

HiFi

& MUSIC REVIEW

September 1958

35¢

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● WHAT TO BUY IN STEREO

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Don Cornelius

DEMO

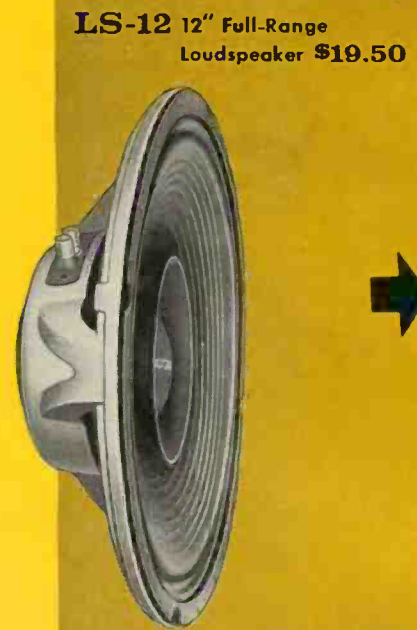
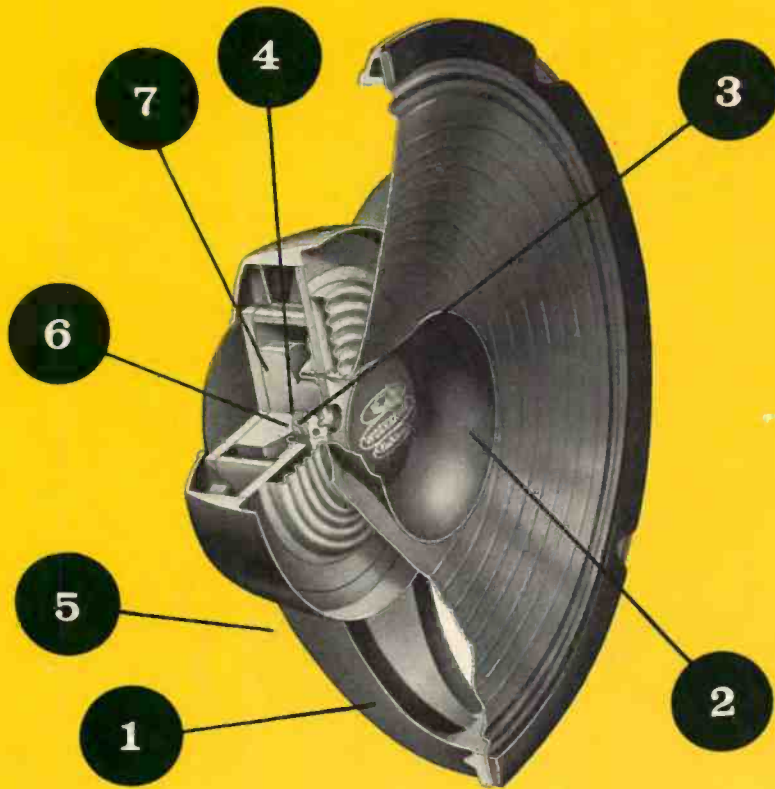
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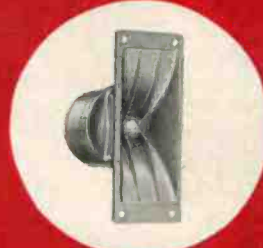
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THE Garrard PAGE

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Subject:

Stereo Cartridges and Garrard Players

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SUCHANAN, MICHIGAN

Mr. Leonard Carduner
Garrard Sales Corporation
80 Shore Road
Port Washington, Long Island, N. Y.

Dear Leonard:

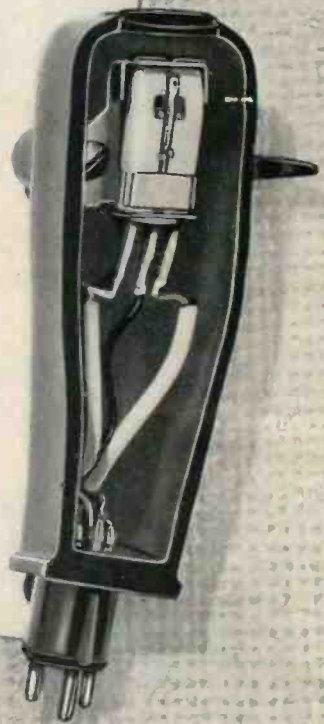
I am sure you will be very pleased to learn the results of our experiments in using our Model 21D Stereo Cartridge with the Garrard record changer.

We used a regular changer, purchased at a local distributor and made no modifications other than the necessary wiring, which, due to your regular three-pronged connector, we found to be a simple matter.

The Garrard proved to be entirely compatible for stereophonic reproduction and we would have no hesitancy in recommending our cartridge for use in your changer.

Cordially,

Lawrence Le Kashman
Lawrence Le Kashman
Vice President, Sales



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Mr. Leonard Carduner
Garrard Sales Corporation
80 Shore Road
Port Washington, Long Island, N. Y.

Dear Mr. Carduner:

We have tested our XP-4 rotating coil stereo cartridge with your Garrard changer and find that it is perfectly suitable for playing stereo or other records with this changer.

We feel certain that when stereo records are available in quantity many people will purchase this or other FAIRCHILD STEREO cartridges to use with your changer, such as they have in using our Model 225 and other cartridges with your excellent player in the past.

Very truly yours,

FAIRCHILD RECORDING EQUIPMENT CORPORATION

Ruben E. Carlson

Ruben E. Carlson
Vice President
REC:mmcl



Pickering and Company, Inc.

ENGINEERS AND MANUFACTURERS

Mr. Leonard Carduner
Garrard Sales Corporation
80 Shore Road
Port Washington, Long Island, N. Y.

Dear Leonard:

As you know, we have recently introduced a stereo cartridge. As a part of the original development program, and now in the market itself, we have been conducting extensive tests with turntables and record changers.

I think it will please you to know that we have used Garrard changers and Garrard Model 301 turntables in these tests and that the results have been eminently superior in every respect.

I am glad to see that our respective products continue to work together so well.

Sincerely,

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Walter O. Stanton
Walter O. Stanton
President

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GARRARD SALES CORPORATION, PORT WASHINGTON, N. Y.

HiFi

& MUSIC REVIEW

September, 1958

Vol. 1 No. 8

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HiFi Soundings



By David Hall

Are Stereo Discs Hi-Fi?

The stereo stampede among manufacturers has run its course to the point where almost every firm of consequence is committed up to its eyeballs for "3-D sound" in the living room.

Now it's the turn of the listening public to decide whether it really wants stereo in the home—if so, in what form and at what price in dollars and cents. By the time you read this, enough stereo records and playback equipment will be available to make possible a careful and intelligent choice.

Top quality stereophonic discs when heard on top quality stereophonic playback equipment and with proper living room placement of matched loudspeakers can result unquestionably in that enhanced sonic and musical dimension ascribed to stereo sound by its most enthusiastic proponents. So far as home playback equipment is concerned it is neither too hard nor too expensive to achieve the necessary good quality.

We urge readers to beware of "bargain basement" shortcuts to disc stereo. One such attempt to provide cheap stereo has been made by way of making use of table model low fidelity radio as a second channel. Good stereo means two good hi-fi channels producing clean sound.

Granted that excellent quality equipment is here—equipment that can give an honest account of what has been cut on the fast growing repertoire of stereo discs—how do the discs measure up at this point? Do they deliver the goods?

I have had stereo discs from at least two dozen labels in this office over the past few months. I have taken many of them home to listen to under "average" conditions. I have tried to listen with an open mind as well as with two open ears; but as was the case with stereo tape, there are wide, sometimes incredible variations in basic sound quality and in stereo effectiveness. Some discs, like those from Vox, laid stress on depth illusion as opposed to directionality. Others, like Counterpoint, tended to exaggerate channel separation with "ping-pong" effects. The big labels, like Victor, Capitol and London, have tried to steer a middle course between depth and directionality, but with varying degrees of sonic definition—especially in classical repertoire.

Absolute cleanliness of reproduction is just as important to good hi-fi sound as it is to fine production of musical tone on the part of the performing musician. Distortion, after all, is nothing more or less than noise—whether resulting from the live performance or from defects in recording or playback equipment. Henry Levine, writing in the July issue of *Musical Courier*, makes this clear in citing the electro-acoustical analysis of the piano tone of such artists as Horowitz, Rudolf Ganz, Mischa Levitsky, and Alexander Siloti: "Those artists whose approach to and through the keys produced the least noise (extraneous thuds and percussive sounds—Ed.) gave the best tones."

Lack of sonic cleanliness can be caused in stereo discs by many factors—miscalculated microphone spacing, poor room acoustics at the recording site, faulty cutting or processing of the stereo disc master. The distortion resulting from such faults I have found has not been masked by the "stereo effect," but accentuated instead. This may be why listening to inferior stereo on tape or disc results in even more aural fatigue than monaural listening.

As in conventional monaural hi-fi, so in stereo hi-fi—clean sound is the key. This is the real challenge to be met by the stereo disc medium now in its bawling, brawling infancy. We have every reason to believe, though it will take time and further technical development, that this challenge to produce truly clean stereo sound on disc will be met and met brilliantly by musicians and engineers alike.

HiFi & MUSIC REVIEW



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★ A cardinal feature of the plan is **GUIDANCE**. The Society has a Selection Panel whose sole function it is to recommend "must-have" works for members. Members of the panel are: **DEEMS TAYLOR**, composer and commentator, Chairman; **SAMUEL CHOTZINOFF**, General Music Director, NBC; **JACQUES BARZUN**, author and music critic; **JOHN M. CONLY**, editor of *High Fidelity*; **AARON COPLAND**, composer; **ALFRED FRANKENSTEIN**, music critic of the *San Francisco Chronicle*; **DOUGLAS MOORE**, composer and Professor of Music, Columbia University; **WILLIAM SCHUMAN**, composer and president of the Juilliard School of Music; **CARLETON SPRAGUE SMITH**, chief of the Music Division, N. Y. Public Library; **G. WALLACE WOODWORTH**, Professor of Music, Harvard University.

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

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SEPTEMBER 1958

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Check here if you wish to begin with the current selection, TCHAIKOVSKY'S FIRST PIANO CONCERTO played by VAN CLIBURN. (This counts toward fulfillment of the six-selection agreement.)

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LETTERS

Lost Art & Other Comments

Gentlemen:

My copy of the July issue arrived this morning and I have devoted most of the afternoon to reading it from cover to cover. Permit me to congratulate you on a very fine issue. I enjoyed the stories on the Duke, "Echoes of a Golden Age," and the "Squire of Hancock." The turntable article was very interesting; use of sketches rather than photos was an excellent idea. However, the effort to make the lingo livid failed and I think the "Lost Art" article had a forced and phony conclusion.

D. S. Wilson
Society of Music Enthusiasts
Toronto, Ontario
Canada

Gentlemen:

Mr. Robinson's article "Lost Art on Record Covers" was a provocative one. He made several points which I found to be both interesting and ironic. First, considering the fact that major record companies spend the time, effort and funds that they do maintaining art departments, why don't they come up with more superior art and photographic work? Most collectors will readily admit that a large percentage of record jackets are not only in poor taste, but frequently are very misleading. Granted, record companies may be justified in their assumption that the jacket plays a great part in selling a disc (which of us hasn't succumbed to this lure at one time or another?), but Mr. Robinson's point that this may work in reverse is also very true. There is a certain "cheapness" about some jackets that makes them very repulsive to listeners with any degree of taste. Fortunately, there are several companies that still have some respect for collectors' visual as well as auditory taste and bring out their releases in beautiful and tasteful jackets. Two that immediately come to mind for dignity and imaginative art work are Angel and Vanguard.

Secondly, if public opinion means anything, let me say that I am in full agreement with Mr. Robinson concerning four-color photographic record covers. He is absolutely right when he states that they are as "monotonous as a jungle of finned cars." Not only that—they all too frequently lack imagination; and the garish technicolor tones, together with stereotyped poses and scenes, show a real lack of creativity.

Walter Klus
Philadelphia 33, Penn.

Gentlemen:

True, much art is wasted on record covers (July issue, p. 17) and I feel record companies should concentrate more on quality of the record and less on art covers. Another suggestion is to improve on librettos, or follow the example of Angel. London's are often dull and Victor's libretto to Otello is a disgrace. Granted, the primary purpose is to help the opera neophyte, but scene setting adds much. I have 60 complete operas—all selected by composer and artist, not arty covers.

M/Sgt James Shaddix
Fort Benning, Ga.

Gentlemen:

Don't you feel that many American record companies are frequently too concerned with ultra-ultra-fidelity to produce "warm" recordings? I have noticed that although many European recordings are not of the highest fidelity—as far as brilliance goes—they do possess a winning warmth. I feel that one reason the Philadelphia strings are so smooth is because Ormandy will not permit the sound engineers to place a microphone in front of the brass or percussion sections. After all, the best orchestra in the world cannot compete with poor microphone placement. The strings are the most important instruments and a symphony orchestra should sound like a symphony orchestra, not like a brass band.

Chester A. Brown
Washington, D. C.

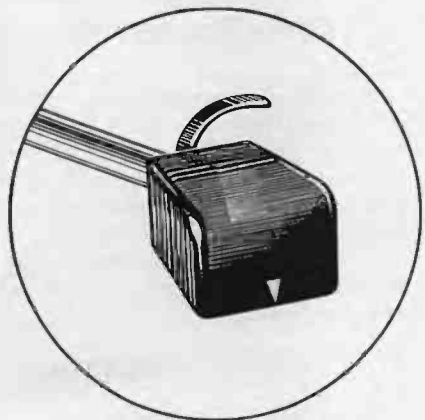
The microphone "hears" only what is fed to it and cannot discriminate as we humans do. A good microphone will produce high fidelity in terms of what it "hears"; but what is fed to it depends on the acoustics of the recording locale and above all on the taste of the recording staff responsible for its use. High fidelity to what?—we may well ask. Should it be to our memory of what a concert performance sounds like in the hall? Should it be to the exact delineation of every melodic line and sonorous coloration of the musical score? Tastes still differ widely throughout the industry on this point.—Ed.

Gentlemen:

I enjoyed tremendously the humor article "Seen At The Show," (p. 42) in your May issue by Nan Miller. Let's have some more material by her. I was wondering if this is the same Nan Miller that so ably represents Sherwood Electronics at many hi-fi shows? If it is, she certainly has had plen-

HiFi & MUSIC REVIEW

Why Did Hermon Hosmer Scott Go to London ?



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In terms of balancing sensitivity with stability, dependability and simplicity of operation ...there is NOTHING MORE DESIRABLE than a **NEWCOMB**



compact 200 AM-FM tuner

If listening to good music is one of the principal interests in your home, the Newcomb Compact 200 is designed specifically for you. The 200 combines brilliant performance with proven-in-use dependability, freedom from gimmicks, and neat harmonious styling. Virtually free from distortion and hum, the Newcomb 200 has an optimum, measured FM sensitivity of 2 microvolts for 30 db of quieting. Utmost stability is assured by snap-in automatic frequency control and temperature controlled oscillators. The Compact 200 has a multiplex jack, up to 10 volts from a cathode follower output permitting remote placement up to 200 feet from amplifier, and unsurpassed conventional tuning eye. All of this beautifully balanced engineering is dressed in a gold-toned cabinet measuring just 12½" x 4½" x 9". Listen carefully and inspect the Newcomb Compact 200 closely before you decide on the tuner you plan to live with. Enlightened comparators choose Newcomb 8 times out of 10. The 200 is not available to every dealer. Write for the name of the Selected Newcomb Specialist nearest you.

NEWCOMB AUDIO PRODUCTS CO., 6824 Lexington Avenue, Hollywood 38, California
Hollywood's leading producer of home sound equipment since 1937

Department HF-9

ty of opportunity to collect material at first hand.

T. H. Bonn
Merion Station, Pa.

It is.—Ed.

Stereo Disc Reviews

Gentlemen:

At considerable expense, I have converted my Magnavox over to stereo. I am a rabid stereo fan and awaiting some good discs. The few that I have are getting tiresome. This leads up to the suggestion that you people start a new department called "Your Stereo Disc." This would be used to review stereo LPs and tell us which are fine and which are poor.

J. Merritt Scott
Rock Island, Ill.

At the present time, stereo tapes and stereo discs are reviewed under the same department heading. If reader demand warrants, the stereo disc reviews can be grouped in with our regular classical, jazz and pops reviews. In the meanwhile, we will use a cross reference if the same material is available (new) in monaural as well as stereo.—Ed.

Stereo Amplifiers

Gentlemen:

We were disappointed to hear that there was some a.c. hum in the SR 17-17 amplifier tested in your article in the August issue ("The First 7," p. 30). Your unit was from our first pilot run wherein we employed a 12AX7 control tube to insure more than ear splitting gain when using a tape deck and say an AR-1. We found this high gain performance unnecessary for a number of reasons and now use a 12AT7 which reduces the cross talk and a.c. hum to definitely negligible levels.

Will Rayment
Sargent-Rayment Co.
Oakland, Calif.

Thanks, Will, for the letter about the hum. As mentioned in the article, we knew that any minor faults found would be cured before amplifiers were sold to the public. As also mentioned, we thought the SR 17-17 was a handsome unit with an extremely simple and foolproof "stereo-monaural" and "channel-reverse" push-button switching arrangement.—Ed.



HiFi & Music Review



THE ROARING 20's GA 201 SD
America's top selling album of the Roaring 20's with 14 authentic arrangements by the Charleston City All Stars



THE FLIRTY 30's GA 202 SD
The greatest album ever made of the great hit songs of the 1930's played by Enoch Light and his famous Light Brigade



WALTZES FOR DANCING GA 203 SD
The most treasured American album of waltzes for dancing and listening played by Enoch Light and his orchestra



"KNUCKLES" O'TOOLE GA 204 SD
America's No. 1 Honky Tonk Piano Man and his orchestra play the fastest selling, most popular Honky Tonk Piano Hits



ROMAN SPECTACULAR GA 205 SD
The only album of its kind by the world's finest accordionist Charles Magnante and orchestra playing beautiful Italian songs



THE GREAT SONG HITS OF THE TOMMY & JIMMY DORSEY ORCHESTRAS GA 206 SD
New Hi-Fi album of songs made popular by the Dorseys played by the ALL STAR ALUMNI ORCHESTRA led by Bobby Byrne



THE GREAT SONG HITS OF THE GLENN MILLER ORCHESTRA GA 207 SD
The fabulous album of songs made famous by Glenn Miller played by the ALL STAR ALUMNI ORCHESTRA with Bobby Byrne



PAUL WHITEMAN AND HIS ORCHESTRA PLAY HAWAIIAN HITS GA 208 SD
The leading album of enchanted Hawaiian melodies played by Paul Whiteman and his orchestra with accent on dreamy island strings



"KNUCKLES" O'TOOLE PLAYS ALL-TIME RAGTIME PIANO HITS GA 209 SD
Sensational high fidelity album of the greatest all-time Ragtime hits by America's No. 1 Honky Tonk Piano Man . . . Knuckles O'Toole



DANCING UNDER THE STARS GA 210 SD
High Society's favorite album of sophisticated instrumentals by the incomparable Rod Gregory and his Society Orchestra

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The Most Exciting Full Stereo Sound Ever Achieved

Enjoy a listening thrill that is unparalleled. These amazing new Grand Award Phase X Stereo Records are not just standard LP albums dubbed back through two channels and "called" stereo. They are completely new *true stereo recordings* emphasizing meticulous placing of musicians and using Grand Award's *exclusive Phase X* method of mixing sound.

As you listen you not only hear music from the left speaker and from the right speaker *but also* a blending of sound and the full dynamic range of perfect musical performance from the area *between the speakers*. It's true! There is *no* unnatural and annoying "dead space" in the center like many other stereo records. The secret is an acoustical principle acknowledged by experts to be perfect.

Now, to introduce these remarkable records, Grand Award has just released 10 of the country's best selling albums in exclusive Phase X Stereo. Ask for them at your dealer now.

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There's good reason why Grand Award Records appear on the nationwide best selling album charts.

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Select some of the Grand Award best-selling albums shown above for your record library. Each is recognized as the best in its field.



Best Selling Pop Albums

Excerpt from a Weekly Survey . . .

BELAFONTE - Harry Belafonte
LOVE ME TENDER - Elvis Presley
ELVIS - Elvis Presley
ROARING 'TWENTIES - Charleston City All-Stars
SOUTH PACIFIC - Original Cast
FOUR BY PAT - Pat Boone

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Fairchild,
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new
FAIRCHILD
stereo
cartridge
model
232



The owner of a Fairchild Stereo Cartridge takes justifiable pride in its possession, for it reflects in tangible form a quarter century's consistent policy of building up to a high quality standard—cost remaining a secondary consideration.

He is sure that the new Model 232 Stereo Cartridge is an investment in the finest record reproduction—both stereo and monaural. He knows that its superb performance is the natural result of advanced engineering—the very same engineering which produced *the first Stereo cartridge ever demonstrated to the public* (December 1957). Its phenomenal tracking ability, absence of distortion, and gentle treatment of records, are taken for granted by the Fairchild owner, although they are often a revelation to those accustomed to ordinary cartridge performance. Its transparent, shimmering sound quality, so faithful to the original, as well as its full range channel separation, are further evidence of Fairchild's engineering leadership.

Therefore, he is not surprised to learn that many major recording studios are using Fairchild cartridges to test the quality of Stereo and other high fidelity recordings. His pride of ownership, in short, stems from the added satisfaction which only a quality product can provide, and from his secure knowledge that the name Fairchild is synonymous with integrity of manufacture. Price of this superbly engineered cartridge... \$49.50.

Hear the Stereo 232 at your hi-fi dealer. Write for booklet K-1, the complete Stereo Disc Story.

FAIRCHILD RECORDING EQUIPMENT COMPANY 10-40 45th Ave., L. I. C. 1, N. Y.

Fairchild "Sound of Quality" Components include:
cartridges, arms, turntables, pre-amplifiers and amplifiers.



• **Altec Lansing Corporation** has a new master stereo control to be used with their well-known 344A Quartet monaural amplifiers. In operation it is similar to other units on the market, i.e., it can be used to combine the two amplifiers for 40-watt stereo, or 20-watt monaural playback. The stereo control is called the S40 and plugs into both 344A's making conversion of existing equipment to stereo very simple. Of course, as emphasized in our last issue, these units should not be connected to amplifiers for which they are not designed. Price is \$12. (Altec Lansing, Anaheim, Calif.)

• **Audiospeaker Laboratories**, a new outfit on the west coast has introduced a woofer which—in print—sounds terrific. Special design to prevent overshoot and secure the best possible transient response has resulted from their engineers working up a method employing an extra voice coil, or "sensing coil." Apparently, this provides a bucking component for dynamic braking of the woofer cone. Labeled the "Custom 16," it is a 15-inch speaker with an impedance of 8 ohms. The response runs from 20 to 1000 cycles with a natural resonant frequency of 18 cycles. It is reported to be 3% efficient and to have less than 3% IM at 40 cycles, depending on the enclosure used. Plastic foam outer surround is used and the voice coil is 2 inches in diameter. Price \$89. (Audiospeaker Laboratories, Pomona, Calif.)

• **Bell Sound** has moved into stereo with their low-priced line—known as the "Pacemaker" series. The new Pacemaker 2221 has two 10-watt amplifiers/preamplifiers on the same chassis. An output combining switches (controlled from front panel) enables the purchaser to use the amplifier for monaural playback now, and stereo at a later date. Innovations over its predecessor model includes a pair of filters—one for rumble cutoff and one for



scratches, hisses and pops in the high frequency spectrum. The 2221 will accept the output signal from tape heads, tape preamps, all stereo cartridges and tuners. Manufacturers specifications are 20-20,000 cycles at ± 1 db., 2% harmonic distortion,

HiFi & MUSIC REVIEW



**This man
is making
MUSIC!**



THE FISHER

ASSEMBLING, WIRING, SOLDERING a FISHER instrument is far more than the purely mechanical process it may seem at first glance. Equally with design and testing of the instrument, the production assembler is making MUSIC, for in his skilled hands, lies the responsibility for the reliable performance of the actual instrument you buy, and for the years of service it will give you.

How well this responsibility is discharged is evidenced by the superiority of the specifications of FISHER instruments. These specifications are based on actual production units, exactly like the one you can buy—not on the performance of a 'laboratory-pet' sample. You can rely on FISHER specifications to provide you with an accurate, meaningful index of quality.

A case in point is THE FISHER FM-AM Tuner, Model 90-R, shown above. Because of its GOLD CASCODE RF AMPLIFIER STAGE, its signal-to-noise ratio is measured at 0.85 microvolts, making it the world's most sensitive FM-AM tuner.

THE FISHER Model 90-R

- ■ FM sensitivity of 0.85 microvolts. ■ AM
- sensitivity of 3 microvolts. ■ Gold Cascode
- RF Amplifier stage. ■ Four IF Amplifier
- stages. ■ Zero-Time-Constant Dual-Dynamic
- Limiters. ■ MicroRay Tuning indicator.
- ■ Pushbutton FM muting and pushbutton AM
- selectivity. ■ Frequency response uniform
- from 20 to 20,000 cycles within 1 db. ■ Har-
- monic and IM distortion completely inaudible.
- ■ FM dipole antenna included. ■ Handsome,
- brushed-brass panel. ■ Chassis, \$199.50.

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ALLIED CATALOG



and a hum level 65 db. below full output. Audiophile net price is \$129.95. (Andy Lorant, Bell Sound Systems, 555 Marion Road, Columbus, Ohio.)

● **C.B.C. Electronics** down in Philadelphia have a little gadget that caught our eye. They've named it the "Music Minder" and it's designed to operate with record changers so that the amplifier will be turned off when the music stops. No problem in connecting it up since it goes between the a.c. line cords of the changer and amplifier. The Model 500 works with the Garrard or Thorens and the Model 600 with Collaro, Glasser-Steers, Miracord, V-M, etc. No price available here at writing. (C.B.C. Electronics, 2601 N. Howard Street, Philadelphia 33, Pa.)

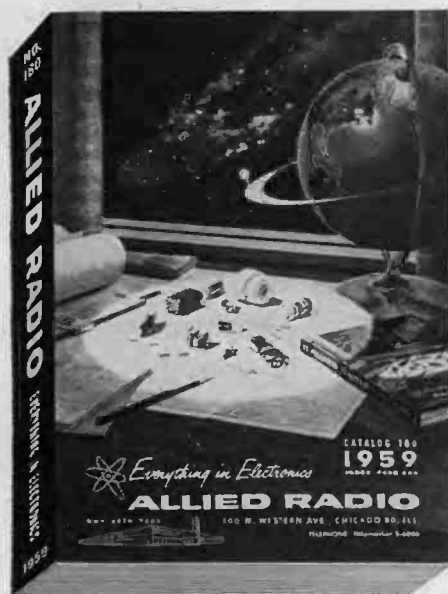
● **General Electric** may have solved a lot of the problems about tone arms mentioned in our story in the August issue (p. 41). Labeled the "Stereo Classic" Model TM-2G, it is statically balanced with a two-step adjustment for precisely setting the stylus pressure and tracking force. The manufacturer says it will permit 0 to 6 grams settings with ease. Beautifully finished in brushed aluminum and chrome, the TM-2G has a built-in arm rest mounted on the base and microball bearings. It is a four-terminal arm (accepts G.E. cartridges only) with a thumbscrew for detaching the head and cartridge from the arm. Other specs include adjustable height (maximum of 2 1/4"), maximum tracking error of 2° and overhang (past center post) of 3 1/2". (General Electric, West Genesee St., Auburn, N. Y.)

● **General Electric** is entering the "tuner field" with a \$129.95 product. This now places them as one of the largest manufacturers producing hi-fi components straight across the board—they only lack a turntable or changer for a complete G.E. hi-fi line. According to late information, their model FA tuner is a combination AM/FM with multiplex output facilities. It has a 5 microvolt sensitivity for 30 db. quieting, 200 microvolts for 20 db. A tuning



meter is built-in with AFC defeat for accurate FM tuning. The distortion figures are fairly low and have been claimed as being 1 1/2% harmonic at rated output (1.5 volts, high level nominal), and less than 2.0% IM. The audio output response is within plus or minus 2 db. for standard FCC pre-emphasis correction, while the AM response is 25 db. down at 10 kc. for heterodyne whistle interference suppression.

HiFi & Music Review



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Here's your complete money-saving guide to Hi-Fi—featuring the newest and finest—the world's largest choice of systems and components. Just check these highlights: *Everything* in thrilling Stereo; tremendous savings with the exclusive Allied System Plan; new KNIGHT Stereo systems and components—truly the "Royalty of Value"; the world's largest stocks of famous name Hi-Fi components; wonderful new build-your-own KNIGHT-KIT Stereo components that save you up to 50%; easy terms to fit your budget. For everything in Hi-Fi, for *everything* in Electronics, get the 452-page 1959 ALLIED Catalog. **FREE**—write for it today!



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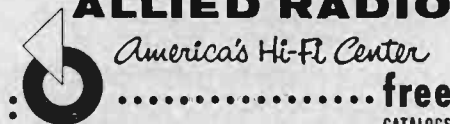
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Every part of every *Collaro* changer is precision-engineered to meet the rigid demands of Stereo

The new stereo records require a higher standard of performance from your record changer than do standard LP's because stereo cartridges are extra-sensitive to noise. That's why, in planning your stereo system, you begin with the Collaro. Every part of every Collaro changer is precision-engineered to meet the rigid quality demands of stereo.

The motor (see A above) is dynamically balanced, so rigidly mounted that wow and flutter specifications are superior to any changer.

The spindle assembly (B) reflects this precision quality in every part. The spindle itself is micro-polished for complete smoothness.

The sensitive velocity trip mechanism (part shown in C) has been designed so that the

changer can trip at extraordinarily light tracking pressures.

The exclusive Collaro transcription-type tone arm (D) with the new plug-in head (E) is designed to eliminate all resonances in the audio spectrum. The new four-pin head — the only high fidelity changer with this feature — provides the ultimate in noise-reduction circuitry.

There are three Collaro changers ranging in price from \$38.50 to \$49.50. No matter which you select, you're sure to start your system off right when you choose Collaro — the turntable that changes records.

For new Collaro catalog write to Dept. RC-3, Rockbar Corporation, Mamaroneck, New York.

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*Rockbar
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Designed for Stereo
... by Weathers

Weathers has done it again—with components engineered specifically for the finest reproduction of stereophonic sound. These components are the ultimate in quality, reliability, and economy.

2 Superb Stereo Cartridges*

The Weathers Ceramic Stereo Cartridge (shown) outperforms any magnetic cartridge. Tracks at 2 grams . . . shielded against hum . . . 25 db channel separation . . . 15 to 30,000 cps frequency response. Comes complete with leads and connectors to fit all standard mountings . . . with diamond stylus \$17.50 . . . with sapphire stylus \$9.75.

The Weathers FM Stereo Cartridge for the Weathers FM Pickup. Universally acknowledged to be the finest ever made. Gives you the ultimate in channel separation (up to 35 db) and 10 to 30,000 cps flat response. Tracks at 1 gram . . . never causes record wear. Prices on request.

*Play both monaural and stereophonic records without damage.

The Weathers Turntable and FM Pickup

The lightest, quietest, and smoothest turntable ever produced. Noise level is 25 db less than that recorded on today's finest records. Isolated against outside vibrations. Rumble and acoustic feedback are practically eliminated. Maintains constant speed regardless of variations in line voltage or load. The Weathers FM Pickup and Micro Touch Tonearm show absolutely no intermodulation or harmonic distortion and no resonances over the complete audio spectrum. Prices on request.

Compatible Speaker Systems

Shown above at left is the Weathers Decorator . . . at right the Fiesta . . . both ideal for stereo.

	Mahogany each	Blonde each
Decorator	\$135.00	\$139.00
Fiesta	\$ 59.95	\$ 62.50

See your dealer or write for booklet number 658R



Weathers Industries, 66 E. Gloucester Pike, Barrington, N. J.
DIVISION OF ADVANCE INDUSTRIES, INC.

Export: Joseph Plasencia, Inc., 401 Broadway, New York, N. Y.

WEATHERS TECHNICAL MAGIC IS SOUND

(General Electric Co. Specialty Electronic Components Dept., West Genesee St., Auburn, N. Y.)

● **Lafayette Radio** is ready to ship kits of parts to build their KT-310 dual channel basic stereo power amplifier. It sells for \$44.50. Incorporating features requested by stereo enthusiasts, such as individual gain controls, four output impedances (4, 8, 16 and 32 ohms), plus parallel output connections, it leaves little to be desired. Input sensitivity per channel is less than 0.5 volt for full output. Response is



claimed to be 35 to 30,000 cycles (full 18 watts output) at better than ± 0.5 db. Harmonic and distortion percentages are less than 1.0. The output tubes are the new RCA type 7189's. Sold with perforated metal cage, tubes and instructions on construction and use. (Lionel Zimmerman, Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.)

● **Ruxton Electronics** has a new speaker system offering unlimited possibilities for room placement. It is called the "Debutante" and will retail at \$89.95. As shown in the photo, the 8½-inch driver faces upwards (it is a dual cone to increase frequency response) with a "controlled resistance perforated diaphragm" on the bot-



tom side. Requires an 8-ohm amplifier output impedance and will handle 10 watts of program with 15 watts peak. Manufacturer claims a rather extended response of 40 through 19,000 cycles. However, its size (29" h. x 14" w. x 12" d.) and wide variety of finishes, including honey-nut, mahogany, and silver beige (\$5.00 extra) make it worth further investigation. (Ruxton Electronics, 11168 Santa Monica Blvd., Los Angeles 25, Calif.)

● **Stromberg-Carlson** has announced some radical changes in their line with the
HiFi & MUSIC REVIEW

what makes one loudspeaker better than any other?

The loudspeaker in your true high fidelity music system is the component which generates sound. An alternating electrical signal from the power amplifier causes the loudspeaker cone to vibrate. The quality of your loudspeaker will largely determine the quality of the sound you hear. The better the design, the more precise the workmanship, the more lifelike will be the sound you hear. Re-creation of live performance in complete detail is the objective of the high fidelity equipment manufacturer. Independent authorities recommend that from one-third to one-half of your total investment should be budgeted to your loudspeaker system. Almost without exception they agree that you should begin with top quality loudspeaker components. All dynamic loudspeakers have many parts in common. They are all made with a frame, a permanent magnet, a cone, and a voice coil. Yet the difference between the loudspeaker in your table model radio and a true high fidelity precision transducer is as great as the difference between a bargain counter alarm clock and a navigational chronometer. The difference is in design, in materials, and in precision craftsmanship. It is possible with a single speaker, properly enclosed, to reproduce every note transcribed on today's excellent recordings. Such a speaker is called an "extended range" unit. James B. Lansing Sound, Inc., manufacturers of JBL Signature loudspeakers, produce several such models—each the very best in its class. Through advanced engineering design and precision craftsmanship they do make of... "every note a perfect quote." JBL Signature speakers are made with large voice coils—coils with from two to four times the diameter found elsewhere. In the 15" Model D130 Extended Range Loudspeaker, for example, the voice coil is 4" in diameter. It is made of hair-fine aluminum ribbon which is actually wound on its narrower edge. Magnetic circuitry is exceptionally refined. Frames are rigid castings. They are the most efficient speakers made anywhere. All of these features lead to the most lifelike reproduction of sound available. A JBL Signature Extended Range Speaker is a basic building block in your music system. Use it alone when you first begin. Later, when you wish to progress to the ultimate excellence of a JBL Signature two-way divided network system, you simply add one of the JBL Signature High Frequency Units and appropriate Dividing Network. Then your Extended Range Speaker will be put into service perfectly balanced speaker system. The place to hear and the demonstration room of the Authorized JBL Signature Audio Specialist in your community. He will help you get started on the right track. For his name and address and a free copy of the latest James B. Lansing Signature catalog, write today to...



JAMES B. LANSING SOUND, INC.

3249 casitas avenue, los angeles 39, california



*175 DLH
high
frequency
assembly*



D130 extended range 15" loudspeaker

true high fidelity

means a sound or music system made up of separate components—loudspeaker, amplifier, radio tuners, etc.—made by individual specialist manufacturers. The principle advantages of a system assembled in this way are:

1. You get better quality sound for less money.
2. You can balance the quality of components.
3. You can continue to improve upon your system.
4. The system you select will exactly match your individual needs. True high fidelity systems are sold by audio specialists who are qualified to tailor a music system exactly to your taste.

NEW!

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Before you buy any hi fi system, you'll want to have Bell's new high fidelity handbook. It answers all your questions... helps you decide which hi fi system is right for your home. Easy to understand. A handy pocket reference guide when you shop for Bell High Fidelity.

Some of the many interesting features of Bell's New Hi Fi Handbook:

- How to start your hi fi system
- Questions and answers about Stereo
- 31 Photographs of all Bell components
- List of all specifications and features

With your FREE copy of Bell's High Fidelity Handbook we'll send you the names of the Bell dealers where you can hear a demonstration of Bell High Fidelity.

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HMR-1

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introduction of nearly two dozen new items. They embrace just about everything for the enthusiast from tuners, to amplifiers, to speakers, and finally to changers and turntables. All of them are exceptional in styling and price. Speaking of styling first, probably the biggest departure is in the speakers. Widely used will be ceramic core magnets permitting "Slimline" design. The 8-inch model (RF-480) with a frequency-range of 45 to 14,000 cycles is only $3\frac{1}{16}$ inches deep. It will sell for \$24.95. By the way, Stromberg-Carlson has also perfected a new method of rating speakers which puts



the purchaser on the inside of the story with specs that he can appreciate. Their literature covers the new parameters in detail. Heavyweight of the speaker line is the 15-inch coaxial RF-484 with a 20-20,000 cycle response and 125 watt (!) peak power handling woofer. One of their many new amplifiers and preamplifiers is rated at 30 watts with 1% distortion at listening levels. The control panel makes use of eleven slide switches for equalization setting, speaker selection, rumble and scratch filters, loudness contour and a.c. power. Levels adjustments may be reached from the front panel by removing the snap-on covers. Further literature available on the complete line. (Leon Knize, Special Products, 1449 N. Goodman St., Stromberg-Carlson, Rochester 3, N. Y.)

• **Watson Industries** has a crossover network kit for the hi-fi do-it-yourself enthusiast. According to their literature it is two different kits, but we're guessing that it's really one and the same. Anyhow, the kit FDS-1 crosses at 2500 cycles for impedances of 8 ohms, the FDS-2 at 5000 cycles for 16 ohms. Both are quarter section, constant resistance with 6 db. per octave attenuation. Electrolytic capacitors subject to deterioration are not used. Mail order only —\$4.95 for the kit and \$7.50 wired. (Watson Industries, 110 Mildred Ave., Venice, Calif.)

• **Webster Electric** is announcing a new stereo-type tape deck designed for the convenience of the do-it-yourself fan. Retailing for \$99.50 (a deluxe model with a "tape-out" switch and program selector sells

for \$119.50), it has two-knob control—accomplished by combining the on-off switch with the speed control, thus insuring that the drive mechanism is neutralized when the machine is off. Another interesting feature permits the tape deck to erase either channel independently. According to Webster few tape decks are sold with this circuit. Also available from Webster are special stereo playback preamplifiers and stereo recording bias oscillators and amplifiers. (Webster Electric Co., Racine, Wisc.)

• **Wharfedale** has two new speaker enclosures (or systems) ideally suited to stereo playback. They are known as the W/AF/1 and W/AF/2. The former uses a 10" full-range Wharfedale speaker and separate tweeter. It stands 30" high and 17" wide. The cabinet is available separately. The price is \$144.50 complete and \$68.50 cabinet only. The W/AF/2 is a little larger since it houses a 12" full-range Wharfedale plus a tweeter unit. It measures $38\frac{1}{2}$ " h. x 23" w. x $15\frac{1}{2}$ " d. As a complete unit it goes for \$199.00 and without the speakers at \$94.50. Both of these systems utilize the Briggs Acoustic Filter principle and, although Wharfedale speakers are to be preferred, the enclosures work fine with almost any full-range speakers of the correct dimensions. (British Industries, 80 Shore Road, Port Washington, N.Y.)

