

AUDIO FIDELITY
AF AFLP 1873
A STUDY IN HIGH FIDELITY SOUND

sutton place south

Wardi String Sextet

SUTTON PLACE SOUTH

Vardi String Sextet

Sutton Place South . . . parade ground for minks and minxes . . . meeting place for wanton ladies and wanting men . . . proving area for Cadillacs and cads . . . a region where rents, fashion and living are probably higher than anywhere else in the world. Sutton Place South . . . a half dozen blocks of plush world in the jungle of New York. Here hope is often sustained only by virtue of a sentimental link with the past or an augury of the future. But often, in this realm, the sentiment is purely superficial; there is too much sophistication for maudlin sentimentality, too much money for uncomplicated romance; too much plush for the simple fabric that comes from the heart alone.

Sutton Place South. It evokes moods fashioned of the stuff dreams and broken dreams are made of. This recording paints the atmosphere of this suave, swank region. Here, through a mosaic of lustrous strings are presented some of the classics of American popular music—"In the Still of the Night," "All the Things You Are," "Autumn Leaves," "The Nearness of You" and "Laura." Here is musical fare in keeping with a setting where yesterday's affairs gave promise of being the real thing, only to prove otherwise.

Take the lady over there, for example. She's over twenty-one and stunning, with well-turned legs and a magnificent walk. She's a prototype. Her carriage, the way she holds her head, have been extolled and photographed in the pages of fashion magazines and rotogravures. She has a knack for holding the spotlight on any and all occasions.

Like many New Yorkers, she has the distinguished characteristic of not having been born in New York. But the city has lost no time in molding her, in imbuing her with its own flavor. She has that certain mocking air of reserve, a sureness of decision, a lightly-veiled charm of manner, and the art of adapting herself to anything, even to the follies of her own existence. Does she, like others like her, owe these things to the changeable skies of New York, to its smoke and fume-filled air, to the streets on which are inscribed its fascinating history? Or is she a victim of her own search for romance and adventure?

Sutton Place South. It could just as easily be Riverside Drive, Gramercy Park, Greenwich Village or upper Fifth Avenue. Perhaps so . . . but Sutton Place South fits the lady perfectly. She evokes thoughts of low lights, soft music, sophisticated elegance, a long line of devoted but unsuccessful admirers—all the ingredients that go into making a *femme fatale*. It is a luxurious vision to watch her move with the poise of a leopardess in her plain tailored suit which relies on nothing but its own perfect cut and her admirable proportions.

SIDE 1

1. LAURA (Raksin) Robbins, ASCAP
2. I CONCENTRATE ON YOU (Porter) Chappel, ASCAP
3. ONCE IN A WHILE (Edwards) Miller, ASCAP
4. OUR LOVE IS HERE TO STAY (Gershwin) Robbins, ASCAP
5. THE NEARNESS OF YOU (Carmichael) Famous, ASCAP
6. YESTERDAYS (Kern) Harms, ASCAP

You can tell she's the expensive type. Follow her to any one of a half dozen local intimate bars if you want proof. To the little bistro in the basement of an old brownstone house overlooking the East River, for example. The chap she's out with is a forty-ish, divorced executive she met at a cocktail party a few weeks back. She's been out with him twice, and already he's giving her the routine. They've each had a couple of drinks, and he's at the point where he's trying to persuade her to come and live with him and be his love. After all, he argues, he has so much to offer her.

Follow her to one of the swanky east side supper clubs with Miguel, the Argentinian oil man. Whenever he's in town, Miguel literally oozes money, but he doesn't breathe hotly down her neck, as some others do, when he calculates how much the night's tab is. Handsome, dark-haired and dashing, Miguel goes with Sutton Place. He's very rich, not too young, and just bored enough not to be over-eager, but always the gentleman. She knows he has blazed a trail of women between New York and the Equator. But he's fun when he's around.

Sutton Place South. A half dozen square blocks of plush world in the jungle of New York. Here hope is often sustained only by virtue of a sentimental link with the past or augury of the future. But basically there's nothing honestly sentimental about this realm. Too much sophistication for maudlin sentimentality; too much money for simple, uncomplicated romance; too much plush for the simple fabric that comes from the heart. That's Sutton Place South.

