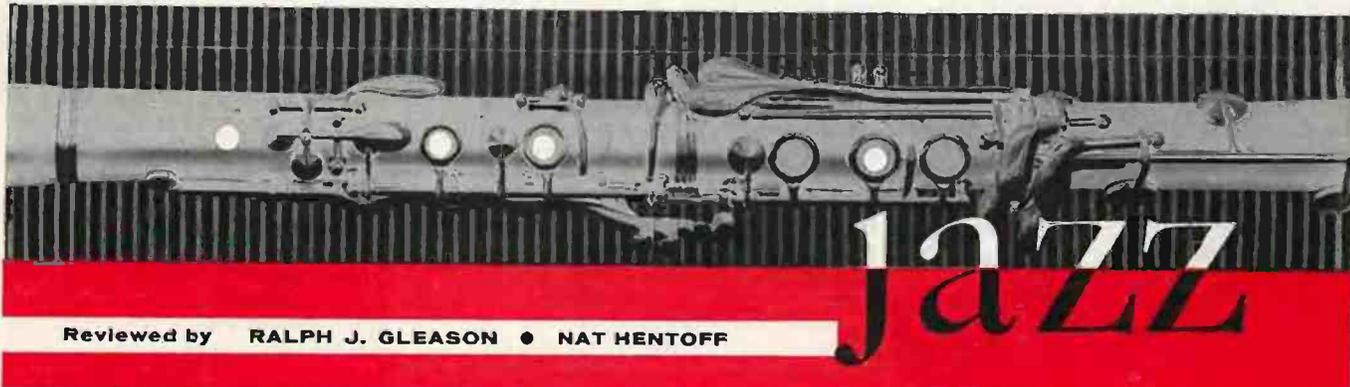
horizontally. Of even greater significance to the record fan are the measures that have been taken to improve the transfer from tape to disc. These include a 92,000 cps tone superimposed over the regular signal while cutting the master disc. It seems that the conventional hot stylus technique cannot do as good a job in the harder material they are using for this series. The finished pressings contain a new and harder compound called Polymax. All these steps produce a stereo disc unlike any I've heard before.

Of the four translucent discs released so far, these two records offer the most convincing evidence of the changes this series could make within the industry. Conventional surface noise is totally absent and response is phenomenal. The pipe organ played by Paul Renard is the second Wurlitzer located in the Radio City Music Hall building. This smaller version of the main theatre organ is located in a studio atop the building that was originally intended for radio broadcasts. Miked at extremely close quarters, the sound of the studio organ has a gleam impossible to capture in the vast auditorium. The music is sure-fire stuff by George M. Cohan. The 27-year old Paul Renard doesn't have the polish and poise of the veteran theatre organists but he sails into these show stoppers with a complete quota of enthusiasm. This record won't be studied for the performance of the music. The attraction is the sound just as it is in the companion release of jet planes and a helicopter recorded at Eglin Air Force Base in Florida. In high and low fly-by, take-off and landing, these jets have the "live" quality formerly available only on 15 ips professional tapes. Once the word gets around, these will be the test records in the months ahead.

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# FORTISSIMO

Produced by the Electronic Research And Development Division of Riverside Records • 235 W. 46th Street, New York 36, N. Y.



Reviewed by RALPH J. GLEASON • NAT HENTOFF



Explanation of symbols:

Ⓜ=monophonic recording

Ⓢ=stereophonic recording

Borders precede recordings of special merit



Ⓢ SATCHMO: A MUSICAL AUTOBIOGRAPHY OF LOUIS ARMSTRONG, 1923-1925. *High Society; All The Wrongs You've Done Me; New Orleans Function; Gut Bucket Blues*, and nine others. DECCA DL 8963 \$3.98

Ⓢ LOUIE AND THE DUKES OF DIXIELAND. *South; Avalon; New Orleans; Dixie; Sheik of Araby*, and seven others. AUDIO FIDELITY AFSD 5924 \$5.95

Interest: For everybody  
Performance: Louis is superb  
Recording: Good  
Stereo Quality: OK

In the course of his recording career, which is almost as long as the history of the electrical phonograph record itself, Louis Armstrong has been saddled with some pretty incredible collections of musicians. I doubt if he ever had to carry such a load as the Dukes of Dixieland, a wild, loud, pretentious outfit of third-generation New Orleans cats. The contrast between their type of music, designed for show and not for substance, and that of a genuine jazzman has never been better demonstrated than in this album. Listen to Louis' voice, and then hear Frank Assunto. Listen to Louis' horn, and then hear the soloists of the band itself. Louis plays several numbers superbly, particularly *Avalon*. He does a vocal duet with young Assunto in *Bourbon Street Parade*, which, ironically, has Assunto saying he will take Louis back to New Orleans. If he did, they couldn't play together. The city won't allow mixed bands.

In sharp contrast to the absurdities of the Dukes of Dixieland album is Armstrong's own effort for Decca, which, goodness knows, has its own share of absurdities but is still much more rewarding. This is one of the albums from the giant package (DX 155), put out a couple of years ago, in which Louis narrated his life story, with musical illustrations from the Decca vault and from newly recorded sessions. This set is now coming out on individual discs, and this one covers Louis' life dur-

ing 1923-25, but with performances from the 1940's and 1950's. Velma Middleton, who sings the blues songs done by Bessie Smith and others in the originals (Columbia CL 851/54), is no blues singer of any stature, but what Louis plays behind her vocals is worth the price of the disc. He is absolutely magnificent in the blues obligatos, his steadfastly individual tone and his great lyric gifts combining to make these some of the best things he has done on records in years. The Armstrong band is basically the one he has been using regularly of late, with Trummy Young and Billy Kyle as the steady members. Ed Hall, Barney Bigard, and Earl Hines are also heard on the disc. R. J. G.

Ⓢ THE COUNT BASIE STORY. Count Basie (piano) and orchestra. *Blue and Sentimental; Lester Leaps In; Shorty George; Topsy*, and nineteen others. ROULETTE (S) RB 1, two 12-inch discs \$11.96

Interest: Good try for past glory  
Performance: Competent  
Recording: Of Roulette's best  
Stereo Quality: Very good

As part of its celebration of Count Basie's twenty-fifth anniversary as a band leader, Roulette has issued this two-record set



COUNT BASIE  
*Vintage arrangements, well-performed*

in which the present Basie band re-creates a number of the more popular Basie recorded performances of the late 1930's and a few from the early 1940's.

Once it's understood that this band, collectively and in solo strength, is no match for the Basie bands that originally re-

corded these tunes, it can still be said that this is one of its more generally satisfying endeavors. Despite occasional ponderous playing, the group shows a surprising ability to phrase with something of the floating quality of the old Basie players.

Frank Foster has been faithful to the original scores in his arrangements, save for some revoicing required by the larger size of the present band. The majority of the vintage arrangements stand up very well as lean, functional frameworks for the soloists, and I doubt if many of the regular scores of this Basie band will last as long.

There is good solo work by trumpeter Joe Newman, trombonist Henry Coker, tenor saxophonist Billy Mitchell, and by Frank Wess on both alto and tenor. Basie himself is as fully satisfying as ever—a nonpareil among band pianists. Freddie Green's guitar is an invaluable steadying influence, and, fortunately, Sonny Payne's drumming is more restrained than usual.

Leonard Feather has provided a lengthy appreciation of Basie in a separate illustrated booklet that is graced by some illuminating photographs, including portraits of Basie's parents. Still, if you don't own the original Basie recordings of these tunes, you really ought to buy them before buying this package. Good representations of the old Basie bands at their best are *Count Basie and His Orchestra* (Decca 8040), *Basie's Back in Town* (Epic LN 3169), *Jumpin' at the Woodside* (Brunswick 54012), and the *Lester Young Memorial Album* (Epic 3576/3577). N. H.