LAST MINUTE ITEMS

• **Garrard** record players may be converted to stereo within minutes through the use of a conversion kit. New units are being sold wired for stereo, but models RC-88, 98, 121, 121/II and T Mk II over six months old are probably not stereo equipped. The kit consists of a stereo shell, cabling and all necessary hardware. The instruction sheet permits installation to be performed by the most inexperienced do-it-yourself fan. Kit SCK-1 converts all but the RC-121/II which requires the SCK-2. Cost: \$4.95.

• **Lafayette Radio** just announced that their designer has been working overtime on a stereo preamplifier to be sold in either kit or wired form. In a nutshell this pre-amp features: stereo output balancing through a novel "nulling" idea, third channel output facilities, twenty-four positions of record equalization, a "presence" control giving a 7 db. rise at 3000 cycles extending to 1 db. from 1000 cycles and 8000 cycles, four outlets (3 switched and 1 unswitched for phono motor), response of 10-25,000 cycles at ± 0.5 db. Cost: \$79.50 (kit).

• **Benson Products** is marketing a cute idea in tape recording labels. The labels are adhesive-backed and fit the hub of all standard reels while a matching label fits the side edge of the box. For further information write Benson Products, 217 Broadway, New York 7, N. Y.

HiFi & Music Review

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For the
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V-M 'Stere-O-Matic' Model 1201

V-M STEREO!

**NOW... TRANSCRIPTION-TURNTABLE
PERFORMANCE AT A POPULAR PRICE!**

*The All-New V-M 'Stere-O-Matic'®
4-Speed Stereo Record Changer*

- NEW CONVENIENCE!
- NEW VERSATILITY!
- NEW FEATURES!

Your high-fidelity system begins with your record changer. This is the one automatic 4-speed changer that matches all other changers feature for feature and then some! The all-new V-M Model 1201 comes wired for stereo with stereo-cartridge installed! Complete with dual output jacks and stereo/monaural switch.

SEE IT! COMPARE IT! TEST IT!

BEFORE YOU BUY ANY RECORD CHANGER—BE SURE TO TEST V-M!

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the **Voice**  of **Music**®

**Here's What Makes the 'Stere-O-Matic'
So Completely Dependable...**

RUMBLE: —48 db for 120 cycle rumble when tested on XLP414 test record (recorded velocity approximately 3.4 cm/sec. at 1,000 cycles.)

WOW AND FLUTTER: ¼ RMS

TURNTABLE: Balanced to assure constant speed. Spindle bearing area centerless ground to reduce frictional drag.

MOTOR SPEED: Constant, positive for permanent true pitch.

TONE ARM: Resonance-free. Easily adjustable for any cartridge weight. Compensated to eliminate variation from bottom-to-top of record stack. Jewel-type anti-friction pivot bearings. Stereo cartridge installed.

TRACKING ANGLE: Variation reduced to a maximum of 2°

AUTOMATIC SHUT-OFF: Unit shuts off automatically after last record plays.

RECORD INTERMIX: Will intermix 10" and 12" records of same speed. V-M "45" spindle fits easily over Tri-O-Matic spindle for 45 rpm records.

ELECTRICAL SPECIFICATIONS: 110-120V; 60 cycles A.C. Special voltages and frequencies upon request.

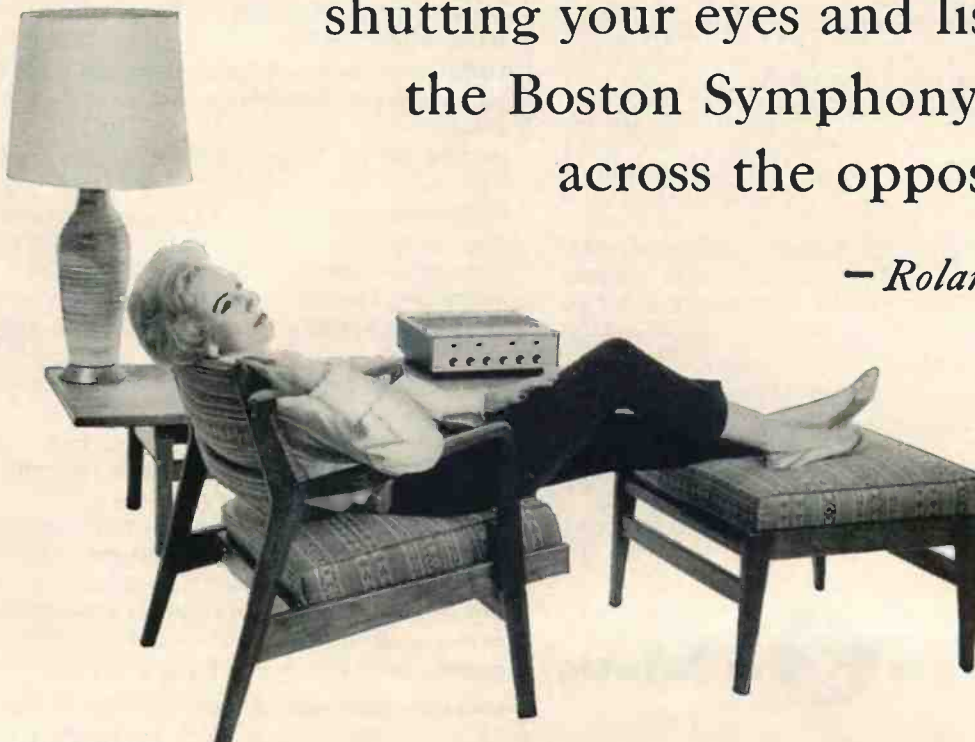
ALSO AVAILABLE: Model 1202 with four-pole motor and plug-in head for GE and other magnetic stereo and monaural cartridges. All V-M models available with matching metal base-pan or pre-cut mounting board.

Model 1201—\$50.00* Model 1202—\$50.00 *Slightly higher in the West.



“No public demonstration can compare to settling down in your favorite chair, shutting your eyes and listening to the Boston Symphony deployed across the opposite wall.”

— *Roland Gelatt*



Furniture Courtesy of Jens Risom Designs, Inc.

“What Is Stereo Sound” by Roland Gelatt, *House & Garden*, March, 1958.



“... the Boston Symphony deployed across the opposite wall.”

Mr. Gelatt's colorful image captures the very essence of stereophonic high fidelity sound. And it effectively dramatizes the critical difference between standard monaural and stereophonic high fidelity.

Listen to a monaural LP recording. No matter how low the distortion, how excellent the frequency response and how good the program — you can't really shut your eyes and hear the orchestra deployed across the opposite wall.

For all its excellence, monaural high fidelity lacks the vital element of dimension. Listen to stereophonic sound on new Harman-Kardon instruments and the orchestra performs in all its width, and depth, and color. Now you hear the violins from the left, the woodwinds and percussions from the center, and the cellos and basses from the right. Your position in the room is uncritical. Virtually wherever you sit, the room is alive with the music and you are in the very midst of it.

In the presence of stereophonic high fidelity sound, comparisons between listening at home and in the concert hall cease to be valid. The social experience of the concert hall remains a vital attraction. Beyond that, music reproduced in the home, this new way, is simply incomparable. For in this, the fullest development of high fidelity, the music is re-created precisely as the composer wished you to hear it.

New Harman-Kardon instruments reproduce stereophonic sound with unrivalled authenticity. Wonderfully flexible and complete, they operate as simply as standard monaural high fidelity units. Incidentally, standard LP records sound impressively better when played through these new models.

The Epic, Model A250 (shown on this page) is an outstanding example of these new Harman-Kardon instruments. It is literally three instruments in one. It is first—a complete stereo amplifier embodying two complete pre-amplifiers and two 25 watt power amplifiers (combined peak 100 watts.) It is the perfect device with which to convert an existing high power high fidelity system to stereo. Finally, if you wish, you can use it as a powerful 50 watt monaural amplifier now and as a complete stereo amplifier anytime in the future. The Epic is priced at \$179.95. The optional brushed copper enclosure (Model AC50) is priced at \$12.50.

Other new Harman-Kardon models include complete stereophonic amplifiers, priced as low as \$99.95 and new stereophonic tuners as low as \$114.95. Harman-Kardon also produces The Nocturne, Model AX20, the ideal instrument to convert any existing system (console or component) to superb stereo. The AX20 price is \$99.95. Prices of all units are slightly higher in the west.

All Harman-Kardon instruments reflect the brilliant design which has won them exhibition at the Brussels Worlds Fair and Milan Triennale.

For complete information on Harman-Kardon stereophonic high fidelity instruments, write to Dept. HR-9, Harman-Kardon, Westbury, N. Y.

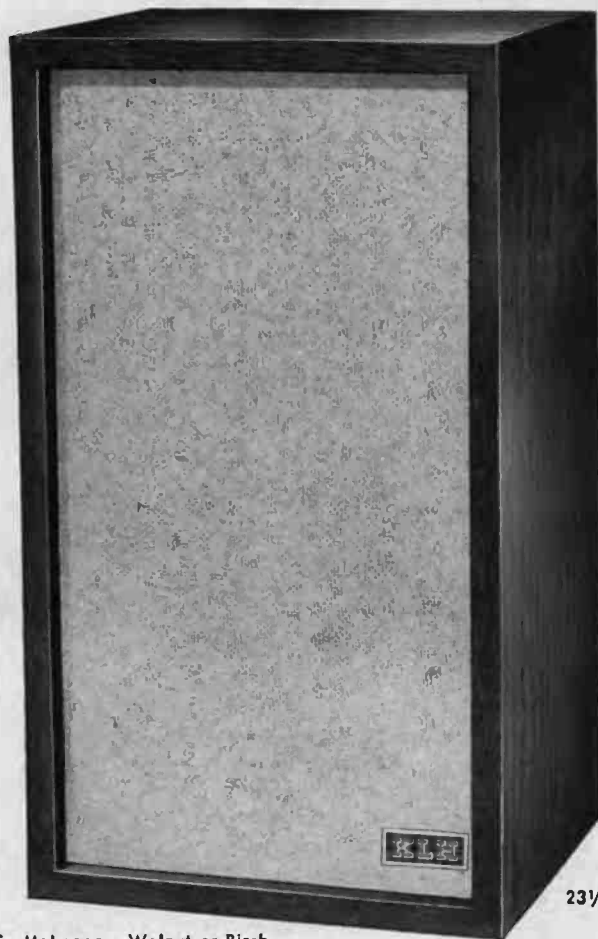


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BOOKSHELF

"H. A. Hartley's Audio Design Handbook" by H. A. Hartley. Published by Gernsback Library, 154 West 14th St., New York 11, N. Y. 224 pages. \$2.90 with paper cover, \$5.00 with stiff cover.

As far as Americans are concerned, high fidelity in England revolves around five men; Briggs, Walker, Leak, Voight and Hartley. Of this quintuplet, Walker and Leak are the most retiring, Briggs the most pixie-ish and Hartley argumentative. Publisher Gernsback is indeed fortunate to have this controversial figure put his thoughts on hi-fi on paper—even though the reader must wade through 198 pages and eleven chapters to reach the real "meat" of the book. In the twenty pages of the twelfth chapter, Hartley gets down to cases. All of the preceding matter is strictly run-of-the-mill background on amplifiers, tone controls, power supplies, enclosures, etc. However, this can be forgiven once you're on the way through that last chapter.

In it, Hartley tells in a most delightfully entertaining fashion the development of his model 215 and 220, the "Baffle," use of rotating spiders and special cone materials. He does this in a believable fashion, yet says little which is not an opinion as opposed to a fact. But then, Hartley says he's going to write that way—so there's little leeway for complaint.

Since Hartley is, by his own admission, first, last, and always, a speaker man, there is little justification for those first 190-odd pages. Possibly 25-30 pages are germane to his work, but better texts are available elsewhere. Of course, it has one beauty of being so simple as not to offend the novice audiophile—a term Hartley admires because he is not one!

Very well indexed, clean diagrams, and that wonderful last chapter make this a "must" in my book. —*opf*

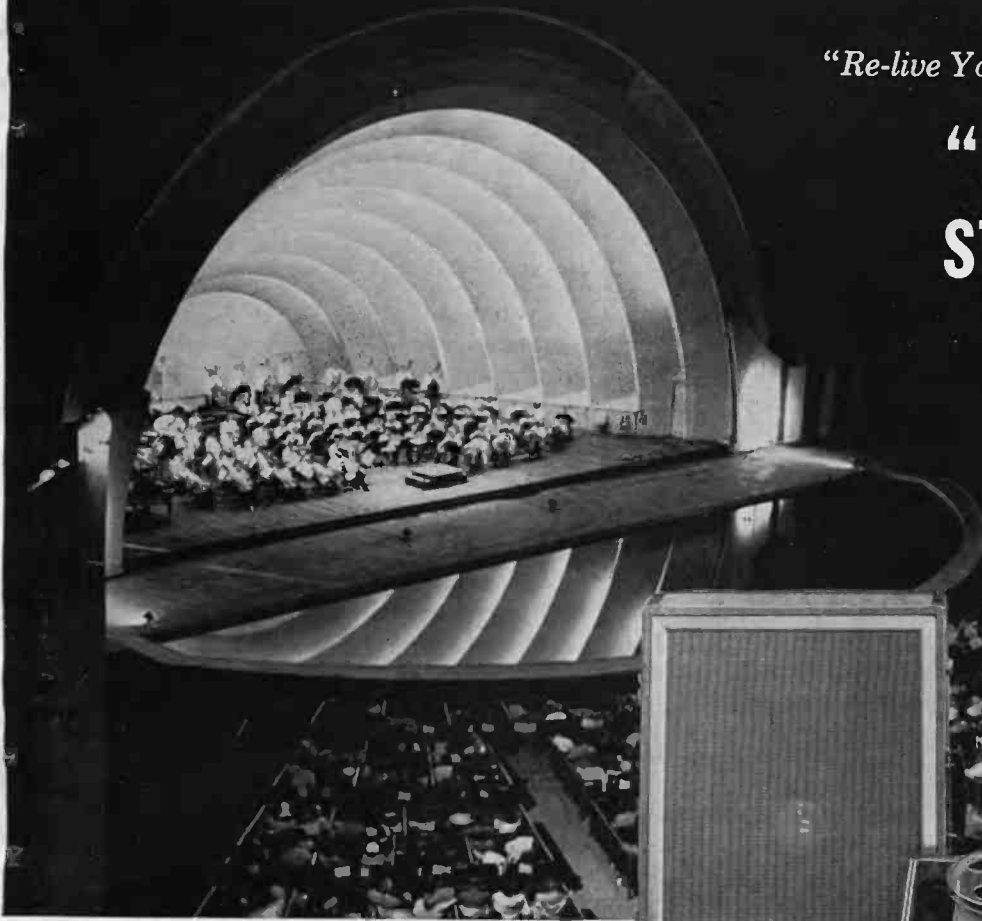
"The Naked Face of Genius" — Béla Bartók's American Years — by Agatha Fassett. Published by Houghton Mifflin Co., 2 Park St., Boston 7, Mass. 367 pages. \$5.00.

The Naked Face of Genius is the title of a recently published book by Agatha Fassett that tells the story of the final years in American exile of Hungary's 20th century master composer, Béla Bartók. Hungarian-born herself, the author met Bartók and his pianist-wife a few days after their arrival in New York; and it is as a "friend of the family" that she tells the story of this proud, withdrawn, and totally honest creator and scholar.

Despite the somewhat sensational flavor
HiFi & Music Review

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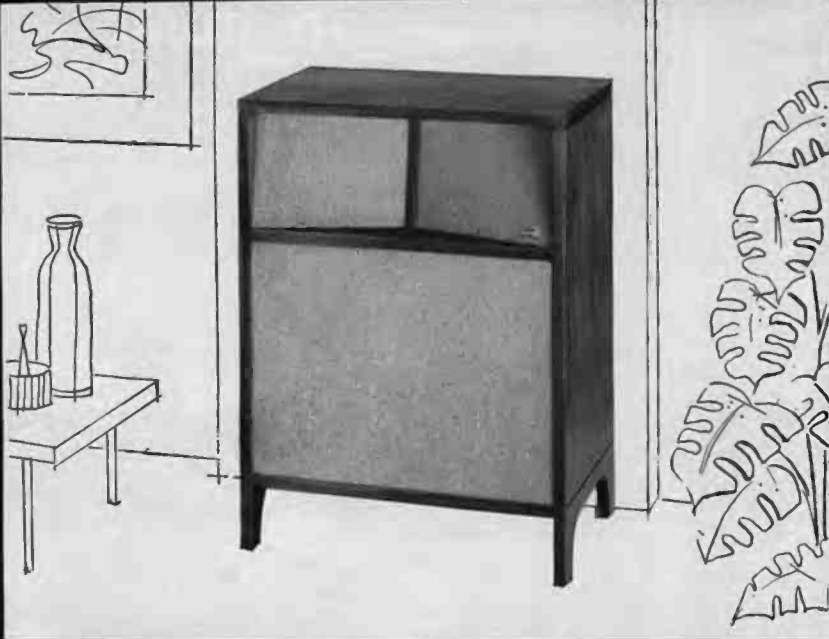
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of the book title, it makes for a deeply moving experience on both a human and musical level, thanks to the excellence of the writing and the profound conviction behind it. Interest in this book should by no means be confined to musicians, for it sheds some startling insights on the problems of the creative genius both in our time and through the ages. —dh

"Music and Western Man"—A symposium on music from ancient times to the present day by eighteen of the western world's leading musical scholars—by Peter Garvie (ed.). Published by the Philosophical Library, 15 East 40th St., New York 16, N. Y. 328 pages. \$7.50.

Music and Western Man is rather a forbidding title of the symposium newly issued by Philosophical Library under the editorship of Peter Garvie. Its forty-nine chapters were a series of broadcasts done by the Canadian Broadcasting Corporation in 1955 covering the entire development of art-music in the Western world from the middle ages to the present. Paul Henry Lang, Wilfred Mellers, Willi Apel, Gustave Reese, Denis Stevens, J. A. Westrup, Karl Geiringer, Lionel Salter, Aaron Copland, and Alfred Frankenstein were among the lecturer-participants and the broadcasts offered not just talk, but superbly chosen musical examples from the disc literature. Decca's Archive Series, RCA Victor's History of Music in Sound, Haydn Society's Masterpieces of Music Before 1750, plus the Anthologie Sonore provided the backbone for the pre-Bach repertoire.

In preparing the broadcasts for publication, the title information and catalog numbers of the records used have been preserved intact and excellently integrated with the main body text. Some of the numberings may not accord with those current today, but this will offer no major problem for the listener who wants what this book has to offer—a first-rate "layman's music course" that can be tied in with the art and hobby of record collecting. Since the lectures for *Music and Western Man* were designed for nationwide radio broadcast over the CBS, you can be sure that they are well within the grasp of the alert and interested listener. —dh



HiFi & Music Review

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S T E R E O P R E A M P P R E M I E R E

The stereo preamp is a fascinating control center. We look

over the first seven to arrive

By WARREN DeMOTTE

AT one time, the hi-fi enthusiast who bought a preamp was immediately classified as an ardent audiophile. If this is still true, the degree has changed within recent years. But now that stereo is upon us in full flower, the preamp is again the mark of the man who wants the most out of stereophonic records and tapes.

The initial function of a preamplifier is to increase the minute amount of energy put out by a magnetic phono cartridge to a level where a power (sometimes called "basic") amplifier can begin to function. Then the power amplifier takes over and raises the level to the amount of power required to drive a speaker.

Theory and experience have proved that the best place in a circuit to change electrical and sound values is close to the signal source, whether that be a phono pickup, a tape head, a tuner or a microphone. Hence, the controls of an audio system—volume, equalization, contour and tone—are usually grouped as far forward as possible. This set of controls and the tubes that do the initial amplifying are known as the "front end" or "preamplifier." The preamplifier may be integrated with the power amplifier on a single chassis for economy and convenience, or it may be a self-contained separate unit, a "control center," for use with a self-contained separate power amplifier.

The latter mode permits great leeway in the design of the preamplifier for maximum flexibility of operation. It also permits the use of power amplifiers that conform to the audiophile's preferences in quality and wattage. Hence, in stereo, as in monaural, the separate preamplifier provides the means for achieving the finest reproduction of sound.

In dollars and cents, the rig built around a separate preamplifier is likely to be more costly than one in which the preamplifier and amplifier form an integrated unit. Nevertheless, for the sound fancier with a cultivated ear, the separate preamplifier is "must" equipment. On another level and by reason of its connotation of *deluxe* quality, it is a prestige necessity for the man who must have the best at any cost, cultivated ear or tin.

In last month's article on integrated stereo amplifiers,* we expressed opinions on the desirability and merits of certain features of front end design. These features, refinements, or subtleties become even more urgent in the separate preamplifier because the reasons for compromise or omission lose much of their validity when applied to this type of unit. The very nature of the individual preamplifier argues against

* See "The First Seven," HiFi & MUSIC REVIEW, August 1958, page 30. This article evaluates the Bell, Bogen, Harman-Kardon, Madison Fielding, Pilot, Sargent-Rayment and Telematic stereo dual-amplifiers.



Individual tone controls on each channel are important features in the Scott 130. Switch above finger inverts phase of Channel B amplifier.



Prize winner for clean legible rear panel layout is the Grommes 208. Note how all phono input jacks are easily accessible and exceptionally well-marked.



Lowest in cost among the stereo preamps tested in this article is the Arkay SP-6. Two-step rumble and scratch filters provide some channel tone control.

simplification that entails even the suggestion of compromise.

Seven manufacturers sent us preamplifiers for inspection, test, and (they hope) admiration. There is much to admire in these pioneer stereo preamplifiers. As in our initial contact with the stereo amplifiers, we marveled at some of the design ingenuity—and we tsk-tsked over some of the more obvious lapses in engineering perception.

It is obvious that to some audio design engineers stereo has not yet “arrived” and many “operational” features need proof in practice. By and large, however, the seven worked as claimed by the manufacturer. None had any serious deficiencies insofar as gain, frequency response and distortion were concerned. Two of the models were rushed to us direct from the workbench and they appeared to suffer most from minor instabilities. Since we strongly feel that mentioning them would be detrimental to those companies, we have refrained from doing so. Undoubtedly our notes to the manufacturers will have precipitated correction of these faults long before this is in print.

Another month of experience with stereo controls has strengthened our opinion of the advisability of individual tone controls on each channel. We feel that these are important even when the power amplifiers are matched, as in an integrated amplifier unit, because the tubes, resistors and capacitors in each channel may suffer different degrees and rates of deterioration with use.

In a separate preamplifier, individual tone controls on each channel are even more urgent. There is an unspoken presumption that the purchaser already owns a power amplifier which he has used in his monaural rig and which he wishes to incorporate into his new stereo setup. The new power amplifier that he acquires for use in tandem with the old, even if it is of the same make and model, will differ slightly in its characteristics. Obviously, ganged tone controls will not permit the degree of refinement in matching the sound from the two channels that individual channel controls will. So, too, ganged tone controls presuppose matched speaker systems so positioned that their acoustic environments also are matched.

Are we making too much of this matter? Not if the object is the ultimate in sound reproduction. We readily concede that even a considerable mismatch of the sound from the two channels of a stereo system is not discernible to the average ear, but we feel it is logical to assume that the purchaser of a separate preamplifier is seriously interested in obtaining the best results, without any thought of compromise. He deserves every consideration his sincerity and his willingness to back it with cash entitle him to.

The urgency of individual channel volume controls is not quite as compelling as that of individual tone controls. They are most desirable when the amplifiers differ in wattage or sensitivity. With individual controls, the volume of the two amplifiers can be matched easily and the “Stereo Balance Control” then brought into play for the ultimate refinement of dynamic equality.

If only a ganged volume control is available, rough balancing of two dissimilar amplifiers can be accomplished by adjusting the level controls usually found on power amplifiers. These should be set at a point where the volume from the speakers is in satisfactory balance while the “Stereo Balance Control” is at zero. Unless there is a change in either amplifier, all balancing can be done solely with the latter control.

One pet peeve we have concerns a.c. switching from the panel of the preamp. To all means and purposes, the user

reasonably expects to turn everything "on and off" from the panel. This assumes that a.c. convenience outlets of sufficient wattage and number appear on the rear skirt of the preamp chassis to accommodate the user. Three is what we consider to be the minimum—two for the individual power amplifiers and another for the tuner. We assume that the turntable operates on its own a.c. line to avoid "flats."

The Grommes 208 and the Arkay SP-6 are remiss in this department. Each has only two. To make up for their lack of sufficient receptacles, one power amplifier may be plugged into the other (if it has such a socket), or a power amplifier may be plugged into the tuner. Of course, if a dual power amplifier on one chassis is used, it will have only one power cord and this will alleviate the problem.

Fusing is another important point worth considering in evaluating preamplifiers. If the power amplifiers and tuners are to be connected to the preamp the possibility of a "burn-out" is not proportionally increased, but nevertheless remains hazardous if the secondary component also has no fusing and is fed 117-volts a.c. through the panel switch. We would earnestly recommend that all manufacturers give further thought to adequate fusing while planning their next amplifiers and preamplifiers.

As Electronic Crossovers

The "Crossover" function found in some of these preamplifiers is not a stereo function. It is primarily for monaural use with high frequency (tweeter) and low frequency (woofer) speakers. It provides a frequency bisection before amplification instead of the more common division after amplification (at the speakers).

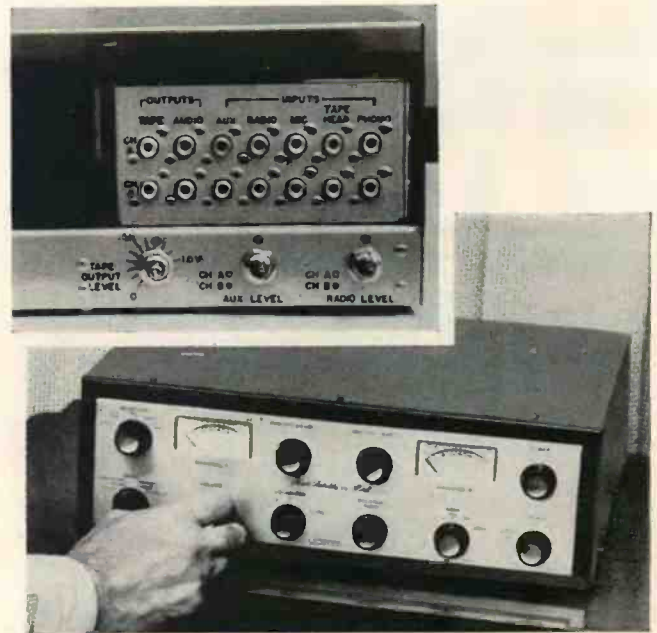
It is the contention of many audio experts that early division of the frequency spectrum into highs and lows avoids much of the possibility of intermodulation distortions in the amplification process. However, a word of caution regarding this use of the crossover may not be amiss. The speakers should either be coaxial (without a connecting crossover, mechanical or electronic) or, if woofer and tweeter are individual units, they should be mounted close together. The desired effect is a smooth transition between highs and lows.

On the other hand, if you want a pseudo-stereo ping-pong effect, separate the woofer and tweeter by six to ten feet just as you would two stereo speakers. Then, from a monaural source, you will hear all the highs through the tweeter and the lows through the woofer. Of course, some of your friends will think this is stereo, but it actually is only an artificial effect that bears no true relation to natural sound.

New Circuits and Concepts

A vote for the most unusual circuit among the stereo preamps would go to the Altec Lansing 445A. This unit makes use of four transistors in low-level amplifying stages. This is followed by a single 12AY7 low-noise dual-triode and finally a 12AU7 cathode follower output. No rectifier tube is used as the d.c. voltage is obtained from selenium rectifier plates. Obviously, this construction reduces the weight and heat generation of the 445A. Among the other novel features in the 445A is a special "tube guard" light that flashes on if the panel push buttons are thrown to an improper setting.

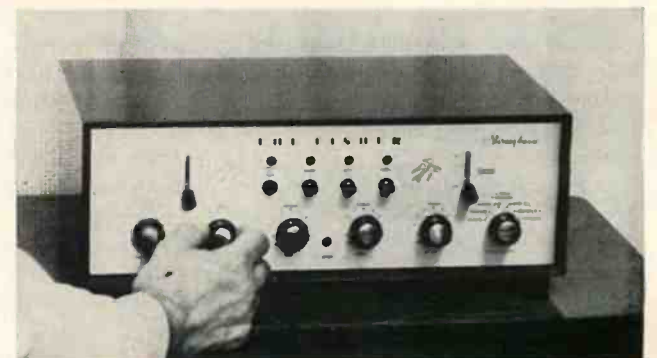
SEPTEMBER 1958



The Pilot SP-215 was rated best for home stereo tape recordings. Much flexibility is provided by front panel VU meters and special "Record Level" controls.



Two individual preamps, plus a stereo control, fit together to make up the Fairchild 248. Extra heavy-duty construction results in the huskiest preamp.



Clean straightforward lines and controls are the stock-in-trade of the Fisher 400-C. Push-button controls and dial lights make it easiest to operate.



Altec Lansing utilizes four transistors visible on the printed-circuit panel. The two tubes mounted on the rear apron are the only heat-producing elements.

A close second for novel and interesting circuitry would easily be won by the Scott 130. In fact, this unit has so much flexibility that it defies adequate editorial treatment. In addition to the necessities enumerated in the table on page 31, there is a "third channel" output jack mounted on the deck of the chassis. This is for the fellow who wants to fill the gap in the middle by blending the two channels and feeding them into a small amplifier and speaker placed between the two ordinary stereo speakers. Of course, this is a luxury that not too many audiophiles are going to avail themselves of, but it illustrates the avante-garde thinking of the Scott engineers.

It is, of course, possible to fill in the sonic "hole" by simply hooking in a third speaker without using a third amplifier. This is done independently of the preamplifier and any speaker manufacturer will furnish a wiring diagram for use with its speakers.

The workmanship of the seven preamps varies greatly. As we might expect, this is related to cost and how strongly involved in allied electronic fields is the manufacturer. The Fairchild is a good example. This company concentrates on quality audio components that are built with extreme ruggedness—since a good portion of its business is in the professional field. Breakdowns must be avoided and in Fairchild equipment all components operate considerably under their rated values. Actually, the 248 consists of two Fairchild Model 245 Monaural Preamplifiers hooked up with a master gain control and tied into a single package by a Raymond Loewy wrap-around. Because of the basic makeup, there are two power transformers and two rectifier tubes. Inputs are available for two stereo magnetic cartridges, one marked "Turntable" and the other "Changer." It is assumed by Fairchild's designers that the turntable is free of rumble and therefore no filter is provided for its input. On the other hand, the record changer is not so highly regarded and a rumble filter is automatically cut in when this input is used with RIAA equalization. Wiring of the 248 is extraordinarily clean and the wrap-around cabinet is as solidly built as anything we've ever seen.

The Pilot SP-215, Altec 445A and Fisher 400-C—as is usual with the products of these companies—are wired and

assembled with the more expected conception of home usage in mind. The Grommes was easily the smallest of the preamps—nice if space is an important factor. The Scott 130 was the lightest in weight, although this is scarcely a criterion in preamps.

An advantage of a separate preamplifier is that it may be located conveniently at hand, with the power amplifiers a distance away. If the radio tuners have "cathode follower" outputs, they also may be some distance from the preamp, perhaps near an antenna lead-in. It is imperative to locate the turntable or changer and the tape deck as close to the preamp as possible. The leads from the phono pickup and the tape heads must be short; otherwise, they may pick up hum from vagrant magnetic fields.

Hum is the bugbear of stereo, perhaps to a greater degree than it is in monaural. For this reason, "an ounce of prevention is worth a pound of cure" is not a platitude to be ignored when setting up the stereo system. It is a maxim that merits serious consideration.

All of the preamps examined in this issue have output jacks designed—either through impedance or voltage level—to feed tape recorders. The Pilot SP-215 is particularly flexible, with the controls on the front panel. The Fisher 400-C and the Scott 130 are so engineered that tapes may be monitored while a recording is being made. This means that it is possible to hear effectively what has been captured on tape a split second after its recording. It should be remembered, however, that in order to take advantage of this facility, the tape recorder must be one with a third, or monitoring, head.

Several of the stereo preamps appear to have been designed with "Christmas tree" effects in mind. The Scott 130, for example, has four colored lights on the front panel. These are arranged in a rectangle, with the upper two red and the lower two green. As different modes of operation are selected, these light up to form related patterns. For instance, the two green lights go on when the unit is functioning as a straight stereo preamplifier. Two red lights on indicates "Reverse Stereo" operation and all four lights on indicates monaural operation. The Fisher 400-C has a "Power On" red light, plus four green lights, each one above a related push button that controls an input. Thus, a green light will go on above the push button that cuts in the tuner when it is in use and another above the phono push button will replace it when that unit is functioning. The Arkay SP-6 has two lights, one at each end of the front panel. The left-hand light indicates power on, while the right-hand light goes on when the unit is employed in stereo.

All of the manufacturers of these preamplifiers are deserving of congratulations for the manner in which they have packaged them. The front panels are individual and tasteful in appearance. More marvelous to tell, the rear panels have been executed with foresight and logic. Despite the great number of input and output jacks and terminals involved, they are invariably accessible and legibly labeled. As much as possible has been done in advance to shield the purchaser from confusion and unnecessary complications.

So, if it is your desire to assemble a really high quality high fidelity stereo system, your path must lead you along the way we have sought to indicate. These are the first stereo preamplifiers on the American market. They vary in their abilities as they differ in price. Yet each one marks an advance in the art of reproducing sound. This alone is something of which the audio industry may well be proud.

—Warren DeMotte
HiFi & Music Review

Stereo Preamplifier Checklist

(Based on data and specifications supplied by the manufacturer)

	Altec Lansing	Arky	Fairchild	Fisher	Grommes	Pilot	Scott
Model	445A	SP-6	248	400-C	208	SP-215	130
Price	\$189.00 ^b	\$62.95 ^a	\$239.50 ^a	\$169.50 ^c	\$124.50 ^a	\$189.50 ^a	\$169.95 ^d
• Number of Tubes	2 ¹	6 ²	8 ³	7 ²	7 ²	9 ²	8 ²
• Ceramic-Crystal Stereo Cartridge Inputs	YES	YES	YES	YES	YES	YES	YES
• Magnetic Stereo Cartridge Inputs	YES	YES	YES	YES	YES	YES	YES
• Stereo Tape Head Inputs	YES	YES	YES	YES	YES	YES	YES
• Stereo Tuner Inputs	YES	YES	YES	YES	YES	YES	YES
• Individual Channel Tone Controls	YES	NO	YES	NO	NO	NO	YES
• Individual Channel Volume Controls	NO	NO	YES	NO	NO	NO	NO
• Master Volume Control	YES	YES	YES	YES	YES	YES	YES
• Loudness Control	YES	YES	YES	YES	YES	YES	YES
• Stereo Balance Control	YES	YES	NO ⁴	YES	YES	YES	YES
• Channel Reversing	YES	YES	NO	YES	NO	YES	YES
• Channel Phasing Switch	NO	NO	NO	NO	NO	NO	YES ⁵
• Rumble Filter	NO	YES ⁶	YES ⁷	YES	NO	NO	YES
• Tuner Input Level Adjustment	NO	YES	NO	NO	NO	YES ⁸	YES
• Other Input Level Adjustments	NO	YES	NO	YES	NO	YES ⁸	YES
• Fused	YES	NO	YES	YES	YES	NO	YES
• Convenience Power Receptacles	3	2	4	4	2	3	3
• Crossover ⁹	NO	NO	NO	YES	NO	NO	YES
• D.C. Filaments	NO ¹	NO ¹⁰	YES	YES	YES	YES	YES
• Stereo Recorder Output	YES	YES	YES	YES	YES	YES	YES
• Recorder Monitoring	NO	NO	NO	YES	NO	NO	YES
• Center Channel Output	NO	NO	NO	NO	NO	NO	YES

(a) Price includes enclosure, cage or cabinet.

(b) Wood cabinet, \$19.95 additional.

(c) Wood cabinet, \$17.95 additional.

(d) Wood cabinet, \$19.95 additional.

1 Four stages are transistorized; uses selenium rectifier.

2 Includes rectifier tube.

3 Includes two rectifier tubes.

4 Balance may be effected with individual channel volume controls.

5 Called "Speaker Phasing" by manufacturer, but is actually a channel-two power amplifier input phase-reversal switch.

6 Individual rumble filter on each channel.

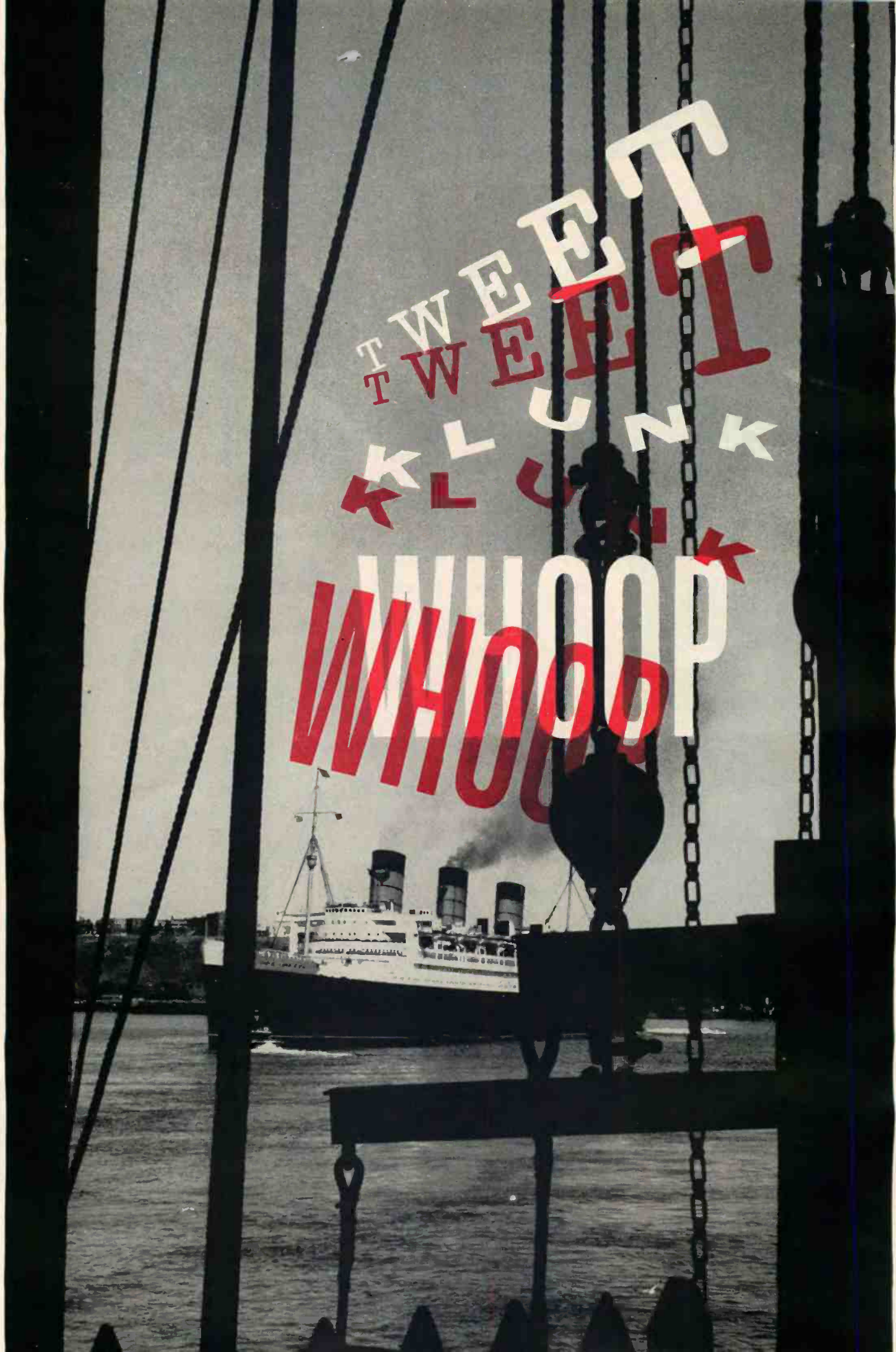
7 Rumble filter automatically cut in when "Changer" input is used.