EMANUEL VARDI is a native New Yorker who received his musical education and has enjoyed a highly active professional life in this city. Recognized widely as a viola virtuoso, he has played in solo recital and with leading orchestras in the concert hall, on radio and television. Vardi has to his credit a considerable amount of writing and arranging of music for his own instrument and various combinations of other instruments. In this collection of perennial favorites, heard to best advantage through guaranteed total frequency range recording techniques, the unusual qualities of his arrangements will delight even the most discriminating among Hi-Fi fans. Vardi's settings of these musical classics involve, for the most part, high strings punctuated by cello and bass. The simplicity of the arrangements serves to point up the particular character of these selections, all of which are characteristically lyrical and quiet in mood.

SIDE 2

1. IN THE STILL OF THE NIGHT (Porter) Chappel, ASCAP
2. AUTUMN LEAVES (Kosma) Ardmore, ASCAP
3. BEWITCHED (Rodgers) Chappel, ASCAP
4. STELLA BY STARLIGHT (Young) Famous, ASCAP
5. ALL THE THINGS YOU ARE (Kern) Harms, ASCAP
6. SWEET AND LOVELY (Arnheim-Tobias) Robbins, ASCAP

TECHNICAL DATA (RIAA)

Total Frequency Range Recording

This recording was made on an Ampex Tape Recorder Model 300 with Telefunken, Electrovoice and Alter Microphones. The Masters were cut on an Automatic Scully Record Lathe with Grampian Feedback Cutter Heads driven by specially designed 200 Watt Amplifiers.

Mastering was done at the studios of B & C Recording in New York with maximum stylus velocity consistent with minimum distortion realizing the ultimate in signal to noise ratio.

While the total frequency range of 16 CPS to 25,000 CPS on this record may not be within the range of ordinary human hearing, nevertheless inspection with a microscope will show the etchings of the upper dynamic frequencies.

However, it is the opinion of the manufacturer that if these frequencies were omitted from this record a certain warmth of tone that is felt and sensed rather than heard would be lost. For this reason and to achieve the ultimate in our "studies in HIGH FIDELITY sound" we have gone to these extreme electronic lengths.

Although any 33 1/3 RPM record playing equipment may be used in playing this recording, it is recommended that playback equipment of extreme wide range and fidelity be used so that the recordings may be enjoyed to their utmost.

Low Frequency Limit	16 CPS
High Frequency Limit	25,000 CPS
Crossover	500 CPS
Rolloff	13.75 DB at 10KC

THE REMARKABLE NEW ELECTRO-VOICE WIDE-RANGE MODEL 667 MICROPHONE with its transistorized remote-controlled variable response features was used in this recording preserving perfect musical balance under varying conditions throughout the entire recorded production.

This recording was made under an ideal acoustical environment having an optimum reverberation time of 1.6 seconds.

The wide dynamic range observed in this recording is the direct result of the unique transistorized feature of these microphones which reduced the thermo-noise level to a fraction of that usually encountered.

The high degree of instrument separation and superior auditory perspective was assisted by the two to one greater working distance allowed by the new microphones which prevented interfering back-reflections.

A Stereophonic (Binaural) tape recording of this production is available. For information write to Audio Fidelity, 770 Eleventh Avenue, New York 19, N.Y.

AUDIO FIDELITY

SUTTON PLACE SOUTH

EMANUEL VARDI AND STRING SEXTET

RIAA

AFLP 1873-A

Side 1



33 $\frac{1}{3}$ [®]
RPM

1. LAURA (Raksin) 3:09
2. I CONCENTRATE ON YOU (Porter) 3:07
3. ONCE IN A WHILE (Edwards) 3:08
4. OUR LOVE IS HERE TO STAY (Gershwin) 2:58
5. THE NEARNESS OF YOU (Carmichael) 2:55
6. YESTERDAYS (Kern) 3:34

Production, A & R: Sidney Frey

PRINTED IN U.S.A.

A STUDY IN HIGH FIDELITY SOUND
AUDIO FIDELITY INC., 770 ELEVENTH AVENUE, NEW YORK 19, N. Y.

AUDIO FIDELITY

SUTTON PLACE SOUTH

EMANUEL VARDI AND STRING SEXTET

RIAA

AFLP 1873-B

Side 2



33 $\frac{1}{3}$ [®]
RPM

1. IN THE STILL OF THE NIGHT (Porter) 4:00
2. AUTUMN LEAVES (Kosma) 3:14
3. BEWITCHED (Rodgers) 2:47
4. STELLA BY STARLIGHT (Young) 2:52
5. ALL THE THINGS YOU ARE (Kern) 2:42
6. SWEET AND LOVELY (Arnheim-Tobias) 3:14

Production, A & R: Sidney Frey

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