Ⓢ OUT OF THIS WORLD: WALTER BENTON QUINTET. Walter Benton (tenor saxophone), Freddie Hubbard (trumpet), Wynton Kelly (piano), Paul Chambers (bass), Jimmy Cobb or Albert Heath (drums). *Waller's Allar; A Blues Mood*, and live others. JAZZLAND JLP 28 \$4.98

Interest: Above-average modern jazz  
Performance: Consistent  
Recording: Good

This is one of the more stimulating programs released so far on Riverside's new Jazzland label. It is relatively diversified as to mood and tempo, and the playing has urgency. Leader Benton, now with Max Roach, has a bursting full tone and a walloping beat. His musical conceptions show increasing individuality, and he has



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he can be even more effective when challenged by horns. Still, this remains a flavorful, vigorous collection of city blues. *N.H.*

Ⓢ **TEDDY'S READY!** Teddy Edwards (tenor saxophone), Joe Castro (piano), Leroy Vinnegar (bass), Billy Higgins (drums). *Blues in G; What's New?; The Sermon*, and four others. CONTEMPORARY M 3588 \$4.98

Interest: Fortright modern jazz  
Performance: Robust  
Recording: Excellent

Teddy Edwards, at thirty-six, has long been regarded by jazzmen as one of the most emotionally forceful tenor saxophonists on the West Coast. Since 1959, Edwards has been working intermittently with the rhythm section that accompanies him here. It's a strongly swinging team, with Higgins indicating again that he is one of the most supple and subtle of the younger drummers. Vinnegar has a big sound and thoroughly dependable rhythm, and Castro is a deft accompanist and an energetic soloist.

Edwards plays with intensity, authoritative swing, and virile tone. He is not a first-rank tenor man in terms of individuality of conception, but he is a soloist of substance. Here he is in congenial company, and the result is an album that has much of the spontaneity of a better-than-average night-club set. *N.H.*

Ⓢ **CAPUCHIN SWING:** JACKIE McLEAN. Jackie McLean (alto saxophone), Blue Mitchell (trombone), Walter Bishop Jr. (piano), Paul Chambers (bass), Art Taylor (drums). *Francisco; Condition Blue; On the Lion*, and three others. BLUE NOTE 4038 \$4.98

Interest: Fierce alto playing  
Performance: Intense  
Recording: Live and close

Although Ornette Coleman is more venturesome, Paul Desmond more melodically inventive, and Cannonball Adderley more fluent, no contemporary alto player quite equals Jackie McLean's particular kind of angry but unsentimental passion, which has led one writer to term his sound "the loneliest" in jazz.

In this album McLean plays with slashing power and considerably more intensity than his associates, a fact that makes pianist Walter Bishop's one trio sound rather bland. It seems unfortunate that McLean has not yet been able to form a group with which he can build a solid repertory. A veteran of modern jazz, though still only twenty-eight, he is becoming an increasingly mature—and disturbing—soloist. *N.H.*

Ⓢ **JIMMY AND MARIAN McPARTLAND PLAY TV THEMES.** Jimmy McPartland (trumpet), Marian McPartland (piano), and others. *Sentimental Journey; Peter Gunn; Bat Masterson*, and five others. DESIGN DGF 1032 \$2.98

Interest: More than the TV shows  
Performance: Informal  
Recording: Uneven for mono  
Stereo Quality: Adequate

This may (I hope) be one of the last jazz anthologies of TV themes. Most of these pieces are not especially provoca-

tive, and even when the jazzmen involved play with spirit, as here, it is impossible to keep from wishing that they had been allowed to improvise on more stimulating material. Marian (not "Marion," as printed on the jacket) McPartland is featured in two of the ballad-like treatments, providing gentle introspection in contrast to the lustier revels on the other tracks.

This record is billed as having been cut with a "uni-groove stereo system" that allows for "compatible fidelity." In short, the same record can be played either monophonically or stereophonically. Technically, the claim is true. The stereo quality is quite acceptable, in fact. Monophonically, however, the sound occasionally seemed gritty to me, with inadequate presence for the horns, although the rhythm section sounded live enough. This is the first such recording I have heard, and I need more impressive proof than this before I agree that it represents "a revolution in recording." *N.H.*

Ⓢ **STRATUSPHUNK:** GEORGE RUSSELL SEXTET. *New Donna; Bent Eagle; Stratusphunk; Lambskins*, and two others. RIVERSIDE RLP 9311 \$5.98

Interest: Adventurous jazz  
Performance: Vigorous  
Recording: Good  
Stereo Quality: OK

Russell is one of the more interesting of the young jazz composers who are now attempting to work past the bounds of improvised jazz into a more formal music, yet without losing the immediacy of the jazz impulse. The six numbers on the disc are played by quite a good group, notable chiefly for its strong, vigorous-sounding tenor player, Dave Young. There is a good trumpet soloist, too, in Al Kiger. The music Russell writes seems to allow for considerable improvisation, or else it is so artfully constructed that it retains a quality of simulated improvisation about it. It is a kind of multi-level jazz, which can be experienced as a background for other things or as stimulating musical fare of great tensile strength and a tough, sinewy quality. *R. J. G.*

Ⓢ **WEST SIDE STORY:** CAL TJADER. Cal Tjader (vibraphone) and orchestra with arrangements by Clare Fischer. *Maria; America; I Feel Pretty*, and eight others. FANTASY 8054 \$3.98; Mono 3310 \$2.98

Interest: A quieter West Side  
Performance: First-rate  
Recording: Expert  
Stereo Quality: Superior

Cal Tjader is the featured soloist in this rearrangement of *West Side Story*. To achieve varied tone color, there are different groupings on various tracks—strings and harp; French horns, tuba, and trombone; and the regular Tjader quartet and quintet. Clare Fischer has omitted sections of the Bernstein score, extended others, and in general has treated the music in a quite personal manner that emphasizes the lyrical elements and softens even the most abrasive parts of the original.

The result is a very restful disc of superior mood-music. *N.H.*

HIFI/STEREO



# STEREO TAPE MISCELLANY

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TITLE	Interest	Performance	Sound Quality	Score
<b>BONGOS + BRASS</b> —Hugo Montenegro Orch. Limehouse Blues, Lover, Heat Wave, Laura and 8 others. Time ST 2014 \$7.95	✓✓✓	✓✓✓	✓✓✓	9
<b>HALLS OF IVY</b> —Gene Lowell Chorus. Whitewater Song, Army Blue, Juanita, Gaudeamus Igitur and 8 others. Warner Bros. WST 1244 \$7.95	✓✓✓	✓✓✓	✓✓✓	9
<b>SOPHISTICATED STRINGS</b> —Leroy Holmes Orch. There's a Small Hotel, Mood Indigo, Tico Tico, Blue Moon and 8 others. MGM STC 3833 \$7.95	✓✓✓	✓✓✓	✓✓✓	9
<b>STRAUSS WALTZES</b> —Mantovani Orchestra. Blue Danube, Village Swallows, Morning Papers, 1001 Nights and 8 others. London LPM 70002 \$6.95	✓✓✓	✓✓✓	✓✓✓	9
<b>THE MILLION SELLERS</b> —Frank Chacksfield Orch. Laura, True Love, Stardust, Jealousy and 6 others. Richmond RPH 45007 \$4.95	✓✓✓	✓✓✓	✓✓✓	9
<b>DANCE ALONG WITH BASIE.</b> I Had to Be You, Makin' Whoopee, Secret Love, Misty and 6 others. Roulette RTC 517 \$7.95	✓✓✓	✓✓✓	✓✓	8
<b>HAWAIIAN VILLAGE NIGHTS</b> —Alfred Apaka. Harbor Lights, Blue Hawaii, Moonlight and Shadows and 7 others. ABC-Paramount ATC 808 \$7.95	✓✓	✓✓✓	✓✓✓	8
<b>LUCKY PIERRE</b> —Pierre Dertives (vocals). Gondolier, Cigarettes, Whiskey, Juliette la Rousse and 12 others. Monitor MOTC 901 \$7.95	✓✓✓	✓✓✓	✓✓	8
<b>LEIBERT TAKES YOU DANCING</b> —Dick Leibert (Wurlitzer Organ). Dancing in the Dark, Isn't It Romantic?, Stardust, Carioca and 6 others. Westminster WTC 141 \$7.95	✓✓✓	✓✓✓	✓✓	8
<b>MUSIC FROM MILLION DOLLAR MOVIES</b> —Arthur Fiedler and Boston Pops Orch. Warsaw Concerto, Gigi, Moulin Rouge, Laura and 6 others. RCA Victor FTC 2023 \$8.95	✓✓✓	✓✓	✓✓✓	8
<b>WALTZES IN STEREO</b> —David Rose Orch. Fascination, Fledermaus Waltz, Diane, Estudiantina and 9 others. Kapp KT 41027 \$7.95	✓✓✓	✓✓	✓✓✓	8
<b>BOBBY MONTEZ PLAYS DANCE MUSIC IN LATIN FASHION</b> Hollywood Themes, My Fair Lady, Gigi. GNP GTP 1105 \$11.95	✓✓	✓✓✓	✓✓	7
<b>CARAMARAI</b> —Richard Hayman Orch. El Caballero, Conquest, Maids of Cadiz and 6 others. Mercury STB 60103 \$6.95	✓✓✓	✓✓	✓✓	7
<b>DANCE WITH LAWRENCE WELK.</b> That Old Black Magic, Maybe, Begin the Beguine and 9 others. Bel Canto ST 107 \$7.95	✓✓	✓✓✓	✓✓	7
<b>HONKY TONK PIANO</b> —"Big" Tiny Little. Missouri Waltz, Red Wing, Centipede Walk, 12th Street Rag and 8 others. Coral ST7 \$4049 \$7.95	✓✓	✓✓	✓✓✓	7
<b>NINO MORALES PLAYS CHA-CHA-CHA'S.</b> Jada, Pagan Love Song, Once In Awhile, Darktown Strutters' Ball and 6 others. Livingston AT 24 \$5.95	✓✓	✓✓	✓✓✓	7
<b>LENNY DEE PLAYS THE HITS</b> —Organ and Rhythm. When, Firefly, Near You, There Goes My Heart and 8 others. Decca ST7 8857 \$7.95	✓✓	✓✓	✓✓	6