8 Compensated for excessive input voltages requiring considerable input attenuation.

9 See text.

10 Uses d.c. voltage bleed through center tap of filament transformer for hum reduction.

TWEET
TWEET
KLUUNK
KLUUNK
WHOOOP
WHOOOP



A Round-up of Recorded Noises—Odd and Otherwise

By FRANK JACOBS

Photo by Irv Dolin

ADDICT or realist? This is the question neighbors ask when assaulted by "weird" and inexplicable noises from that hi-fi system next door. Some hi-fiers, rather than immerse themselves in operatic or chamber music, or even rock 'n' roll, listen for the joy of just "hearing" sounds not likely to be found in the average living room.

The "sound-for-its-sound-sake" enthusiasts definitely deserve to be heard, for their motives are essentially honest. They may want to show off their hi-fi equipment with the sonic wheeze of a 1910 Pierce Arrow getting underway or make the room reverberate with a summer thunderstorm. They may have a genuine interest in the documentation of birdsongs and animal sounds, or a desire to recapture the breathing and snorting atmosphere of steam railroading, with its nostalgic connotation of youthful dreams of travel and adventure. All this—and then some—falls within the sound-happy province of Specialty Records.

Specialty Records, then, can be loosely defined as discs featuring neither music nor prose (as such) and which justify their existence by preserving the sounds of nature, machine, and man. There are, today, more than a hundred of these records, each offering its own assortment of klunks, tweets, and whoops to the buying public.

Of the three classifications—nature, machine, and man—the sounds of nature have been most widely explored. A fascinating variety of recorded sound awaits the cooped-up urbanite who would like to get closer to Mother Earth.

Few sounds are earthier than the mating call of a frog. Multiply one frog's call by 92 and you have *Sounds of North American Frogs* (Folkways FX6166). If there is a frog in your backyard and you would like to know his proper Latin name, then this record is for you. Accompanying the record is a 20-page, illustrated booklet which not only names each frog you hear, but abounds with frog facts.

Some frogs shriek; others rumble, chirp, honk, grunt, and squeak. The green treefrog sounds like the busy signal of your telephone, while the barking treefrog sounds like a test record for your hi-fi set.

The frog, however, must take a back seat to the bird when it comes to vocal dexterity. This we learn from *American Bird Songs* (Cornell University ABS 1 & ABS 2). Dead-serious bird-lovers will probably prefer these two discs, which are straightforward, scholarly productions.

The more flexible bird-lover should be intrigued by *Symphony of the Birds* (Ficker 1002) which Jim Fassett, Music Director of CBS Radio, has pieced together with the help of a tape recorder. By playing and combining the calls of 20 birds at one-half, one-fourth, and one-eighth speed, Mr. Fassett has come up with a three-movement symphony which may be the eeriest, most ingenious work of its kind in the catalogs. The melodies of his all-bird orchestra range from the supernatural to the frighteningly realistic. The fish crow, for instance, makes a dandy tuba at one-eighth speed.

There will be some people who feel that bird symphonies are too tame. No trills with frills for them; they want a true slice of nature. If this be the case, then *Sounds of a Tropical*

Rain Forest in South America (Folkways FPX120) should surely fill the bill. This record, which was made especially for the American Museum of Natural History, cuts a wide sonic swath through the jungles of Peru. Actually, most of the birds and animals were recorded several thousand miles to the north, in the Bronx Zoo, but you would never know it. Here will be found many of our jungle friends—the parrot, the macaw, the three wattled bell bird, and, in a singularly terrifying display of temper, several screaming monkeys. Certainly, a fitting record to play as background whenever one of those old Tarzan movies reappears on your TV.

From the jungle, it is only a few miles trek through swamps and quicksand to the ocean where we can plunge into *Sounds of the Sea* (Folkways FPX121) and *Sounds of Sea Animals* (Folkways FPX125). These records show the uses of the hydraphone (a special microphone for underwater duty) and completely demolish the theory that the ocean is a great pool of silence. Far from it. Did you know, for example, that a thousand snapping shrimp sound like subterranean static? Or that the drum fish sounds like an erratic riveter? Or that, at 2,000 fathoms, there are creatures whose moans would do a horror film proud?

Nothing on these sea discs, however, can compare with the Porpoise Variations. The Folkways people exhibit a fondness for these sea animals that borders on adoration. At regular pitch, we learn that a school of porpoises sounds like a small, squeaky motorcycle. At one-half regular pitch, they sound like a racing car. At one-thirty second regular pitch like an underwater anvil. And at one-sixty fourth regular pitch—well, they sound just like what you would expect porpoises to sound like in the first place.

One thing you can say about Specialty Records: They contain sounds that most of us would not otherwise hear. This is definitely the case with most sounds of nature, and, surprisingly, holds true with many discs in the second great category, sounds of machines.

Take, for instance, a popular item called *Sounds of Steam Locomotives* (Folkways FX6152) which is one of several records devoted to "Stack Music," or the huff-and-puff sounds of the pre-diesel era. The booklet accompanying the record is written in a nostalgic, lamenting vein. Gone (or going) are the days, says the text-writer, when we would hark to "that delightful sound caused by superheated steam, exhausted from the cylinder, through the stack of a locomotive." He has a point. A streamlined diesel engine sounds tame, indeed, when compared to the Burlington Line's spirited #5352 "splitting the warm July evening air as it starts a heavy train."

If the steam locomotive is fast disappearing, then such antique automobiles as the 1910 Pierce-Arrow and the 1912 Stanley Steamer are, for all purposes, out of sight. However, there is no reason for despair, especially when you can own a motor memento as well-packaged as *The Automobile—The Sounds of 50 Years* (Unicorn UDS-1). Like most Specialty Records, this offering has excellent sound and is marred only by a rather over-verbose narrator. Included with the



records are a well-edited, illustrated booklet and a colorful painting, suitable for framing, of a 1914 Stutz Bearcat. To be sure, some late-model cars are also heard, but they don't get in the way.

This isn't the only automobile record you can own. You can also pick up *Cuban Corners* (Riverside FLP 5010), one of Riverside's several "Sports Car Specials." With exhaust-ing fidelity, this record captures the sounds of a recent sports and stock-car race in Havana. Around and around the RIAA curve they go, one car after another, for nearly an hour. The race leaves everyone excited—the Cuban track an-nouncer, the crowd, the pit crews. Everyone, perhaps, except the listener.

Nostalgia comes to the fore again with a collection of antique, mechanical contrivances called *Music Gadgetry* (Spectrutone AH-1002). This is a loud, jangling record not without a certain charm. Nine "gadgets" are represented, in-cluding the hurdy-gurdy, the carousel band organ, the mandolin piano, and a remarkable creation called the Orchestrope.

The Orchestrope is an electrically powered nickelodeon which contains a triangle, cymbal, blocks, tambourine, drums, xylophone, and piano. It is unashamedly ragtime. The record jacket describes it as recreating "the smoke-filled atmosphere of the 19th Century saloon," and this may be the only fitting description.

It's a far cry from a smoke-filled saloon to a Mexican festival, but they both have one thing in common—loudness. *Mexican Firecrackers* (Cook 5015) devotes several hundred grooves to, first, an Indian fertility prayer and, then, a pre-dawn celebration in the wide-open town to Ajijic, Mexico. The celebration is of a special interest, particularly if you have a fondness for churchbells and firecrackers. This is definitely *the* record to own and play for such occasions as New Years Eve, visits of royalty, and ends of wars.

Human Burps, Grunts, Squeaks

The first record in the third great Specialty category, sounds of man, is in many ways the most remarkable. In past paragraphs you have heard of porpoises that whistle, and frogs that honk. Now, in *Vox Humana* (Folkways FPX123), you will learn of male singers who have ranges of nine octaves and of female singers who can descend to the note of F, just below the bottom note of the piano.

Vox Humana serves as a showcase for the so-called Vox Humana group of singers, a collection of men, women, and children in England who dedicate themselves to the extension of vocal range. They believe that the human voice is "potentially the greatest instrument there is" and set out to prove it. Although it's doubtful that they will eliminate the London Philharmonic, they do manage to give the strings and woodwinds a run for their money.

On one band, a male member of the troupe sings a duet with a 'cello played at bottom register. Later on, a female member does the same with a violin at top register. The *coup du théâtre* occurs when four female voices combine to sing, note for note, a three-minute fragment of a string quartet.

Perhaps you prefer your people to utter sounds that are less extreme. In that case, you would do well to become acquainted with an urban vagabond named Tony Schwartz. With a tape recorder slung over one shoulder and an ear perked for the authentic, he has covered the island of Man-hattan from top to toe. The results of his wonderings can

be heard on half a dozen records, two of which are *Sounds of My City* (Folkways FC741) and *Music in the Streets* (Folkways FD5581). Here you can hear such New York noises as a Salvation Army Christmas band, a fine montage of Fifth Avenue parades, and the rhythmic monologue of a small girl bouncing a ball. You can also hear the famous "Moondog" playing his unusual instruments on a street corner, a glass-bowl player rendering *My Blue Heaven* from a doorway, and the recently departed, tattered Carnegie Hall fiddler, Giuseppe Ravita.

Street-sound impressario Schwartz wisely adds little in the way of commentary and lets his subjects speak, or play, for themselves. Of all Specialty Records, his may well be the ones most eagerly listened to one or two hundred years from now.

It would be difficult to judge the historical value of *Sounds of Medicine* (Folkways FPX127) which, among other things, faithfully reproduces an operation on a small boy with a cyst in his neck. This is a curious record which seems to be intended to show the realistic side of medicine. The doctors involved are a casual lot, fond of bantering between incisions. Instead of the hackneyed dramatic clichés, we hear, instead, a macabre form of inside humor. Some listeners, after hearing this record, may find their confidence in surgeons to be somewhat shaken. But have no fear. The cyst is removed, and the boy (so the notes say) recovers.

The other side of the record contains sounds heard through a stethoscope. Among the internal marvels we are privileged to hear are heart beats, lung sounds, and the stomach growls of "a normal hungry man smoking a cigarette before dinner."

This last item seems to have been inserted to give the record a semi-humorous touch, which brings us humorous Specialty Records. These fit none of the three main categories mainly because they usually contain sounds of all three.

Take, for instance, the best of the light-hearted items *The Compleat In Fidelity* (Cook 1044). Famous for their devotions to highs and lows, the Cook engineers obviously had a great time putting together this little gem. In rapid succession, we hear the sounds of a shrieking jet plane, a New York Central locomotive, an unhappy baby, a ringing telephone, an old cylinder recording of a Sousa march, and three minutes of bedlam titled, "10,000 hens, 3 roosters." Turn the record over and we are greeted by 20 minutes of wind. Just wind.

In similar vein is *Adventures in Cacophony* (Audiophile AP-37). Side A contains such welcome friends as a growling dog, a barking dog, a hog, a squealing pig, several cows, and a persistent tomcat. The highlight of the record occurs on Side B with a well-executed opus called, "The Big RR Crossing Episode." This "episode" shows what it is like to be in a car which is heading, at 60 miles per hour, toward a fast-approaching diesel streamliner. Complete with high-pitched scream and screeching brakes.

Another humorous bit, *Hi-Fi Sounds for Hounds* (San Francisco M-33009) purports to be "the end to all hi-fi albums." It isn't, but it does take us for a pretty realistic ride on a roller coaster. Then there is *Echoes of the Storm* with *Crazy Quilt* (Audiophile AP-20). The jacket notes call the record "just a lot of noise." You may find that you agree.

Certainly, the most inventive of these entertainment-minded records is *Strange To Your Ears* (Columbia ML4938), which is another brainchild of Jim Fasset. A nimble man at the tape recorder, Mr. Fasset knows his

sounds, speeds, and splices. He takes familiar noises and then proceeds to lower them, raise them, invert them, combine them, and dissect them. On one occasion, he speaks his own name, puts it on tape, and then plays the tape backwards. He then speaks his name the way it sounds backwards, puts it on tape, and then plays the tape backwards again. This time, it comes out frontwards. If this isn't clear, then buy the record.

By this time, you are probably wondering just who buys all these records, and why. To get the answers, a visit to two men of the industry—a manufacturer and a retailer—was necessary.

Who Buys What Noises?

Deciding on the manufacturer to visit was easy. There is really only one man to see, and that is Moses Asch, the industrious head of Folkways Records. Folkways leads the field in production of Specialty items, and Mr. Asch was both vibrant and vocal on the subject.

"People who buy these records of sounds," he said, "are individuals that read books. They are mostly professional people, in the upper middle-class, and home-owners.

"We don't issue a record because it's odd. It has to make sense. Then people will be interested. Folkways is a documentor. We believe that sound has more truth than sight. But our records aren't test records. They are records that people buy for either their work or their hobby."

Mr. Asch then commented on some recent Folkways releases. "Our best seller has been the frog record. This is the first time that sounds of frogs have been scientifically recorded. Many of our orders come from zoologists and biologists. As for the railroad records, we've found that most of the buyers are old-timers. Some of them even worked on railroads. The model railroad fans don't buy them.

"Our second best seller is our South American jungle record. Dr. Harry Tschopix, of the Museum of Natural History, heard the record many times before he went to Peru. When he got there, he said he felt right at home. As for the Tony Schwartz records, well, he's created his own audience. Some of them are New Yorkers who have moved away from New York. I've often wondered about the others."

The man with the most to say on the selling of Specialty Records is Abner Levin, who is general manager for Sam Goody, in New York City. As chief administrator for the largest record store in the world, Mr. Levin is in a good position to discuss the Specialty field.

"Naturally," began Mr. Levin, "a record store couldn't exist just with sounds. But some of the Specialty items move pretty well. The sounds of New York is a steady seller. Music boxes do well around Christmas time, but the nickelodeons don't sell well at all. The birds sell continually. In fact, some of them will outsell a Beethoven symphony on a certain label. We're always running out of birds. The trains don't do as well, and the sports cars are our worst sellers. There really doesn't seem to be any for them. It's rare when we sell more than one to a customer. The medicine record hasn't sold, either. I think people have an antipathy toward pain and suffering."

Mr. Levin summed up his views on Specialty Records in general:

"The way it works is that one firm releases an original item, and then everyone climbs on the bandwagon. Most of

(Continued on page 64)

April in Paris

Westminster records legendary Berlioz Requiem with chilled army of singers and musicians at site of premiere

EARLY April witnessed the first use of a French national monument as the locale for a commercial recording project—the Paris firm of Véga joined forces with Westminster to record (Westminster XWN 2227—2 12"—WST 201 — stereo discs) the stupendous *Grande Messe des Morts* (Requiem) of Hector Berlioz in the Soldiers' Chapel of the Hotel des Invalides under conditions approximating as closely as possible those of its spectacular first performance on December 5, 1837.

When François-Antoine Habeneck led the music for those fallen in battle in Algeria, he had at his disposal 210 choristers and an orchestra of 190 including 16 timpani, plus 4 brass choirs stationed in the "north," "south," "east," and "west" positions of the chapel. Meredith Willson with his 76 trombones and 110 cornets couldn't have had it better!

Hermann Scherchen as conductor for the Westminster-Véga project was content with a mere 130 in his Radiodiffusion Chorus for recording purposes, plus 170 in the augmented Paris Opera Orchestra. As the adjoining pictures indicate, April in Paris isn't necessarily springtime, especially within the stone and marble enclosures of a church.

A veritable forest of microphones was brought to bear on Herr Scherchen and his forces; for the performance was being taped not only for standard monaural discs but for stereophonic disc and tape as well.

Like the work of the 16th century Venetian, Giovanni Gabrieli, and of our own Henry Brant in the 20th, this magnificent Berlioz masterpiece is made-to-order stereo fare.

—Joel Smith



Photos courtesy Westminster

Berlioz's musical vision of the Last Judgment resounds beneath the battle flags in La Chapelle de l'Hotel des Invalides.

April in Paris can be mighty chilly within the stone walls of Les Invalides. The microphones picked up everything but the cold.





Scherchen and Westminster's Musical Director, Kurt List, get the Requiem recording under way from the "captain's bridge" (left).

The Westminster-Véga recording staff (below left) keep a sharp ear on proceedings with warmth supplied by an ancient pot-bellied stove.



The vast space occupied by the Radiodiffusion Chorus and Paris Opera Orchestra made the "captain's bridge" a must.



Time out for playback—et les nouvelles.



● **TCHAIKOVSKY:** *Piano Concerto No. 1 in B-flat Minor, Op. 23.* Van Cliburn with Symphony Orchestra, Kiril Kondrashin cond. RCA Victor LM 2252 \$4.98

VAN CLIBURN'S RCA Victor recording of *the* Tchaikovsky Piano Concerto brings to more than 60 the number of disc versions made of this music since the advent of electrical recording.

What does he—together with Russia's Kiril Kondrashin as conductor-collaborator—bring to this immensely popular score that hasn't already been taken care of by such teams as Gilels and Reiner, Horowitz and Toscanini, Solomon and Issay Dobrowen?

My own experience with this concerto is that it never comes out as well on records as in concert—the single exception being the ancient Artur Rubinstein-John Barbirolli (with the London Symphony) collaboration—never issued in LP form. I have heard rehearsals with Horowitz and Toscanini that left their recording completely in the dust. The Solomon LP—once available on the short-lived RCA Victor HMV series suffered from dullish sonics. The Gilels-Reiner (available on disc stereo tape) offers magnificent sound, but none of the excitement that I heard in a concert performance done by the redoubtable Soviet virtuoso with the N. Y. Philharmonic under Leonard Bernstein.

And so it is with Van Cliburn—his commercially recorded performance stands with Rubinstein's, Solomon's, and Gilels's as the most sheerly *musical* interpretation ever given this Concerto on records—and in my opinion the rapport between soloist and conductor is head and shoulders above any other recorded version thus far; but it still does not have the astounding subtleties I heard during his second Carnegie Hall performance with the same orchestra and conductor.

As indicated in the on-the-spot report by Warren DeMotte, in last month's issue, Van was a tired Texan when he walked into the recording session at Manhattan Center a day or so after that concert—the session was eventually removed to

Carnegie Hall, we understand, and it was from that locale that the final commercial disc was taken.

Tired as Van must have been, the celebrated first movement emerges on this record as more music and less “noodling” than any we've ever heard. The tempi are moderate—the time 22'15”—and the impulse lyrical rather than slambang. Cliburn plainly eschews the “wow” technique as an end in itself. But it is the deceptively simple slow movement with its “one finger” opening tune and dazzling “scherzo” middle section which provides the real test for any soloist in the Tchaikovsky Concerto—and it was this which made the biggest impression when we heard Cliburn's broadcast; for his use of *rubato* was wonderfully subtle and elegant; and his handling of the *gruppetti* in the middle episode unerring in accuracy. Here Kondrashin's orchestral give-and-take was outstanding too.

The commercial disc is something else again; for tiredness in a topnotch performer almost never shows in virtuoso passages, but rather in those that demand the last word in nuance—and so a measure of this subtlety is missing in Cliburn's disc version of the slow movement. Likewise, the concert performance was notable for the striking “question-and-answer” treatment of the hectic main theme of the finale; but this was less evident in the recording.

Even with these minor faults, it must be said that this is a recording version full of *music-making* in the very finest sense of that word—especially in the first movement which requires so much of an artist to *make it* sound musical. Our reservations with regard to the second and third movements are related only to what we have heard (from Cliburn himself, and from Horowitz) as ultimate perfection. Judged in relation to the finest recorded versions as mentioned earlier, this stands among the two or three best, and is certainly the most musical of any to be had today, thanks to Cliburn's essentially lyrical impulse. The recorded sound as such is good, if not overwhelmingly spectacular—occasionally the orchestral perspective recedes more than it ought. —David Hall

HIFI & MUSIC REVIEW

OPERA

chez vous

... where you, the ultimate judge, must decide if the

concepts voiced here by a noted conductor are valid

An Interview of Erich Leinsdorf by H. H. Fantel

To lay the groundwork for an article, our editors often interview the experts and authorities of a given field. Information thus gathered is then woven into the fabric of the story. When Associate Editor Hans Fantel talked with Erich Leinsdorf, the Metropolitan Opera conductor, about his current series of recordings, we abandoned this procedure. Mr. Leinsdorf's statements about the making and meaning of opera on records were so pertinent and incisive that we decided to publish the interview verbatim—just as it was recorded on tape.

To Leinsdorf, opera on discs differs from opera in the theater. Many operatic concepts, he feels, must be changed for living-room listening. Even his choice of singers is dictated by the unique requirements of hi-fi.

Intimacy and directness are his goals. The music must speak even more convincingly when no acting or stage props support the dramatic illusion.

—Editor

Fantel: "Mr. Leinsdorf, interest in operatic recording has been on the upswing. Record collectors want opera in their living rooms. Attendance at opera houses has also increased. What do you think is the reason for both these trends?"

Leinsdorf: "I think that recordings bring the purely musical enjoyment of opera to a higher point in the receptive listener than any other form of presentation. But I do not think that recording can replace the totality of an operatic performance, which I conceive as a combination of visual and aural sensations."

Fantel: "Do you ever change your concept of an opera for purposes of recording? Do you play it differently in the studio than in the opera house?"

Leinsdorf: "Yes. We try to establish an intimacy suitable to the living room. When we present a work in those huge opera houses seating up to 3000 people, singers and conductors have the tendency to make the sound a bit heavy, *un poco pesante*, so that it will be heard throughout those vast caverns. Often such sound does not fit the music. Even in the opera

SEPTEMBER 1958

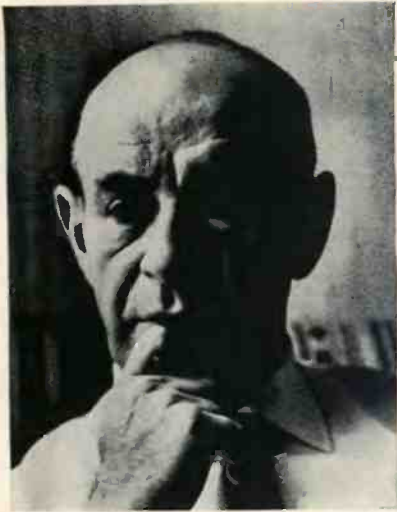
house I try to persuade singers to sing more lightly, especially in works conceived for a more intimate frame or where the subject is of a more intimate nature—for instance in *Rosenkavalier* or in any Mozart work.

"But on records any heaviness in singing is disaster. I always have a great battle to fight before recording. In the rehearsals, everything has to be made lighter and more intimate. After all, we are no longer projecting to the distant gallery. The music must be aimed at the listener in his chair, only a few feet from the loudspeaker. Of course, my idea about this may be at variance from the practices of other operatic recording conductors."

Harvey Shamon



"Recording may bring purely musical enjoyment . . . to a higher point. . . ."



"Recording can't replace the totality of an operatic performance . . ."

Fantel: "Which of your recorded performances varies most from a regular stage presentation?"

Leinsdorf: "I would say *Madam Butterfly* which we recorded in Rome and which will soon be available here. Mr. Marek of RCA Victor and I deliberately took a very different approach from the usual interpretation. We tried to reestablish the dramatic values of the 15-year-old girl. That's what *Butterfly* is according to the story. The whole setting of the tale seems to our literary and poetic perception more like a miniature—a very delicate Japanese print, and not an overly tearful and overly shouting Italian score sung in the vast reaches of LaScala. That's the atmosphere we tried to achieve in the '*Butterfly*' recording. The intimacy of the phonograph made it possible for us."

Fantel: "Was it difficult to get the singers to abandon their usual interpretations?"

Leinsdorf: "We sidestepped that problem. We cast the work with voices of a lighter texture than commonly heard. But these voices, we felt, were just right for the recording. They were able to convey the youthfulness of the main characters."

Fantel: "I am very glad to hear you say that recording permits you to alter your concept of an opera to the advantage of the work. But don't you sometimes run into the opposite situation? Doesn't the recording process sometimes demand changes that harm your musical concept of the work? Do you ever find yourself stymied by limitations imposed by technical equipment?"

Leinsdorf: "Since stereophonic recording has come into being, I have not felt any inhibition from the equipment. For the past two years, we have been recording practically everything in stereo. The problems we now have are no longer technical; they are psychological. It is more difficult to sustain mood and tension on records than in the opera house."

Fantel: "For instance . . . ?"

Leinsdorf: "The biggest difference between recording and live performance is this: that silence on records has no dramatic meaning! The pauses and everything that has to do with establishing a mood is far more precarious on records. Here we have no direct contact with the audience.

In fact, we have no audience in the sense of a lot of people being together under the same roof and generating the excitement of a mass reaction. I deliberately cut short the silences because on records the silences don't come alive as they do in the theater."

Fantel: "You have also made many symphonic records. Mr. Leinsdorf. Didn't you run into the same problem there? I am thinking in particular of Beethoven with his dramatic uses of silence?"

Leinsdorf: "I think the problem exists with all composers who have great dramatic force. I don't see how silence can 'live' on a record. You're right about Beethoven. But it's not only the pauses. The same problem of holding the mood comes up whenever you have a long, sustained note—for instance a fermata. It is often difficult to project on the phonograph very atmospheric pieces, such as a Debussy, for this reason. It also raises problems for the recording editor. He must decide, for instance, how much time to allow between the movements of a symphony without having the whole thing collapse on the listener. These are aspects of recording which, I think, are still not completely explored. Here we can still make some progress."

Fantel: "You mentioned recording opera in stereo. Do you like your singers to move about during the stereo recording so as to suggest the movement of the characters on stage? Do you feel that the directional aspect of stereo can be used to enhance the dramatic illusion?"

Leinsdorf: "I have not yet recorded in this manner. There would be problems in maintaining tonal balance and also the danger of picking up noise. It remains to be seen how successful the first experiments of this type will prove."

Fantel: "When you consider, Mr. Leinsdorf, that an opera is basically a tale told in music, maybe we don't even need the visual illusion to get the full effect. The visible action has always imposed limits on the imagination. There are the old jokes about overweight primadonnas, paper dragons, and all that. By leaving out the visual aspect altogether, perhaps the phonograph proves as a musical experience superior to a stage presentation."

Leinsdorf: "In purely musical terms, perhaps. And some people may actually prefer hearing the music on the phonograph. But most people, I believe, would prefer the complete performance—that is with stage and all. That's why I think that at present we have achieved only a midway point in the development of home presentation of opera. After we have fully absorbed the possibilities of stereo sound recording, the next step will be combining sound and sight—by means of synchronous film."

Fantel: "I believe that some research is already in progress along these lines—not using film—but video tape. But getting back to your current recording activities—what do you consider the effect of recording on singers? Granted the microphone relieves them of the necessity for straining their voices. Isn't there something potentially destructive in 'coddling' a singer by technical aids?"

Leinsdorf: "Anything can be used destructively, of course. It can be indirectly dangerous for casting because we can take people with very fine delivery, very fine technique and very fine imagination and cast them in roles on records which they do not do on stage. As I mentioned before this is what we did in '*Butterfly*.' Then we must rely on the judgment of the artist who must realize his limitations that there are certain roles he can do on record that he might not wish



"We try to establish an intimacy suitable to the living room . . ."

to do in live performance. This in itself is not really destructive. I think we enlarge our casting possibilities enormously."

Fantel: "Let me put the question another way. What I mean by potentially destructive aspects of recording is this: Lately there has been a tremendous expansion of the recorded repertory. Works that were hardly ever heard before are now available in several competing versions. And there is the competitive race between the various record companies to beat each other to the draw and be the first to bring out a given work. In this rush, do you feel that perhaps pressure is brought upon the artists to sing certain roles before they are artistically ready for it?"

Leinsdorf: "That still depends on the artist. I think that if people want to be slovenly or superficial about their work they don't need recording to do this. I don't believe that recording companies pressure anybody. I think that it is the artists who pressure the recording companies. I think that the record companies are just as happy to record with more artists rather than with fewer artists, and it is the artists who want to do more and more and more. I have never found that anybody twists one's arm if anyone says 'No' to anything. I have said 'No' to a great many things in my life and nobody has ever forced me to change my mind. We all have our own free will and therefore I shall always stand up and be counted among those who do not pass responsibility to the bad, bad wolves of the industry. I think that only the artist himself is to blame if he overreaches himself."

Fantel: "But there is still this element that the phonograph business has become highly commercial. Surely this entails artistic compromise, doesn't it?"

Leinsdorf: "Yes, it has become commercial. But this happened for reasons which are inherent in our whole industrial civilization. To make records is a very costly and complex enterprise. The moment a company has the setup to make records it has got to sell records. But I do not believe that this has led any major record company into the pitfalls of slipshod work on exploitation of their artists. In my own experience, I always had a very generous time allowance for my recordings and carefully chosen singers and orchestras. Of course, conditions may well be different at some of the smaller fly-by-night outfits."

Fantel: "That's what I am driving at, Mr. Leinsdorf. I am greatly concerned about a kind of Gresham's law that

seems to be operating in the record business. There is a danger that deliberately inferior records produced in a hurry from obscure sources may flood the market. Eventually when these productions are supported with heavy advertising, they might put more responsible record companies at a serious disadvantage."

Leinsdorf: "We then simply must rely on the record reviewers. And the people who play records on the air—they must become critics, too. They must make a deliberate effort to inform the public of that which is clearly to be avoided. To preserve certain standards and protect the newcomers to hi-fi from getting stuck with inferior records, the critic must take a stronger stand. He must not be afraid of outright condemnation of such discs. One knows pretty well what labels are involved and of what origin those recordings are. I believe that no condemnation is too harsh for them. And I think these people should be driven out of business because they make shambles of the whole meaning of recorded music."

Fantel: "I entirely agree, Mr. Leinsdorf. Anything that cheapens the artistic currency of the phonograph repertory strikes at the heart of the whole industry. For the enjoyment of music can only live by high standards."

Leinsdorf: "And there is only one counter-measure: make the public quality-conscious—both musically and technically. But I don't want to dwell on these negative aspects. You see, I am a great believer in recording. I think that recording gives us a chance of really doing justice to a score. Very few performances are perfect, for they always take place under rather nervous conditions. Recording gives us musicians a chance to work things out and do our very best. In this way, I think that recording is even stimulating to live music. Every aspect of music benefits by it." —End



"There are aspects of recording still not completely explored."

"documentation deluxe"

From the treasure vaults of Britain's E.M.I.

comes their choice of Great Recordings of the Century



Casals, Thibaud, Cortot (left)—miraculously recreated sonics. Feodor Chaliapin (below)—still the incomparable Boris.

Photos courtesy Angel Records

By DAVID HALL

WHAT makes a recording great? If we accept the repertoire choice of Angel's *Great Recordings of the Century* series as a criterion, certain points become clear: 1. The musical content is of *permanent* rather than ephemeral value; 2. the recorded performances are of such merit as to *constitute in themselves a living tradition* for future generations.

Where even 50 years ago the traditions of great performing style were handed down more or less inaccurately by word of mouth, we have today first-hand documentation of the finest work of the past 30 years; and in the case of the Prokofiev recording with the composer at the piano, we have what would never have been possible for Liszt, Beethoven, or Chopin.

It is significant to note that as long as the musical information is intelligibly communicated, "hi-fi" is of secondary consideration in the choice by Angel from the vast archives of E.M.I. (Electric and Musical Industries—the giant European recording combine based in Hayes, Middlesex, England) which go back to the turn of the century. However, the choice thus far for GROC has been limited to the era of *electrical* recording—which is to say the period from 1926 to the present. And "there were giants in those days" as the first *Great Recordings of the Century* release will amply attest.

The 1936 Kreisler recording of the Beethoven Violin Concerto scarcely represents this artist at his peak. Surely it is agreed that this occurred in the Schubert-Greig sonata recordings done with Sergei Rachmaninoff nearly a decade earlier and now available as LVT/1009 from the Victor "Vault Treasures". I see little sense in re-issuing the Busch Chamber Players recordings of the Bach Brandenburg Concertos (despite the splendid solo work of pianist Rudolf Serkin, trumpeter George Eskdale, and others) when the Sacher (on Epic SC/6008) and Prohaska (on Bach Guild 540/2 performances are more authentic in style (includ-



ing use of harpsichord continuo), not a whit inferior in performance, and both splendidly recorded.

On the other hand, we would cite as genuine miracles the sonic results obtained with the Cortot-Thibaud-Casals trio performances, the Edwin Fischer Bach keyboard concertos, and with the Prokofiev Third Piano Concerto and solo pieces. In most respects they equal the finest pressings we have heard on '78's and in the case of Cortot-Thibaud-Casals, they surpass the originals without any far-fetched gimmickry that we can discern.

Musically the Cortot-Thibaud-Casals reading of Schubert is a total revelation—an amazing synthesis of lyrical flow and virile rhythmic pulse. Here is what we mean by a stylistic landmark. So too with Edwin Fischer in the great

Bach D Minor Concerto. There may be apparent contradiction in my insistence on harpsichord in the Brandenburg Concertos and my tolerance of piano here, but that is more a tribute to Fischer's artistry than to my musicological consistency. The fact is that he *makes* the piano sound right and projects what has remained for me after 20 years a thrilling musical experience. Here again, a superb synthesis of rhythmic drive and lyrical flow.

Prokofiev in his own Third Concerto, despite somewhat faded orchestral sound, remains the definitive interpreter. Never has wit been so sharp or sentiment so genuinely winning; and in the solo piano pieces, performance is equally fine and sound really superb. All conductors can learn a lesson from the last number on the solo side, the Gavotte No. 2—the celebrated movement from the Classical Symphony. The rhythm is exact beyond belief, the wit and charm completely devastating.

We have always admired Artur Schnabel above all as a Schubert interpreter regardless of the monumental Beethoven recordings and his many fine readings of the Mozart concertos. We have been hoping for LP re-issues of Schnabel's readings of the Moments Musicaux, the D Major Sonata, Op. 53, the posthumous A Major, and the great last Sonata in B-flat. The Impromptus have been the only example of his Schubert on LP. Unhappily, the sound of the B-flat Sonata on Angel's LP version is rather clanky and metallic; but there is nothing to blame here but the 78 rpm original which I remember from its HMV pressing as having the same problem. The reading is beautiful, however, with serious competition (and somewhat better sound) available only from Kempff on London.

The vocal records in the Angel series have turned out to be a bit of a problem to these ears so far as sound is concerned. It seems that in an effort to filter out some of the noise from the original masters, Angel has given the voices a somewhat more nasal quality than what is heard on both the original 78's and (in the case of Chaliapin and Muzio) on the earlier Victor and Columbia LP releases. The bass seems thinned out and whatever reverberation content there once was seems to have been eliminated altogether.

The Elisabeth Schumann Lieder disc has suffered least, partly because seven of the performances date from the middle 1940's. Oddly enough (and here again recording may be the answer), her voice is both pleasanter in sound and seems more under control in the later renditions. Strauss's *Heimkehr* and Wolf's *Und willst du deinen Liebsten* were the finest items, though it was good to hear Strauss's *Hat gesagt*, *Wiegenlied*, *All mein Gedanken*, and *Schlechtes Wetter* so successfully resurrected. Mlle. Schumann was surely a past mistress of the "character" Lied.

For many of us veteran discophiles, the Nadia Boulanger

(Continued on page 56)



Muzio



Schnabel



Kreisler

GREAT RECORDINGS OF THE CENTURY

(first release)

Fritz Kreisler—Beethoven: Violin Concerto in D Major, Op. 61, with the London Philharmonic Orchestra, Sir John Barbirolli cond. (1936)
Angel COLH 11 \$5.98.

Cortot-Thibaud-Casals—Haydn: Trio No. 1 in G Major, Op. 73, No. 2; Schubert: Trio No. 1 in B-flat, Op. 99. (1926-27)
Angel COLH 12 \$5.98.

Adolf Busch Chamber Orchestra—Bach: 6 Brandenburg Concertos. (1935)
Angel COLH 13/14 \$11.96.

Edwin Fisher with His Chamber Orchestra—Bach: Clavier Concertos—No. 1 in D Minor, No. 4 in A Major, No. 5 in F Minor. (1933, '38)
Angel COLH 15 \$5.98.

Nadia Boulanger Vocal and Instrumental Ensemble. Monteverdi: *Hor che' ciel; Lasciatemi morire; Zefiro torna; Ardo; Ohimè, dov'è il mio ben; Il Ballo delle ingrate* (excerpts); *Amor—Lamento della ninfa; Ecco mormorar l'onde.* (1937)
Angel COLH 20 \$5.98.

Artur Schnabel—Schubert: Piano Sonata in B-flat, Op. Post.; Allegretto in C Minor. (1939)
Angel COLH 33 \$5.98.

Serge Prokofiev—Piano Concerto No. 3 in C Major, Op. 26 (with London Symphony Orchestra, Piero Coppola cond.); Solo Piano Pieces—*Suggestion Diabolique*, Op. 4, No. 4; *Etude*, Op. 52, No. 3; *Andante* from Sonata No. 4, Op. 29; *Paysage*, Op. 59, No. 2; *Grandmother's Tales*, Op. 31, Nos. 2 & 3; *Gavotte* No. 3, Op. 32; *Sonatine Pastorale*, Op. 59, No. 3; *Visions Fugitives*, Op. 22, Nos. 9, 3, 17, 18, 11, 10, 16, 6, 5; *Gavotte* No. 2, Op. 25. (1932, 1935)
Angel COLH 34 \$5.98.

Feodor Chaliapin—Moussorgsky: *Boris Godounov—Coronation Scene* (2nd half); *I Have Attained the Highest Power & Clock Scene*; *Forewell, Prayer & Death of Boris*; Glinka: *Russian and Ludmilla—Farlaf's Rondo*; Dargomijsky: *Rusalka—Miller's Aria*; *Mad Scene & Death of the Miller*; Borodin: *Prince Igor: How Goes It, Prince?* (1925, '27, '28, '31)
Angel COLH 100 \$5.98.

Claudia Muzio—Bellini: *La Sonnambula—Ah! Non credea mirarti*; *Norma—Casta Diva*; Verdi: *Il Trovatore—Tacea la notte placida*; *La Traviata—Addio, del passato*; *La Forza del destino—Pace, pace, mio Dio!*; Boito: *Mefistofele—L'altra notte*; Mascagni: *Cavalleria Rusticana—Voi lo sapete*; Puccini: *La Bohème—Si, mi chiamano Mimi*; *Donde lieta usci*; Tosca: *Vissi d'arte*; Giordano: *Andre Chénier—La Mamma morta*; Cilèa: *L'Arlesiano—Esser madre è un inferno*; Adriana Lecouvreur: *Poveri fiori.* (1934-35)
Angel COLC 101 \$5.98.

Elisabeth Schumann—Wolf: *In der Frühe; In dem Schatten; Mausfallen Sprüchlein; Auch kleine Dinge; Und willst du deinen Liebsten; Schiefendes Jesukind; Nun wandre, Maria; Wie glänzt der helle Mond; Nimmersatte Liebe*; R. Strauss: *Morgen; Ständchen; Wiegenlied; Freundliche Vision; All mein Gedanken; Hat gesagt; Schlechtes Wetter; Heimkehr.* (1927, '30, '35, '38, '45, '46)
Angel COLH 102 \$5.98.

(Detailed program booklets provided with each disc, plus full text and translations for vocal repertoire.)

Stereo Cartridge Checklist

(Based on data and specifications supplied by the manufacturer)

	Astatic	CBS-Hytron	Duotone	Electro-Voice	Electro-Voice	Electro-sonic	Erie Resistor	Fairchild	General Electric	General Electric
Model	13TBX ¹	SC-1	GPS80-1	21D ²	21DM ³	C-100	n.a.	XP-4	GC-5	GC-7
Type	Ceramic	Ceramic	Crystal	Ceramic	Ceramic ⁷	Magnetic	Ceramic	Magnetic	Magnetic	Magnetic
Price	\$20.50	\$36.25	\$31.25	\$19.50	\$19.50	\$85.00 ⁸	n.a.	\$79.50	\$26.95	\$23.95
Recommended Tracking Pressure (in grams)	5-7	5-7	2-6	4-6	3-6	2-4	5-6	2-4	2-4	3.5-7
Stylus Radius (in inches)	.0007	.0008	.0007	.0007	.0007	.0007	n.a.	.0006	.0005	.0007
Output	.5 volt	.4 volt	1 volt	.5 volt	20 mv.	1 mv.	.4 volt	3 mv.	6 mv.	6 mv.
Frequency Response (cps)	20-15,000	30-16,000	20-17,500	20-16,000	15-20,000	30-20,000	30-15,000	---- ⁹	20-20,000	20-17,000
Separation Channel-to-Channel (in decibels) ¹⁰	25	20+	20	20	25	20-25	20	25+	20	20
Number of Output Leads	4	3	3	3	3	3	3	4	4	4
Claimed Lateral Compliance (per dyne)	2.0x10 ⁻⁶ cm.	2.0x10 ⁻⁶ cm.	2.0x10 ⁻⁶ cm.	---- ¹¹	---- ¹¹	5.0x10 ⁻⁶ cm.	1.7x10 ⁻⁶ cm.	---- ⁹	4.0x10 ⁻⁶ cm.	3.0x10 ⁻⁶ cm.
Claimed Vertical Compliance (per dyne)	2.0x10 ⁻⁶ cm.	2.0x10 ⁻⁶ cm.	2.0x10 ⁻⁶ cm.	---- ¹¹	---- ¹¹	5.0x10 ⁻⁶ cm.	1.7x10 ⁻⁶ cm.	---- ⁹	2.5x10 ⁻⁶ cm.	2.0x10 ⁻⁶ cm.
Recommended load	2.0 megohms	1.2 megohms	n.a.	3-10 megohms	22,000 ohms up	47,000 ohms	2 megohms	5,000 ohms up	100,000 ohms	100,000 ohms

	Grado	Pickering	Ronette	Scott	Shure	Sonotone	Stereotwin	Weathers	Webster Electric
Model	n.a.	371	BF-40 ⁴	1000 ⁵	M3D	8T4 SD ⁶	ST-200	C-501D	SC-1D
Type	Magnetic	Magnetic	Crystal	Magnetic	Magnetic	Ceramic	Magnetic	Ceramic	Ceramic
Price	\$49.50	\$29.85	\$31.00	\$89.95 ⁵	\$45.00	\$24.50	\$59.50	\$17.50	\$24.50
Recommended Tracking Pressure (in grams)	2	4-6	4-8	3.5	3-6	5-7	4-6	2	5-7
Stylus Radius (in inches)	.0007	.0007	.00075	.0005	.0007	.0007	.0005	.0007	.0007
Output	n.a.	10 mv.	.35 volt	4 mv.	5 mv.	.3 volt	25 mv.	.25 volt	.5 volt
Frequency Response (cps)	10-30,000	10-20,000	20-15,000	20-20,000	20-15,000	20-12,000	30-18,500	15-30,000	30-15,000
Separation Channel-to-Channel (in decibels) ¹⁰	25+	20+	24-28	20+	20+	20	20+	25	n.a.
Number of Output Leads	4	4	4	---- ⁵	4	4	3	4	3 or 4
Claimed Lateral Compliance (per dyne)	8x10 ⁻⁶ cm. ¹²	4.0x10 ⁻⁶ cm.	3.5x10 ⁻⁶ cm.	3.5x10 ⁻⁶ cm.	4.0x10 ⁻⁶ cm.	2.0x10 ⁻⁶ cm.	4.0x10 ⁻⁶ cm.	6.0x10 ⁻⁶ cm.	2x10 ⁻⁶ cm.
Claimed Vertical Compliance (per dyne)	8x10 ⁻⁶ cm. ¹²	4.0x10 ⁻⁶ cm.	3.5x10 ⁻⁶ cm.	---- ¹³	4.0x10 ⁻⁶ cm.	2.0x10 ⁻⁶ cm.	4.0x10 ⁻⁶ cm.	6.0x10 ⁻⁶ cm.	---- ¹³
Recommended load	5,000 ohms up	27-50,000 ohms	.5 megohm	47,000 ohms	50,000 ohms	1.5 megohms	37,000 ohms	1 megohm	1 megohm

<p>All Stylus Diamond Unless Otherwise Specified</p> <p>1 Turnover model with 3 mil sapphire 78 rpm stylus.</p> <p>2 Also available in turnover model 26DST for \$22.50.</p> <p>3 Also available with sapphire stylus.</p> <p>4 Also available in turnover model with 3 mil sapphire for \$32.50.</p> <p>5 Available only with matched tone arm.</p>	<p>6 Available only as turnover cartridge with 3 mil sapphire or diamond 78 rpm stylus.</p> <p>7 Special construction permits direct connection to "Magnetic" input.</p> <p>8 Includes cable transformers to step up voltage output.</p> <p>9 Fairchild believes that frequency response and compliance claims are unsupported by standardized laboratory tests.</p>	<p>10 Best claim of manufacturer at optimum frequency.</p> <p>11 Electro-Voice does not measure compliance of this cartridge in vertical or lateral plane. Figures available for angular component only.</p> <p>12 Estimated by manufacturer.</p> <p>13 Manufacturer makes no claim due to lack of standards.</p>
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STEREO DISC PICKUPS

...a new species

By HERBERT REID

AN Austrian proverb says that with one rear you can't sit on two chairs. Practical experience proved the proverb wrong. But the posture is perilous, especially if the chairs are shaky.

The stereo pickup has to do a similar trick. It must straddle the two stereo tracks, keeping a firm seat in the groove despite frantic wiggles up, down, and sideways.

Of all the new stereo components, the cartridge is the only one new in principle. Stereo preamps and amplifiers are basically just Siamese twins of the usual species. But the cartridge is an entirely new sort of animal with a special "sense" to make out the bi-planar wiggles of stereo discs.

The mechanical motion translated into electricity by stereo cartridge is totally unlike anything ever to have come off a record in the monaural past. This crucial motion is no longer a simple to-and-fro shuttle, as in conventional discs. It now resembles the complex swayings of a ship. Elements of "up-and-down" combine with elements of "side-to-side" into a kind of roller-coaster incline within the stereo groove.

From these complex gyrations of the stylus, the two stereo channels have to be sorted out. The signals destined for the left speaker of the stereo system must be kept clear of those intended for the right. This is called "channel-to-channel separation" and is a prime factor in the design of stereo cartridges. No absolute barrier between channels is possible or even necessary. But the amount of sound creeping from one channel into the other should be held down by at least 12 db. to provide a clear-cut stereo effect.

One of the best clues to the tonal quality of a pickup is its compliance rating. A high compliance lets the stylus yield easily to the patterns in the groove. Two vital qualities result from this:

- a) The stylus traces the complex patterns more accurately, producing truer sound and less distortion. Particularly in the highs, good compliance can make the difference between silk and a rasping file in the "feel" of the sound.
- b) The ability of the stylus to yield easily to guidance from the groove walls saves the record and allows tracking at lighter pressure.

It is evident from these facts that compliance is an important factor in any pickup—mono or stereo. But in stereo, it is the key to the whole problem of tracking the complex convolutions in all directions without wearing down the disc or distorting the highs.

Compliance is stated in the specifications as the distance the stylus bends in response to 1 dyne of pressure. It may read something like 3.0×10^{-6} cm/dyne, meaning that the stylus moves 3 millionths of a centimeter for an applied force of 1 dyne. Unfortunately, for all its good and useful intent, such a figure should be read with a "grain of salt" because

there is no *standard* method of measuring compliance. Undoubtedly each manufacturer found what he claims, but without suitable standards they *cannot* be correlated and used as a basis of comparison.

Theoretically, the more compliant pickups require less tracking pressure than their somewhat stiff-jointed rivals. This is particularly important for disc stereo, where the bi-planar groove modulation is inherently more susceptible to wear than the simple side-to-side modulation on conventional discs.

The two channels are engraved on the record at 45° angles. The vertical and horizontal components are therefore equal. Hence the stylus should be able to yield to up-and-down motions as readily as to side-to-side motions. This is the case whenever lateral and vertical compliance are equal.

To achieve equal and sufficient vertical and lateral compliance is one of the most difficult problems facing the stereo cartridge designer. In conventional mono pickups, the stylus needs to move freely in only one direction—from side to side. A simple hinge or lever arrangement could provide this. But now the stylus has to move freely in so many directions that, for practical purposes, it should be floating.

Attaching the stylus at one end without impairing this floating freedom is the crux of designing a compliant cartridge. Moreover, the stylus assembly itself must be so light that it raises no problems of inertia or resonance within the audible range. The problems of range and resonance are the same as in conventional cartridges. Frequency response and other specs can be interpreted just as for monaural pickups.

Stereo cartridges generate their signals in the same way as monaural cartridges. The two principal classes are the magnetic and the ceramic varieties. The two crystal cartridges in the group operate on the same principle as the ceramics.

The relative merits of magnetic vs. non-magnetic cartridges have for many years formed a running debate among hi-fiers, each principle having its adherents. Magnetic partisans point to the generally wider frequency range, higher compliance and lower tracking pressure, factors that have made magnetic cartridges a hi-fi byword for years. They claim that high-frequency tracking is still a problem on stereo discs, and that the cartridge with the widest response is likely to minimize the problems of the upper range. Adherents of the ceramics counter with the claim that the frequency response is identical, and inherent hum-rejection of these cartridges is essential to stereo.

Whatever the arguments, only time and experience can settle them. For the moment, we merely note with pride that the audio industry has risen to the challenge of the stereo disc with what appears to be a high level of inspiration and competence.

—Herbert Reid



Alan Kayes

Dimitri Mitropoulos signals for quiet as the singers and orchestra wait for the first recording session to begin. Standing behind the microphone in the "acoustic cell" is Eleanor Steber. A hardwood floor identifies this "studio" as the Manhattan Center ballroom.

By **RODNEY H. WILLIAMS**

Samuel Barber's Vanessa is the first full-length opera by an American composer to be recorded by RCA Victor. Just a few days before you read this it will have been released as 3-disc albums—monaural (LM 6138) and stereophonic (LSC 6138). At this writing, Vanessa also constitutes the first opera committed to stereo discs. In November a slightly abridged version will also be released. As a guest of RCA Victor, one of our staff editors was present for much of the taping of Vanessa. His highly personalized impressions of what an opera recording session is like follows.

—Editor

MEMBERS of the Metropolitan Opera orchestra were milling about the floor when I arrived that grey day last February 23. There was conversation, laughter, the

sounds of instruments being tuned and the scraping of cane chairs being arranged in orderly groups. And then a door burst open in the rear of the auditorium and in swept a bald-headed fury of energy. With incredible swiftness he weaved his way through the orchestra trailed by a harassed group. Little doubt remained in my mind that this was the irrepressible Dimitri Mitropoulos and some of the Victor staff.

"Never again will I record for RCA," he shouted, slashing both arms downward in a sweeping cross-like gesture. Perhaps because his thoughts on the seating of the orchestra were valid or perhaps because discretion is the better part of making stereophonic recordings, the orchestra was shuffled and in fifteen minutes the first of the four sessions began.

Apparently few operas are recorded in the proper scene

VANESSA

... as recorded

and act sequence. Mitropoulos led the orchestra through the first scene of Act IV where Vanessa and the Doctor await the rescue of Erica. Then a halt was called—since evidently all of this had only been for the purpose of testing microphone placements, balance and dynamics.

During this respite the incongruity between the character of the opera and the locale of its recording occurred to me. For *Vanessa* is an opera singularly rich in orchestration, with contrapuntal textures woven as luxuriously as expensive carpeting, and peopled by personalities of deep wine brocade and white tie and tails. Yet here in the 8th floor ballroom of Manhattan Center it was swathed in garish pinks, greens and gild.

RCA Victor had chosen this pink dance palace carefully with the hope of making a definite recording of the new Samuel Barber opera, an "original cast" version, so to speak, since the participants in last season's world premiere at the Metropolitan Opera were to perform. But the oddly disturbing contrast between this somberly hotblooded music and its surroundings still persists.

Now Miss Steber walked across the dance floor from the rear of the auditorium to join her confreres in the three-sided acoustic chamber made from flats lined with rock wool. There was little room to spare inside, what with chairs and singers. Two mikes on booms constituted the fourth wall. Miss Steber was wearing a chic black dress with black jacket, and a single strand of pearls about her throat. On her head was a small black hat.

Behind the mikes, facing the singers and acting as prompter, sat Ignace Strasfogel, an Assistant Conductor of the Metropolitan, who had worked with the *Vanessa* production from its first rehearsals. Noticing an extraordinary amount of thankful dependence upon him by the singers, especially

Miss Steber and Miss Elias, I marveled at his command of the score. Seemingly at rest and remote from the entire proceedings, even slumped back in his cane chair, Mr. Strasfogel would suddenly flash a cue to a singer in perfect cooperation with the gyrations of the Maestro who stood eight feet away—with his back to him!

Conversing with Miss Steber was Rosalind Elias who might have been an attractive Madison Avenue secretary judging from her appearance. She was dressed in a plain black dress whose skirt flared just a little, livened only by the white collar. A rather large crucifix was worn about her neck, and her costume was completed by small earrings.

Now the Maestro admonished the singers to save themselves while recording. "You are not at the Met with its tremendous auditorium—here the microphones do all the work of projection, so do not sing out so loud. It is not necessary." Then through the talkback he summoned the RCA Victor staff to complain of the poor lighting on his conductor's stand. This large piece of furniture had fluorescent tubes running on three sides of its top surface, which was sunk about five inches. Only the top tube was lit and Mitropoulos was having difficulty in reading the score. While this situation was rapidly being corrected, I studied Regina Resnik. The friendly warmth of her personality and her casual acceptance of all these proceedings projected themselves almost immediately upon her entering this pink palace. Blonde, wearing dark horn-rimmed glasses and attired in a simple black-with-tiny-gold-figures dress, she helped relax the tenseness.

Through the large grey box in front of the orchestra the control room announced a *Take*—this time for real. Apparently this box was utilized in a three-fold capacity—as a two-way communication set between the conductor and the recording staff, and as a playback speaker to enable the



Anxiety about possible outcome is reflected in the faces of Tozzi, Resnik and Gedda during playback. Seated in background is Baroness Seldon-Goth, a close friend of Mitropoulos.



Mitropoulos awaits red light, at right of his stand, which signals to commence *Take*. Note in background flats and hanging drapes which controlled acoustics in the dance hall.



At the control desk, the men who "made" the recording—left to right, RCA Victor's George Marek, composer Samuel Barber, RCA Victor's Dick Mohr and engineer Lewis Layton.

orchestra to hear what had been taped. Now a small red light situated by the right edge of the Maestro's stand lit up—and *Vanessa* was on its way to permanence.

It was quickly apparent that there now was a subtle difference in almost everyone's singing and playing—truly this was for real. While Tozzi seemed very calm and unman-nered while singing, Steber made much with her hands—as though the small, darting gestures would further help to cue her and surmount difficult vocal passages. She looked up to the mike much of the time, whereas the other singers tended to sing and look straight ahead. The music was played through to where Vanessa says "Thank God." A second *Take* of the same was immediately done, seemingly because Elias forgot a small change (which Barber had handed her in manuscript form just before the session began). She was visibly upset by this memory lapse.

After this *Take*, I was led to the control room—the place from which the mysterious voices had emanated on the large speaker and from which people emerged when summoned by the Maestro. This under other circumstances was the fluorescent-lighted bar attached to the dance hall—but now an ideal room in which to set up technical apparatus.

In the middle of the room four men sat at a long narrow table, facing three playback speakers. To their left behind them on tables were two large Ampex tape recorders on which 3 channels were being recorded. The four gentlemen were Lewis Layton (the engineer), Dick Mohr (Musical Director, Red Seal, RCA Victor Record Division), Samuel Barber, and George Marek (Vice-President, General Manager, RCA Victor Record Division). Back of them at another table were two men following scores. In addition one man seemed to be assigned solely for handling the tape machines—rewinding and placing new tape reels.

Before the playback of the *Takes*, Mitropoulos requested that his stand be changed, saying that it creaked. This was done during playback. Mr. Barber thought Elias sounded too loud in the Alcove Scene, so another *Take* was made

with Miss Elias standing further away from the microphone to give the effect of her being in the alcove.

After recording Scene 2 of the last Act, Steber, Gedda, and Tozzi came into the control room and coffee was served. They were soon joined by Elias and Resnik, and after listening to the playback, all returned for more recording.

Giorgio Tozzi is a big man. When introduced to him, I found my hand disappearing into a huge muscle press and felt fortunate to extricate it with no bruises. Tozzi's personality is as hearty and invigorating as his handshake. His earnest calm while recording was as impressive as his beautifully rich voice. It is no overstatement that in Chicago's Tozzi, America can lay claim to the successor of Ezio Pinza.

Dick Mohr interrupted the next *Take*, telling Gedda that the coffee had revived his voice too much and could he please sing a little more conversationally. Drifting outside to the dance hall, I was amused at Steber's clasping her hands above her head prizefighter fashion after she had sung a beautiful high (and very difficult) tone, an action which seemed incongruous and not one immediately associated with an operatic star. But then, sitting in the remoteness of an opera house, you easily lose the warm little human emotions that become evident during a recording session. Here the singers' concern was only that they do a good job; if it involved a smile, a pet peeve, an anxious motion, still it was only part of being human.

And now it was time to record the Quintet—the Quintet which has so justly earned its rave critiques. At first a single microphone was tried, but the efforts of five singers to group themselves about one small focal point defeated this *Take* in terms of sheer space demands. Two microphones were then used, with Elias, Steber and Gedda allocated to one; Resnik and Tozzi to the other. This set-up was successful; and a beautiful Quintet was captured which Barber later stated he thought had never been sung better.

After another *Take* of Scene 1, Act IV for a "short version" (evidently this will be released in an incomplete form

Principals of Vanessa began to relax later in the recording session as it became evident how smoothly the opera was being taped. With the mirror behind the bar reflecting the "control room," Resnik and Gedda sit on the footrest of the bar while the rest of the "family" have a genial consultation.



John G. Ross

Vanessa

Opera in four acts
(RCA Victor LM 6138 and LSC 6138)

Music by Samuel Barber
Libretto by Gian-Carlo Menotti

World Première at Metropolitan Opera House on January 15, 1958

Vanessa Eleanor Steber
Erika, her niece Rosalind Elias
The Old Baroness, Vanessa's mother Regina Resnik
Anatol Nicolai Gedda
The Old Doctor Giorgio Tozzi
The Major-domo George Cehanovsky

Orchestra and Chorus of the Metropolitan Opera
Conducted by Dimitri Mitropoulos

Synopsis

(Action takes place in Vanessa's country house in a Northern land about 1905)

ACT I—Early winter. "A lady of great beauty," Vanessa has lived for many years in a state of complete isolation and misanthropic solitude, grieving for her lost love, afraid of mirrors, and no longer speaking with her mother, the Old Baroness. A visitor arrives to see Vanessa. She believes him to be Anatol, her lost lover; however he is Anatol, the son of her former amour. His father has been dead for many years, unknown to Vanessa, and Anatol's father has come to see the woman who has so strangely dominated his life. In panic, Vanessa flees. Anatol is left alone with the 20-year-old Erika, Vanessa's niece.

ACT II—A month later. Vanessa and Erika have become rivals for Anatol's love. Vanessa and Anatol return to the house from skating and are joined by the Doctor. Vanessa speaks of making the house cheerful once more—of unveiling the portraits and mirrors. The Doctor's touching quasi-folksong *Under the Willow Tree* and Vanessa's "skating aria" are among the lyrical highlights of this scene. As all prepare for Sunday chapel service, Anatol tries to lure Erika with dreams of a life of pleasure in Paris, Rome, Budapest and Vienna, but confesses that "I cannot offer you eternal love." Erika, over the strains of a hymn from the chapel, cries out her "No" to Anatol—"Let Vanessa have you, she who for so little had to wait so long!"

ACT III—New Year's Eve. Vanessa's engagement ball is in progress with much gaiety. The Doctor, who has had too much to drink, dominates the opening moments. He is to announce the engagement, and there is reason to believe that his alcoholic fortification stems from other uncomfortable knowledge that he must keep to himself. Erika's absence from the ball is all too noticeable; when the Doctor does read the announcement, Erika appears on the staircase and faints. Revived by the Major-domo, she descends the staircase saying, "His child, his child! It must not be born"—then disappears into the snowy night as the Old Baroness calls after her.

ACT IV—Scene 1. A few hours later. Erika is rescued by Anatol as Vanessa and the Doctor wait in the house. Anatol is confronted by Vanessa and she resolves to leave with him. Erika is revived and learns she will not bear Anatol's child. The Old Baroness turns her back on Erika and leaves her. Never again will she speak to Erika. Scene 2. Two weeks later. Vanessa and Anatol leave, probably never to return. The estate remains in charge of Erika and the Old Baroness. The opera's climax is the Quintet "To leave, to break, to find, to keep. . . ." Left in the gloom alone with the Major-domo, Erika says, "Will you please cover all the mirrors in this house again. . . . From now on I shall receive no visitors. . . . Now it is my turn to wait."

also), Act II was recorded from its beginning. During its playback, Barber began to pace cat-like in the control room. It has been said that he is very sensitive concerning the first two acts of *Vanessa*. They have drawn the most criticism and he desires the entire opera to be accepted fully as it stands. At a recent party, after having been complimented by a young American composer on the merits of *Vanessa*, Barber turned and cut him dead when his direct question as to what did the individual think of the first act was answered by "Let's forget about that."

During the playback of Act II, the entire group grew more relaxed—sort of "one familyish." There were broad smiles now—evidence that proceedings were going well.



John G. Ross

Elias, Steber, Gedda, Resnik and Tozzi, using only one mike, make a valiant try at singing the Act IV Quintet. Because of the space limitations, this Take was unsuccessful and the engineers brought in an additional microphone and formed the singers into two groups.

Jokes were bantered back and forth and even Mitropoulos grinned.

Another complete *Take* of Act II was done; then two more starts made on it. The second one was interrupted by Miss Steber who said she smelled cigar smoke and could not sing. The Maestro replied that he had been smoking Turkish cigarettes and that was the odor. A search was made for a smoldering butt—none was located—and the *Take* began again. Now Mitropoulos stopped the orchestra; he wanted more first fiddle tone. There was a brief interruption while the orchestra was rehearsed with the first fiddles more prominent and again the *Take* was started.

Gedda was an extremely intense individual during the recording. He raised himself on his toes frequently and placed his arms akimbo with hands on the small of his back while he sang. He was the last soloist to relax. Not until the last playback was through did he show signs of relief. Certainly he was in splendid voice that day.

My initial impression of Sam Barber was one of a gentle college instructor. During the long session he was quiet, making points only when he felt something could be improved, encouraging the singers, helping serve the coffee—even cleaning up some spilled coffee, overturned by a RCA Victor staff man. He was dressed conservatively in a medium-dark brown suit with thin black stripes. He wore a white shirt with a light brown tie, and most of the time used tortoise-shell glasses.

Several evenings later I got a second impression of him, however. As RCA's guest at the final performance of *Vanessa*

(Continued on page 54)



Dusko Gojkovic—Yugoslavia



Christian Kellens—Belgium



Gilberto Cuppini—Italy



Rudolf Jacobs—Netherlands

Newport

international

Band

18 Cool Cats from 16 Countries—that's the score toted up for jazz as an international language in the personnel of the International Youth Band that was such a hit at this year's Newport Jazz Festival.

Leader-organizer Marshall Brown scoured 10,000 miles of Europe in company with Newport Festival impresario George Wein in search of the finest young talent he could get. Nearly 500 musicians were auditioned to fill the 18 places—and these not just in such jazz strongholds as France, Belgium, Italy, England, and Scandinavia, but in behind-the-iron curtain spots like Poland, Czechoslovakia, and Yugoslavia.

Once the 18 winners were announced, music to practice from was sent to them in Europe in advance of their coming to these shores. Then, in late June began the intense and ferociously hard-driving rehearsals with Marshall Brown in preparation for the Fourth of July and closing night appearances in Newport. No matter that there was no common spoken language between Brown and all the members of the band. Fine jazz music making served as the universal solvent, and every member of the band pitched in as interpreter to his fellows at one time or other.

Newport turned out as a brilliant success, especially on the last night when Louis "Satchmo" Armstrong fronted the International Band in *Sunny Side of the Street* and just plain broke up the joint.

Columbia recorded the band at Newport and TV dates with Godfrey and others followed, the whole shindig being climaxed in late July and early August with jazz concerts at the American Pavilion at the Brussels World's Fair, thus winding up Operation Jazz International. —Jack McFee



(Above) Britain's Ronnie Ross blows an up-tempo "Hallelujah".

(Below) Bernt Rosengren of Sweden gets set for cue with Spain's Wladimiro Bas Fabache and Austria's Hans Solomon.



HIFI & MUSIC REVIEW

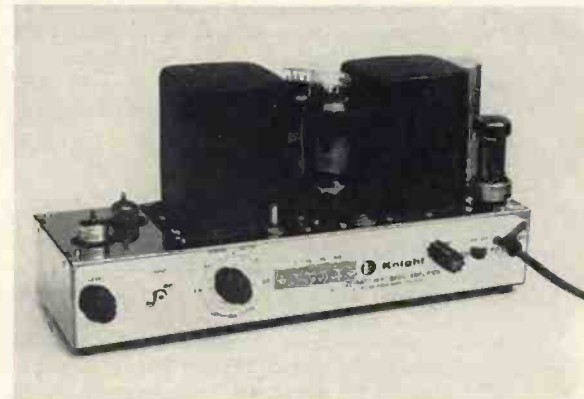
Allied knight-kit 25-Watt Basic Amplifier

Manufacturers Data: Single chassis 5-tube power amplifier rated at 25 watts with peaks at 50 watts. Frequency response measured at ± 0.5 db. from 14-45,000 cycles at full output—extended frequency range possible at lower power outputs. Harmonic distortion only 0.11% at 1000 cycles. IM at 25 watts output is 0.17% (4:1 using 60 and 7000 cycles mixed). Sensitivity rated at 0.47 volts input for 25 watts output. Hum level is 96 db. below 25 watts output with input shorted. 4, 8 and 16 ohm speaker output impedances. Damping factors continuously variable with individual scales to match output impedances. Sold by Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill., as their knight-kit 83 YZ 793 for \$44.50, plus \$4.25 for metal cover.

This is one of the best designed power amplifier kits to grace our "sound room" in a long time. It is generously designed, if that word can be employed here, by adding in everything that the audiophile is likely to need and not tying him down to a questionable investment of built-in meters for balancing, or untried and unproven circuitry. To shorten wiring time, all of the components involved in the voltage amplifier stage and the inverter stage are part of a printed circuit. Total wiring time for the whole amplifier was just under five hours—including time to check and see why we had left R3 out of the circuit (our error, not the kit). The power and the output transformer are husky and a filter choke is used in the power supply to improve regulation—this being a rarity in power amplifiers. A small amount of d.c. voltage is taken from the B-supply and fed to the center-tap of the filament winding to suppress any tendency towards a.c. hum generation—it appears to work very well.

The amplifier starts out with a high-gain pentode stage using an EF86. Feedback and damping circuits return to the cathode of this tube. The driver/inverter is a 12AX7/ECC83 utilizing a cathode-coupled ("long-tailed") phase inverter. A pair of EL37 tubes is used in the output stage. These are balanced through a metering jack and switching arrangement and an external 0-100 milliammeter. Apparently, however, the tubes are pre-selected and those supplied with the kit well matched to begin with. We set ours up according to the instruction book, and ran it some ten hours without checking the balance and found it to be quite close. So close, in fact, that it probably added much less than 0.2% distortion. Probably you can get away with setting up the balance in this fashion without worrying about the amplifier going sour.

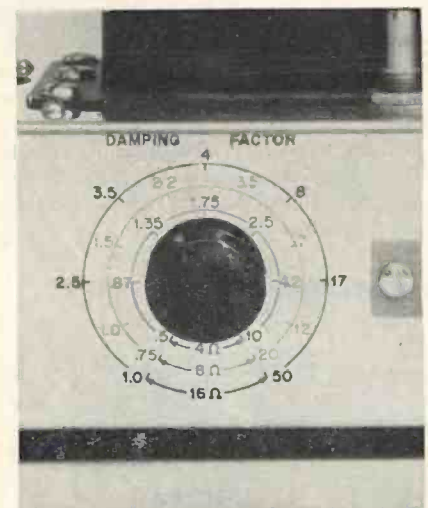
The most unusual design innovation in this amplifier is the damping circuit. For several years amplifiers have been sold on the basis that they included "damping controls." Usually these were arbitrarily calibrated and covered a limited range. It is only fair to add that they worked and in many hi-fi installations they drastically improved performance. Some speaker manufacturers also took damping into consideration in their enclosure designs and published preferred damping factors. All of this ignored one important point—that the damping factor changes from speaker impedance to speaker impedance and no one calibration holds true. This knight-kit is the first unit we've seen where the damping factor range has been expanded and the calibration individually derived for each speaker



impedance. On the chrome panel of this amplifier you will see three concentric scales (in different colors) corresponding to a range of 0.5 to 10 at 4 ohms, 0.75 to 20 at 8 ohms and 1.0 to 50 at 16 ohms.

We have no doubt that rigorous lab tests would substantiate the claims of the manufacturer as to harmonic and IM distortion percentages. Our preliminary tests show that they are less than 0.15% for an output of 1 watt. The power output appears to be conservatively rated at 25 watts since the model under test readily handled 30 watts without strain or distress. Input sensitivity of this amplifier is very high and good use can be made of the level control that the Knight people thoughtfully built in.

The chassis of this amplifier is a beautiful chrome plate and once the cover is installed it is a relatively handsome unit. As can be seen in the above photograph, the two voltage amplifier tubes are recessed below the top of the chassis. Their sockets are part of the printed circuit board. The output tubes are mounted between the two transformers, while the rectifier tube and heavy duty filter capacitor are seen on the right-hand top side of the chassis. The fuse, line chord and remaining controls appear on one skirt of the chassis, thus permitting the amplifier to be conveniently pushed into a corner. Of course, as with all amplifiers of this particular nature, good ventilation is a necessity.



Something new and unusual: A damping factor control calibrated for each speaker output impedance.

At a cost of about \$1.78 per watt, this kit fills in that important gap between 12-watt amplifiers and 40 watts and beyond. It has sufficient power to cope with almost any situation involving low efficiency speaker systems. It has excellent recovery characteristics and is not likely to go unstable at a supersonic frequency. In other words, it's in a class by itself, not exactly comparable to any other unit being marketed at this time. A very good buy. ●

Scott Model 300 Tuner

Manufacturers Data: Combined AM and FM tuner using the same dial control mechanism but separate i.f. strips. Tuning eye works on both AM and FM. No AFC in FM section is necessary because of wide-band circuitry. Claimed FM sensitivity is 3 microvolts for 20 db. quieting. Supplies with FM twin-lead dipole. Multiplex output jack on FM detector. Output connection for tape only (high impedance) plus usual low impedance output. Output level adjusting control. Measures 15½" w. x 5" h. x 1½" d. Price: \$159.95 plus \$19.95 for wooden case. Manufactured by H. H. Scott, Inc., Powdermill Road, Maynard, Mass.



This low-cost combination AM/FM tuner was brought to the market because of numerous requests for the Scott Company to produce a medium price, high-quality product. It has undergone extensive tests by the staff of HiFi & MUSIC REVIEW since it was received seven months ago. Our findings are as follows:

The AM section of the Model 300 is straightforward. A ferrite loop is not used, nor is there provision to use one leg of the FM dipole as an antenna. However, the AM section is quite sensitive and a random length of wire from 10 to 20 feet long provides signal pickup for most urban and suburban areas. There are two bandwidth positions in the AM section. The "Wide" AM position can be used with good effect when there are no 10 kc. adjacent channel whistles. TV high voltage oscillator whistles and other heterodynes are attenuated when the "AM Normal" bandwidth is used. AM stability from a cold start is reasonably good, although there is some tendency for this section to drift slightly. Excessive AM drift in this particular type of tuner would probably be due to inadequate ventilation.

The circuits of the FM section are designed with exceptionally wide band characteristics. A ratio detector is used with a 2 mc. bandwidth. This permits virtually drift-free FM tuning. As far as we could determine in critical listening tests, the output of the FM detector was clean and undistorted. There are no "birdies" or other indications of high frequency instability in the FM tuning spectrum. The twin-lead dipole provides sufficient signal



Operating functions are grouped together on right-hand side of panel. Recessed behind slide rule type dial face is tuning indicator. ●

strength to operate the FM circuit within 25 to 30 miles of the broadcasting station. Beyond this range an outdoor antenna of sufficient height is to be recommended.

For several personal reasons we have never been too partial to the 6BR5/EM80 tuning indicator as used in the 300 tuner. It must be recessed into a "darkened" area near the tuning scale and it has a tendency to retain a "permanent" shadow after several weeks of use. The 300 tuner makes as good a use of this tube as one can expect. It is very responsive on both AM and FM, but the awkward viewing angle makes us think that a better tuning indicator could be found. Naturally, as mentioned above, this is purely subjective criticism and, being the only "major" complaint about the 300 tuner, maybe it shouldn't be equated too highly.

The slide rule dial on the 300 is equipped with the flywheel weight and moves back and forth with ease and smoothness. The lack of AFC on the FM permits you to sneak up on the weaker FM station without fear that AFC voltage from a stronger station will "capture" the signal.

All in all, the Scott Model 300 is a moderately priced tuner with quality performance features. The slide rule type dial makes logging of FM or AM stations sufficiently simple to overcome the objections of the most non-hi-fi conscious housewife. ●

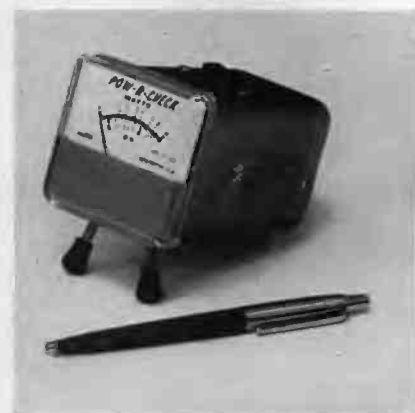
Vantron "Pow-R-Check"

Manufacturers Data: A gadget to measure output power of amplifiers. Claimed to measure 0 to 10 watts rms or 0 to 20 watts peak power. Scale is also calibrated in a linear decibel range of plus-or-minus 8 db. with 0.2 watt rms representing 0 db. Connects in parallel with 4, 8 or 16 ohm speakers, but does not load the circuit. Weighs 7 oz. and is sold with mounting frame if two units are purchased for stereo. Price: \$15.95. Manufactured by Van Norman Industries, Inc., 186 Granite St., Manchester, N. H.

This is one of a series of new gadgets that Van Norman is introducing to the hi-fi market. The circuit is that of a two diode rectifying system with characteristics that permit a linear decibel scale to be established. The unit is preset by the manufacturer, so don't open the case and juggle with the controls.

Of course, the big thing about the "Pow-R-Check" is the realization that very little audio power makes a lot of noise. Only 0.2 watt is pretty uncomfortable in any medium size room. Frankly, the use of this instrument would be much greater if we could read below 0.1 watt. Since there is no calibration, the function of the

Small unit is connected to speaker terminals through screw lug on underside. Slide switch on top disconnects meter from circuit.



"Pow-R-Check" is limited to those times and places when you blast away in relative peace. Although the manufacturer feels you can use this to balance stereo channels (legitimate claim), you would need to crank up the volume to an unrealistic level. It would be much better to make the scale read 0 to 3 watts (at the sacrifice of burning it out) and improve the sensitivity at the lower readings and volume levels.

If you want to impress your friends, this is it, but you're begging for it when the wife asks about the necessity for that 50 watt amplifier. ●

THE COMING OF AGE

"Hi-Fi" will mean more when standards are established . . .

three groups are working to make the term meaningful

By BRUCE MacLEOD

ONE of the unfortunate circumstances conditioned by the success of high fidelity is the loose use of the term. Ten years ago, the phrase was known only to a handful of serious practitioners and researchers. They were so busy working to develop the art that they had no time to circumscribe the two words with exactness of meaning.

When it became evident that the public was intrigued by the virtues of high fidelity, the phrase was pounced upon by a horde of exploiters, many having no relationship with audio. Hence, we now have things like hi-fi lipstick, hi-fi automobile tires, hi-fi panty girdles, hi-fi spaghetti sauce, hi-fi cigarettes and a mess of other items selling on the magic appeal of a couple of defenseless words.

Designating these products as hi-fi can be laughed off as meaningless pap, harmless as it is silly. There is quite a difference, however, in applying the phrase to an audio product. Here there is relevance, there can be meaning and there should be honesty.

Apply these criteria to the ads shown with this article and what do we find? (1) There is relevance in the use of the phrase "hi-fi." (2) There is little meaning. (3) There is deception, even if there is no intent to deceive.

It may be argued that the very nature of these items and their low prices should serve to warn prospective customers that the sets cannot possibly be hi-fi. Maybe so. I rather incline to the belief, however, that the ads could persuade a goodly number of people to part with their cash for these hi-fi buys.

The situation becomes more complicated with more expen-

sive merchandise. Many a \$200 radio-phonograph has no more moral right to the hi-fi designation than the pathetic little wonders of the ads. But there is legal right and in lieu of recognized standards—or even definition—who is to say that there is no practical right?

As the situation now stands, the principle of *caveat emptor* prevails in the realm of audio. In my opinion, this is deleterious to the welfare of the public and it is just as deleterious to the welfare of the audio industry. To the public because the buyer should receive for his money what he believes he is getting. To the industry because it suffers from an application of a form of Gresham's Law. Just as bad money tends to drive out good, so an inferior product, which can be sold for less or advertised more extensively, handicaps the sale of a good product.

This has been recognized for some time by the leaders of the hi-fi industry. For several years, they have hoped to set standards by which audio products might be measured, but they have never found the time to do so. Now their organization, the Institute of High Fidelity Manufacturers, has assumed the task, with Joseph N. Benjamin of Pilot Radio Corp. as chairman of the committee appointed to draft the standards of measurement.

Progress is admittedly slow. The members of the committee are active manufacturers and time is a precious commodity of which they still have very little. In the past few months they have completed the second draft of a set of standards for one type of component and the preliminary draft for two more. These drafts must be submitted to the membership for comment and approval before they are adopted and this is a very slow process. However, Mr. Benjamin is tenacious and thorough, and come what may, the project will be completed.

Another attack on the standards problem is being made by the Audio Engineering Society. The Standards Committee of this esteemed organization is chaired by Ruben E. Carlson of Fairchild Recording Equipment Co. A complex system of Project Committees and Policy Review Committees has been set up to do the basic work that will be submitted to the Executive Committee for finalization.

It is the Society's desire to set standards of measurement that are based on experience and have validity for the manufacturer and the consumer. Ultimately, it is hoped that these standards will be adopted by the American Standards Association, Inc., so that they will have nationwide application in the manufacture of audio components. Again, the problem is compounded by the lack of time. The members of the A.E.S. are busily engaged in industry and the fruits of the Standards Committee's labors are not likely to be harvested for many months, perhaps years.

A third approach to the standards situation differs from

HI-FI SETS
Reg. \$189.50 to \$389.95
MONDAY ONLY! \$69
Console phonographs with multi-speakers, some with AM-FM Radios, 4-speed changers, 4 and 5 speakers and other features. Domestic and imported.