(mezzo-soprano), Azucena; Giorgio Tozzi (bass), Ferrando, and others, with Florentine May Festival Chorus and Suisse Romande Orchestra, Alberto Erede cond. LONDON LOR 90005 two reels \$21.95

Interest: Verdian blood and thunder  
Performance: RCA intelligent; London hot-blooded  
Recording: London warmer  
Stereo Quality: RCA more defined

For the first time since the advent of four-track stereo tape we have at hand for direct comparison two major operatic recordings of the same repertoire—Verdi's fiery *Il Trovatore* in RCA Victor's 1960 recording and in London's taping done four years earlier.

With two such high-powered casts of star singers, a choice between these sets on a vocal-dramatic basis is no easy one. From the conducting-orchestral standpoint, both Erede and Basile know their business, but Basile injects a shade more rhythmic tension into the proceedings.

As for sound, London's recording shows up startlingly well, especially when heard reel for reel with RCA's. London gives us a superb sense of perspective, with reasonable directionality but comparatively little "stage movement." RCA, on the other hand, uses its stereo opportunities to the hilt, both in terms of movement and for give-and-take between the two channels (e.g., the delightful Soldiers' Chorus that opens Act III). Basile's better choral forces sing this episode with marvelous *brío*. On the debit side, the RCA recording is curiously flat in perspective. Everything is miked rather close, almost to the point of blasting on some of the ensemble climaxes. There is little sense of depth, and the over-all sound is a trifle hard. London, for its part, gives us sound that is lush and full-bodied to the last degree—a pleasure to the ear in every respect.

As to the performances by the singers, RCA's cast lets intelligence rule over passion, save in the last-act dialogue between Manrico and Azucena, which Richard Tucker handles with touching tenderness. Leontyne Price is a superbly regal Leonore and the late Leonard Warren a powerful *Di Luna*. London's Mario del Monaco is in remarkably fine voice throughout the whole of his performance and makes the "Di quella pira" a really hair-raising business. On the other hand, there is no tenderness at all in his final scene with Azucena. Tebaldi sings an exquisite Leonora, almost too softly feminine. As the Gypsy, Azucena, Simionato plays the role with a passionate conviction (even at the expense of a few lapses from pitch) that makes her RCA rival, Rosalind Elias, seem almost nondescript. A minor fascination in comparing these two performances is to hear Giorgio Tozzi sing the same role (Ferrando) twice. His voice in 1956 was far more mellifluous, but four years later he had gained in dramatic sophistication.

A choice? RCA does better by the over-all line of *Il Trovatore* in terms of tension and dramatic thrust, but London's cast makes more of the big moments, has the benefit of better sound, and includes all the music Verdi wrote (RCA makes the traditional cuts near the end of Act III). Despite Del Monaco's tasteless final duet, I lean to London. D.H.

HiFi/STEREO

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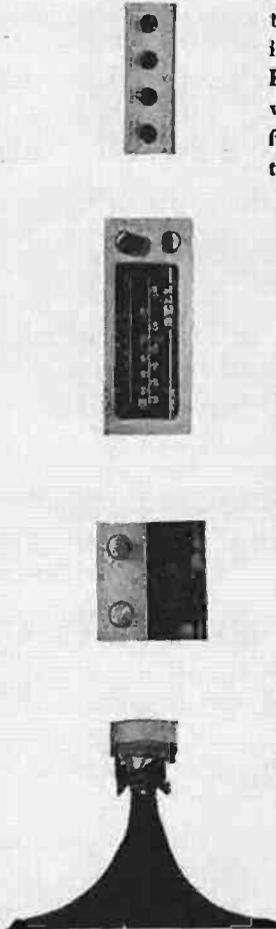
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fection for and considerable knowledge of his material. This collection contains the usual tall tales, Indian stories, some Negro material, and yet another piece of military music-making to succeed *The Battle of New Orleans*. This one is *The Battle of San Juan Hill*. Driftwood gives the impression of being a direct descendant of the bold adventurer he describes.  
N. H.

⑤ **MAHALIA JACKSON: I BELIEVE.** Mahalia Jackson (vocals) with orchestra and choir conducted by Johnny Williams, featuring Mildred Falls (piano), *My God and I; I See God; I Asked the Lord*, and seven others. COLUMBIA CS 8349 \$4.98

Interest: Mahalia's worst album  
Performance: Repellent background  
Recording: Excellent  
Stereo Quality: Good

"I'm all for integration." Langston Hughes was saying recently, "but I was at a gospel concert in Chicago recently and they had integrated the choir. That would be OK too, but these particular whites had no conception emotionally or rhythmically of what gospel music is all about." Mahalia Jackson has been similarly integrated in this album, the most disappointing she has ever made.

This enormously authentic gospel singer has been placed by Columbia against the wholly inapposite background of a saccharine choir and a mewling violin. The result is a grotesque misrepresentation of Miss Jackson's unique powers. To be sure, her voice does cut through much of the pap, and the presence of her accompanist, Mildred Falls, helps a bit. Nonetheless, the arrangements and backgrounds are so calculatedly commercial and so remote in spirit, timbre, and beat from Miss Jackson's own style that this reviewer is enraged by so insensitive an example of lack of taste. I wonder if Columbia now plans to record Miss Jackson in a set of duets with Johnny Mathis.  
N. H.

⑥ **SONGS OF YANKEE WHALING.** Stephen Merrill (narrator), Bill Bonyon, and others (vocals). *Cape Horn; The Sailor's Crave*, and fifteen others. AMERICAN HERITAGE AHLP 1 \$4.98

Interest: Absorbing whaling lore  
Performance: Well researched  
Recording: Good

American Heritage has now expanded—into providing sound tracks for their articles and books. This set is a companion to *The Story of Yankee Whaling*, an American Heritage Junior Library Book, and it is recommended to listeners of any age who are intrigued by the rigorous, adventurous lives led by the far-ranging Yankee seamen.