HI-FI RADIO & PHONO CONSOLE, EXT. SPEAKER
\$5.00 DOWN
Mahogany finished cabinet. Fine toned AM radio. 4 speed automatic record changer. **\$72**

the others in that it did not originate from within the audio industry. The High Fidelity Consumer's Bureau of Standards, William J. Gettens, Director, is an independent entity. It operates on the premise that an outside agency not only has the time to set standards and make tests, it can be more objective when so doing.

The Bureau functions somewhat in the manner of the Underwriters Labs. The manufacturer submits his product to the Bureau, which in turn arranges for it to be tested for performance in a commercial testing laboratory. The manufacturer pays the cost of this test and if the unit passes the test in accordance with the standards of performance set by the Bureau, the manufacturer is issued the Bureau's seal of approval. This seal is affixed to the product and the consumer then knows that it has the Bureau's approval.

Only the model submitted for test receives the seal; the other products made by the manufacturer are not affected. Each product must be submitted for an individual test.

The Bureau has published "standards of performance" on all of the important types of audio components, including

stereo equipment. These standards are subject to revision in accordance with advances in audio techniques. We have been informed that, as of this moment, Electro-Sonic Labs., Components Corporation, Weather Industries and Acoustical Development Corp. have had equipment approved by the Bureau.

Naturally, the latter method is being subjected to considerable crossfire of who should establish standards and whether standards of measurement or standards of performance come first. Doubtlessly, many larger companies with reputable products will see little reason to support anything other than an industry-wide standardized program.

This triple assault on the problem of standards should regain much of the lost lustre of the phrase "high fidelity." With stereo still in its infancy, the time is ideal for emphasis on quality. The manufacturer and the consumer can both gain from this attitude and there is no doubt that the industry is aware of this and will bend its efforts along these constructive lines.

—Bruce MacLeod

VANESSA

(Continued from page 49)

for the season, and one of the first to enter Sherry's after the second act, I noticed Barber standing with a friend at the bar, this time very much the social lion and hardly the retiring professor.

Vanessa in the Metropolitan Opera House was a far different thing from *Vanessa* in the process of recording. Visually, the piece is occasionally a slow affair, in spite of lavish sets and costumes; and there are arid musical stretches, particularly in the first two acts, Mr. Barber notwithstanding. In these acts Menotti's influence is strongly felt—even to melodic twists of phrasing and orchestration. The paucity of character development and the curiously incomplete plotting of the libretto are more evident on stage; Menotti's use of histrionic devices to conceal the libretto's shortcomings is not successfully realized.

Musically I was strongly impressed by the first recording session. The melodic lines of the Quintet and other passages also—the Doctor's aria, *Under the Willow Tree*, and *Vanessa's* "skating aria"—stayed with me for the whole of the next day.

I was unable to attend the next two sessions, the latter in which the chorus parts were recorded. The chorus was stationed up in the balcony running around three sides of the dance hall. In the balcony on the opposite side was

placed the organ heard with the chorus at the conclusion of Act II.

The fourth and final session consisted for the most part of bits being rerecorded. However, the gorgeous Intermezzo from Act IV was done in two *Takes*—and it left me again admiring the beauties of Barber's score. Miss Steber came in wearing a black dress with a large red-orange flower pinned at her left shoulder. A huge white hat completed the picture of a lovely, radiant woman. She sang part of the "skating aria," and then with Miss Elias did a short bit of Act IV. At 3:30 p.m. on April 10, 1958 it was finished and *Vanessa* had been committed to its future as a recording.

Twenty-five days later, *Vanessa* was awarded the 1958 Pulitzer Prize in Music. Thus was supplied the only missing complete approbation of this work. *Vanessa* is a transitional opera, and by that very fact, may not prove an enduring work. It attempts to bridge the hiatus between the romantic tradition of the past and the demanded "realism" of our times. The program annotator for *Vanessa* says that Barber has utilized the most modern compositional devices in the work. This may be, and it certainly is to Barber's credit that they are subordinated to the opera's lyric line and style, for they are never obtrusive. That the opera has faults should be recognized. But it is living contemporary American opera—opera in the grand tradition. It is worthy of careful attention, careful listening and tempered praise.

—Rodney H. Williams

PASSING NOTES

Satellite Signals on Tape or Disc

If you want to know what the radio telemetry signals from the first five satellites sounded like you'll be interested in a new Taben Recordings release. The signals were received on special equipment by Professor Thomas A. Benham at Haverford College, Pa. Available on either a 10-inch LP or tape for \$3.95, Professor Benham explains in a running commentary what the signals sound like and what type of information they are probably sending back to earth. (Taben Recordings, Box 224E, Ardmore, Pa.)

Sleep Inducer

Maybe it's a step from producing scintillation counters, but Gardiner Electronics seems pleased to announce its transistorized—near hi-fi—sleep inducer, or "Sleepatron." According to studies made by unnamed individuals, the gentle patter of falling rain will not only induce sleep, but drown out distracting apartment house and street noises. Gardiner feels it's a boon to tourists, business men and others sleeping in "strange" beds. It uses 7 transistors and will operate 1000 hours on 4 flashlight batteries. The price is (whisper it)—\$125.00. (Gardiner Electronics, 2545 East Indian School Road, Phoenix, Ariz.)

for Ultimate Fidelity

SHERWOOD*



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

No matter what your source of music—FM, your own discs, or tape—you will enjoy it at its best coming from Sherwood's complete home music center... most honored of them all! Sherwood tuners for example...

First to achieve under one microvolt sensitivity for 20 db FM quieting increases station range to over 100 miles. Other important features include the new "Feather-Ray" tuning eye, automatic frequency control, flywheel tuning output level control and cathode-follower output.

Model S-2000 FM-AM Tuner \$139.50 net
Model S-3000 FM (only) Tuner \$99.50 net

For complete specifications, write Dept. V-9

SHERWOOD

ELECTRONIC LABORATORIES, INC.
4300 N. California Ave., Chicago 18, Illinois

The "complete high fidelity home music center."



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

WHAT'S THE MEANING OF AN AWARD?



Those illustrated above mean everything!

But some awards mean little—only that the manufacturer shook hands in the right place, or paid the right price.

Fortunately, for the audiophile, this sort of meaningless award "giving" has never been a part of the High Fidelity industry. Here, awards come the "hard way" for outstanding performance based on high technical standards.

Therefore, Sherwood is justly proud of its many outstanding honors bestowed, unsolicited, by most recognized testing organizations, plus many other special recognitions.

For the American Pavilion at the Brussels World's Fair, the only tuner selected was the Sherwood S-2000.

Undoubtedly the most commonly displayed seal in the United States is the "UL" of Underwriters Laboratories—commonplace except in the Hi-Fi field! Only Sherwood and two other popular Hi-Fi tuners bear this seal of acceptance—your guarantee of safety from the hazards of shock and fire.

And when the Dean of High Fidelity publishers created the Hi-Fi Music in the Home performance commendation seal, Sherwood's S-2000 AM-FM tuner was the first to be chosen for the honor.

Wyeth Engineering, Inc. just one of many, many testing laboratories (one in particular must remain anonymous) recently tested Sherwood tuners and certified their adherence to F.C.C. and I.R.E. standards of conducted and/or radiated interference.

Just ask High Fidelity dealers—you'll find a majority recommend Sherwood as "the best buy" in a complete High Fidelity Home Music Center.

Edward S. Miller
General Manager

for Ultimate Fidelity

SHERWOOD*



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

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

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

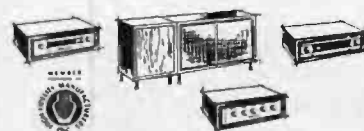
S-1000 II front panel controls include 6-db presence-rise button; record, microphone and tape-play-back equalization; exclusive "center-set" loudness control, loudness compensation switch, scratch and rumble filters, phono level control, tape-monitor switch 6 inputs, output tube balance control and test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

For complete specifications, write Dept. V-9

SHERWOOD

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

The "complete high fidelity home music center."



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

portrait of a record company

What makes an independent label tick? HiFi & Music Review

takes you behind the scenes—first of a new series

By STANLEY BURWELL

"EVERY record we make will show a profit!"

This amazing disclosure was made not long ago by the young vice-president of Vanguard Recording Society, Inc., Maynard Solomon. In an industry where the anguished outcry is that Tchaikovsky Concertos and rock 'n' roll must foot the bill for Frescobaldi Toccatas and English Madrigals, such a balance sheet is unique food for thought.

Maynard's statement will be even more astounding if it remains accurate, in view of the calamity that befell Vanguard's recent release of four Beethoven symphonies conducted by Sir Adrian Boult. Just before these were announced, RCA Victor launched its record club, with an initial premium of no less than the entire nine Beethoven symphonies recorded on seven discs by Arturo Toscanini, all for \$3.98. Vanguard reeled under this blow, but quickly reacted by making its Beethoven records "Buys of the Month" through a reduction of price to \$2.98 each during their first month on sale. This move softened the blow, but it will be many months—if ever—before these records show a profit. Mayhap, Maynard Solomon spoke too soon. Timing can be awfully important in the phonographic wars.

Leaving the outcome of this particular situation to the future, how does it happen that Vanguard, which has issued more than 300 records since it was founded in 1950 by two amateurs without previous business experience, has maintained such remarkable consistency in producing and marketing what the record-buying public will purchase?

In the early days of LP and tape, many record companies were catapulted into existence by the low cost and relative ease of producing discs. Several concerns had their genesis as undertakings of love brought about by pent-up exasperation over the lack of

(Continued on page 60)



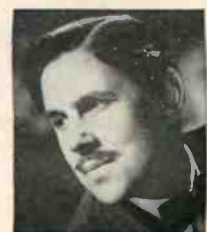
Maynard and Seymour Solomon in gladsome mood pose before display of record covers.



Mario Rossi



Felix Prohaska




Alfred Deller

Enjoy stereo high fidelity now or plan for it later using the versatile **ALTEC** 344A

Quartet  monaural amplifier.

With the ALTEC 344A the conversion to stereo is simple and inexpensive. All you need is

ALTEC's ingenious, new  S40

Master Stereo Control and a

second  Quartet amplifier.

The remarkable ALTEC Master Stereo Control, priced at just \$12.00, simply plugs in to the 344. It provides master channel control for both Quartet amplifiers which can be used together for 40 watt stereo high fidelity from tape, records or radio, or singly for 20 watt monaural play.

If you already own an ALTEC 344A Quartet you can use it for stereo conversion anytime. All Quartets have been pre-engineered to accept the ALTEC S40 Master Stereo Control.

You have all of these control features for each channel with the ALTEC 344A Quartet stereo amplifier system.

Six Inputs — V.R. phono, tape deck, microphone, radio tuner, tape machine, high level phono.

Four Major Source Volume Controls allow you to pre-set and balance the level of any major program material and change from input to input or turn the power on and off without readjustment.

D.C. powered program indicator lights for completely hum-free operation.

4 Position Contour Control for undistorted listening without loss of extreme high and low frequencies at low levels.

Separate bass and treble controls.

Three Position Independent rumble and scratch filters.

Tape Recording Output — provided so material from any input may be selected for recording.

Guaranteed Performance Specifications: 20-22,000 cps range, 20 watts (40 peak), 138 db gain, 32 db bass control range, 35 db treble tone control range.

Prices: S40 Master Stereo Control \$12.00

344A Quartet \$111.00

Walnut, blond, or mahogany cabinet \$19.50

Learn how you can convert simply and inexpensively to stereo high fidelity with the S40 Master Stereo Control at your local ALTEC dealer or write:



ALTEC LANSING CORPORATION, DEPT. 9MR-A

1515 S. Manchester Avenue, Anaheim, California
161 Sixth Avenue, New York 13, New York



Seymour Solomon selects artists and repertory, and engineers the recording sessions.

recordings of favorite compositions or composers. But after those immediate desires were satisfied, many of the pioneers became restive under the stress of everyday business. Their romantic hobbies turned to mundane chores.

Not so with Seymour and Maynard Solomon. They experienced only the first part of this cycle. In 1950, Maynard was just out of college—he still is under thirty—and Seymour, a few years older, had not yet found his niche after studying music and musicology at New York University and the Juilliard School of Music.

The brothers had been record collectors for several years and in due course, they became impatient with the slowness of the established record companies in releasing Bach Cantatas. In their displeasure, they arrived at the opinion that they could suggest far more stimulating repertoire than that currently being recorded.

The more often the thought was voiced, the more intriguing it grew—and the more convincing. With the almost daily announcement that another new company had been organized to produce LP's, the tension approached the breaking point. Finally, during one of their wishing sessions, the Solomons decided to go into the record-making business themselves. They could choose the repertory and the artists and they would fill the glaring gap in the catalog headed "Bach Cantatas."

They girded their economic loins, gave themselves the magniloquent title of The Bach Guild, pooled their financial resources and commissioned conductor Jonathan Sternberg to record five Bach cantatas as a preliminary project. The fat was in the fire.

In dollar-hungry postwar Vienna, a shoestring went a long way, and it was a fantastically meager budget which saw this ambitious recording project through. That these five cantatas added up to more cantatas than all the other American record companies offered in their combined catalogs created something of a ripple in music and recording circles.

Several Bach recordings later, plus the inexorable operation of the good old law of supply and demand, brought the practical realization that one cannot live by Bach alone, particularly a record company that must remain in the black to function. Bending to the economic and artistic breezes and applying their innately good musical taste and freshly-discovered business sense, the brothers Solomon founded the Vanguard Recording Society, Inc.

The choice of names for the two major categories into which the firm divides—and the very division itself—illuminates the acumen with which the Solomons have sought to circumvent a precarious existence in the record business. The Bach Guild covers recordings of the Baroque and earlier periods, while Vanguard Recording Society is the label used on all later compositions. Of course, The Bach Guild is not a guild; neither is the Vanguard Recording Society a society. They are the two public faces of a business enterprise, a commercial structure for recording music and marketing records at a profit.

The division of labor between the Solomons was not determined deliberately. Although the corporate setup provided for only one president, it might have done better to provide for two generals. As a formality, Seymour became president and Maynard vice-president—Seymour is the older brother—but the work was shared equally. So was the authority. And the responsibility.

They battled on equal terms over questions of repertoire, artists, fees, costs, advertising, publicity, distributors' terms and who should pay the check for lunch. Side by side, they did their own receiving, checking, packing, shipping and invoicing. Orders came in and the catalog grew. So willy-nilly, they had to relinquish some of their activities and develop an organization.

A division of duties was effected. Maynard was placed in charge of sales and promotion. Seymour was put in charge of production, from selecting artists and repertory to engineering the recording sessions and seeing the results through to the moment of distribution. Of course, this division has never deterred either from meddling in what is nominally the province of the other.

In acquiring personnel, Vanguard was doubly fortunate in landing Jules Halfant as Art Director and Sidney Finkelstein as Editor. The former's paintings have been on exhibition in several one-man shows held in leading galleries, with his portraits, especially, drawing high praise and commanding a good price. Before coming to Vanguard, Halfant was an advertising agency art director for several years. His album covers, whether built around his own art, another artist's work, photography or typography, have won plaudits for artistic distinction and that rare thing—relevance, and his layouts for periodical advertisements and brochures are no less distinguished.

Sidney Finkelstein is the author of *Jazz: A People's Music* (Citadel Press, 1948) and is a thoughtful, perceptive writer about classical music and musicians, with cogent opinions about repertoire and artists. His jacket notes for Vanguard are among the finest in the field. He is a versatile and prolific writer and he also does the advertising copy and publicity releases for the company, while an M.A. (History of Art) lends authority to his participation in conferences on the graphic phase of production.

The prestige of The Bach Guild was high from the very
(Continued on page 62)

For all your hi-fi listening... **Jensen** presents these new Stereo Director* Systems with challenging performance... in high fashion furniture... at prices that set new standards for loudspeaker values.



JENSEN DS-100 DUAL 3-WAY SYSTEM WITH THE NEW

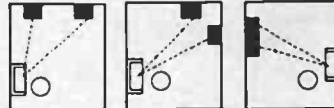
Jensen
STEREO DIRECTOR*

The DS-100 dual stereo unit, in the popular lowboy, is the answer to the buyer's demand for a complete stereo reproducer in one cabinet. This handsomely styled loudspeaker system provides two completely independent 3-way speaker systems with 12" Flexair woofers (total of 6 speakers) which can be used together for superior spread source monophonic sound, as well as stereo. The two Stereo Directors, each having an 8 inch mid-channel and compression driver h-f unit, allow flexibility in cabinet placement with maximum effectiveness in aiming the sound to the favored listening area. Crossover frequencies 600 and 4000 cycles. 32" H., 52" W., 18 1/4" D. Available in Walnut, Tawny Ash and Mahogany
Net Price.....369.50



HOW THE NEW JENSEN STEREO DIRECTOR WORKS...

A pair of these Director assemblies are used in the DS-100 Dual 3-way System (illustrated above), a single assembly in the SS-100, mounted inside on the shelf above the Flexair woofer enclosure. Chassis easily rotated without moving cabinet, has an 8" m-f unit, compression-driver tweeter, network and control. All frequencies above 600 cycles are reproduced by the Stereo Director assembly. Complete system is also available in kit form.



Jensen STEREO DIRECTOR lets you place the speakers wherever decor dictates, square to the wall for best appearance. You send the sound to you, instantly adjust for best stereo listening without moving cabinet.



ABOUT JENSEN'S NEW FLEXAIR WOOFER

The new Jensen Flexair Woofers are designed to extend bass response down to very low frequencies. They have highly-damped superlow resonance at the very bottom of the audio range—16 to 20 cycles. They have an exceptional degree of linearity and are capable of a total movement of 1". In even a relatively small Bass-Superflex enclosure, they deliver their extreme low-frequency performance with a new low in distortion.



JENSEN SS-100 3-WAY SYSTEM WITH THE NEW

Jensen
STEREO DIRECTOR

Equivalent in performance to one section of the DS-100 Dual Stereo system, this elegant model includes Stereo Director Chassis and 12" Flexair woofer in the Jensen Bass-Superflex enclosure for smooth coverage of the range from 20 to 15,000 cycles. Adequately driven to normal room levels with a 10 watt amplifier. Two SS-100's are ideal for stereo in the difficult-to-arrange living room, assuring perfect sound in the favored listening area. 32" H., 21" W., 18 1/4" D. Available in Walnut, Tawny Ash and Mahogany.
Net Price.....179.95



Space speakers, suit decor... always perfect stereo.



Perfect stereo wherever you listen, even with adjacent wall layout.



... BUILDING YOUR OWN STEREO SYSTEM?

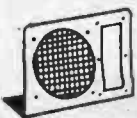
Use these new kits for superb sound... finest stereo performance.

DC-3 STEREO DIRECTOR CHASSIS

Mounts m-f and h-f units of KT-33 to make Stereo Director assembly as used in SS-100 reproducers. Includes panel, base, assembly hardware, and complete instructions.

KT-33 BASIC 3-WAY SYSTEM KIT

Includes Flexair 12-inch woofer, special 8 inch m-f unit, and RP-103 compression h-f unit. Complete with control, crossover network, wiring cable, and full instructions. Impedance 16 ohms; power rating 30 watts.



*Trademark, Patents pending.

Jensen

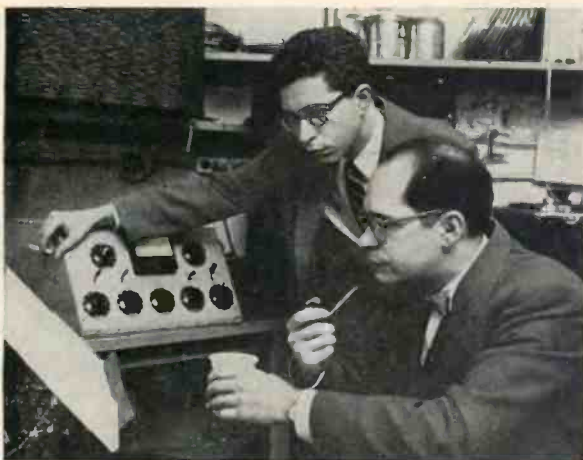
Division of The Muter Company

MANUFACTURING COMPANY
6601 S. Laramie Ave., Chicago 38, Illinois
In Canada: J. R. Longstaffe Co., Ltd., Toronto
In Mexico: Radios Y Television, S.A., Mexico D.F.

outset. To parallel this prestige in a less esoteric area of the classical repertoire was the hurdle that confronted the Vanguard label. It initially offered some lesser-known works by well-known Romantic composers and titillated the connoisseurs with Purcell *Fantasias* and a reconstruction of Schubert's legendary *Gastein Symphony*, but it was not until the release of Mahler's song-cycle *The Youth's Magic Horn* that it attained significance.

In addition to the distinction it brought the label, this album established Felix Prohaska as a consequential conductor of the Romantic repertoire, whereas previously he had been known chiefly for his work in Baroque music. In this latter field, he exhibited original scholarship and The Bach Guild displayed exemplary initiative in their recording of the Bach *Suites for Orchestra*. In two of these compositions, he had the Vienna State Opera Orchestra play the Overtures twice—once in the rhythmic manner of Bach's day and a second time in the manner common today. This experiment in applied musicology precipitated a spate of critical approbation in the music journals. It also aroused enough consumer interest to raise the album to the status of a best-seller in its category.

Besides Prohaska, Vanguard brought out Mario Rossi and Anton Paulik in recordings that gained for them recognition as conductors of authority and style. Rossi's performances of Prokofiev's *Alexander Nevsky*, one of Vanguard's best-sellers, Stravinsky's *Les Noces* and *L'Histoire du Soldat*.



The Brothers Solomon follow a score while they listen attentively to a test pressing of a recent recording.

Haydn's *Lord Nelson Mass* and Vivaldi's *L'Estro Armonico* are outstanding examples of a strong musical personality. Paulik's recordings of Viennese music, centering around the compositions of Johann Strauss, Jr., form a solid core of triumphs in this attractive field of popular classical music.

Despite their activities on other labels, it was for Vanguard that Mogens Wöldike and Sir Adrian Boult recorded large-scale integrated packages. The Danish conductor led performances of Haydn's *The Creation* and last six symphonies, while the English knight conducted the Tone Poems of Sibelius and the Third, Fifth, Sixth and Seventh Symphonies of Beethoven. These projects were produced by Seymour Solomon, who also was the recording director and engineer.

Whether Vanguard (the word Vanguard includes The Bach Guild; there is no distinction in personnel and the Vanguard

name is used in business transactions) was primarily instrumental in creating a market for Baroque and earlier music, or merely rode the wave of a market that was building regardless, is a question that may be pondered. It is the feeling of the Solomons that they recorded and promoted repertoire disassociated from the concert hall, and in a great measure, educated an audience to enjoy that repertoire and want more.

In their perceptiveness, they secured the artistic services of Alfred Deller, the countertenor who has acquainted us with a type of music-making known to our immediate forebears only by hearsay. They also signed up the Solisti di Zagreb, a string ensemble preeminent in the virtuoso presentation of old music. With these interpreters on the Vanguard roster, the vocal and instrumental music from the days of the Renaissance to Bach is strongly represented in the Vanguard-Bach Guild catalog. Deller and the Solisti also are prominent in Vanguard's balance-sheet; every one of their records enjoys a good steady sale.

It was the search for first-rate musical personalities free of contractual entanglements with other recording companies that led Vanguard to the Russian-made tapes of performances by Oistrakh, Gilels, Kogan, Shafran, Mravinsky and other Soviet artists. Their Vanguard recordings are all authorized. That many of these same performances also appear on other labels, unauthorized, is due to the lack of copyright agreements between the Soviet Union and the West, plus an attitude in recording circles that sometimes takes the form of "what is mine is mine, and what is thine may also be mine."

Somewhere along the way, the Solomons expressed a lack of enthusiasm for the tonal quality of jazz recordings. This may have been voiced within earshot of jazz expert John Hammond, for he soon thereafter found himself associated with the company as producer of the Vanguard Jazz Showcase. With artists like Jimmy Rushing, Buck Clayton, Ruby Braff and Vic Dickenson, plus hi-fi recording comparable to anything in the classical field, this excursion has influenced the techniques of jazz record production.

Another important area influenced by Vanguard is folk music. A few ethnic recordings of exotic nature have been followed by skilfully programmed discs of Mexican, Haitian and Polish folk music more popular in appeal. Formal folksong programs have been recorded with The Weavers, Martha Schlamme and Roland Hayes, and these records rate high in their class. Rumor even has it that *The Weavers at Carnegie Hall* is the best-selling folksong record around.

Vanguard bears the responsibility for one of the most intelligent ideas in record promotion. Other companies had been offering samples of their repertoire and techniques on low-priced records called "Samplers" or "Demonstration Records." These samplings were in the form of snippets from major compositions. It was Vanguard's contribution to offer only complete works in its Demonstration Series. At \$1.98 per record, *Scheherazade*, a coupling of Beethoven's *Fifth Symphony* with Schubert's *Unfinished* and another coupling of Mozart's *Eine kleine Nachtmusik* with his *Symphony No. 40* have been enthusiastically received by collectors with an eye for a buy.

The Demonstration Records have enabled Vanguard to make inroads on the great mass of record buyers whose experiences with low-price discs have not been particularly satisfactory. By putting its best foot forward, the label has

(Continued on page 64)

Clétron

Cathedral SERIES

*of High Fidelity
Speakers*



COAXIAL HIGH-LOW DUETS...

With built-in crossover network for an amazing range of pure, thrilling response.

Four Models of 15", 12" and 8".

From \$18 to \$59

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Big power handling capacity for deep vibrant quality in the lower registers.

15" . . . \$52.50 12" . . . \$50.50

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Dual cone construction for versatility of clarity and richness. Four Models of 15", 12" and 8". From \$15 to \$40

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Two 3" tweeters and a 12" woofer mounted with built-in crossover network.

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TWEETERS...

True brilliance without resonance for sharp definition of delicately clear trebles.

Four Models of 4" and 3". From \$4.75 to \$6.50

... hear a new richness in True Sound

CATHEDRAL Speakers have a majestic dual personality... to authentically reproduce a true brilliance that will please the most discriminating audiophile... or, provide unexcelled richness in soft and subdued background music for a luxurious relaxation mood.

Expose your ear to the new CATHEDRAL dimension in breathtaking audio realism.

Clétron Inc. 1974 East 61st Street • Cleveland 3, Ohio

RECORD COMPANY PORTRAIT

(Continued from page 62)

created good will for itself among this large group and undoubtedly has garnered new customers for its regular line.

An alert sensitivity to the desires and buying potential of the audio-conscious public plays an important role in the commercial success of Vanguard. Other companies, some much better endowed financially, have started with the same fine tastes and the ability to produce records capable of pleasing these tastes. But not many of these companies have been able to build an avenue of communication to the record buyer wide enough to maintain solvency.

It was no idle boast when a recent advertisement read that no Vanguard record has ever been deleted. Every item in the catalog has had to meet the test of the collective taste of the Vanguard organization. The completion of each record is an organizational event and its announcement and distribution are treated with the enthusiasm engendered by this viewpoint.

The hard facts of the record business are wrestled by Herbert Corsack, Maynard's right hand and Vanguard's general factotum. It is he who determines the initial quantity run of a new recording. Furthermore, it is his inventory control that is so nicely adjusted to the realities that a Vanguard record is almost never completely out of stock, yet rarely is there more than a small quantity of any item on the warehouse shelves. Hence, Vanguard capital is not tied up needlessly in excess inventory. Naturally, this fluidity of capital is a tremendous asset in the operation of the business.

The new orientation of the record industry toward stereo should not handicap Vanguard. All of its recording for the

past few years has been done in stereo and the stereo tapes it has placed on the market have been of uniformly high quality. The company faces the future with an active catalog and a solid financial structure. It does not give the impression of desiring to rest on its laurels. Its ownership is aggressive and progressive and has the twin advantages of youth and experience. These are not advantages which may be discounted lightly when there is the determination to remain in the vanguard.

—Stanley Burwell

THE BEST OF VANGUARD

Bach: Cantatas Nos. 4 and 140 (Prohaska) BG-511
Bach: Suites for Orchestra (Prohaska) BG-530/1
Tallis: Lamentations of Jeremiah (Deller) BG-551
C.P.E. Bach: Magnificat (Prohaska) BG-552
English Madrigal School (Deller) BG-553/4
Purcell: Ode for St. Cecilia's Day (Deller) BG-559
The Cries of London (Deller) BG-563
Vivaldi: The Four Seasons (Solisti di Zagreb) BG-564
An 18th Century Christmas (Solisti di Zagreb) BG-569
Homage to Purcell (Deller) BG-570/1
Vivaldi: L'Estro Armonico (Ressi) BG-572/4

Prokofiev: Alexander Nevsky (Rossi) VRS-451
German University Songs (Kunz) VRS-477
Mahler: The Youth's Magic Horn (Prohaska) VRS-478
The Three Ravens (Deller) VRS-479
Rossini: Four String Sonatas (Solisti di Zagreb) VRS-488
The Wriggle Taggle Gypsies (Deller) VRS-1001
Orff: Carmina Burana (Mahler) VRS-1007
Vienna Dances (Paulik) VRS-1019/22

If This Ain't the Blues (Rushing) VRS-8513
Pocket Full of Dreams (Braft and Larkins) VRS-8516
Weill: The Threepenny Opera (Vienna State Opera) VRS-9002
The Weavers at Carnegie Hall (The Weavers) VRS-9010
Rendezvous Avec Liane (Liane) VRS-9012
Folk Songs of Poland (Mazowsze Choir) VRS-9016
Folk Songs of Many Lands (Schlamme) VRS-9019

TWEET, KLUNK, WHOOP

(Continued from page 35)

these records are bought for the simple reason that they exist. Take the sports cars again. We never had a call before they started coming out.

"There is greater hunger for good sounds today," said Mr. Levin, "than ever before. For instance, there isn't a real sound effects record available to the general public. We get calls for them, but nobody makes them. Now there's a record with a proven demand."

Certainly, both Mr. Asch and Mr. Levin answered many of the questions that arise concerning Specialty Records. But it was a veteran clerk, operating one of the Goody cash registers, who offered the most intriguing observation of the Specialty scene.

"I've been watching the people who buy these records," the clerk said, "and you get to notice certain things. For instance, take the sports car records. They're bought by young guys. As for the railroad people, they're nearly all older men who won't talk to you. They bring up the record,

give you the money, and leave without a word. But the bird people! They're the ones! They chatter about birds all the while you're taking their money and wrapping their record. You just can't stop them from talking!" —Frank Jacobs

Odd and Interesting Noises

Sounds of North American Frogs Folkways FX6166
American Bird Songs—Vols 1 & 2 Cornell University ABS 1, ANS 2
Symphony of the Birds—James Fasset Ficker 1002
Sounds of the Tropical Rain Forest Folkways FPX 120
Sounds of the Sea Folkways FPX 121
Sounds of Sea Animals Folkways FPX 125
Sounds of Steam Locomotives—Vols 1 & 2 Folkways FX 6152/53
The Automobile—Sounds of 50 Years Unicorn UDS 1
Cuban Corners—Racing Autos Riverside FLP 5010
Musical Gadgetry—Band Organ, etc. Spectrutone AH 1002
Mexican Firecrackers Cook 5015
Vox Humana—Studies in Voice Production Folkways FPX 123
Sounds of My City—New York Folkways FC 741
Music in the Streets—New York Folkways FD 5881
Sounds of Medicine Folkways FPX 127
Sound Patterns—Vol 1 Folkways FX 6130
The Complete in Fidelity Cook 1044
Adventures in Cacophony Audiophile AP 37
Hi-Fi Sounds for Hounds San Francisco 33009
Echoes of the Storm & Crazy Quilt Audiophile AP 20
Strange to Your Ears—James Fasset Columbia ML 4938

You've
been
asking for


HEATHKIT



stereo sound equipment . . . and here it is!



stereo tape deck kit

HEATHKIT
MODEL TR-1D **\$143⁹⁵**

Enjoy the wonder of Stereophonic sound in your own home! Precision engineered for fine performance, this tape deck provides monaural-record/playback and stereo playback. Tape mechanism is supplied complete. You build only the preamplifier. Features include two printed circuit boards—low noise EF-86 tubes in input stages—mic and hi-level inputs—push-pull bias-erase oscillator for lowest noise level—two cathode follower outputs, one for each stereo channel—output switch for instantaneous monitoring from tape while recording. VU meter and pause control for editing. Tape speeds 3 $\frac{1}{2}$ and 7 $\frac{1}{2}$ IPS. Frequency response ± 2 db 40-12,000 CPS at 7 $\frac{1}{2}$ IPS. Wow and flutter less than .3%. Signal-to-noise 55 db at less than 1% total harmonic distortion. NARTB playback equalization. Make your own high quality recordings for many pleasant listening hours.

stereo equipment cabinet kit

CENTER SECTION MODEL SE-1 **\$149⁹⁵**
SPEAKER WING MODEL SC-1L or R **\$39⁹⁵ ea.**

Beautifully designed, this stereo equipment cabinet has ample room provided for an AM-FM tuner—tape deck—preamplifier—amplifiers—record changer—record storage and speakers. Constructed of $\frac{3}{4}$ " solid-core Philippine mahogany or select birch plywood, beautifully grained. Top has shaped edge and sliding top panel. Sliding doors for front access. Mounting panels are supplied cut to fit Heathkit units with extra blank panels for mounting your own equipment. Easy-to-assemble, all parts are pre-cut and pre-drilled. Includes all hardware, glue, legs, etc. and detailed instruction manual. Speaker wings and center unit can be purchased separately if desired. Overall dimensions with wings 82" W. x 37" H. x 20" D. Send for free details.



DELUXE AM-FM TUNER KIT

HEATHKIT
MODEL PT-1 **\$89⁹⁵**

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



STEREO PRE- AMPLIFIER KIT

HEATHKIT
MODEL SP-2 **\$56⁹⁵**

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



55 WATT HI-FI AMPLIFIER KIT

HEATHKIT
MODEL W-7M **\$54⁹⁵**

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



12 WATT HI-FI AMPLIFIER KIT

HEATHKIT
MODEL UA-1 **\$21⁹⁵**

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

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

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

easy-to-build

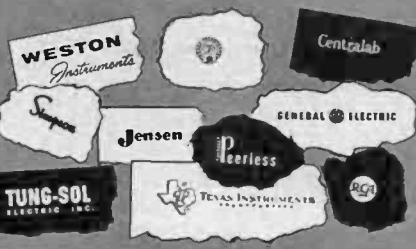
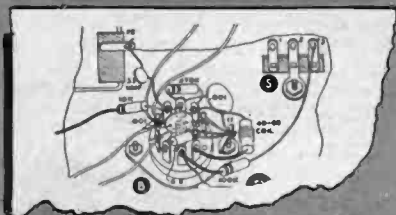
high quality

HEATHKITS®

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



- ✓ Install a .001 µfd disc condenser from socket B7 (NS) to ground lug B11 (NS). Cut the leads so that they are just long enough to reach and dress the condenser close to chassis, over the wires already present.
- ⌋ Connect a 470 KΩ resistor (yellow-violet-yellow) from socket B7 (S) (2) to B8 (NS). Mount as close to the socket as possible.



Step-by-Step Assembly Instructions . . .

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

Easy-to-follow Pictorial Diagrams . . .

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

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

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

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

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



HEATHKIT

bookshelf 12-watt amplifier kit

NEW

MODEL EA-2
\$27.95

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

**TIME PAYMENTS AVAILABLE
ON ALL HEATHKITS
WRITE FOR FULL DETAILS**

HiFi & Music Review



chairside enclosure kit

NEW

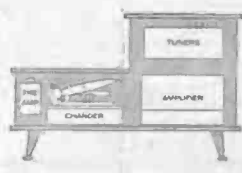
This beautiful equipment enclosure will make your hi-fi system as attractive as any factory-built professionally-finished unit. Smartly designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the AM and FM tuners (BC-1A and FM-3A) and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



CE-1C Mahogany
CE-1CB Birch



CE-1T Mahogany
TRADITIONAL



Be sure to specify model you prefer

\$43⁹⁵ each



HEATHKIT

high fidelity FM tuner kit

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

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

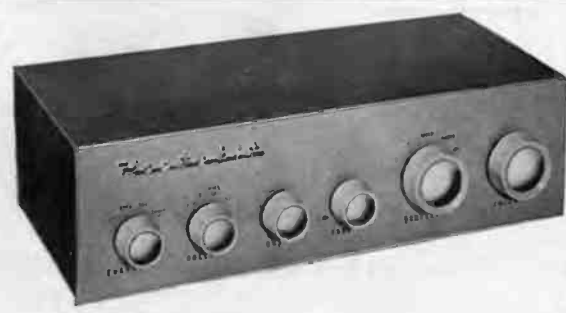


HEATHKIT

broadband AM tuner kit

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

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



HEATHKIT

master control preamplifier kit

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

MODEL WA-P2 \$19.75 (with cabinet)

pioneer in
"do-it-yourself"
electronics

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HEATH COMPANY • BENTON HARBOR 40, MICHIGAN



HEATHKIT 25-WATT

MODEL W-5M

\$59⁷⁵



HEATHKIT 70-WATT

MODEL W-6M

\$109⁹⁵

high fidelity amplifier kits

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

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

HEATHKIT DUAL-CHASSIS

MODEL W3-AM

\$49⁷⁵



HEATHKIT SINGLE-CHASSIS

MODEL W4-AM

\$39⁷⁵



high fidelity amplifier kits

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

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

HEATHKIT

high fidelity amplifier kit

MODEL A-9C **\$35⁵⁰**



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

HEATHKIT

electronic crossover kit

MODEL XO-1 **\$18⁹⁵**



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

NEW LOW PRICE!



"LEGATO"

high fidelity speaker system kit

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



MODEL HH-1-C
(imported white birch)
MODEL HH-1-CM
(African mahogany)
\$299⁹⁵ each



**HEATHKIT
BASIC RANGE**

**HEATHKIT
RANGE EXTENDING**

high fidelity speaker system kits

MODEL **\$39⁹⁵**
SS-2

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

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



MODEL **\$99⁹⁵**
SS-1B

Free Catalog!

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



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*pioneer in
"do-it-yourself"
electronics*

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HD a subsidiary of Daystrom, Inc.

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

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address _____
city & state _____

ALSO SEND THE FOLLOWING KITS:

QUANTITY	ITEM	MODEL NO.	PRICE

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



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

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

WESTMINSTER

NATURAL
STEREO
BALANCE

STEREO DISCS

NEW STEREO RELEASES

Sir Adrian Boult conducts The Philharmonic Promenade Orchestra in these new Westminster classical stereo LP recordings

ELGAR: Symphony No. 2 in E Flat Major, Cockaigne Overture (WST 202)

BERLIOZ: Overtures: Roman Carnival, Les Franc-Juges, Benvenuto Cellini, Waverly (WST 14008)

BERLIOZ: Overtures: Corsair, Rob Roy, Beatrice and Benedict, King Lear (WST 14009)

BRITTEN: Matinees Musicales, Soirees Musicales (WST 14011)

BRITTEN: Four Sea Interludes from "Peter Grimes," Passacaglia from "Peter Grimes," The Young Person's Guide to the Orchestra (WST 14010)

ELGAR: Falstaff (Symphonic Study in C Minor), Cockaigne Overture (WST 14007)

SCHUMANN: Symphony No. 1 in B Flat Major, ("Spring") (WST 14013)

SCHUMANN: Symphony No. 2 in C Major (WST 14014)

SCHUMANN: Symphony No. 3 in E Flat Major, ("Rhenish") (WST 14015)

SCHUMANN: Symphony No. 4 in D Minor (WST 14016)

WALTON: Symphony (1935) (WST 14012)

NEW POPULAR STEREO LP RELEASES

COOL COLEMAN: The Cy Coleman Jazz Trio (WST 15001)

SEEMS LIKE OLD TIMES: Sy Shaffer and his Orchestra (WST 15003)

TEARS OF A GYPSY: Lendvay Kalman and his Gypsy Band (WST 15004)

KERN: The Way You Look Tonight and other Jerome Kern favorites, Joel Herron, his Piano and the Orchestra (WST 15002)

Ask for these remarkable new stereo records at your Westminster dealer today!

For catalog, write: Westminster, Dept. MR-9, 275 Seventh Avenue, New York



w-11

your

HiFi

concert

Reviewed by

MARTIN BOOKSPAN

DAVID RANDOLPH

KLAUS GEORGE ROY

Ballet Harvest

● **STRAVINSKY:** *Firebird Suite & The Song of the Nightingale.*

Berlin Radio Symphony Orchestra, Lorin Maazel cond. Decca DL 9978 \$3.98

● **STRAVINSKY:** *Petrouchka (complete ballet—1947 version).*

Philharmonia Orchestra, Efrem Kurtz cond. Angel 35552 \$4.98

● **STRAVINSKY:** *Petrouchka (complete ballet—original edition).*

Suisse Romande Orchestra, Ernest Ansermet cond. London LL 3018 \$3.98

● **STRAVINSKY:** *Le Sacre du Printemps.*

Philharmonia Orchestra, Igor Markevitch cond. Angel 35549 \$4.98

The history of music may rank Igor Stravinsky as the greatest ballet composer of all time. The primary elements of dance, of motion, of rhythm have found in him an exponent of limitless inventiveness. The list of his danced (or danceable) works is staggering, and it is growing still. Go from the most recent, *Agon*, back in time, and you will find *Orpheus* (inexplicably unavailable on disc at present), *Danses Concertantes*, *Jeu de Cartes*, *Le Baiser de la Fée*, *Apollon Musagètes*, *Pulcinella*, *Les Noces*, *L'Histoire du Soldat*—masterpieces all. And if that were not riches enough, the earliest works in the genre are the most colorful and by far the most popular. Recordings abound of the four here considered (except for "*Rossignol*"), and it appears as if every conductor of note will sooner or later try his hand at them.

The *Firebird* (1910), still emerging from the beneficial cocoon of Debussy and Rimsky-Korsakov, is an especially beloved showpiece. Young Lorin Maazel (born in 1930 and American-trained), leads it with real authority, following an established tradition; he uses the 1919 version, but with certain elements of the 1945 "revision." The *Song of the Nightingale* (first performed as a ballet score in 1922) is drawn from a rarely done opera, *Le Rossignol* (recorded on Angel), of 1908-1914. It is one of Stravinsky's somewhat less known scores, but one of the most miraculous. Its orchestral subtlety is breath-taking, and Hans Chris-

SEPTEMBER 1958

BEST OF THE MONTH

Angel's long-awaited new version of Falla's "Three-Cornered Hat" Ballet in its entirety—"a miraculous performance . . . the real thing, almost visual in impact." (see p. 76)

London's welcome rediscovery of Ernesto Halffter's *Sinfonietta*—"It turns out to be really charming, fresh, and gay—indeed a 'Spring' symphony worth reviving." (see p. 78)

Monitor's outstanding violin disc featuring two young American artists in music of Debussy, Franck, Fauré, and Ravel—"performances which challenge those of the big names." (see p. 84)

London's latest version of the Schubert "Trout" Quintet with Clifford Curzon and Vienna Octet members—"beautiful playing, superb sound—brought to bear on an absolutely sovereign masterpiece of musical literature." (see p. 86)

Angel's disc of Bartók piano music with George Solchany—"a wonderful disc—one of the finest introductions to Bartók's piano music now available." (see p. 86)

tian Andersen's story inspired in the composer a deeply affecting warmth and humanity. Again, Maazel proves his sensitivity and command: he clearly "knows the score." This is fit company for the versions of Ansermet, Reiner (See stereo tape review p. 93) and van Beinum. The sound is of extraordinary clarity as well as mellowness.

Petrouchka of 1911 is perhaps the ideal ballet, both in subject and in execution. Ansermet, whose early recording of the complete original version (London LL-130) is a classic of LP, here produces a new and outstanding disc. It is clean and nimble, transparent in texture, and joyfully ani-

mated. But Kurtz, recording for Angel, joins those who have challenged Ansermet's primacy in this score. (Monteux, who has recorded the original version for RCA Victor, led the world première!) Kurtz has long been known as an excellent ballet conductor, and this is one of his finest efforts—well paced and firmly shaped. Using the 1947 revision, with its connective passages, he brings out subtleties that even Ansermet lets pass—like a violently dissonant clash of flutes and oboes. The sound of the Angel disc is more lush and resonant than the London, and it is lavishly packaged. Curiously, though Ansermet and Kurtz use different versions, their timing is identical: 33' 40"!

Le Sacre du Printemps (1913) remains music of overwhelming impact; it is probably the single most influential piece of our century thus far. Markevitch, in the 11th version currently on LP, recreates the great work with demonic force. There may be a shade less "bite" and cold ferocity than in Monteux's three recorded performances, but the dramatic effect would be hard to surpass. The recording is superlative, but why are the exceptionally useful notes not credited to anyone?

K. G. R.

● **PROKOFIEV:** *Romeo and Juliet—Ballet, Op. 64 (excerpts).*
New York Philharmonic, Dimitri Mitropoulos cond. Columbia ML 5267 \$3.98

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Mitropoulos has arranged excerpts from Suites 1 and 2 of this ballet music in a sequence which "indicates more completely the story line of Shakespeare's play than does either of the individual suites, taken separately." To help with this original and effective idea, Columbia has put on the jacket the relevant passages from the play—an ingenious and illuminating device. Performance and recording are outstanding; Mitropoulos brings love as well as skill to this music, and the playing reflects it.

Romeo and Juliet of 1935 shows Prokofiev at his most "popular" (except for certain patriotic concoctions), and his lyrical inspiration at its height (as in the Second Violin Concerto!). Only he could manage to avoid a hopeless sentimentality with such a genuine neo-romantic style, though he often skirts close to danger. Many moments are of memorable beauty and dramatic insight. Did you ever make a list of all the composers who have written music for or about this play? It's a long and revealing one.

K. G. R.

Two Strikes on Brahms?

● **BRAHMS:** *Symphony No. 3 in F Major, Op. 90; Tragic Overture.*
Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LM 2209 \$4.98

● **BRAHMS:** *Symphony No. 3 in F Major, Op. 90.*
Vienna Philharmonic Orchestra, Rafael Kubelik cond. London LL 3010 \$3.98

Neither of these two recordings presents a challenge to the supreme Klemperer-Philharmonia Orchestra performance of the Brahms Third reviewed in these pages a couple of issues ago. Kubelik's is the one which your reviewer prefers of these two; it is a restrained, almost understated exposition of what has always seemed to me to be the most ambivalent of the Brahms symphonies, but this work responds well to such treatment. Reiner's impulses about the score all seem to be pretty much in the right direction, but there is a curious superficiality about his performance so that one has the feeling that the conductor has never really come to grips with the music. As did Klemperer, Kubelik observes the repeat of the first movement's exposition. Reiner does not. The Kubelik disc is given over in its entirety to the performance of the Symphony; Reiner's, in common with most other recent issues, includes another Brahms orchestral work. In this instance, the *Tragic Overture* is given a capricious reading with some rather wayward tempi. Here again Klemperer is preferable. Both teams of recording engineers have done their work well, with an especial word of praise to the London crew for so successfully capturing a very wide dynamic range.

M. B.

Vienna's Big 3 Symphonists

● **BEETHOVEN:** *Symphony No. 7 in A Major, Op. 92.*
Berlin Philharmonic Orchestra, André Cluytens cond. Angel 35526 \$4.98

This is a rather four-square, sober reading of a work which should have the last

full measure of joyous and uninhibited abandon. The sound is beautiful and there is some exceptionally fine orchestral playing, especially from the first flute and first oboe, but other conductors—notably Paray, Reiner and Steinberg, and more especially Toscanini in his New York Philharmonic recording of 1936 (again available as Camden 352)—have made of this the inexorable, demonic romp which Beethoven must surely have intended. Again in the *Egmont Overture* Cluytens seems more concerned with matter than with substance: everything is beautifully played, but the sum total still does not measure up to the composer's overwhelming emotional pitch.

M. B.

● **MOZART:** *Symphonies—No. 25 in G Minor (K.183); No. 26 in E-flat (K.184); No. 27 in G Major (K.199); No. 28 in C Major (K.200).*

Philharmonic Symphony Orchestra of London, Erich Leinsdorf cond. Westminster XWN 18675 \$4.98

● **MOZART:** *Symphonies—No. 35 in D Major ("Haffner") (K.385); No. 41 in C Major ("Jupiter") (K.551).*

Israel Philharmonic Orchestra, Josef Krips cond. London LL 3002 \$3.98

As with Reiner's performance of Brahms' Third Symphony, Leinsdorf's of these four Mozart symphonies is well-intentioned, finely-studied yet somehow perfunctory in overall impact. Again it is to Klemperer one turns for a really eloquent statement of all the passion and turmoil to be found in Mozart's "Little" G Minor Symphony; and while the other three symphonies of the Leinsdorf collection don't begin to pose the stimulation of the No. 25, certainly more can be made of them than is accomplished here.

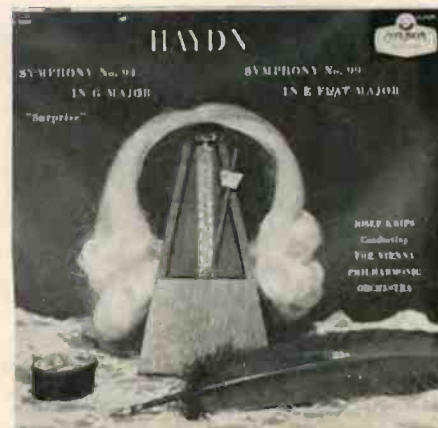
For his part, Krips is more successful with the congenial good graces of the *Haffner* Symphony than he is with the more monumental *Jupiter*. Not that this is a bad *Jupiter* performance, it just doesn't catch fire and "take off," as for instance—and here we go again—Klemperer's does. But the *Haffner* is an extremely genial reading, with some wonderful string and woodwind playing.

M. B.

● **HAYDN:** *Symphonies—No. 94 in G Major ("Surprise"); No. 99 in E-flat.*

Vienna Philharmonic Orchestra, Josef Krips cond. London LL 3009 \$3.98

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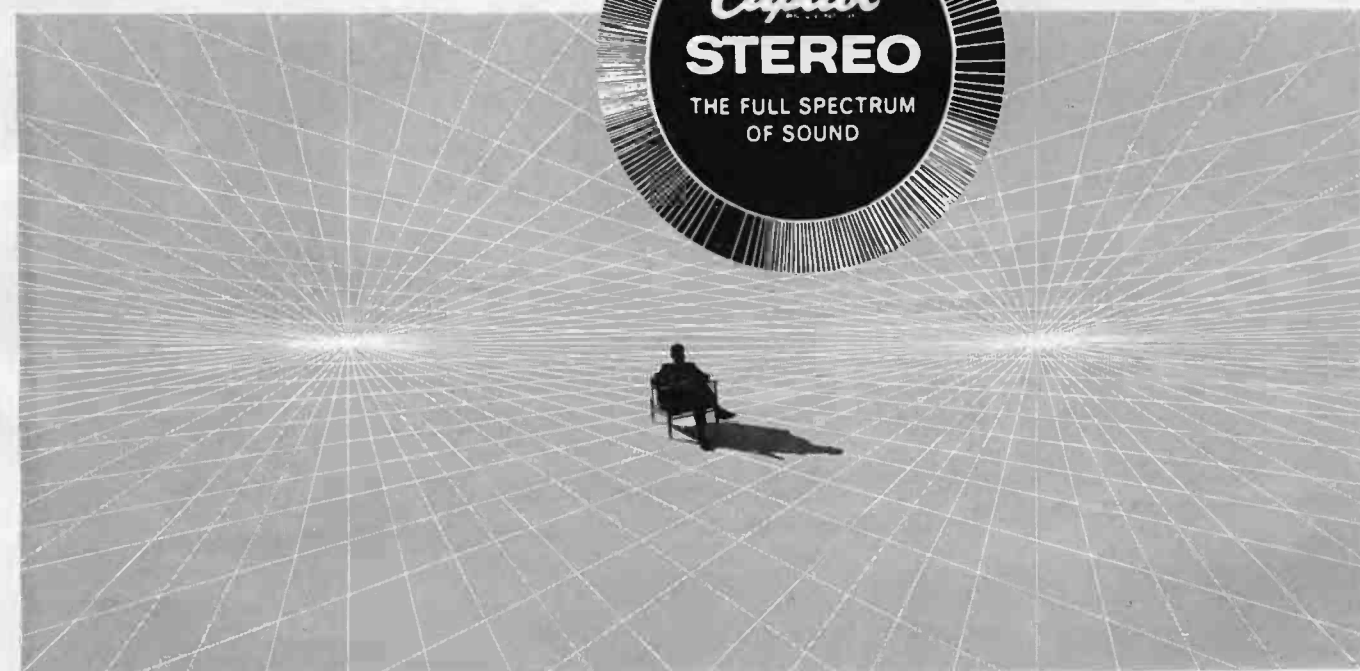


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don LL-780—is for the most part dull and uninteresting. The present disc will come as a surprise to those who approach these performances with the reservations occasioned by that earlier recording, for the conductor now imparts to the music a drive and healthy exuberance which are all to the good—especially in No. 99, one of Haydn's very best, which should be much better known than it is.

Typically full Vienna Philharmonic sound.

M. B.

Choices in Classic Concertos

● **MOZART:** *Piano Concerto No. 20 in D Minor (K.466)*; **BACH:** *Brandenburg Concerto No. 5 in D Major*. Edwin Fischer with the Philharmonia Orchestra. Angel 35593 \$4.98

It is difficult to understand how a recording such as that of the Mozart concerto was issued, in view of the extraordinarily high level of tape hiss. Surely, we have advanced beyond that stage, technically.

Certainly the performance brings out all the power and drama in this rich score, even if the piano tone is brittle at times. The cadenza of the first movement, which is the soloist's own, is distinctly out of keeping with Mozart's style, further detracting from the disc's value.

The Bach is a different story. Tape hiss is kept to a respectable level; the performance is completely idiomatic (even though the modern piano is used in place of the harpsichord), and the recording is fine.

D. R.

● **MOZART:** *Piano Concerto No. 22 in E-flat (K.482)*. José Iturbi with the Paris Conservatory Orchestra. Angel 35539 \$4.98

● **MOZART:** *Piano Concertos—No. 22 in E-flat (K.482); No. 14 in E-flat (K.449)*. Paul Badura-Skoda with the Vienna Konzerthaus Orchestra. Westminster XWN 18661 \$4.98

It is seldom that a reviewer finds himself faced with such a clear-cut choice as these two records represent. The Iturbi version seems to have been recorded wrongly on every count. The orchestra is badly out of balance, with the wood-winds seeming to come from somewhere in the distance. Listening to the piano, one has the feeling that someone forgot to open the microphone, with the result that it seems to be picked up only accidentally from the other end of the studio. If perchance you are accustomed to hearing concerts from backstage, then you can have this record.

The Badura-Skoda version is not only a better recording: it is more sensitively performed, as well.

This is not to say that the balances in the Westminster version are perfect, by any means. Here, too, the wood-winds do not have as much presence as they might, but the fault is much less marked. The piano tone likewise falls more gratefully upon the ears, as opposed to the odd, box-like sound that it has in the Angel version.

In view of the obvious superiorities of the Badura-Skoda recording over the Iturbi disc, the fact that the Westminster record includes another complete concerto makes

SEPTEMBER 1958

it unquestionably the better buy—even if it were not played as well as it is.

The Concerto No. 22 takes over thirty-three minutes. While Westminster has performed quite a feat in getting it on one side of the disc, it is to be expected that there would be some deterioration in the quality of the sound toward the center of the disc.

D. R.

French Fare, Swiss or Dutch

● **DEBUSSY:** *La Mer—3 Symphonic Sketches; 3 Nocturnes*. Amsterdam Concertgebouw Orchestra, Eduard van Beinum cond. Epic LC 3464 \$3.98

● **DEBUSSY:** *La Mer—3 Symphonic Sketches; Prelude to The Afternoon of a Faun*; **RAVEL:** *Rapsodie Espagnole*. Suisse Romande Orchestra, Ernest Ansermet cond. London LL 3017 \$3.98

● **DEBUSSY:** *3 Nocturnes*; **RAVEL:** *Mother Goose—Suite*. Suisse Romande Orchestra, Ernest Ansermet cond. London LL 3019 \$3.98

● **DEBUSSY:** *La Boîte à Joujou; Printemps—Symphonic Suite*. Suisse Romande Orchestra, Ernest Ansermet cond. London LL 1734 \$3.98

Was Virgil Thomson right when he wrote some years ago that Debussy is "the chief musical eminence of our century"? History will tell. Surely, the more one hears *Le Mer*, the more awe-inspiring a score it becomes. The Frenchman's work was completed at Eastbourne, on the English coast! It is curious to be offered by a Dutchman, whose land also borders on the cold North Sea, a thoroughly Mediterranean performance of *La Mer*. This wonderfully sun-drenched recreation has warmth and depth—in an almost maritime sense. (Perhaps Van Beinum had already been exposed to the Pacific, while leading his Los Angeles Philharmonic!) One should not carry these dubious smiles too far, but Ansermet gives us a clearer, perhaps less poetic version—more a brilliant treatise on the sea than *La Mer*. The reverberation time is shorter, and the blend less ethereal. He does magical things with the *Faun* on his disc, but again the very clean and bright London sound is not always perfect for such music. The Ravel "*Rapsodie*" emerges with high art, if not with all the undercurrent of passion one might wish for.

Ansermet's way with the *Nocturnes* is infinitely sensitive and subtle; Van Beinum's performances of them have a bit more animation, and again a warmer sound. Ravel's *Mother Goose Suite* is one of that composer's most ingratiating, and the Swiss orchestra plays it perfectly.

Completely delightful too is Debussy's "*Toy-Box*"—music which Ansermet delineates with all the finesse of his baton-tip, and with sufficient gravity as befits a bearded story-teller. "Toy-boxes," the illustrator André Hellé explained in his preface to the score, "are really towns in which toys live like real people. Or perhaps towns are nothing else but boxes in which people live like toys."

Printemps, a symphonic suite of 1887, when Debussy was 25, is his "Rite of Spring." It was reorchestrated in 1913 by Henri Büsser from a piano duet score (the original having been lost in a fire). An-

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I was almost through with hi-fi



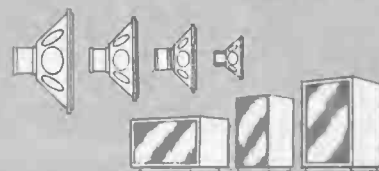
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Sound Talk



by John K. Hilliard

Director of Advanced Engineering

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Speakers that are inefficient below the 300 cycle point will not provide true stereo. This is obvious because the 300 cycle point is above middle C on the piano, 70 cycles above the primary pitch of the female voice and nearly 200 cycles above primary male pitch. For full stereo it is therefore imperative that the lesser speaker efficiently reach at least 100 cycles.

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notator Edward Lockspeiser points to the strong Wagner influence; it is striking to find the sources of Debussy's musical language there. A host listenable piece, and superbly performed by Ansermet in its only current recording.

K. G. R.

Dispassionate Fantastique

● **BERLIOZ:** *Symphonie Fantastique*, Op. 14.

French National Radio Orchestra, André Cluytens cond. Angel 35448 \$4.98

● **BERLIOZ:** *Symphonie Fantastique*, Op. 14.

Paris Conservatory Orchestra, Aulfo Argenta cond. London LL 3016 \$3.98

Cluytens has always impressed me—at least by way of recordings—as a conductor of calm solidity, a musician who is knowing but seldom exciting, warmly feeling but rarely impassioned. It comes as no surprise that the febrile, over-wrought atmosphere of the "Fantastique" appears to be less than totally congenial to him. He leads the great score with unflinching competence, but the incandescent romanticism which some of the ten competing versions convey (compare those by Munch, Markevitch, van Otterloo) is not to be found here to the ultimate degree. Good recording, and a reprint of the delightful notes by the late Lawrence Gilman.

Argenta's performance is a shade more lively and passionate, though the recording is less mellow. Splendid and sensitive in many ways, but some dramatic touches are missing here too. It's hard to choose between these two versions; I certainly do not recommend the enervating task of hearing all existing performances.

K. G. R.

Old Lace from France

● **GOUNOD:** *Symphony No. 2 in E-flat*;

BIZET: *Jeux d'enfants—Suite*, Op. 22. Lamoureux Orchestra, Igor Markevitch cond. Decca DL 9982 \$3.98

Put the symphony on your turntable and let your friends guess the composer. Schumann? No. Mendelssohn? No. Beethoven... no; but what about those traces from the *Eroica*, the *Pastoral*, the Ninth? Schubert? Of course not; really now! What is this, for heaven's sake? Well, a dozen major influences permeate this delightful work of the 37-year old Gounod, trying to be a German symphonist in 1855—only four years before *Faust!* Except for a weakish ballet music finale and some soggy moments in the slow movement, this is in its way a remarkable and enjoyable piece. What a delectable comment the *Gazette Musicale* made at the time, as quoted by astute annotator George Jellinek: "M. Gounod is to be especially congratulated on his judgment in not attempting to go past Beethoven, fully aware of the abyss that lies beyond. He preferred to retreat somewhat, in the direction of Haydn and Mozart, rather than marching onward and losing himself in the unknown." Ah, those progressive critics: "Backward, march!"

Markevitch, whose penchant for digging up the unjustly neglected has already borne

frequent fruit, conducts the work in its disc première superbly.

Bizet's Suite—written four years before the composer died, with his just completed *Carmen* an utter failure at its première—is in its eighth recorded version here, and probably the best. This is enchanting music, not to be missed by anybody whose opinion of *Carmen* happens to differ from those of the first audiences.

K. G. R.

● **ADAM:** *Giselle (complete ballet)*.

Covent Garden Royal Opera Orchestra, Yuri Fayer cond. Angel 35838 \$9.96

Four full sides devoted to the complete score for *Giselle* just are too much; Adam's music is simply not that good. The present recording was made in England in 1956 when the Bolshoi Ballet ventured outside of Russia for the first time. Fayer, who is the principal conductor of the Bolshoi Ballet, has had long experience as a ballet conductor and probably does for the score all that can be done for it, but without the stage action and a superb prima ballerina in the title role, the music is pretty dull going for the unaided ear.

The recorded sound is not as full as we have come to expect from Angel.

M. B.

Spanish Elegance and Color

● **FALLA:** *The Three-Cornered Hat (complete ballet)*.

French National Radio Orchestra, Eduard Toldra cond. with Consuelo Rubio (mezzo-soprano). Angel 35553 \$4.98

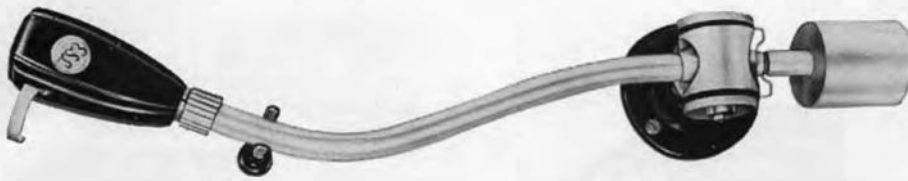
This is a miraculous performance. Instantly, one can tell that this is the real thing, almost visual in impact. I have not heard Martinon's version of the complete ballet (*Urania*), nor (on London) Ansermet's (who led the première in 1919), but



Toldra must surely feel this most keenly of all. He has trained his Frenchmen to play like native Spaniards.

Rubio sings thrillingly, but one would like to know *what* she sings. Angel, usually so fastidious in these matters, has let us down in supplying no text for the brief vocal material, and allowing its annotation to include no followable layout of action-against-music. Nor do the notes explain such things as the peculiar reference to the beginning of Beethoven's Fifth (near the start of side 2). The recording is first-rate.

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K. G. R.

● **HALFFTER: Sinfonietta.**
National Orchestra of Spain, Ataulfo Argenta cond. London LL 3024 \$3.98

Ernesto Halffter was born in 1905. Nowhere in the notes (awkwardly translated from the Spanish of Enrique Franco) is that date given, so that we do not learn that the Sinfonietta (1923-24) was composed before he was 20! Widely programmed by the world's top-ranking conductors when it was new, it turns out to be really charming, fresh and gay—indeed a "Spring" symphony worth reviving.

Halffter was much influenced by Manuel de Falla, as well as by Stravinsky and Ravel. So this music is still close to a "traditional" harmonic idiom, but individual in timbre, free-flowing in motion, and genuine in its unpretentious substance. Some of the scoring is very *raffiné* and amusing; the only pronounced weakness lies in the oratorical close of the slow movement.

This is, we are told, the last recording made by Ataulfo Argenta before his fatal motor accident in January of this year. This was a loss as serious as that of Guido Cantelli; such outstanding young leaders cannot be "replaced" at all. Argenta's conducting here is very fine, and so is the playing—all brilliantly reproduced. This conductor seemed to get more subtlety out of a Spanish ensemble than anyone else in our day.

K. G. R.

**Post-Tchaikovsky
Symphonies**

● **RACHMANINOFF: Symphony No. 2 in E Minor, Op. 27.**
London Philharmonic Orchestra, Sir Adrian Boult cond. RCA Victor LM 2106 \$4.98

This intensely passionate, brooding score has tempted many conductors and recording companies lately. While one would not ordinarily think of the aristocratic Sir Adrian as an ideal interpreter of this music, the truth is that he turns in one of the best of all the available recordings. His tempi are on the slow side throughout the first, second and fourth movements, but the music gains thereby a cumulative power which is most impressive. In the slow movement Boult wisely adopts a tempo which keeps the music moving without in any way sacrificing its sustained emotional tension. Balance and recorded sound are first-class. From an unexpected source, then, comes a fine new performance of a Russian symphonic masterpiece.

M. B.

● **KALINNIKOV: Symphony No. 1 in G Minor.**
USSR State Radio Orchestra, Natan Rakhlin cond. Westminster XWN 18658 \$4.98

Basil Kalinnikov was born in 1866, seven years before Rachmaninoff, but he died of tuberculosis in January, 1901, two days short of his thirty-fifth birthday. Of his several orchestral and choral works, his

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First Symphony is the score by which he is known at all outside of Russia. It is a score very much in the same vein as Rachmaninoff's Second Symphony—brooding, passionate and very Slavic in feeling, and with a real flair for colorful orchestral sound.

Back in the early '40's Fabien Sevitzyky recorded a performance of this Symphony for RCA Victor with the Indianapolis Symphony Orchestra, and Westminster half a dozen years ago issued a long playing recording of the piece by Rakhlin and the State Radio Orchestra of the U. S. S. R. which seemed to be a very idiomatic and sensitive performance but in a crude, antiquated-sounding Russian recording. When the present disc arrived, I thought "This couldn't be that same earlier Westminster release, dressed up in a new jacket and with a new number?" But then I dismissed this thought; this, I reasoned, must be a new recording by the same artists. But, alas, no more than a few seconds of listening to the disc was enough to convince me that my initial apprehensions were well-founded, for here is the same veiled, unresonant recorded sound which disfigured this performance in its previous Westminster incarnation as WL-5136.

This business of re-issued goods is becoming a serious matter and all the companies are doing it. The least the record companies owe the buying public is to label re-issues as such, without creating the impression—whether wilfully or by implication—that a re-issued item is a new recording.

M. B.

Chicago's "Pictures"—Again

• **MOUSSORGSKY-RAVEL:** *Pictures at an Exhibition.*
Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LM 2201 \$4.98

Since Mercury's entry into this field of domestic hi-fi recording some six years ago with a startlingly realistic reproduction of this music by Rafael Kubelik and the Chicago Symphony Orchestra, the Ravel orchestration of Moussorgsky's *Pictures at an Exhibition* has served both conductors and recording engineers as a kind of muscle-flexing vehicle for the display of the ultimate in blinding virtuosity. Reiner, unlike most conductors who have tackled this music for records recently, plays the score for its musical rather than kinetic effects. He leans generally toward slowish tempi and he makes much of the sheerly pictorial elements in the music; for example, the slow lumbering of the Polish ox-cart in the *Bydlo* section is most persuasively communicated. There are other more exciting performances of the score—Kubelik's, Toscanini's and Cantelli's, to name only three—but Reiner's way yields its own felicities, and the recorded sound has the full richness which seems to be common to all of RCA's recent Chicago undertakings.

M. B.

Saroyan as Opera

• **BEESON:** *Hello Out There!* (chamber opera).
John Reardon (baritone), Leyna Gabriele (soprano), Marvin Worden (tenor) with Columbia Chamber Orchestra, Frederick Waldman cond. Columbia ML 5265 \$3.98

"At the opening of a revival of *Anna Christie* in San Francisco," writes William Saroyan, "the director, John Houseman, asked if I had a one-act play to go with Shaw's *The Devil's Disciple*. I said I didn't but would write one. That night I wrote *Hello Out There* . . . I raised hell with Shaw's play, which came next on the program." The story, based on an actual happening in the South, is that of two lonely people in a hopeless encounter. A young gambler, more or less falsely accused of rape, calls "Hello Out There" from behind bars. The girl who answers cannot save him, though they become attached to each other—each through a different kind of desperation.

Jack Beeson, born in Indiana in 1921, has also gambled. His is a genuine talent, endowed with a lyrical gift, trained to deal expertly with voices and instruments. A former student at the Eastman School, he has worked with Bartók, won the Rome Prize, plus Fulbright and Guggenheim fellowships. This is the second of his three operas.

Operas? William Saroyan, who contributes a preface-review that is in itself worth the price of admission, boggles at the word. He praises Beeson warmly, thinks that he has achieved something extraordinary, "perhaps a masterpiece." He liked it even on a second hearing. But then comes the knock-out: "I can only say that I have found Beeson's music . . . flawless so far—more than flawless, sombre, dramatic, and true; really grand, loud, clear, intelligent, artful, right—and dead wrong." This particular play, he feels, with its constant undercurrent of violence, "is too easy to use as material for art, and I am opposed to such usage."

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Beeson has come smack up against the central problems of musical drama, and has stubbed his toe. His opera, he says, "is a musical conversation piece in which the realism of situation and conversation is transmuted by the poetic images of Saroyan's words and the addition of music . . . Each composer must find a balance in each of his operas between the demands of words and the demands of music. . ." This hearer, who has also recently wrestled with these problems in a chamber opera of his own, feels keenly his colleague's predicament. Yet to him, Beeson has gambled on a wonderful horse but in the wrong race.

This is simply not the kind of text that needs music. And if it did, a set of operatic conventions, a flowing arioso without clear divisions, a plethora of emotional-expressive devices or clichés, do not make an opera out of it. A man shot three times doesn't sing *cantabile* any more; it took utter genius to make us believe that Desdemona could sing ravishingly after being strangled. In our day, only two composers have vanquished realism-plus-music: Menotti and Weill. Britten and Berg have found yet other approaches. Beeson's music, well-made and colorful, several times throws in the sponge—by stopping in favor of talking. He is wrong when he claims that in his work "the relation of words and music is that of lyrically heightened speech which several times breaks into song." It is the other way around, and the listener never quite recovers.

"Musical comedy" can do this, somehow; "musical tragedy" cannot. The spoken sections in *The Magic Flute* work in relation to the music; in *Fidelio*, it is only Beethoven's incredible sincerity and vision that make the same combination work. Here, the balance between "naturalistic" setting and "otherworldly" song is not achieved. The music lacks the punch, the style, the impact to bring off the gamble. It is good music, but not good enough theater music.

The performances by all are excellent, and so is the sound. This piece was first heard in 1953; Beeson's third opera was staged in 1957; perhaps he has by this time subdued his bucking bronco, chamber opera on a realistic theme.

K. G. R.

New and Old Americans

• FOSS: *Psalms 121, 95, 98, 23; Behold! I Build an House.*

Roger Wagner Chorale, Roger Wagner cond. with James MacInnes and Lukas Foss (pianists); SHIFRIN: *Serenade for 5 Instruments.* Melvin Kaplan (oboe), Charles Russo (clarinet), Robert Cecil (French Horn), Ynez Lynch (viola), Harriet Wingreen (piano). Composers Recordings CRI 123 \$5.95

These two works of 36-year old Lukas Foss do not perhaps represent him at his best. His is a really great creative talent, but even now not a fully matured one. He continues to experiment, not always finding. When he lets himself go, he excels; for he is a born lyricist (that his *Song of Songs* is not commercially available is disgraceful!); a top talent for the stage (his *Jumping Frog* is a gem of the chamber opera literature); and a seer of mystic vision (*Parable of Death*). He is as well an extraordinary pianist, incidentally, and a gifted conductor.

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His *Psalms* of 1955-56 have something precious about them—a complexity that Psalm 98 does not need; some “wrong notes” that are mere mannerisms in the artful simplicity of Psalm 23. Fascinating textures abound, especially in the central Psalm 98, but two virtuosic pianos can and do cover the words of the singers. “Behold . . .” is an occasional piece of less than total inspiration, but with some superb moments nonetheless. Contrasts are at their sharpest, with a temperament perhaps too mercurial for a broad structure. The performances are outstanding; the recording is a bit bass-heavy.

Seymour Shifrin, born in 1926, a former pupil of Schuman, Luening and Milhaud, now teaches at the U. of Calif. at Berkeley. He has won many important awards. He must have talent. But his *Serenade*—all one can judge him by at the moment—proves a bitter disappointment. Commissioned by Juilliard and first heard in 1956, the piece is potentially stimulating in texture and design. But to these ears such arid sonorities, such absence of convincing tonal tension and such sluggish motion make it the kind of piece that give “modern music” a bad name for those who have not heard and grasped the great examples of it. Desiccated extracts of Schoenberg and Stravinsky do not make a palatable blend, and the playing seems oddly listless. This reviewer, always eager to discover for himself an exciting new talent, desires nothing more than to be proved utterly mistaken by Mr. Shifrin's next recorded opus.

K. G. R.

● **MacDOWELL:** *Woodland Sketches, Op. 51; Sonata Tragica in G Minor, Op. 45.*

Vivian Rivkin (piano). Westminster IXWN 18201 \$4.98

One of the characteristics of great music is the fact that—whatever its date—it does not become dated. By that standard, most of Edward MacDowell's music is *passé*, a late romanticism founded on Liszt, Schumann, and Grieg—American music in its turn-of-the-century growing pains. The “Tragic Sonata” is grandiose, rhetorical, impassioned, and a bit dull. The *Woodland Sketches* (to which belong the “Wild Rose” and the “Waterlily”) are rather charming, sentimental but pleasing. Like Schumann and Grieg, MacDowell was most convincing in the brief mood piece, the genre sketch; the scherzo-like pieces here are by far the best music.

Miss Rivkin is an impressive pianist, though her tone is not the most subtle and caressing. The piano she uses is a little flat and lifeless, unfortunately, but she accomplishes a basically ungrateful task with poise. By far the worst thing about this disc is the cover, with its winged cut-out paper fairies cavorting above a garishly green photo of a waterlily pond-scape. Was somebody being sarcastic? That's no way to make a recording inviting to a consumer.

K. G. R.

● **SMITH:** *String Quartet; Capriccio (for Violin and Piano); Suite for Violin and Clarinet.*

Amati String Quartet; Nathan Rubin (violin), André Previn (piano), William O. Smith (clarinet). Contemporary C 6001 \$4.98

“As Bill Smith, he played the clarinet

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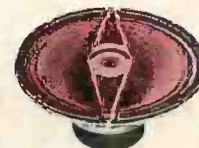
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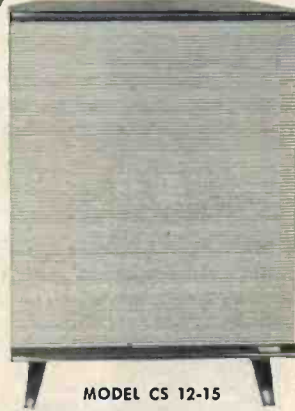


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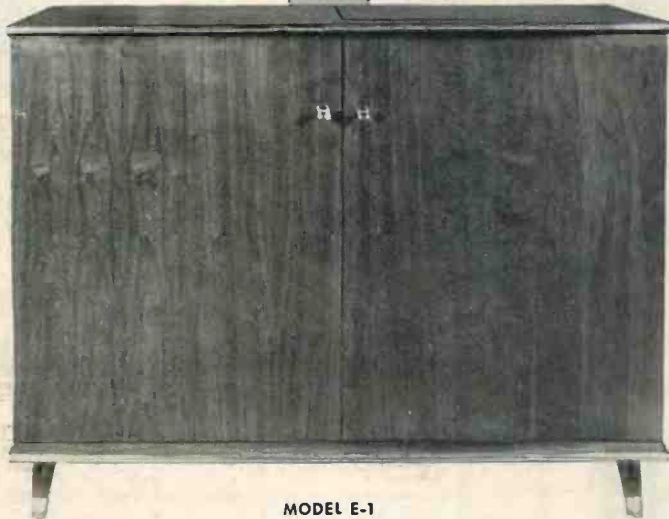
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with Brubeck. As William Overton Smith, he lectured on counterpoint at the University of California . . ." One expects much from William O. Smith, composer and Rome-Prize winner, born in Sacramento in 1926. His music comes to us highly heralded on this disc, by none other than Alfred Frankenstein. "Smith first studied with Milhaud," he writes, "then went to Sessions; and his style mingles the charm, melodiousness and ease of the Frenchman's school with the seriousness, intensity, and ruggedness of the American's."

First impression of the *Quartet*: shock. No charm, no ease, no ruggedness . . . no need. To these ears, this is 22 minutes of dreary tonal doodling, with its skillful counterpoint harsh and pointless. It goes on and on—mostly in the highest and most ungrateful register. The performance seems competent, but the recorded sound is shrill, which makes matters worse.

Smith *must* have talent, one thinks! Frankenstein is not known for such mistakes of judgment. And behold—the *Capriccio* is better. Much better. The lines come alive in a satiric, impish way, with some lovely lyrical moments; the playing is excellent too. And the *Suite for Violin and Clarinet* is the best of the set. Some of its sonorities are *outré*—outrageous; effects for their own sake, but inventive and amusing. The balances are interesting, the thing is spontaneous and "comes off." Strange that these three works were all written in Paris during 1952, and in the order here recorded. One seems to sense a sudden growth, a rapid discovery of what makes music. This young composer, who also plays a keen clarinet, may have a future indeed.

K. G. R.

Two English Visionaries

● **VAUGHAN WILLIAMS:** *Serenade to Music; Fantasia on Greensleeves; Toward the Unknown Region; Overture to The Wasps.* London Symphony Orchestra with Chorus and Soloists, Sir Malcolm Sargent cond. Angel 35564 \$4.98

● **DELIUS:** *Incidental Music to James Elroy Flecker's drama Hassan; Over the Hills and Far Away; Arabesque for Baritone and Orchestra.*

Royal Philharmonic Orchestra and BBC Chorus with Einar Nørby (baritone), Sir Thomas Beecham cond. Columbia ML 5268 \$3.98

Both these discs should be welcomed by those who are partial to the music of these composers. Both are directed by conductors who have special affinity for the music, and the results are—with the minor reservations—eminently satisfactory.

The very familiar *Fantasia on Greensleeves* is taken at a slightly slower pace than I have become accustomed to, but that makes it no less acceptable. In fact, the individual notes of the accompanying string tremolos emerge with a clarity that I have seldom encountered before.

The chorus in *Toward the Unknown Region* and the *Serenade to Music* is especially fine, and a special word should be said for the exquisite singing of the soprano and contralto soloists in the latter work.

The performance of the lively overture to *The Wasps* captures the spirit of the music beautifully, and the engineers have indeed

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served the music very well. All the sounds, whether chorus, soloists, or orchestra, emerges full, round, mellow, and nicely balanced.

The Delius record devotes one full side to the incidental music for James Elroy



Flecker's oriental drama, *Hassan*. This will be good news to Delius fanciers. It was to me, too, until I heard the music, and found myself disappointed. Delius fans are invited to disregard my reaction, and to hear the music for themselves. I have no complaint against the performance, though.

Arabesque, on the other hand, suffers from the presence of a rather "tight" sounding baritone soloist. The orchestral work *Over the Hills and Far Away* is to me the most appealing music on the disc. It is one of the relatively rare examples of a Delius work that ends *fortissimo*.