The album has been carefully produced. In addition to evocative sound effects, each track is introduced in Stephen Merrill's flat Yankee twang. Merrill succinctly and favorably provides the setting for each song, and then Bill Bonyon and others return the tunes to rolling life. The singing is salty, and there is even a Polynesian girl to interpret a song that local Polynesian ladies used to sing to visiting Yankees more than a century ago. The notes are helpful and include the source material for the songs.  
N. H.

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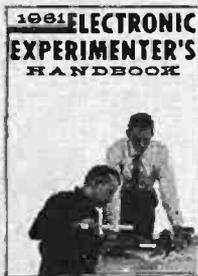
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seem to have any spark of originality or wit or melodic appeal. "Hey, Look Me Over," which has become the most popular number, gets a spirited interpretation by Miss Ball and the almost startlingly Mercurian Paula Stewart. However, my own favorite is the languorous, Mexican-inspired "One Day We Dance," and I am particularly fond of Miss Ball's tearful wail at the end of "You're a Liart!"

But that just about does it. "You've Come Home" shows the song writers' indebtedness to Cole Porter; "That's What I Want for Janie" is a sloppy song with the most obviously telegraphed rhymes of the season; "Give a Little Whistle" is an interminable piece of nonsense. My pet hate, however, is something called "What Takes My Fancy," a ricky-ticky hillbilly duet in which Miss Ball first reveals as how she's a gal who just does things that take her fancy, while a grizzled old codger (Don Tompkins) tells her how she's a gal who takes his fancy. Then, for no reason at all, they do the whole stupid thing over again with the sentiments reversed.

The placement of the choruses has been intelligently handled for stereo, and the climax contains one of the most beautiful sounds ever recorded: the gushing of an oil well. S. G.

### HUMOR

© ALEXANDER KING AND MARGIE KING: LOVE AND HUSSES. UNITED ARTISTS UAL 5116 \$3.98

Interest: Not much  
Performance: Lacks preparation  
Recording: A bit close-to

"I need this record like I need an abscess behind the ear," remarks Alexander King at the beginning of the LP. This smart Alex attitude is then promptly borne out by the obvious lack of preparation that has gone into his generally uninspired comments on life and love. Wife Margie sings two songs in Yiddish on the first side and two in English on the second. Maybe they should have recorded her without him. S. G.

© PAUL LYNDE: RECENTLY RELEASED. COLUMBIA CS 8384 \$4.98

Interest: Good for laughs  
Performance: Funny guy  
Recording: Satisfactory  
Stereo Quality: Who needs it?

The comic world of Paul Lynde is the world of the small-town back-slapper and eternal optimist. No matter what the situation, he's right there with a chin-up cliché and a hearty chuckle. In *The Trip of the Month*, which he first did in *New Faces of 1952*, he is a badly goved lecturer just returned from four days in darkest Africa. Even though his guide broke his legs parachuting from a plane, Lynde wasn't too unhappy because "guides are a dime a dozen there." As for headhunters, he happily confides, "Say, they really become sassy. Better keep your hat on when you're around them."

All his other routines are built around similar characterizations. No matter how wild or ghoulish his experiences become, his reactions reduce them to the perspective of everyday experiences. It is this quality of understatement, perhaps, that

makes him ideal for comedy records. It's an overcrowded field now, but one that might well find room for the talents of Mr. Lynde. S. G.

© LOUIS NYE: HEIGH-HO, MADISON AVE! With *The Status Seekers*, *Motivation Research March*; *Ode to an Ulcer*; *The Grey Flannel Blues*, and nine others. RIVERSIDE RLP 842 \$4.98

Interest: The advertising game blues  
Performance: Nye's try  
Recording: Satisfactory

Louis Nye is the third second-banana—Bill Dana and Dayton Allen were the first two—of the old Steve Allen TV show to make a record. Unlike his former colleagues, who relied on tapes of the show, to make up their LP's, Mr. Nye boldly offers himself to the public with all new material. Well, almost all new. Mel Mitchell, a rather clever lyricist, has taken the general theme of Madison Avenue and grafted his words on familiar public-domain airs. Not all of it is hilarious by any means, but I think you'll enjoy such notions as *Five Martins and a Milton* ("that's my daily lunch"), *The Real 'Brand X' Story*, and the monologue *Think, Scheme and Plan Ahead*. S. G.

### FOLK

© LEON BIBB SINGS LOVE SONGS. Leon Bibb (vocals) with instrumental ensemble conducted by Milt Okun. *Shenandoah*; *Bird Song*, and twelve others. VANGUARD VSD 2067 \$5.95; Mono VRS 9075 \$4.98

Interest: Excellent repertory  
Performance: Not expressive enough  
Recording: Good  
Stereo Quality: Unbalanced

Leon Bibb has departed from material particularly identified with the American Negro to try to do a set of love songs from among the folk. He has chosen good material from Ireland, England, the Bahamas, and from Negro and white American sources.

Bibb is a well-trained singer with the intelligence to understand and project the differing emotional profiles of these songs. Yet I would wish for a more strikingly individual approach and a more imaginative range of style.

Bibb is most effective when the song allows him to intensify his volume and beat, but the tender and playful songs are not convincingly tender and playful enough. One gets too much of the art singer and too little of the folk experience from which the songs came.

Why, incidentally, does Vanguard place Bibb to one side rather than in the center? N. H.

© TALL TALES IN SONG: JIMMIE DRIFTWOOD. *Big Boss*; *He Had a Long Chain On*, and ten others. VICTOR LSP 2228 \$4.98

Interest: Ozark "soul" music  
Performance: Enthusiastic  
Recording: Good

Jimmie Driftwood, formerly an Ozark school teacher, is now a successful adapter of folk tunes for the pop market and a professional folk singer himself. His style and repertory is rather limited, but he does communicate effectively his huge af-

HiFi/STEREO

# It Took Eleven Years and One Night to Design The World's Best Speaker System The New CITATION X by Harman-Kardon



Stewart Hegeman, Director of Engineering, Citation Kit Division, Harman-Kardon, Inc.

STEW HEGEMAN owns a big, old Charles Adams-type wood frame house in New Jersey. It has its disadvantages—but it's a rather special kind of house. The original high-ceilinged living room has been converted into a sound laboratory replete with morris chairs, the best testing equipment and Universal Coffeematic machines. According to legend, Stew has coffee now flowing through his veins instead of blood—a concomitant of spending night after night searching for perfection in audio design. It was at this house, one night last summer, that the Citation X speaker system was born.

The antecedents of this story date back to 1949 when Hegeman first heard a Lowther driver. That was it; the beginning of a remarkable collaboration between this great American audio engineer—now Director of Engineering of the Citation Kit Division of Harman-Kardon—and the highly regarded Lowther company of England. Together, they created speaker systems which became classics: the original Hegeman-Lowther horn—the great "Grey Monster" with its top section of plaster of Paris and the Brociner Model 4 Horn.

Over the years, Hegeman and Donald Chave—head of Lowther—continued to work together. Ideas were exchanged; concepts discussed and explored. Independent lines of research into the perfection of speaker design were followed by both. Then came their meeting one night last summer—and the creation of Citation X—the culmination of 11 years of joint and independent research into speaker design.

## Reflected Sound

DESIGNED IN THE CITATION TRADITION—the best regardless of cost—the new speaker system places no limits upon performance. It can perfectly reproduce the whole com-

plex structure of a musical composition without adding or taking anything away from the original performance.

The Citation X diffuses sound in a hemispheric radiation pattern—by a blend of direct and reflected sound. In creating this design, the precise process of what occurs in a concert hall has now been duplicated.

Audio engineers know that approximately 80% of the sound in a good concert hall is reflected from the ceilings, walls, etc. It is this mixture of direct and reflected sound that gives music its depth and dimension, its exciting spatial quality.

The Citation X achieves precisely this effect by distributing music on vertical and horizontal planes. Conventional speakers beam the sound at you on a horizontal plane—similar to automobile headlights. In stereo, this is akin to listening to the full orchestra through two holes in the wall. Replace the conventional speakers with Citation X and the wall disappears. *You are in the same room with the music.* There is no ping-pong effect; no "hole-in-the-middle." All of the music is there in all of its depth and dimension and reality. For the first time, the word "presence" has been made meaningful.