The recording, as such, is fine.

D. R.

Forgotten Musical Rarities

● **MENDELSSOHN:** *String Quartet in E-flat*; **GLINKA:** *String Quartet in F Major*. Westwood Quartet. Society for Forgotten Music SFM 1001 \$4.98

● **TANEIEV:** *Trio in D Major, Op. 22*; **ALABIEV:** *Piano Quintet in E-flat*. Oborin, Oistrakh, Sviatoslav Knushevitzky Trio; Emil Gilels and the Beethoven Quartet. Westminster XWN 18679 \$4.98

Though only the Mendelssohn-Glinka disc is labelled as originating through the offices of the Society for Forgotten Music (an organization founded in Paris in 1947 by Vernon Duke and about which he tells engagingly in his autobiography, *Passport to Paris*), the Westminster repertoire cited above might just as easily have been sponsored by the same Society. I never fail to be amazed at the diligence of some record companies in exploring remote corners of musical literature.

The Mendelssohn Quartet played on the SFM disc is a product of the composer's fourteenth year. It is a charming, rather innocent work which shows that already at that age Mendelssohn had a highly developed sense of form. The Glinka Quartet betrays—of all things—a Mozartean influence. Both works are rather stiffly played by the Westwood ensemble, whose leader and first violinist is Louis Kaufman.

The Tanciev Trio is a not very interesting work but it is given brilliant performance by the Oistrakh-Oborin-Knushe-

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vitzky Trio. Aliabev, an 18th century Russian who is known internationally for his song, *The Nightingale*, has not been known previously as a composer of chamber music. His short Piano Quintet in E-flat shows rather elementary feeling for form but a good lyric sense. In this performance, unfortunately, there are moments of less than perfect ensemble between Gilels and the Quartet, but again the recorded sound is excellent.

M. B.

● **TCHAIKOVSKY: Souvenir of Florence—String Sextet, Op. 70; HANDOSHKIN: Variations on a Russian Theme.**

Leonid Kogan and Elizabeth Gilels (violins), Rudolph Barshai and Heinrich Talalian (violas), Sviatoslav Knushevitzky and Mstislav Rostropovich ('cellos). Monitor MC 2019 \$4.98

This is the first recording of Tchaikovsky's score in its original form, previous releases having presented the music in string orchestra transcription. What an illustrious ensemble has been assembled for this recording, and what superb inner balance there is between each of the six players! Here is intimate chamber music feeling of such sensitive interaction that one is tempted to call it magical. The work itself is rather trivial but such a performance succeeds in giving it more interest than is inherent in the score.

Handoshkin, an unknown 18th century Russian composer, has been represented on a recent Monitor disc by a rather interesting Viola Concerto. The present Variations on a Russian Theme are pretty dull, especially for the poor cellist who has nothing more to do than to drone away on the bass part. Evidently the recording art has made great strides in Russia of late, for the quality of sound in both performances is excellent.

M. B.

Gallic Modernism and Melody

● **ROUSSEL: String Quartet in D Major, Op. 45; IBERT: String Quartet in C Major.** Parrenin Quartet. Westminster XWN 18659 \$4.98

Albert Roussel's sole Quartet (1932) exhibits that composer's characteristic vigor and directness, his seriousness and passion. Not an easy piece to grasp at first, but one that one *wants* to hear again (an important criterion with new works), music that can be lived with and valued like a friend of similar qualities.

Jacques Ibert's Quartet of 1937 (the year Roussel died) is to my mind largely lacking in the keen wit and urbanity of his other scores. It is, for the most part, busy note-spinning, too much motion for little gain in no discernible direction. The slow movement is quite lovely, however.

Excellent playing from the more than estimable Parrenin ensemble, and first recordings of both works in Westminster's "Music of Today" Series. Top-notch sound for quartet music.

K. G. R.

● **FRANCK: Violin Sonata in A Major; DEBUSSY: Violin Sonata; RAVEL: Pièce en forme de habanera; FAURÉ: Berceuse.**

David Nadien (violin), David Hancock (piano). Monitor MC 2017 \$4.98

HiFi & Music Review



ZIFF-DAVIS PUBLISHING COMPANY

434 South Wabash Avenue Chicago 5, Illinois

Here is a fine example of the consumer's predicament, of "class-in-mass." How is he to know—unless he reads reviews religiously and is foolhardy enough to have faith in them, whatever their contradictions—that the young and little-known performers on this disc turn in performances which challenge those of the big names interpreting the same literature? To this listener's ears, at least, these are outstanding readings of a set of masterpieces.

Nadien (who was a Leventritt winner at 18—he is now 30) has an exceptionally lovely tone and keen sense of style, and Hancock (31) plays with impressive skill and conviction. Together they make first-rate chamber music in beautiful and rewarding works. (To me, Franck's Violin Sonata is his finest single composition.) Mr. Hancock not only doubles as annotator, but triples as . . . engineer! Unique case, Dr. Watson. And except for exasperatingly long lead-ins (8 to 10 seconds), the discs are excellently produced.

K. G. R.

Romantic Omnibus for Cello

● **MENDELSSOHN:** 'Cello Sonata No. 2 in D Major, Op. 58; **SCHUMANN:** *Fantasie-stücke, Op. 73*; **DEBUSSY:** 'Cello Sonata. Aldo Parisot with Leopold Mittmann (piano). Overtone 17 \$4.98

● **SCHUBERT:** "Arpeggione" Sonata in A Major; **MENDELSSOHN:** *Variations Concertantes, Op. 17*; **CHOPIN:** 'Cello Sonata in G Minor, Op. 65. Aldo Parisot with Leopold Mittmann (piano). Overtone 16 \$4.98

Aldo Parisot, the young Brazilian cellist, has thus far been quite inadequately represented on records. These two discs—plus a recently released concerto pairing on Counterpoint—should help to propel him to the eminence he seems to deserve.

His tone is not lush, but it is warm; for pure suavity, he substitutes true style; his technique is admirable, if not yet wholly infallible. The works he plays are beautiful one and all. I have long been fond of the Chopin Sonata, which is a distinguished work, and the Schubert Sonata is heavenly. The Mendelssohn Variations, apparently in their disc debut, are delightful pieces of *Hausmusik*, and the Sonata is strong if a bit square-toed and lengthy. The Schumann pieces are enchanting trifles, and the Debussy Sonata (1915) is a masterly late work of fantastic sonorities and inspired structure.

Overtone 16 seems more successfully recorded than 17. On the latter, the excellent piano playing of Mittman is too distant; in the Chopin Sonata, where the piano part is especially important, this imbalance gets to be annoying. Best attenuate the bass radically for most realistic effect.

K. G. R.

Lyrical Duos with Quintet

● **SCHUMANN:** *Violin Sonatas—No. 1 in A Minor, Op. 105; No. 2 in D Minor, Op. 121.* Pierre Doukan with Françoise Petit (piano). Westminster XWN 18631 \$4.98

● **BRAHMS:** *Violin Sonatas—No. 1 in G Major, Op. 78 ("Rain"); No. 3 in D Minor, Op. 108.*

Joseph Szigeti with Mieczyslaw Horszowski
SEPTEMBER 1958



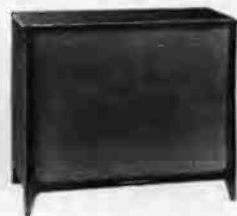
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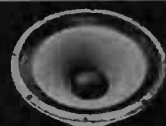
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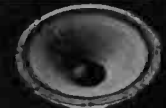
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these artists show their affinity for new music. These are inspired performances of important works, and the recording—though a little sharp in sound—is well balanced.

Bartók's Second Sonata of 1922 dates from that composer's grimmest period. Craggy, forbidding, fearfully difficult, it does not make "pleasant" listening, but its substance is uncompromising and powerful—the value of granite.

I am personally more drawn to Hindemith's Sonata in E (1935) than to the present work in C of 1939. But the later sonata is first-rate too—music of classic dignity and grace. Its scherzo is enchanting, and the final fugue continues the great German polyphonic tradition of Bach, Braluns and Reger.

Stravinsky's Duo Concertant is lovely in its cool stylization, the ideal example of impersonality becoming personal. Annotator Alfred Frankenstein, who rates as an expert on all three masters, has a particularly felicitous line here: "The Bartók is full of implications. The Stravinsky simply is." A remarkable disc, and a valuable acquisition for lovers of 20th century music and of fine chamber music playing.

K. G. R.

Chaste and Blowy Bach

● **BACH:** *Trios and Trio Sonatas* (complete).

Carl Weinrich (organ). Westminster XWN 3308 3 12" \$14.94

● **BACH:** *Fantasia in C Major; Fugue in C Minor on a Theme of Legrenzi; Prelude and Fugue in F Minor; Prelude and Fugue in D Minor; Trio in G Major; Fantasia and Fugue in G Minor.*

Anton Heiler (organ). Epic LC 3462 \$3.98

Four discs of organ music is a lot of organ music to listen to. Yet your reviewer is able to report that it was a pleasant task, particularly in the case of the first album listed.

Bach composed his trio sonatas as exercise material for his eldest son, Wilhelm Friedemann. The fact that they make grateful listening is due not only to Bach's inventiveness, but also to the imaginative registration, with which they are played in this recording. On all six sides, I found only one point to argue with—the exaggerated tremolo with which the oboe stop emerges in the slow movement of the Trio Sonata No. 6. Yet, even here, I cannot help remarking upon the excellent separation



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among the various stops. All three voices—flute, oboe and pedals—retain their clarity, in spite of the rather long reverberation period of the church in which the recording was made. This is a tribute to both the performance and the quality of the recording.

This music, by the way, is not the overpowering Bach we so often find in the organ works. Instead, this is more suggestive of chamber music, wherein the two manuals and the pedals might each be considered as a different instrument in a chamber trio. The music is varied and vital, as witness the rollicking opening movement of the Trio Sonata No. 5.

The other, more powerful aspect of Bach's organ writing is represented on the Epic disc. However, the very "largeness" of the registration limits my pleasure in listening to this recording. During the more transparent passages I have no complaint. But in the more dramatic portions, such as the Fantasia which precedes the famous G Minor Fugue, the ear is assaulted with a turgid mass of sound, making it difficult to discern any line whatever.

It would be unfair to imply that this record alone is guilty of that fault. It is, I feel, something that is shared by all too many recordings of Bach's works as performed on too excessively large organs. When will we—the listening public—stand up on our hind legs and admit that these overblown performances of Bach's organ works are anything but pleasant listening?

If you're partial to that kind of performance you'll want this disc. Within that framework, it is well performed and well recorded.

D. R.

Old Tunes Up-Dated

● **RESPIGHI: The Birds—Suite; Brazilian Impressions.**

London Symphony Orchestra, Antal Dorati cond. Mercury MG 50153 \$4.98

● **RESPIGHI: Old Airs and Dances—Suites 1, 2, 3.**

Rome Symphony Orchestra, Franco Ferrara cond. RCA Victor LM 2179 \$4.98

Mercury's engineers have indeed outdone themselves. As a recording, their version of *The Birds* is nothing short of fantastic! The richness of tone, the balance, the acoustics and the presence and clarity of every instrument leave nothing to be desired. This, indeed, is high fidelity.

The music has long been a favorite of mine. It is a tasteful orchestral setting of several seventeenth and early eighteenth century pieces by various composers, all of avian inspiration. The result is exquisite.

One of the highlights of the work is *The Hen*, which is based on Rameau's celebrated harpsichord piece. At Dorati's rather slow tempo, this hen is somewhat careful. I would have preferred a faster pace both in this movement and in *The Nightingale* that follows. Note the beautiful *pianissimo* that ends the latter movement—and the wonderfully quiet surfaces—as partial compensation for the slow tempos.

The *Brazilian Impressions* are the result of Respighi's visit to Brazil in the summer of 1927. They are in part colorful orchestral settings of indigenous Brazilian melo-

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dies. The orchestration is far more sophisticated than the original material, and constitutes—in the middle movement especially—quite a study in instrumental timbres.

It is good to have all three of Respighi's Suites of "Antique Dances and Airs" on one disc, since they are very beautiful orchestrations of old pieces. However, the dull recording is hardly up to present day standards, so that I cannot recommend the disc, even though the performances as such are sympathetic.

D. R.

Solo Winds, Massed Voices

● **VIVALDI:** *Concerto in G Minor for Flute, Oboe, and Bassoon*; **HAYDN:** *Divertimento in B-flat for Wind Quintet*; **MOZART:** *Cassation in E-flat for Wind Quartet*. Paris Wind Ensemble. Epic LC 3461 \$3.98

● **MOZART:** *Flute Concerto No. 2 in D Major (K.314)*; **HAYDN:** *Trumpet Concerto in E-flat*; **SCHUMANN:** *Adagio and Allegro for Horn, Op. 70*. Soloists and Orchestra of the Suisse Romande, Ernest Ansermet cond. London LL 3020 \$3.98

Danny Kaye once defined an oboe as "an ill wind that nobody blows good." These discs contain considerable evidence to the effect that that definition is more humorous than accurate.

Moreover, in the first of the two discs the oboe is joined by several other wind instruments—all of which are "blown quite good."

The Vivaldi work will sound rather misleading, considering its title. Despite the fact that the word "concerto" leads us to expect a solo instrument or group of instruments, against a full orchestra, this work is written for only the three instruments named—*sans* accompaniment! In other words, two of the three instruments act as "accompaniment" to the third, with each getting the solo position at one time or another. It is quite interesting to observe the ways in which Vivaldi differentiates between the "accompanying" and "solo" styles.

As for the performance—I found only the final chord slightly out of tune—which is little enough to complain about.

The Haydn Divertimento is delightful music from beginning to end. You will recognize the second movement as the famous "St. Anthony Chorale" that Brahms used as the basis of his orchestral Variations on a Theme by Haydn. Incidentally, we have no proof that the melody itself was original with Haydn.

One might mention the momentary overbalancing of the melody by one of the accompanying instruments, but to do so would be merely to cavil. Actually the performance is an expert one. Particularly noteworthy is the wonderful buoyancy of the first movement, as well as the blend of the five instruments. The dark coloration of the scoring in the minuet is a rather surprising touch for music of this period.

The manuscript of the Mozart Cassation was not discovered until 1910. There is still some doubt as to whether it is actually the work of Mozart. The doubt is based upon such considerations as the fact that all of Mozart's known cassations begin with

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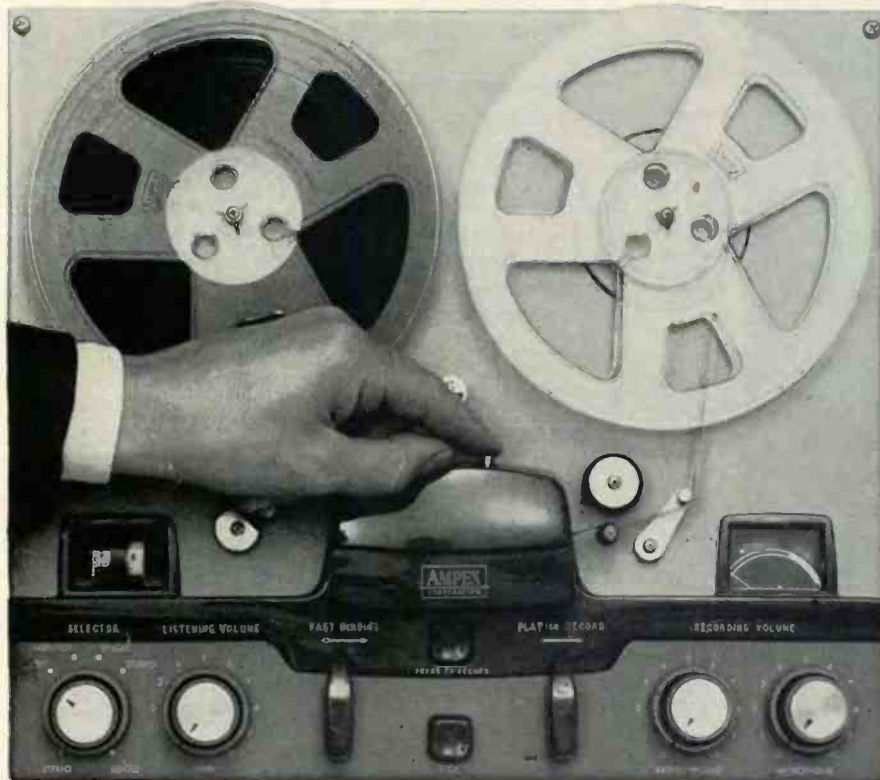
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marches, since they were intended for outdoor performance. This work begins with a slow movement. Regardless of its authorship, the music makes excellent listening, and it is well performed.

The recording is admirable, since it reproduces the timbres faithfully, in nice balance, and in suitable acoustical settings.

I doubt whether most of us will be bothered by the fact that Mozart's Flute Concerto No. 2 in D Major was originally his Oboe Concerto in C Major. In any event, the re-working was Mozart's own, and it contains lovely music.

Haydn's Trumpet Concerto may pose problems for the trumpeter, but not for the listener. It has indeed become a rather popular item in today's trumpet repertoire.

Both performances are expert, and are aided by the recording, which is full-bodied and rich. The "close-to" recording in fact does a remarkable job of capturing the characteristic "bite" of trumpet tone.

Schumann's brief work takes us into the romantic world of 19th century German romanticism, in which the French horn played such a prominent part. It should be pointed out that the original was for horn with piano accompaniment, and that the piano part was orchestrated by the conductor. It is completely in Schumann's style, though, so that one need have no misgiving about the fact.

The performance again is completely idiomatic, with the soloist demonstrating admirable control in the slow opening section, and fine dexterity in the faster portion.

D. R.

● **PERGOLESI: Stabat Mater; Salve Regina.**
Bruna Rizzoli (soprano), Claudia Carbi (contralto) with Women's Chorus and Florence Teatro Comunale Chamber Orchestra, Francesco Molinari-Pradelli cond. Epic LC 3460 \$3.98

And still they come! It seems as if everybody is recording the Pergolesi *Stabat Mater*. Here is no attempt at museum recreation; this is large-scale music making. The tempos are very leisurely, the acoustics spacious. The women's chorus approach their brief contributions with a vigor that might be more appropriate to Verdi, and both soloists have "big" voices. Nevertheless, within this framework there is a consistency throughout the performance.

The only serious drawback is the contralto soloist, whose singing is a shade below pitch too much of the time. On the other hand, the soprano soloist invests her part with a beautiful intensity; and, although she becomes a trifle over-emotional in spots, she is a pleasure to listen to. Despite the contralto's aforementioned tendency to flat, there is a fine blend between the two voice.

The *Salve Regina* is a sixteen minute work for soprano and orchestra, and its inclusion gives this disc an edge over the other recordings of the *Stabat Mater*. However, it should be mentioned that the style of writing is so similar to that of the better-known work, that it might almost be part of the same. Not only are the mannerisms identical—there is even a melodic phrase that the two compositions share. The work gives us a chance to hear more of the soprano's fine artistry.

D. R.

HiFi & Music Review

STEREO REELS and RECORDS

Reviewed by David Hall, John Thornton and Bert Whyte

RECORDS

● LEROY WALKS featuring the LEROY VINNEGAR SEXTET.

Walk On; Would You Like To Take A Walk; On The Sunny Side Of The Street; Walkin' My Baby Back Home; I'll Walk Alone; Walkin' By The River. Stereo Records 7003 \$5.95

Nat Hentoff, who writes authoritative jazz reviews for this magazine, quotes the *Encyclopedia of Jazz* to define the jazz "walk." "Walking," he writes, is to "establish a lively four beats to the bar rhythm." He goes on to explain that the bass performer's ability to feel his way with each musical situation is what comes next. This is where Leroy comes in and what he does for seven selections, two sides. Hentoff says Leroy began his bass career early in Indianapolis playing way down on the A and E strings because it was harder to go higher. And so he (Leroy) grew up to be one of the star basses in the jazz business. Well, mebbe so, but the mike pickup seems closer than the varnish on his bass viol, and Leroy's

artistry is made to sound too fat and heavy—a skilled musician whose ability is marred by technical unbalance. In good time, stereo-jazz discs will overcome this tendency to move in too close to get a nice solid beat in the bass line. Until then, if you can alter the balance, reduce the output of your stereo to put the sonics of the bass where it sounds more natural.

J. T.

● PAL JOEY featuring ANDRÉ PREVIN AND HIS PALS.

I Could Write A Book; That Terrific Rainbow; Bewitched; Take Him; It's A Great Town; What Is A Man?; I'm Talkin' With My Pal; Do It The Hard Way. Stereo Records 7004 \$5.95

● MY FAIR LADY featuring SHELLY MANNE AND HIS FRIENDS.

Get Me To The Church On Time; On The Street Where You Live; I've Grown Accustomed To Her Face; Wouldn't It Be Lovely & 4 others. Stereo Records 7002 \$5.95

Two excellent recordings, both sparked by Previn's versatile talent, and highlighted

by superb *rapport* between Previn and Manne in *I'm Talkin' With My Pal*. After listening to these two artists, you wonder how Rogers and Hart could have kept it out of *Pal Joey*, for which it was written. Previn is one of the most remarkable talents in the field of jazz, has three times won Academy awards for film scores, and clearly and happily had a heavy influence in the marvelous music making on these LPs. The finished tracks were achieved usually in one take, after a "straight" run-through the first time. The technique works beautifully on S7004, and the engineering is good. All of the same holds true in *My Fair Lady*, with some exceptions—a little too close miking on Leroy Vinnegar's bass, which packs plenty of power. Also, Previn changes *With A Little Bit of Luck* to a romantic ballad. Sometimes this extreme departure from original intent sounds fine, but I cannot get accustomed to Previn's slow-slow treatment, when the jolly uninhibited shouting of Stanley Holloway keeps ringing in my memory cells. For me it

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J. T.

● **ONE NEVER KNOWS & NO SUN IN VENICE** featuring the **MODERN JAZZ QUARTET**.

The Golden Striker; One Never Knows; The Rose Truc; Cortege; Venice; Three Windows. Atlantic 1284 \$5.95

The music recorded on this new Atlantic stereo disc was first performed by the Modern Jazz Quartet at Town Hall in 1957 together with music of Satie and Debussy. John Lewis wrote the film score to *Sait-On Jamaica* on request by Producer Raoul Levy,

who also produced *And God Created Woman*. The idea that jazz could be used as the entire score to a film presented a challenge to Lewis, who came up with an intelligent, interesting piece of writing. *Three Windows*, a triple fugue with a *leitmotiv* basis, is the springboard for the score, with principals in the film associated with thematic characterizations. There is a sort of mystic quality about Lewis's efforts, and I'd like to hear his score worked out for other larger combinations of instruments. The recording itself is well engineered, with fair center "fill," and free from exaggerated spatial separation. There is, however, too much of Jackson's vibraharp, and too little of the sound of the rest of

the group. This fault detracts from the real strength of Lewis's score, for the vibraharp, no matter how expertly played, dominates the whole of the sound, with the result that it tends to be of one color. However, this is the way the group wants it and has played it; and furthermore, the Quartet's following probably would sooner have the Bible altered.

J. T.

● **THE MUSIC MAN** featuring **JIMMY GIUFFRE and His Music Men**.

Iowa Stubborn; Goodnight My Someone; Seventy-Six Trombones; Marian The Librarian & 7 others. Atlantic 1276 \$5.95

Meredith Willson's great musical has all the energy of a midwest cyclone, and the tenderness of a librarian in love with a charming no-count rascal. *Music Man* is a rousing tonal picture of small town folk, a story mixed with pathos, humour, deceit and irony. Mr. Giuffre takes all of this and transforms it into a very clever jazz score by brilliant writing, in the most modern jazz idiom. Clever, yet so lacking in forward motion, it reduces the flesh and blood of *Music Man* to a skeleton. This is prepared jazz and intellectual as all get-out, but the technique that is so obvious in Giuffre's writing has also managed to screen out the wonder and joy of life that pervades the whole original score. It's fairly well played, but poorly engineered. So close are the microphones that sounds often become ugly, especially woodwinds. Modern jazz followers will think it superb because of the triumph of technique. Engineers would achieve a better sound for this kind of music by getting off a bit with their mikes.

J. T.

● **WILBUR DE PARIS AT SYMPHONY HALL** featuring **Wilbur de Paris and His New Orleans Jazz**.

Majorca; Juba Dance; Toll Gate Blues; Wrought Iron Rag; Cielito Lindo; Sister Kate; Banjoker; Piano Blues; Farewell Blues. Atlantic 1253 \$5.95

If this stereo record is any example of the possibilities of the future, then groove stereo is on its way, for here is a rare combination of good performance and top-grade engineering. The disc is sensational. Made during a public performance at Symphony Hall in Boston (October 26, 1956) the music contained on this LP benefits by the spontaneous communication between fans and players. When you add the warmth of Symphony Hall acoustics, expertly captured by microphone placement, to an entertaining variety of selections you have a prize-winner. Five of the numbers were written by deParis, all good. High honors to Tom Dowd, the engineer who does not place the bass in your lap, nor shove your head up the bell of a trombone. The sound is not overblown and has a chance to be heard naturally. The result is truly musical. Spatial spread is perfect. Congratulations to Atlantic. A fine example of what stereo discs can be like when prepared with care, and under correct acoustical conditions.

J. T.

● **MUSIC TO LISTEN TO** BARNEY KESSEL BY.

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Cheerful Little Earful; Makin' Whoopee; My Reverie; Blues For A Playboy; Indian Summer; Laura; Fascinating Rhythm & 5 others. Stereo Records 7001 \$5.95

The record is well-titled, for there is no doubt that Kessel is one of the best jazz guitarists in the country. His technique, his musicianship, his artistry, are all wrapped up together. What comes out of this man's fingers is sheer wizardry. He also arranged all the selections, and here too Kessel reveals an exceptional talent. Five woodwinds and rhythm section provide a just-right ensemble for Kessel, who writes for the group as though he could play all the instruments himself. Here is a tremendous example of a young man bursting with ability, and it is pleasant to think of what he still has in store. Miking is good except for one flaw, which seems to be a common one. Very close bass presence allows for resonance and vibration, but no warmth or sonic "elbow room." This kind of bass pickup produces some ugly tones, and overbalances the stereo-effect. Otherwise, well engineered.

J. T.

● **THE FIREHOUSE FIVE PLUS TWO GOES TO SEA.**

By The Beautiful Sea; When My Dream Boat Comes Home; Minnie The Mermaid; Over The Waves & 8 others. Stereo Records 7005 \$5.95

These very clever gentlemen, who turn down a million dollars worth of bookings because they are Disney regular workers who play in the band "part time," have made a stereo record that is loud and corny. I suspect it was made for pure fun, and that all the playing was accomplished tongue-in-cheek (no mean feat). In between selections, and sometimes during the music there is this sound of running water, which I presume is to lend atmosphere to the salty titles. The sound effect at first resembles an anemic Pacific, and after the tenth repeat, like someone pouring gin down the sink. But in spite of the gimmicks and the perpetual and weary briny sound-effect, it is a record for enjoyment of very good spoof-playing. The players obviously have a good time, even posing in the Pacific for the cover shot, waves and all.

J. T.

REELS

● **STRAVINSKY: Song of the Nightingale—Symphonic Poem.** Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor CCS 97 \$10.95

Ever since Reiner and the Chicago Symphony recorded the Richard Strauss tone-poems *Heldenleben* and *Also Sprach Zarathustra* on stereo tape, high fidelity salons have used the material in thunderous demonstrations from New York to Los Angeles, and the issues have become classic examples of the utmost in sonic excitement and spatial illusion. More recently hi-fi fans have been jumping up and down with glee over the release of *Lieutenant Kije*, made with this same combination of Maestro and ensemble. Much enthusiasm has been generated over Reiner's ability to produce the

SEPTEMBER 1958

vivid colors and dynamic excitement of the muscular scores of *Herr Strauss*, and there has been a great deal of praise for the marvelous Chicago Symphony. But the real test of a conductor's skill and of an orchestra's greatness is not in the cooperation necessary to arrive at towering *crescendos* that shake the foundations of woofers, shiver tweeters, or put millions of little electrons to transient tests. True worth can be heard in the scores where transparency rules, where the tone of a great ensemble must be ever-plastic, where discipline is at razor's edge, when a shimmering orchestral purity can be as compelling and exciting as the thunder in the opening measures of "*Zarathustra*." It is in such music that you can hear whether or not you are on the receiving end of great playing.

On that basis RCA Victor's release of *Song of the Nightingale* offers by far the most exciting recorded performance yet by the Chicago Symphony Orchestra under Mr. Reiner's baton. After a half-dozen playthroughs, I am still amazed. Reiner has brought the orchestra to a point where it is sounding better than I've ever heard it, and I've been listening to this orchestra for twenty-five years. Discipline is fantastic, and yet you are never aware of any tautness. The sound is never "dry." RCA issued the LP of this music with *Lieutenant Kije* on the other side. On the monaural disc Prokofiev comes off much the best, for stereo treatment is necessary to release the power and splendor of Reiner's Stravinsky interpretation.

The poem was drawn from music of the second and third acts of *Le Rossignol*, commissioned by the Moscow Free Theater in 1909. But the Theater went bankrupt as Stravinsky was finishing the first act. In between came *Firebird*, *Petrouchka*, and *Le Sacre du Printemps*. The finally completed opera was given on May 26, 1914 (under Monteux I believe) and the first performance of the tone poem was done under Ansermet, Dec. 6, 1919 at Geneva. The harmonic experiments that Stravinsky made in "*Le Sacre*" are somewhat in evidence, but the score is more lyrical in texture, and bears little relation to any of the larger works written by Stravinsky during this period. "*Nightingale*" is an intoxicating masterpiece, sharply etched, frankly programmatic, a tone-picture gleaming with a thousand lights and colors. From its sharply announced introduction until its radiant and peaceful final measure, this stereo tape is matchlessly performed.

The orchestral architecture itself is such a dazzling example of Stravinsky's genius, and the playing of the Chicago Symphony is so miraculous, that everything associated with the story will probably fade before your astonishment and pleasure. A tremendous tape. And you won't hear it all, even after a dozen playings. Engineering is tops.

J. T.

● **FIESTA IN HI-FI—McBride: Mexican Rhapsody; Nelson: Savannah River Holiday; Mitchell: Shivaree.** Eastman Rochester Orchestra, Howard Hanson cond. Mercury MAS 5-28 \$9.95

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Stereo Trade Name Dictionary

Getting groggy with the new trade names that are popping out all over the place? Here's a compilation of those (at writing) involving stereophonic sound.

"STEREOBILITY" (Pickering)—

Trade name of the Stantan 45 x 45 magnetic cartridge.

"STEREO CLASSIC" (General Electric)—

Equipment cabinets carefully thought out to provide maximum flexibility for stereo amplifiers, tuners, etc. Also used to designate their small second-channel loud-speaker system.

"STEREO-DAPTER" (Scott)—

Special control box for balancing and switching amplifiers, tuners, etc. when employing matched Scott equipment.

"STEREO DIRECTOR" (Jensen Loudspeakers)—

A new system of rotating second-channel loudspeakers within walls of a separate cabinet to simplify enclosure placement in the home.

"STEREODISC" (Audio Fidelity)—

Special name used to designate the stereo records released by this company.

"STEREODISK" (Westrex)—

European trade name of the model 10A moving-coil cartridge.

"STEREODOT" (Stephens Loudspeaker)—

An unusual system involving the use of three speakers for stereo playback in the home. Two small speakers are added as "wings" to an existing system.

"STEREO-ETTE" (Company name)—

Miniature transistorized wireless oscillator for "broadcasting" second channel to AM receiver.

"STEREON" (Electro-Voice)—

A speaker and enclosure system designed to be used as the second channel. Small, thin, floor-standing it takes up little room.

"STEREOTWIN" (Audiogersh)—

Trade name for the Miracord XS-200 variable reluctance cartridge.

"STEREO-VECTOR" (Components Corp.)—

A system of stereo recording and playback using an FM system. Has demonstrated as being compatible, i.e., may be played using a good monaural cartridge.

"STERIEO" (Erie Resistor)—

Trade name of the ceramic cartridge produced by this newcomer to the hi-fi field.

his devotion to the cause of American music and it is certainly well served here. He turns the revealing spotlight of stereo on McBride's *Mexican Rhapsody*, Ron Nelson's, *Savannah River Holiday*, and Lyndol Mitchell's, *Shivaree*. As one would surmise, all of these works are programmatic and folk derivative. McBride was born in Tucson, Arizona, and his proximity to the Mexican border gained him a knowledge and appreciation of Mexican music. Hence we hear more than casual references to such familiar tunes as *La Cucaracha*, *El Rancho Grande* and the *Mexican Hat Dance*. These are the warp and woof of the rich orchestral fabric that McBride weaves for us. Throughout the score, the accent is on rhythm and McBride utilizes it with great effectiveness.

What folk derivation there is in Ron Nelson's *Savannah River Holiday*, is sublimated to the general brilliance of the scoring which calls for brass, woodwind, and percussion of extremely varied hue. *Shivaree* is a brief work that relates to an old pioneer Kentucky custom of "serenading" a newly wed couple with pots and pans, cries, screams and anything generally handy that will set up a fine raucous din, which is continued until the bridegroom "buys them off" with various "treats." The derivation here is not literal—there are no "pots and pans" as such, required in the instrumentation. But Mitchell supplies us with some very imaginative musical counterparts. Thus the score abounds in percussion and the composer probes the extremes of dynamic expression. Dr. Hanson conducts with a light hand on the orchestral reins and affords us very spirited, vigorous readings.

As for the sound on this tape, it is no exaggeration to state that it is overwhelming. It has every desirable stereo attribute—good direction with fine "center channel" fill, plus precise instrumental delineation and aural positioning. All transients are razor-clean. Strings are smooth, brass is tremendously big and bright. Percussion is profuse and of shattering force that will try the mettle of even the biggest speaker systems. Dynamic range here is at the practical limits of the tape medium and, at the forte end of its spectrum, of staggering intensity. This tape is worth owning for the sparkling and enjoyable music alone. For the hi-fi buff, to whom sound is the primary consideration, this tape rates as an absolute "must."

B. W.

● **HANDEL: *Messiah—Excerpts—Vol. II.*** Chorus of the Boston Handel and Haydn Society with Soloists and the Zimble Sinfonietta, Thompson Stone cond. Livingston BO 10F \$11.95

Here we have the happiest of combinations, the perfect marriage of performance and engineering, resulting in a tape that is a real contribution to the catalog, and a tribute to the art and science of recording. This is an electrifying tape, from Gramm's dramatic delivery of *Why Do the Nations*, all the way to the final *Amen* chorus. All the sound is there, just the right amount of directionality, perfect balance and reverberation to make the sound come forth in all the glory that is written

into one of the greatest of all masterpieces. There is meticulous division between choirs, and no blur in the large waves of tone delivered by the chorus as a whole. Every word, every nuance, coming from the soloists is ice-clear. The one danger of the kind of performance that Dr. Stone conducts so splendidly is that the large canvas can become muddled by the sheer weight of projection. But this does not take place. The reading is of heroic proportion, and the combined ensembles set forth with sharp-edged definition. Cyrus W. Durgin, music and drama critic of the Boston Globe had some considerable influence in realizing this only domestic recording of *Messiah*. In writing of the performance, he says in part . . . "If in this recording a dramatic nature of performance is perceptible, such was intended. Handel was of the theater as Bach was of the church, and much in the style of *Messiah* I am convinced, derived from Handel's operatic usage. *Messiah* is reverent, but in a dramatic way; a secular treatment of a sacred subject."

Dr. Stone takes the combination of a top-ranking chorus, members of the Zimble Sinfonietta drawn from the best ranks of the Boston Symphony, the dazzling artistry of Gramm and Addison, adds his own considerable experience with the *Messiah*, and produces a hair-raising performance. It is *dramatic*. It is overwhelming. Everything comes out right, musically and technically. Gramm's articulation and vocal agility, plus Addison's magnificent singing, are both something to wonder at.

In stereo the effect is breath-taking. From the bottom to the top the recorded sound is clean and reverberant.

One big question. Why has Livingston released this in two volumes, spaced more than a year apart, and presented just two groups of excerpts? So much is left out, not to mention the lack of continuity. Perhaps someday the whole performance, in correct order, will be issued.

J. T.

● **WAGNER: *Die Meistersinger—Opera (Concert Version).***

Soloists, Chorus and Orchestra of the Frankfurt Opera, Carl Bamberg cond. Concert Hall RX 62 2 Reels \$22.90

This, you might say, is the supreme test of the stereo medium—opera! And especially Wagnerian opera like this, with its huge cast. I have heard many fine recordings of operas on several different labels and, while some of these were thrilling, there was always missing that which would make for a complete mirror of the live performance. This was of course the sense of motion conveyed by stereo recording.

For after all, one of the most important factors which we look for in a live opera is the dramatic action and interplay expressed in stage motion. This recording may not furnish all that is needed for a complete recorded realization of *Die Meistersinger*, but it comes very close. The miking is a little too distant for such acoustic liveness, hence articulation of speech and singing suffers. Nonetheless, it is quite a thrill in the final scene to have the sonic projection of a big chorus, and then listen to the Mastersingers answer each other between your speakers, shift positions on your stereo stage and otherwise

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comport themselves and be heard as if at a live performance. The performance itself has much to be recommended. Bamberger is an old hand at this and he moves things along briskly, never plodding—which is the bane of most Wagnerian opera.

On the negative side is some sloppy playing from the orchestra and with few exceptions a cast of singers who rarely rise above mere competence. The sound is generally undistinguished, but is passably clean. In spite of these shortcomings, this is still a thrilling thing to hear. In evaluating the worth of anything like this in terms of dollars and cents, you must always keep in back of your mind that recordings of huge works like this are the exception rather than the rule, and for a satisfactory substitute you might have to wait a very long time.

B. W.

● **CLAIR DE LUNE—Debussy: *Clair de lune*; Liszt: *Liebestraum No. 3*; Saint-Saëns-Godowsky: *The Swan*; Rachmaninoff-Lewenthal: *How Fair This Spot*; Brahms: *Waltz in A-flat*.**

Raymond Lewenthal (piano). Westminster SWB 7053 \$6.95

● **BACH: *Tocatta and Fugue in D Minor*; *Chorale-Prelude—Von Gott will ich nicht lassen*.**

Carl Weinrich (organ of Our Lady's Church, Skänninge, Sweden). Westminster SWB 7057 \$6.95

● **THANKS FOR THE MEMORIES featuring KENNETH LANE at the Wurlitzer Organ, Metropolitan Theater, Boston.** *Night And Day; You're Getting To Be A Habit With Me; Once In A While; No Can Do; That's All; Thanks For The Memory.* Manhattan MRC 108 \$6.95

We list the Raymond Lewenthal tape at the head of this keyboard grabbag for the very simple reason that it offers some of the finest recorded piano sound we have ever heard, stereo or otherwise. It's a shame the musical fare couldn't have been a bit more substantial, but let it be said that it is played with excellent taste. The instrument used for recording was obviously chosen with real care and the microphone set-up done in the same spirit. The illusion of grand piano presence is really astonishing. It will be interesting to see whether the same can be achieved on stereo disc.

Westminster's Bach *Tocatta and Fugue in D Minor* recording was issued originally on a \$11.95 tape, but now we have it in a considerably cheaper format. Weinrich's approach is no-nonsense, very rhythmic, and quite brilliant in its registration. The microphone set-up sounds rather close to the organ chambers, and while the sound is clean throughout the whole frequency range, it would have been nice to have a trifle more reverberation to enhance depth illusion. The recording on the whole seems to favor the more brilliant organ registers; but it's hard to say how much of this has to do with the placement of the microphones in relation to that particular group of pipes.

Oddly enough, some of the finest spatial illusion in stereo recording has been obtained in work with the various "mighty Wurlitzer" cinema organs that have been resuscitated since the advent of hi-fi. The



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Dick Leibert Westminster tapes are a notable case in point; and undoubtedly part of the reason for this spatial illusion arises from the fact that various chambers of a movie organ are more widely scattered than those of a classic-style church instrument.