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THE BASIC ELEMENTS of the Citation X are the Lowther driver and the Hegeman enclosure design—a split, slot-loaded conical horn, with two 7½ feet sections folded within the enclosure.

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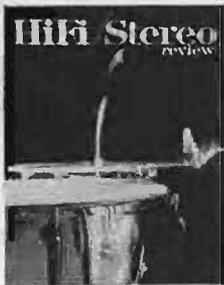


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farming, though luckily they do have some rare moments in which to really cut loose.

Listen to the way they do "Adventure." Mr. Silvers, as a small-time operator sick of being nagged by his wife (Nancy), barks at her that perhaps she might have been happier had she married a more respectable citizen. Miss Walker, in a state of self-absorbed reverie, at first agrees with him. Then, suddenly, she comes to her senses and in a wildly expansive, mocking declaration, confesses that she would never want to give up her life of adventure. Even without seeing the two performers on the stage, the number is a little gem.

Or listen to Mr. Silvers attempting to frighten a business rival while ostensibly relating the dialogue from the gangster movies on the TV *Late Late Show*. Or, again, listen to Mr. Silvers and Miss Walker as they carry on their domestic bickering through the contrapuntal "Take a Job."

These specialty bits shine with theatrical brightness chiefly because Mr. Silvers and Miss Walker are such fine artists—he as the boorish though ever-eager heaver bursting with schemes, she as the deadpan realist trying to bring him down to earth. Their performances complement each other so beautifully that the listener may be glad to overlook the shortcomings of some of their material. (This, however, does not extend to the maudlin "All of My Life," which even Mr. Silvers cannot save.)

While the principals are momentarily catching their breaths, the ear is serenaded by the far less interesting romantic expressions. It is no fault of the well-trained voices of John Reardon and Nancy Dussault; it's just that they have very little of value to work with. "Fireworks," their first duet, is one of those mile-a-minute demonstrations of the explosive nature of love in which the lyrics somehow seem cleverer than they actually are. (That Betty Comden and Adolph Green also use the fireworks allusion in "I Know About Love" indicates either creative consistency or inspirational drought.) However, "Make Somebody Happy" is a good song, and the rushing legend "Cry Like the Wind" is an unusually affecting item.

Stereo is still not being used for maximum effectiveness in original-cast recordings. Mr. Silvers and Miss Walker sing "Take a Job" from opposite speakers for no apparent reason, while both "It's Legitimate" and "Adventure" would benefit from some movement. Victor has also become very package-conscious. *Do Re Mi* has a peek-a-boo album cover with a red inner sleeve showing through the black jacket. This is certainly a valueless innovation in show albums, especially at a time when Capitol encloses a souvenir program and Columbia uses a double-flap cover loaded with color photographs.

S. G.

④ **DRESSED TO THE NINES.** Original-cast recording. Ceil Cabot, Gordon Connell, Bill Hinnant, Gerry Matthews, Pat Ruhl, Mary Louise Wilson, with William Roy and Carl Norman (duo-pianists). MGM E 3914 OC \$4.98

Interest: Parts have it  
Performance: Good company

Recording: All right

Although the previous Julius Monk revues were preserved for posterity through the good offices of Offbeat Records, it now seems that MGM is picking up the tab. This changeover in labels means nothing as far as the material goes: it is still entertainment for the East Side New York "in" group, and, as such, has its share of amusing numbers as well as some pretty deadly ones. This time, we have, among others, a song in praise of Con Edison's excavatory work (which sounds like Meredith Willson crossed with Edith Sitwell), a sales pitch for a paperback book store, and a threnody for a city landmark, "Bring Back the Roxy to Me," a dull piece whose only excuse for being is the subtitle, "The Fall of the House of Usher." Of more general interest are a clever number in which the U.S. Government uses the television-ad technique to sell its domestic and foreign policies, and a funny routine about smoking, which sounds like something from the repertory of Mike Nichols and Elaine May. Ceil Cabot, Gordon Connell, and Gerry Matthews are seasoned veterans of the Monk Repertory Company, though my favorite of the group is a newcomer, Mary Louise Wilson. The recording seems to have been taped during an actual performance at the Upstairs at the Downstairs supper club where, apparently, the customers "bravo" everything but the price of the drinks. S. G.

⑤ **BOBBY SCOTT PLAYS HIS ORIGINAL MUSIC FOR A TASTE OF HONEY.** *Helen's Theme; Peter's Theme; Heat Music; Rain Music*, and eight others. ATLANTIC SD 1355 \$5.98

Interest: Jazz show music  
Performance: With spirit  
Recording: First-rate  
Stereo Quality: OK

This is the jazz score from the Broadway play, and it is done by two groups: a piano-tenor-bass-drums quartet, and a similar unit plus string quartet. The music, I feel, is of interest mainly to those who have seen the play. On its own, it is rather disjointed and does not seem to proceed long enough in any one direction. The players are all capable musicians, and Scott brings to the piano a sort of furious excitement such as Hurricane Jackson brought to boxing. The string quartet is well integrated and produces some good effects. Now and then the ensemble gets a good bluesy feeling. The stereo effect is pronounced.

R. J. G.

⑥ **WILDCAT** (Cy Coleman and Carolyn Leigh). Original-cast recording. Lucille Ball, Keith Andes, Edith King, Paula Stewart, and others, with orchestra and chorus, John Morris cond. RCA Victor LSO 1060 \$5.98

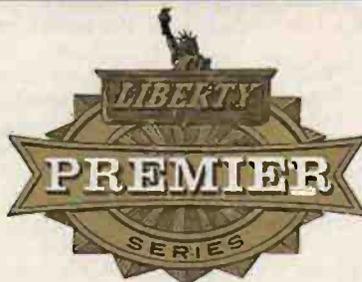
Interest: Dry hole  
Performance: Energetic  
Recording: Perfect  
Stereo Quality: Satisfactory

No, I'm afraid not. Lucille Ball tries hard, the cast tries hard, and, most assuredly, the conductor and the arranger try hard, but there is no disguising the fact that this is a very ordinary score. Composer Cy Coleman and lyricist Carolyn Leigh have come up with only a very few songs that

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(Continued from page 85)

talgie old-timers may remember Odette Myrtil, the eternal soubrette, playing it on her violin. Here, however, it is sung in the best beer-and-pretzels manner by tenor Martin Ritzmann. As for the voice of the lady cast in the title role, I should like to think the fault is that of the engineers. The album notes are very sparse. S. G.

© COUNTESS MARITZA (Emmerich Kálmán, Julius Brammer, Alfred Grünwald). Marika Németh, Peter Minich, Herbert Prikopa, Monika Dahlberg, Sonja Drakler, with the Vienna Volksoper Chorus and Orchestra, the Grossstadt Kinder Choir, and Elemér Horvath Gypsy Band. Anton Paulik cond. RCA Victor LSC 2406 \$5.98

Interest: Kálmán's masterpiece  
Performance: Great spirit  
Recording: Satisfactory  
Stereo Quality: All right

Bruno Records has already favored us with a complete performance of Kálmán's *Countess Maritza* (50160/61—mono only), and now RCA Victor offers a program of highlights from the operetta. On almost every count except completeness, the current release is far superior. The sound is much better; the principals, and particularly Marika Németh as the Countess, have better voices, and the choruses are better trained. Yet the real reason for the pleasures of this performance is that it is conducted by Anton Paulik, who conducted the first performance of the work, in Vienna in 1926. Save for a rather dated jazzy approach to the comic numbers, he is able to invest the music with all the dash and theatricality it must have to remain fresh and appealing for listeners today.

"Komm' Zigan, komm' Zigan," the most famous aria, is splendidly sung by Peter Minich, and I think you will enjoy the way Sonja Drakler intones the sensuous gypsy song "Glück ist ein schöner Traum." The gay waltz duet "Mein lieber Schutz" and the sweetly nostalgic "O schöne Kinderzeit" will doubtless also have the susceptible weeping about the dear, dead days of romantic Vienna. S. G.

© DO RE MI (Jule Styne-Betty Comden-Adolph Green). Original-cast recording. Phil Silvers, Nancy Walker, Nancy Dussault, John Reardon, David Burns, and others, with orchestra and chorus, Lehman Engel cond. RCA Victor LSOD 2002 \$6.98

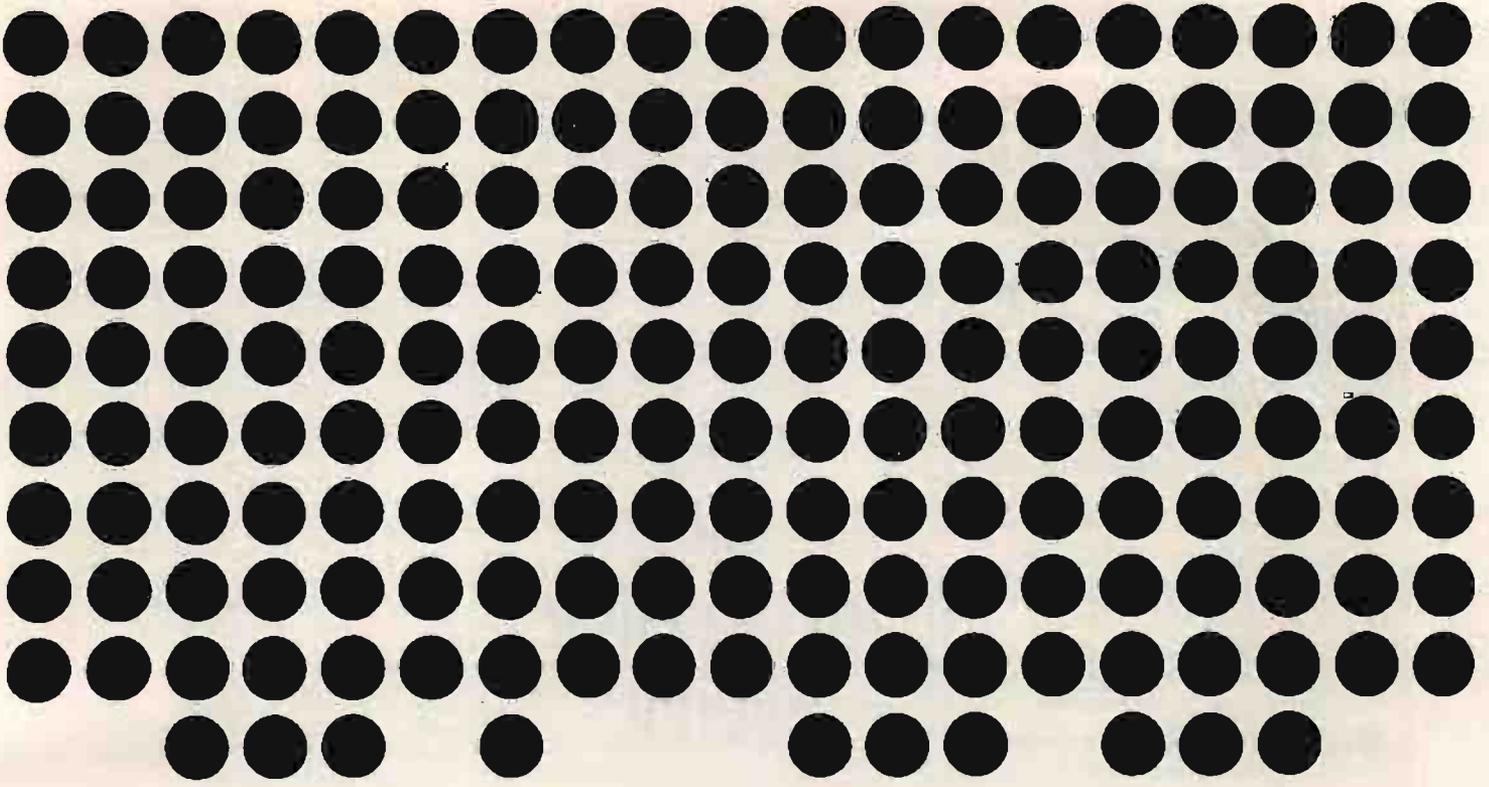
Interest: Mainly for the principals  
Performance: Fine company  
Recording: Tops  
Stereo Quality: Could be improved

One of my sincere regrets is that the era of original-cast albums began after the heyday of such great Broadway clowns as Beatrice Lillie, Victor Moore, and Jimmy Durante, to name just three. Thus it is something of a treat to have the leads in *Do Re Mi* taken by two such unabashed descendants of the old-time knockabout comics as Phil Silvers and Nancy Walker. Unfortunately, however, they are about the only genuine treat on the disc. Things sag desperately when they are not per-

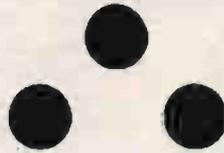
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<b>THE RHYTHMIC FINGERS OF PETER NIELSEN</b> —Peter Nielsen, piano, and rhythm. <i>The Rain in Spain, Summertime, I Wanna Love You Cha Cha, Get Me to the Church on Time, Dansara and 6 others.</i> Everest LPBR 5115 \$3.98	✓✓✓	✓✓✓	✓✓✓✓	10
<b>A DRY MARTINI, PLEASE!</b> —Cy Walter, piano. <i>Just One of Those Things, Where Have You Been?, Anything Goes, All Through the Night, I Get a Kick Out of You, You Are Too Beautiful, April in Paris and 9 others.</i> Westminster WP-6120 \$3.98	✓✓✓	✓✓✓	✓✓✓✓	10
<b>STEVE AND EYDIE</b> —Steve Lawrence and Eydie Gorme. <i>Besame Mucho, Party Doll, Frenesi, Make Yourself Comfortable, I've Got a Crow and 7 others.</i> Coral CAR 53336 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
<b>FARON YOUNG SINGS THE BEST OF FARON YOUNG.</b> <i>Riverboat, Face to the Wall, Everytime I'm Kissing You, Alone With You, I Hate Myself and 7 others.</i> Capitol T-1450 \$3.98	✓✓	✓✓✓	✓✓✓✓	9
<b>THE ALL-AMERICAN MUSIC OF GEORGE M. COHAN</b> —Paul Renard on the Wurlitzer Pipe Organ. <i>Harrigan, So Long Mary, Mary's A Grand Old Name, I Want To Hear A Yankee Doodle Tune, Forty-Five Minutes from Broadway and 7 others.</i> Riverside RLP 845 \$4.98	✓✓✓	✓✓✓	✓✓✓	9
<b>POW!</b> —Billy May with Big Band. <i>When Your Lovet Has Gone, Unforgettable, Huguotto Waltz, Lemon Twist, Say It Isn't So and 6 others.</i> Capitol T 1377 \$3.98	✓✓	✓✓✓	✓✓✓	8
<b>POLKAS IN HI-FI</b> —Roland Zinetti, Raymond Jovari, Milan Gramantik, accordians, and their ensembles. <i>Scram!, Alpenblick, His Favorite, Mountain Birds, The Gay Postillion and 7 others.</i> Bruno BR 50126 \$4.98	✓✓	✓✓✓	✓✓✓	8
<b>HOOLA! BANJO POLKA JAMBOREE</b> — Uncle John Gall and His Kielbasi Six. <i>Hoopla, Captain Jack, Imperial Polka, Bunny Bun Polka, Hi-Fi Polka and 7 others.</i> Riverside RLP 846 \$4.98	✓✓	✓✓✓	✓✓✓	8
<b>CHA-CHA-CHAS, MAMBOS, RUMBAS</b> — Bellini and His Orchestra with vocals. <i>Tequila, Tango Puesta en Rumba, El Reloj, Paralba, Fiesta Cubana and 7 others.</i> Vox VX 26.210 \$3.98	✓✓	✓✓✓	✓✓✓	8
<b>THE BIG VOICES, THE BIG BANDS, THE BIG SONGS</b> —The Ray Ellis Orchestra and Chorus. <i>Jersey Bounce, Skyliner, In the Mood, Stomping at the Savoy, Sentimental Journey, Tuxedo Junction and 7 others.</i> MGM E 3942 \$3.98	✓✓✓	✓✓	✓✓✓	8
<b>ADVENTURES IN PARADISE</b> —Alfred Apaka, Roy Smeck, Terorotua, and The Islanders. <i>Adventures in Paradise, Ka-Lu-La, The Moon of Manakoaia, Vahine Taumotu, Isla of Samoa and 7 others.</i> ABC-Paramount ABC-329 \$3.98	✓✓	✓✓✓	✓✓✓	8
<b>'OTT TIME</b> —Tommy Ott, electric organ. <i>Pagan Love Song, Dog Town Blues, Dill Pickles, Hindustan, Yancey Special and 7 others.</i> HiFiRecord R 723 \$4.95	✓	✓✓✓	✓✓✓	7
<b>PLAY, EMERY, PLAY</b> —Emery and His Violin of Love with orchestra and chorus. <i>This Love of Mine, Just Say I Love Her, These Foolish Things, When I Fall in Love, Summertime and 7 others.</i> ABC-Paramount ABC-354 \$3.98	✓✓	✓✓	✓✓	6
<b>ITALY (Vol. 2)</b> —The DIMara Sisters. <i>Planilunio, Il Nostra Concerto, Tango of Love, La Paloma, Scivimi, Romanica, Vustria and 5 others.</i> Roulette R 25134 \$3.98	✓	✓✓	✓✓✓	6
<b>YOUNG AND WONDERFUL</b> —Fabian. <i>Young and Wonderful, All of Me, Think of Me, Take Me, Dead I Do and 7 others.</i> Chancellor CHL-69802 \$3.98	✓	✓	✓✓✓	5
<b>HAPPY TIME CHA CHAS</b> —Ricardo Juarez and His Orchestra. <i>Too Young Cha Cha, Cha Cha Militaire, Kiss Me Again Cha Cha, Sweet and Lovely Cha Cha, Young at Heart Cha Cha and 7 others.</i> Grand Award GA 33-422 \$3.98	✓	✓✓	✓✓	5

Reviewed by RALPH J. GLEASON STANLEY GREEN NAT HENTOFF



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POPS



⊗ **PERCUSSIVE VAUDEVILLE: HARRY BREUER AND HIS ORCHESTRA.** *The Sidewalks of New York; Popularity; Rustic Dance* and nine others. AUDIO FIDELITY DFS 7001 \$5.95

Interest: Lots of fun  
 Performance: The right pit band spirit  
 Recording: Bright and clear  
 Stereo Quality: Appropriate

Featuring a whole battery of vaudeville sound effects, conductor-arranger Harry Breuer has produced an especially happy program of typical vaudeville music. There's a tap dance from speaker to speaker in *The Sidewalks of New York*, a "sand dance" in *Rustic Dance*, a simulated dog act in *The Whistler and His Dog*, and other aural recreations designed to gladden the hearts of those who still long for the grand old two-a-day epoch.

I do wish, though, that Audio Fidelity had not chosen to designate its new "pin your ears back" series as "Doctored for Super Stereo," with a hypodermic needle as its symbol. There's enough spurious stereo going around without being brazen about it. S. G.

⊗ **ROSIE SOLVES THE SWINGIN' RIDDLE.** Rosemary Clooney (vocals) with orchestra conducted by Nelson Riddle. *Angry; Some of These Days; By Myself*, and nine others. RCA Victor LSP 2265 \$4.98

Interest: Resilient pops  
 Performance: Buoyant  
 Recording: Vivid  
 Stereo Quality: Very good

Rosemary Clooney is an unusually intelligent individual, and un-self-conscious pop singer. Nelson Riddle has provided her with an effective but rather predictable orchestral background, similar in its functional clarity and crisp dynamics to his scoring for Frank Sinatra.

The collaboration, while tasteful, could have resulted in more zestful spontaneity if the formula had been changed. Miss Clooney, while not a jazz singer by strict definition, does have a strong beat and a natural flair for improvisation, and she really ought to be recorded with a small combo of expert jazzmen and allowed

maximum freedom of expression. She is capable of more surprises than she shows here. N.H.



⊗ **DON SHIRLEY TRIO.** *Water Boy; Where's My Bess; The Man I Love; Blue Skies*, and eight others. CAOENCE CLP 3046 \$3.98

Interest: Broad  
 Performance: Flawless  
 Recording: Superb

This is an unusual sort of album, as most of Don Shirley's are. It is not jazz, nor is it classical or pops. It is a sort of "good" music—if there is such a thing—



DON SHIRLEY

*Beautiful touch, tremendous technique*

that is melodic and well played and full of delightful little points of interest. Shirley has a beautiful touch, a fine sense of interpretation, and tremendous technique. He is accompanied by cello and bass, and they make very pleasant and interesting musical sounds in various popular songs and folk tunes. The recording is excellent. R. J. G.

⊗ **DOTTIE SLOOP PLAYS SONGS FROM THE GREAT MUSICAL SHOWS.** *Goodbye, Boys, I'm Through; Cricket on the Hearth; Irene*, and thirty-two others. GOLDEN CREST CR 3071 \$4.98

Interest: For old old-timers  
 Performance: With affection  
 Recording: Beautiful  
 Stereo Quality: Good enough

Did you ever hear of a musical called *The Rose of Algeria*? Or *The Three Twins*? Or *Chin Chin*? If you have, and are at all sentimental about the show tunes of the early years of this century, you should probably find much to delight you in this album. For pianist Dottie

Sloop has grouped here no fewer than thirty-five songs—many of them long forgotten—from the pens of such pioneers as Victor Herbert, Ivan Caryll, Karl Hoschna, and Jerome Kern, and has come up with a program that re-creates much of the irresistible charm that once was to be found along the Great White Way. S. G.

⊗ **DAKOTA.** Dakota Staton (vocals) with orchestra directed by Benny Carter. *If I Love Again; Weak for the Man; Trapped*, and nine others. CAPITOL ST 1490 \$4.98

Interest: Synthetic personality  
 Performance: Undistinguished  
 Recording: Very good  
 Stereo Quality: Excellent

Dakota Staton has certainly become more sophisticated in recent years. In the process, however, the raw, often ferocious emotion of her first records has been diluted. Nor, for all the added polish, has a strongly marked Dakota Staton style yet emerged.

She is still melodramatic in ballads; and while she is more at ease than before in medium-tempo swing, there remains a pervasive artificiality of emotion, which gives the impression that she is mechanically repeating a series of well-rehearsed routines. Miss Staton, in short, has become professional enough, but she is still characterless. N. H.

THEATER

⊗ **COUNTESS MARITZA** (Emmerich Kálmán, Julius Brammer, Alfred Grünwald). Ursula Richter, Martin Ritzmann, Rita Zorn, George Pallesche, Richard Westmayer, with Radio Leipzig Orchestra and Chorus, Herbert Kegel cond. BRUNO BR 50160/61 two 12-inch discs \$7.90

Interest: Kálmán's masterpiece  
 Performance: Variable  
 Recording: Pinched, at times shrill

*Countess Maritza*, with an English libretto by Harry B. Smith, was one of the big musical hits of Broadway in 1926. Bruno Records has done us all a service in making the original Viennese work available in its entirety for the first time, though I do think they could have found better singers and given them better sound. The work is firmly imbedded in the Ruritanian operetta tradition, but, taken on its own terms, it does provide a score that is filled with rich, ripe musical sentiment. The most familiar aria, "Komm' Zigan, komm' Zigan," is better known in English as "Play, Gypsies, dance, Gypsies," and nos-  
 (Continued on page 88)

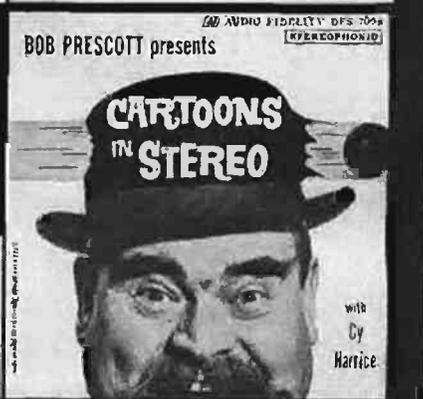
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Selections include: American Patrol, Columbia, The Gem Of The Ocean & Dixie; Semper Fidelis; King Cotton;  
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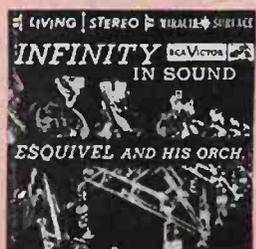
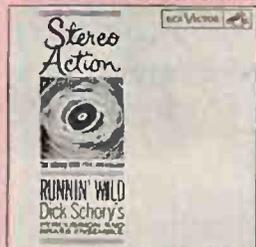


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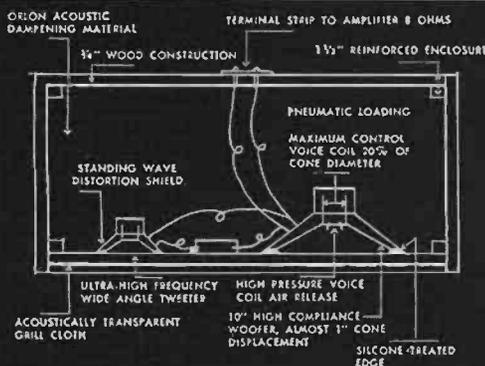
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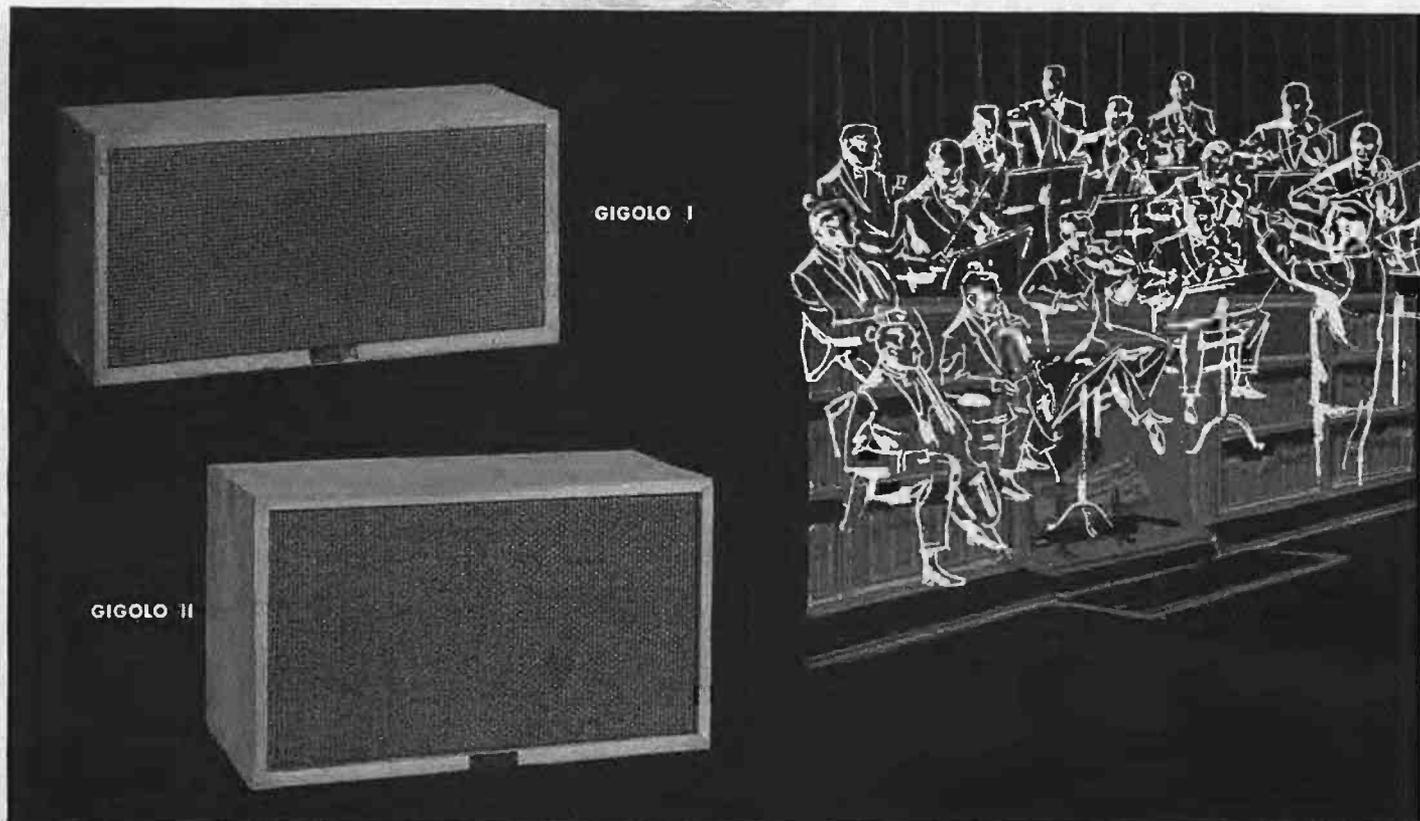
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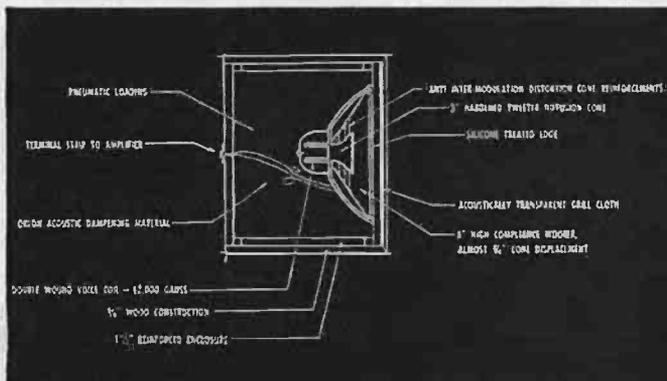
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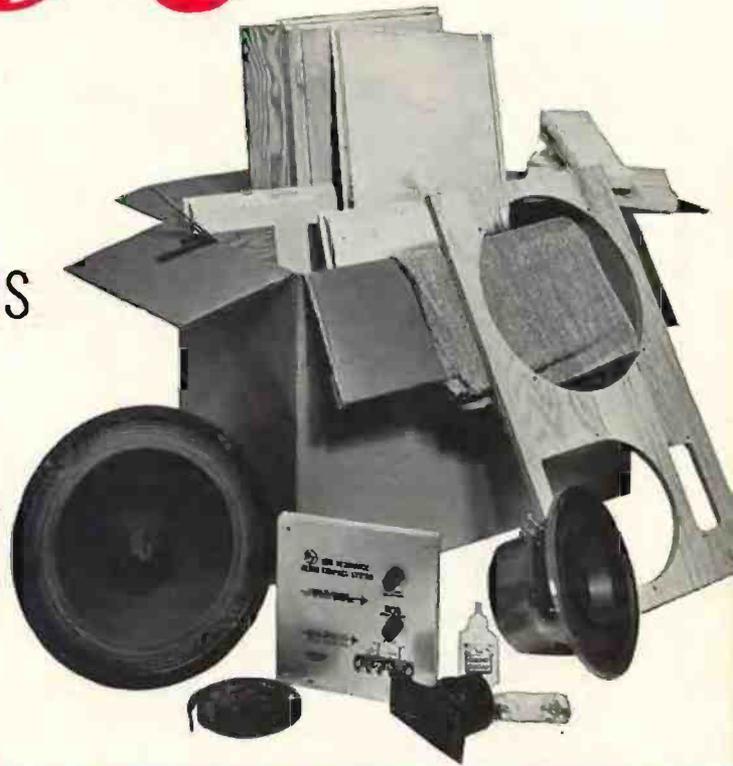
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