The Manhattan tape noted here was recorded on an eight-channel stereo master tape (one inch in width) according to the information given on the accompanying leaflet. We frankly expected something pretty spectacular, but we were disappointed. The recording as such is not notably more "effective" than what we have heard from Leibert or from Leon Berry on the Audio Fidelity and Replica labels; furthermore—and here's the real source of disappointment—Mr. Lane fails to command the wide variety of registration which makes the work of his colleagues both interesting and entertaining. D. H.

● **GERSHWIN: *An American in Paris.***
Utah Symphony Orchestra, Maurice Abravanel cond. Westminster SWB 7050 \$6.95

Fortunately the first stereo version of Gershwin's Parisian tourist excursion is a fine success from every standpoint. Abravanel and his Utah boys handle their Gershwin with a real sense of the style—the emphasis being on rhythmic snap and bite rather than on the overblown schmaltz that has done-in too many live and recorded versions of this piece. The stereo sound is fine and dandy—plainly a multi-mike affair, but handled with finesse throughout.

D. H.

● **GERSHWIN: *Rhapsody in Blue.***
Reid Nibley (piano) with the Utah Symphony Orchestra, Maurice Abravanel cond. Westminster SWB 7049 \$6.95

If my memory is correct this is the second stereo version of the "Rhapsody." I wish I could wholeheartedly recommend this recording. Unfortunately there are shortcomings. Reid Nibley is a perplexing executant. He possesses a very nice smooth tone, not very big, but of good quality. He has good technical facility, and a fair degree of musicianship. But in spite of these blessings, his reading is merely competent. Principal problem seems to be tempo, for he plods at times and then races. There is a general deliberateness throughout that robs the music of its essential spontaneity. Add a smallish-sounding orchestra and it doesn't help matters, nor does Abravanel afford Nibley any substantial rapport.

The recording itself is fairly clean with moderately close mike pick-up and appropriately spacious acoustics. Direction is good, piano transients are unsullied by distortion and instrumental definition quite good. It must be said that the recording has a curious lack of depth and dynamics. In any comparison with the earlier Concert Hall recording, however, this is miles ahead in overall quality and stereo effectiveness. If sound to you is the main factor, this has definite attractions.

B. W.

● **BARBER: *Medea's Meditation and Dance of Vengeance.***
Boston Symphony Orchestra, Charles Munch cond. RCA Victor ACS 147 \$6.95

Originally written on commission by the

Alice M. Ditson fund of Columbia University for use by Martha Graham who premiered the ballet (then called *Serpent Heart*), the Medea opus was later reduced to an orchestral suite by Barber and recorded under his baton for London. Still later, he further reduced the music to the short scene recorded by the Boston Symphony last winter. The Meditation scene sets a misty veiled mood of brooding, an excellent tone-painting of Mr. Barber's conception of Medea. As this brief example of the composer's gift for orchestral writing advances to a wild conclusion, the full complement of the Boston Orchestra delivers it with marvelous precision, if not much emotion. Barber's instructions are explicit, from his notation "broadly, from a distance," to the final "mounting frenzy."

It goes well, too, and the percussion section of the orchestra carries off its responsibilities with detached perfection, aided by the normal strings, brasses, some added winds, and piano. Listening to the engineering triumph RCA Victor has achieved is like teasing a small boy with one bit of candy from a shining full box. It's good, but there's not enough of it. If RCA had added *The School for Scandal* overture and the hauntingly beautiful Adagio for Strings (see below), the tempting tidbit would have become a healthy morsel. But if all you want is a tone picture of Medea's transference from a tender mother to an enraged, maniacal murderer, this is it—a brilliant but too brief example of Barber's considerable talent.

J. T.

● **BARBER: *Adagio for Strings; ELGAR: Introduction and Allegro for Strings, Op. 47.***
Boston Symphony Orchestra, Charles Munch cond. RCA Victor BCS 139 \$8.95

Ever since Arturo Toscanini conducted the first performance of Barber's *Adagio* with the NBC Symphony in 1938, it has remained a favorite, and for years I treasured Toscanini's 78 rpm shellac, finally destroyed when my young son sat on it. A couple of decades later I had acquired copies of the work on I.P. Of the monaural versions Ormandy's fine job on Columbia (ML 5187) and Stokowski's lush treatment on Capitol (SAL-8385) have been greatly enjoyed. But I must admit that until I was exposed to the music on this stereo-tape, I've never fully realized the penetrating magnificence of Barber's little masterpiece. Spatial illusion heightens the effect enormously, and gives it a new grandeur and tenderness. Mr. Munch does not tarry with tempi. He conducts the music forthrightly, the strings of the Boston execute everything with razor precision, and Samuel Mayes's 'cello section produces a suave, elegant tone.

I've heard Munch extract a pianissimo from the Boston as delicate as a spider's web, as fragile as an eggshell, especially in the music of Berlioz, Ravel, and Debussy. If he had just put a bit more of his remarkable talent into this score, of the deep emotion he can transmit to his men so well, then this recording of Barber's *Adagio* would set the standard for a long time to come. It doesn't, quite. Still in all, how much can one ask? It's beautiful music, beautifully played, well recorded.

Elgar's Introduction and Allegro for
HiFi & Music Review

Strings, Opus 47, second on the tape, fares well as far as it could go on my tape, which developed a coarseness that increased steadily, until the distortion obviated any critical listening. The Barber *Adagio* was perfect electronically, but the Elgar deteriorated in this department seriously, despite all kinds of adjustments.

Would it be possible in future coupling's for RCA Victor to issue a tape with the Barber *Adagio* and Medea's Meditation and Dance of Vengeance (reviewed above)?

J. T.

● **TCHAIKOVSKY:** *The Sleeping Beauty—Ballet—Excerpts.*

London Symphony Orchestra, Pierre Monteux cond. RCA Victor GCS 151 \$18.95

Pierre Monteux, who only recently celebrated his 83rd birthday, and who has been conducting for more than 45 years, once again illustrates his razor clear beat in an exceptionally beautiful recording of Tchaikovsky's familiar ballet score. The winds of the London Symphony are by turns saucy, caressing, crisp, and intonation-perfect. Monteux, who is the most relaxed conductor in a profession noted for gymnastics and who is anything but acrobatic in his podium manner, leads the London ensemble in a performance that virtually plays itself. There are no electrically-charged attacks, the percussion does not overpower the hall, and there are no inflated dynamics to destroy the forward motion of the delightful musical line that dominates the score. Dorati's reading of the entire score on Mercury, one of the most sonically stunning records in the catalogue, is much more exciting, but not one whit more musical. Monteux chooses from the lengthy manuscript these excerpts: Prologue, Introduction and March, and *Pas de six*, Waltz from Act I, the Farandole and Panorama scene from Act II, with Act III getting the larger share of attention as the final section featuring the *Polacca*, *Pas de quatre*; *Pas de quatre* (Adagio, Cinderella and Prince Fortune, Blue Bird, Coda); Adagio, Coda, Finale and Apotheosis.

There is only one draw-back, and it is in the engineering. Although microphoning appears excellent and the spatial separation very good, with a nice warm acoustic, there is a serious lack of bass line. Consequently the fortes lack depth, and in the quick moments of the score, sprinkled throughout, one cannot detect any bass figuration. Bass boost only thickens the whole texture of sound, without adding the important foundation line. Perhaps when RCA Victor re-runs the masters for another batch of copies, some re-equalization can be accomplished to make up for this deficiency, which however is not serious enough to stop you from adding a very good tape to your library.

J. T.

● **BEETHOVEN:** *Symphony No. 2 in D Major, Op. 36; Egmont Overture.*

Graz Philharmonic Orchestra, Miltiades Caridis cond. Livingston 4003K \$17.95.

This reading of the charming D Major symphony is leisurely-paced throughout with the result that it sounds as if the ensemble was chiefly concerned with play-

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ing all the notes in the right place. Caridis, who has studied under both Scherchen and Karajan, conducts with great care, producing a lovely reading of the *Larghetto*, but failing to work up any excitement and verve in the other movements. When that quick leap is taken from *adagio molto* to *allegro con brio* in the first section, the change is just a quickening of pace with no "con brio" to speak of. Cellos and basses at that juncture can give a sense of urgency and suspensefulness, lending drive and sparkle to the first string body. It just doesn't come off. Lack of definition in the bass line is a drawback also. The Graz displays improved sectional security in the second movement but has some trouble with sustained *pp* moments in the strings. Caridis has an even, firm beat, but he fails to inject any sense of motion into the work, which is a little masterpiece.

A quick check of the Scherchen reading on Westminster LP (WL 5362) reveals a world of difference. I wonder if Caridis went over the score with his teacher? But despite the fact that the Graz is not too well disciplined, the sound is fine, and in full ensemble sweet and full. When Caridis tries the *Egmont* Overture he reveals clearly that he needs much more experience in order to make this music sound the way it should.

J. T.

● **LISZT:** *Les Préludes—Symphonic Poem.* Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster SWB 7037 \$6.95

One of stereo's more ingratiating charms is its ability to so sonically refurbish an old warhorse that once again it is possible to listen to it with a certain degree of enthusiasm and respect. So it is with this recording of *Les Préludes*. This work has been damned with some justification as "fustian," "a study in bombast"; but here freshly caparisoned in bright new stereo sound, it generates a little of the old excitement. Scherchen's reading is generally good, but were it not for the stereo graces, his battering ram approach to the final few minutes would assault most ears. Scherchen seems to want to emphasize the gross Teutonism of the score and there is no denying that he achieves the feeling of raw power. The sound here is one of Westminster's best efforts in their inexpensive 7000 series. It is well balanced, has easily apparent direction, good center fill, spacious acoustic, fine-grained orchestral definition. When the horns, trombones and trumpets blare grandiosely with the tympani punctuation in the finale, in the full rich sonority of stereo, this is an almighty sound!

B. W.

● **BRAHMS:** *Variations on a Theme by Haydn, Op. 56a.* London Symphony Orchestra, Antal Dorati cond. Mercury MVS 5-25 \$7.95

● **WEINBERGER:** *Polka and Fugue from Schwanda the Bagpiper;* **SMETANA:** *Polka from The Bartered Bride.* Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster SWB 7052 \$6.95

● **PONCHIELLI:** *Dance of the Hours from La Gioconda;* **SAINT-SAËNS:** *The Swan from Carnival of the Animals.*

Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster SWB 7051 \$6.95

● **GOUNOD:** *Ballet Music from Faust.* Vienna State Opera Orchestra, Armando Aliberti cond. Westminster SWB 7058 \$6.95

● **J. STRAUSS, Jr.:** *Wine, Women, and Song—Waltz;* **WALDTEUFEL:** *Estudiantina—Waltz.*

Vienna State Opera Orchestra, Armando Aliberti cond. Westminster SWB 7058 \$6.95

Our classical "bargain basement" tape stereo department this month offers a varied crop of brief symphonic, operatic, and waltz favorites; and strangely enough, it is the young Weingartner pupil who takes the musical honors away from his more illustrious colleagues, Antal Dorati and Hermann Scherchen, thanks to his spirited and well-knit reading of the *Faust* ballet music.

Dorati has by far the best of it in recording, as well as the finest orchestra, but his treatment of the wonderful Brahms Haydn Variations—a stereo "first" for these—is definitely on the unyieldingly stiff side. Better hold out for a more idiomatic version than this.

Scherchen had a chance for a real li-fi spectacular had he chosen to take advantage of the brilliance and organ-orchestra climax of the *Schwanda* music; but in this, as in Smetana, and Ponchielli he gives us little more than a run-through, and a not very well rehearsed one at that. Even though the Weinberger music is candy-box Czech (in comparison to Smetana or Dvořák), it should be given the most brilliant recorded performance possible if it is to be recorded for stereo at all. How about the Philadelphia Orchestra in Symphony Hall, Boston?

As indicated earlier, the Aliberti tapes represent the best value here, if you feel the musical fare as such is worth the money. Gounod comes out best, both in performance and recording. Strauss's elaborate *Wine, Women, and Song* could have stood a bit more rehearsal, but Waldteufel's Spanish-flavored bit comes off in fine shape. The stereo sound as such is wholly adequate to the occasion.

D. H.

● **J. STRAUSS:** *Fledermaus Waltz;* **ROSAS:** *Over the Waves—Waltz.*

Vienna State Opera Orchestra, Armando Aliberti cond. Westminster SWB 7059 \$6.95

Aliberti leads the Vienna State Opera orchestra in two mellow performances. *Du and Du* is conducted at a brisk pace, and *Over the Waves* sounds even better. There could be a little more bubble in this Strauss vintage. *Du and Du* can play itself with just a bit of a push, and when the score receives a light tangy touch from the podium it can be quite intoxicating music. Aliberti is a trifle heavy handed, and I wish he had given to his reading some of the zest that Knappersbusch reveals in his London monaural recording of the music of Vienna. Westminster's superior engineering leaves no room for improvement. It is all there, roomy spatial effect, well balanced, crisp and clean, good dynamic response, well microphoned.

J. T.

● **FIESTA!** featuring **CARMEN**

DRAGON conducting the Hollywood Bowl Symphony Orchestra. Capitol ZF 51 \$14.95

This seems to be the month for tapes with a "Fiesta" motif. The mood on this tape is predominantly of the Spanish style fiesta, but with a distinctive and unmistakable Hollywood flavor. Which means that maestro Dragon is once again giving us his very slick, very polished readings which have earned him such a wide following. The music ranges from the traditional bullfighters song *La Virgen de la Macarena*, to such Spanish-American staples as *La Paloma*, *La Golodrina*, *Granada*. Adding spice are such as *Jamaican Rhumba*, Glinka's famous *Jota Aragonesa*, Delibes' *Maids of Cadiz*, and others. The playing here is very expert and Dragon elicits a maximum of drama from each work.

This is a typical Capitol "multi-mike" stereo mix. The recording was made moderately close-up and for the most part orchestral detail is very good. The acoustics are spacious, perhaps even a mite too much so. The familiar Capitol "depth control" techniques are used—admittedly artificial but nonetheless effective. Good directionality is evident with reasonable center channel "fill." Overall sound is very clean and dynamics moderate in compass, although the tape has a very high volume level.

All in all, a good tape, if not as spectacular as Dragon's recent *Russkaya*.

B. W.

● **CHOPIN BY STARLIGHT** featuring **CARMEN DRAGON** conducting the Hollywood Bowl Symphony Orchestra. Capitol ZF 50 \$14.95

While we are visiting with Mr. Dragon, we might just as well report on another of his recent tape recordings. Quite frankly I approached this recording with a jaundiced eye, for as a general rule I loath orchestral transcriptions of piano music and of Chopin especially. I can't say that I found everything on this tape completely digestible, but I must confess that there was much that was enjoyable, if approached from a "background music" attitude. I should add that a piano is used occasionally and it is a particularly well-recorded and clean-sounding piano. And although the playing is hardly virtuosic, the pianist deserves more than anonymity in the credit listing.

Here again we have a Capitol multi-mike stereo mix, although somewhat subdued when compared to other tapes in this series. The sound is generally clean and well balanced except for some occasionally shrill first violins. Very pronounced directionality here, but free from "hole-in-the-middle."

A fairly representative cross-section of Chopin works are played by Dragon and his men, ranging from the inevitable *Po-noise in A-flat* through the *Fantasia-Im-promptu* and "Minute" *Waltz to the Valse Brillante* and others. This tape is not for musical purists, but then it wasn't made for them. Capitol can salve any invective flung at it with the jingly balm that comes from jangly cash registers.

B. W.

● **ROMBERG:** *The Desert Song—Highlights.*

Giorgio Tozzi, Kathy Barr, Peter Palmer, Warren Galjour with Chorus and Orchestra.

HiFi & MUSIC REVIEW

Lehman Engel cond. RCA Victor CPS 141 \$11.95

After a rather mediocre start, this excerpted performance of Romberg's thirty-year old score gets better as it goes on, with Giorgio Tozzi taking most of the singing honors, and Kathy Barr coming off second-best only because of too-close miking of her voice. The orchestra directed by Lehman Engel is excellent, far superior to most ensembles recording this type of operetta. Engel has clearly brought together a group of musicians who are well disciplined, and he exacts from the orchestra some very beautiful playing considering the slim opportunities offered to show off his men. Those old, familiar Romberg melodies are competently delivered by the team of Tozzi-Barr, and happily the stereo pickup places hero and heroine on the same side of the stage.

The episode of the French Military Marching song is poorly arranged, and the girl's chorus sounds neither military nor marchy, just weak. Perversely, when singing as accompaniment to the principals, the chorus does a much better job, and the spatial effect heightens these scenes dramatically. Tozzi and Barr probably used the same microphone source, and the heroine suffers occasionally with mike "blasting" on her top tones. High frequency vocalizing carries a considerable amount of dynamic force, and in future efforts Miss Barr might back off a little. Romberg's music, all the rage a couple of decades ago, is still lovely to listen to so far as the big melodies are concerned. The in-between music doesn't come up to the standards of the shining moments, however.

J. T.

● **RODGERS & HART: Pal Joey—Selections.** Featuring Bobby Sherwood and His Orchestra. Bel Canto STB 39 \$9.95

Bobby Sherwood and his orchestra provide a hustlin', bustlin', brassy arrangement of the Broadway production which achieved a real measure of popularity in the recent filming with Frank Sinatra. This sort of Rodgers-Hart writing calls for vocal lyrics to give the music the right color and meaning, and while Sherwood and his ensemble are top professionals, the tape has too much sameness in sound and style.

Sherwood's brasses and winds are as close together as a pack of Gillettes, and as sharp on their entrances. Everything sounds brilliant and racy for the first few numbers down to *I Could Write a Book*. By this time the repetition of rhythmic patterns, the darting sharp interjections of trumpets, with and without mutes, begins to become monotonous. The same band plays most of the same music in the film, and the flicker was great.

The sound on Bel Canto's tape is superb, however, with no overloading or blasting when those super-bright trumpets come in, and the stereo spread is just right. If you like fast, brassy-toned music with a nicely defined arrangement, then this is a tape you will want to own, for it is professionally and technically a superior job.

J. T.

● **RENDEZVOUS WITH KENTON** featuring STAN KENTON and His Orchestra. With The Wind And The Rain In Your Hair; Memories Of You; They Didn't Believe Me; Love Letters; I See Your Face Before Me & 7 others. Capitol ZC 43 \$11.95

Kenton in stereo is always an exciting prospect. Most people in thinking of Kenton automatically pigeon-hole him as a very brassy, very loud "blaster." While in this new album I wouldn't go so far as to say that Stan doesn't get some almighty sounds from his men, it is true that relative to his other albums this is fairly subdued. Here is a Kenton much more accessible to many, for this is intended as a dance album, and within that framework, Stan still manages to be original in instrumentation and ar-

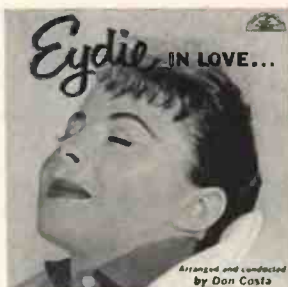
rangements. It has Kenton's unmistakable stamp—the counterrhythms, the polytonalities and the "avant garde" atonalities and dissonances. Stan plays 12 "standards" and the outstanding items are *They Didn't Believe Me* and *I See Your Face Before Me*.

As usual Capitol affords Stan superlative recording—absolutely clean and perfectly balanced. This was recorded in Stan's own Balboa Rendezvous Ballroom and the engineers have done a sharp job of keeping the spacious acoustics in hand. Stereo is well taken care of in every aspect, except for less depth than usual. If Kenton has been a little too astringent for your taste previously try this for new light and insight into this controversial and brilliant musician.

B. W.

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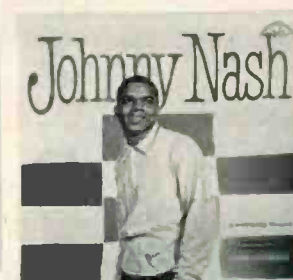
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Ho-ho Hoagy!

● **OLE BUTTERMILK SKY** featuring **HOAGY CARMICHAEL** with **Orchestras, Frank Hunter, Buddy Cole cond.** Moon Country Is Home Country; Baltimore Oriole; Rogue River Valley & 9 others. Kapp KL 1086 \$3.98

● **THE STARDUST ROAD** featuring **HOAGY CARMICHAEL** with various **orchestras.** Hong Kong Blues; Rockin' Chair; Little Old Lady & 9 others. Decca DL 8588 \$3.98

Ever since he cut his first vocal record, *Washboard Blues*, with Paul Whiteman's Orchestra back in 1927, Hoagland "Hoagy" Carmichael has been just about the best interpreter of a Hoagy Carmichael song around. Whether it's a ballad or a novelty number, his lazy, gritty voice fits his own songs so well that, except for Noël Coward, he is just about the only top composer of popular music who is also a truly professional entertainer.

The Kapp collection takes us through some familiar and unfamiliar territory, and is, in short, a joy. Backed by some imaginative arrangements, Hoagy has never sounded better. Of the unfamiliar, lend an attentive ear to the infectious beat of *Mediterranean Love* and *Music Always Music*, and the rapid-fire nonsense of *The Monkey Song*, with its weirdly appropriate flute and organ background.

Four of the songs in this group (*Ole Buttermilk Sky*, *Doctor, Lawyer, Indian Chief*, *Old Music Master*, and *My Resistance Is Low*) are also heard on the Decca LP, which has been compiled from previously issued singles. One of the delights of the set is Hoagy's very first song, *Riverboat Shuffle*, which gave the young law student his first taste of fame when it was recorded by Bix Beiderbecke and the Wolverines.

S. G.

Remembering Gertie

● **A REMEMBRANCE** featuring **GERTRUDE LAWRENCE** with **Orchestras, Jay Blackton, Harry Sosnik cond.** Someone To Watch Over Me; Someday I'll

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BEST OF THE MONTH

Kapp Records' standout album *Ole Buttermilk Sky* with Hoagy Carmichael singing his own hit songs—"the . . . collection takes us through some unfamiliar territory, and is, in short, a joy. Backed by . . . imaginative arrangements, Hoagy has never sounded better." (see below)

Contemporary's *All Night Session* with the Hampton Hawes Quartet—"expresses his full grasp of the blues language and ability to replenish it with the knowledge of the literature of modern jazz." (p. 101)

London's *Ted Heath Plays Jolson Classics*—"Jolson's own personality comes across to an almost startling degree . . . the nearest thing to monaural 3-D . . ." (p. 103)

Verve's *Ella Fitzgerald at the Opera House*—"the full-flying jazz voice, improvising wildly but with control and reaching a pitch of driving excitement no other singer can approach." (p. 105)

Camden's superb *Metronome All Star Bands* re-issue—"a delight to jazz fans. . . . It's surprising how well the earlier dates stand up: much more exciting 17 years later than any of the recent puerile reunions in hi-fi of the swing era groups." (p. 108)

Find You; Limehouse Blues & 8 others. Decca DL 8673 \$3.98

Before her tragic death in 1952, Gertrude Lawrence occupied a very special place in both the musical and non-musical theatre. Hers was a remarkable talent, compounded of vivacity, grace, and warmth that added up to a kind of theatrical magic. While she made many records in England, her

to a single 12" LP for the first time. Miss Lawrence's special gifts were not easy to preserve on a turntable; her voice was light, almost fragile, and depended more on subtle and dramatic inflection for its effect than on projection. But the appealing quality still comes across, and provides for genuinely pleasant—and reminiscent—listening.

S. G.

Juke Box Joys

● **SATURDAY NIGHT WITH MR. C** featuring **PERRY COMO** with **Mitchell Ayres Orchestra and the Ray Charles Singers.**

Dream Along With Me; Accentuate The Positive; It Could Happen To You; Love Letters; Whiffenpoof Song & 15 others. RCA Victor LOP 1004 \$4.98

● **SCOBEE & CLANCY RAID THE JUKE BOX** featuring **Bob Scobey's Frisco Band with Vocals by Clancy Hayes.** *All Shook Up; So Rare; Love Letters In The Sand; C. C. Rider; Marianne & 7 others.* California M 1501 \$4.98

Here we have an acknowledged master of the craft of popular singing, Perry Como, performing an easy sampling of ballads and novelty songs nostalgic of the Thirties and Forties. It's pleasant to hear and obviously good for dancing and announcers say. It is interesting to compare

HIFI & MUSIC REVIEW



major American disc output was limited to *Lady In the Dark* for Victor, *The King and I* for Decca, and a few singles released by the latter company shortly after the war. These records have now been transferred

Como's phrasing of, say, *I May Be Wrong* (for years the theme of the Apollo Theater stage shows of big bands) with the manner in which Clancy Hayes sings almost any of the pop tunes on the Scobey-Hayes LP. *Hayes ends up the winner in my book.*

The Scobey LP is a thoroughly delightful idea. A group of big 1957 juke box hit tunes of almost frightening variety, are shaken down into the Scobey dixieland style, some sung in the lazy-daddy manner of Clancy Hayes. To all the tunes, Scobey brings a fine sense of humor and a pixie-ish imagination. The calypso hit, *Marianne* (you know, "all day, all night, Marianne") is transformed into a dixieland march à la *Maryland, My Maryland*. More traditional jazz groups could benefit by this sort of good time feeling.

R. J. G.

Hawes Rides High

● **ALL NIGHT SESSION! featuring the HAMPTON HAWES QUARTET.** Jordu; Groovin' High; Broadway; Bass Hit; Do Nothin' Till You Hear From Me; Blues No. 3 & 10 others. Contemporary C 3545/47 3 12" \$4.98 each

This is a most remarkable collection of sixteen tracks of improvised jazz, recorded at one all-night session by pianist Hawes, guitarist Jim Hall, bassist Red Mitchell and drummer Bruz Freeman.

Hawes has had the same sort of influence on jazz pianists on the Pacific Coast as Horace Silver has had on eastern musicians. Such pianists as André Previn have been directly and deeply influenced by his work.

On this LP, he is lucky to have the framework of a group that fits together instinctively, as though they had spent a



lifetime sharing the same bandstand and experimenting on the same chord changes. In Jim Hall, Hawes has one of the few new guitarists able to combine good rhythm section work with a strong lyric line (he was once featured with Chico Hamilton) and in Mitchell, he has one of the most lyrical of all bassists. Drummer Freeman is able to produce that most difficult of percussion effects—a good, swinging pulse which is felt rather than heard.

Hawes himself, when he is playing well—as he is on these LPs—displays a full-fisted style that at all times insists on a rolling, flowing rhythm. This is why the

LPs can be heard advantageously on several levels. The flowing rhythm makes them acceptable as background music; the harmonic ideas and inventive variations of melodic line make them fascinating to the serious jazz listener as well.

Almost everything that Hawes plays is infused with the blues mood, feeling and sound. The discontinuity of phrase in his improvisations is reminiscent of the best of the modern jazz horn soloists and the richness of his harmonic texture, while at times influenced by Garner (especially on ballads), gives his playing a fullness that is lacking in many young jazz piano soloists today.

The numbers range from a short (two minutes, 50 second) version of *Two Bass Hit* to a long (11 minute, 14 seconds) improvised blues, *Hampton's Pulpit*. There are six ballads, six jazz standards and four original blues by Hawes. The latter are, for me, the most rewarding of all, since they clearly express his full grasp of the blues language and ability to replenish it with the knowledge of the literature of modern jazz. There is an excellent essay on jazz piano by Arnold Shaw, which serves as liner notation for the three LPs.

R. J. G.

Combo Varieties

● **GIGI IN JAZZ featuring SHORTY RODGERS AND HIS GIANTS.** I Remember It Well; She's Not Thinking Of Me; It's A Bore; Gigi & 5 others. RCA Victor LPM 1696 \$3.98

● **JOHNNY GRIFFIN SEXTET with Johnny Griffin (tenor sax), Donald Byrd (trumpet), Papper Adams (baritone sax), Kenny Drew (piano), Wilbur Ware (bass), Philly Joe Jones (drums).** Stix Trix; What's New; Woody'n You; Johnny G.G.; Catharsis. Riverside RLP 12-264 \$4.98

● **JAZZ UNDER THE DOME featuring the FREDDY MERKLE GROUP with Earl Swope (trombone), Al Seibert and Ted Efantis (tenor saxes), John Payne, Hal Posey, Joe Bavello (trumpets), John Beal (bass), Bill Potts (piano), Freddy Merkle (drums).** Pottsville, U.S.A.; 555 Feet High; Happy Daze; D.C. Current & 6 others. Vik LX 1114 \$3.98

● **BACK ON THE SCENE featuring BENNIE GREEN with Bennie Green (trombone), Charlie Rouse (tenor sax), Joe Knight (piano), George Tucker (bass), Louis Hayes (drums).** I Love You; Melba's Mood; Just Friends; You're Mine You; Bennie Plays The Blues; Green Street. Blue Note 1587 \$4.98

● **PORTRAIT OF PEE WEE featuring Pee Wee Russell (clarinet), Ruby Braff (trumpet), Bud Freeman (tenor sax), Vic Dickenson (trombone), Karl Kiffel (drums), Charles Potter (bass), Nat Pierce (piano).** World On A String; If I Had You; Pee Wee Blues; I Used To Love You & 5 others. Counterpoint CPST 562 \$4.98

Shorty Rogers' "jazz" arrangements of the songs from *Gigi* are unfailingly bland. The set is of minimal interest to jazz listeners, and I should think non-jazz buyers would prefer the original cast album on



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Entertainment Music Miscellany

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Recorded Sound	Score
LUSH AND LATIN —Freddy Martin Orchestra _____ Poinciana, Malaguena, Walter Winchell Rhumba & 9 others. Capitol T 998.	✓✓✓	✓✓✓✓	✓✓✓✓	11
PATTERNS —Frank Comstock Orchestra _____ Am I Blue?, Small Fry, Sing Something Simple & 9 others. Columbia CL 1156.	✓✓✓	✓✓✓	✓✓✓✓	10
THE ROMANTIC PIANO OF TED STRAETER and Orchestra _____ Laura, Blue Moon, Deep Purple, Stardust & 8 others. Columbia CL 1154.	✓✓✓	✓✓✓	✓✓✓✓	10
TIME TO UNWIND —Werner Müller Orchestra _____ Dancing In The Dark, Star Dust, Moonlight Serenade & 9 others. Decca DL 8682.	✓✓✓	✓✓✓	✓✓✓✓	10
SING ALONG WITH MITCH —Mitch Miller and Gang _____ By The Light Of The Silvery Moon, Sweet Violets, Till We Meet Again & 13 others. Columbia CL 1160.	✓✓✓	✓✓✓	✓✓✓	9
COFFEE BREAK —Reg Owen and Orchestra _____ Love Will Find A Way, A Little Kiss Each Morning & 9 others. RCA Victor LPM 1582.	✓✓✓	✓✓✓	✓✓✓	9
PICTURE THEMES BY VICTOR YOUNG — Richard Hayman & Orchestra _____ Stella By Starlight, Love Letters, Around The World & 9 others. Mercury MG 20369.	✓✓✓	✓✓✓	✓✓✓	9
UNDER WESTERN SKIES _____ Wagon Wheels, Riders In The Sky, Cool Water & 9 others. RCA Victor LPM 1675.	✓✓	✓✓✓	✓✓✓	8
SWINGIN' DOWN THE ROAD —Page Cavanaugh and Trio _____ Comme Ci Comme Ca, Pigalle, Theme from "La Strada" & 16 others. Capitol T 1001.	✓✓	✓✓✓	✓✓✓	8
BREAKING THE SOUND BARRIER, Vol. 2 — Barron Smith at the Wurlitzer _____ Tales Of Hoffman (Barcarolle), Plain And Fancy (Overture) & 10 others. Urania UX 108.	✓✓	✓✓✓	✓✓✓	8
FORBIDDEN ISLAND —Martin Denny's Group _____ Exotica, Sim Sim, March Of The Siamese Children & 9 others. Liberty LRP 3081.	✓✓	✓✓✓	✓✓✓	8
COME ON OVER —Darlene singing with Nick Perito Orchestra _____ The Nearness Of You, Please Be Kind, I Wanna Be Loved & 9 others. Epic LN 3465.	✓✓✓	✓✓✓	✓✓	8
THE VIRTUOSO GYPSY —Ed Csoka and Orchestra _____ Sina Hora, Gloomy Sunday, various Czardas (14 selections). Vanguard VRS 9033.	✓	✓✓✓	✓✓✓	7
SEEMS LIKE OLD TIMES —Sy Shaffer Orchestra _____ Too Marvelous For Words, Pennies From Heaven, title tune & 9 others. Westminster WP 6083.	✓	✓✓	✓✓✓	6
MUSIC FOR HAND-JIVING _____ Lester Leaps In, Swaller Tail Coat, Six-Five Special & 9 others. London LL 3034.	✓	✓✓	✓✓✓	6
BANDSTAND HOP —Jack Pleis & Owen Bradley Orchestra _____ Blueberry Hill, Raunchy, Hound Dog & 9 others. Decca DL 8724.	✓	✓✓	✓✓	5

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



MGM. Tenor saxophonist Bill Holman is the only weak soloist, but while the others are able, the arrangements are so palid that the soloists are rarely freed or sufficiently stimulated to build absorbing solos.

In almost direct contrast to Rogers' slickness is the basic, sometimes raw emotion of the Johnny Griffin Sextet. There's ample room for all the soloists and there's no mistaking the full-strength jazz content of the material. On *Johnny G. G.*, everybody jells in one of the most substantial performances of the year. The rest is more uneven; but throughout, there is consistently exciting work by Wilbur Ware and Philly Joe Jones.

Drew plays some of his best piano on record on the second side; Byrd continues to develop; and Adams is vigorous. Tenor saxophonist Griffin is at his worst on the one ballad in the album, confusing stiff sentimentality for sensitivity. On the others, Griffin is certainly fervent enough, but even on up-tempos, his tone in this set isn't as firm as it could be. Griffin, in fact, has sounded better on other records, but the album is worth investigating for the long *Johnny G. G.*

In between the Rogers and Griffin sets in terms of interest is *Jazz Under The Dome* with Washington, D. C. jazzmen in five and eleven-piece units. Where Rogers' writing was characterless and the scoring on the Griffin album rather minimal, the Washington session offers that rare combination of skilful, flowing arrangements with enough space and stimulus for improvisation. The scores, all by Bill Potts, often are multi-linear; but Potts' feeling for loose polyphony leads to relaxed, swinging jazz structures, not self-conscious attempts to copy classical forms. In fact, all Potts' work, however modern, is thoroughly in the jazz tradition, with the Basie band of the late Thirties and early Forties a strong influence. The soloists are generally good, and trombonist Earl Swope is more than that. Recommended for the writing and the enthusiastic ensemble cohesion of the playing.

Back On The Scene signals trombonist Bennie Green's return to jazz after several years away. Green is one of the very few modern trombonists with his own style. His primary assets are his large, warm tone; **SEPTEMBER 1958**

consistently accurate pulsation; and obvious delight in communicating emotion to an audience. He also plays ballads with conviction. While his conception is rarely startling in terms of originality, it's usually of logical interest. But it's for his heat, above all, that Green's return is particularly welcome. The other horn is one of the hottest of all modern tenor saxophonists, the unaccountably underappreciated Charlie Rouse.

Hot in quite another, more sensitive way is clarinetist Pee Wee Russell who, at 52, may no longer be "fashionable" in moderate circles, but who is the most creatively original soloist on these five albums. Of his associates in *Portrait*, trombonist Vic Dickenson comes closest to Pee Wee's intensely tender, curiously innocent lyricism. Like Pee Wee, Vic also has power and wit when needed. Nat Pierce's arrangements for the six septet numbers are functional but all too predictable. Strongly recommended because of Pee Wee. [This is available as a stereo disc only. Ed.]

N. H.

The 20's—Gay and Sweet

● TED HEATH PLAYS JOLSON CLASSICS.

Toot, Toot, Tootsie; Sonny Boy; California, Here I Come. London LL 1776 \$3.98

● BERLIN BY LOMBARDO featuring GUY LOMBARDO AND HIS ROYAL CANADIANS.

A Pretty Girl Is Like A Melody; Reaching For The Moon; Some Sunny Day & 37 others. Capitol T 1019 \$3.98

Whether an orchestra captures the true spirit of a man's musical output is always an important factor in judging the value of a record. The uninhibited Ted Heath style turns out to be ideal for a dozen numbers associated (more or less) with Al Jolson. Full of unashamed exuberance and sentiment, they have been given such skillful arrangements that Jolson's own personality comes across to an almost startling degree. London's engineers have abetted the occasion handsomely by providing the nearest thing to monaural 3-D I have ever heard.

The full flavor of the forty Irving Berlin melodies has been far less successfully conveyed. Gliding along on saccharine saxes, the songs lose both style and individuality, and emerge as the usual well-granulated assembly line products of the Lombardo refinery.

S. G.

Dance Floor Delights

● 'S AWFUL NICE featuring RAY CONNIFF and His Orchestra.

Smoke Gets In Your Eyes; Lullaby Of Birdland; June In January; April In Paris & 7 others. Columbia CL 1137 \$3.98

● SOUNDS OF THE GREAT BANDS featuring GLEN GRAY AND THE CASA LOMA ORCHESTRA.

Symphony In Riffs; One O'Clock Jump; Flying Home; Song Of India; Elks' Parade & 11 others. Capitol W 1022 \$4.98

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• DELICATE JAZZ featuring PAUL SMITH.

Gisele; I've Got You Under My Skin; Fine And Dandy; The Lady In Red; Why Do I Love You? & 7 others. Capitol T 1017 \$3.98

• RIFF JAZZ featuring JACKIE GLEASON.

Tollgate Treat; Sawmill Slide; Croton Craze; Peekskill Peek; Bear Mountain Blast & 11 others. Capitol W 1020 \$4.98

Popular instrumental music tends more towards swing these days than towards the salon orchestra, it sometimes seems. Ray Conniff's offering of a dozen familiar ballads is excellent background music, as well as quite serviceable for dancing. It is melodic and lightly swinging and at all times refreshingly bright and cheerful.

The Glen Gray collection of tunes associated with the great swing bands of past years is likewise for dancing as well as listening, and is exceptionally recorded and has a number of jazz men taking solos. The same remarks are applicable to the Jackie Gleason package (there's a string section added here) except that in the Gleason LP the numbers are all written especially for



the album by someone who must be, to judge from the titles, a resident of upper Westchester. Again, the solos are by jazz men, though it is doubtful if what they do is actually more than produce a sort of quasi-jazz effort.

The Paul Smith album might better have been called "Polite Jazz," since its potential jazz message has been so diluted as to make it more at home on a Muzak system than in usual jazz surroundings. The presence of jazz men does not make it jazz, but it is delightful popular music by a small group, all of whom are deft performers on their instruments. It is beautifully recorded.

R. J. G.

Western Blues

• LITTLE JIMMY RUSHING AND THE BIG BRASS featuring JIMMY RUSHING (vocals) with Coleman Hawkins, Earle Warren, Buddy Tate, Danny Banks, Rudy Powell (reeds), Mel Davis, Buck Clayton, Emmett Berry, Bernie Glow, Doc Cheatham (trumpets), Dickie Wells, Urbie Green, Vic Dickenson, Frank Rehak (trombones), Nat Pierce (piano), Danny Barker (guitar), Milt Hinton (bass), Jo Jones, Osie Johnson (drums). Harvard Blues; June Night; Rosalie; Jimmy's

Blues & 8 others. Columbia CL 1152 \$3.98

• GOIN' TO KANSAS CITY featuring JIMMY WITHERSPOON (vocals) with JAY McSHANN and His Band.

Jumpin' The Blues; Hootie Blues; Piney Brown Blues; Blue Monday Blues & 6 others. RCA Victor LPM 1639 \$3.98

Jimmy Rushing's newest album is further evidence of the 55-year-old singer's increasing value as one of the few authentic male jazz singers still functioning. He remains at his roughly poignant best in the blues, but most of the numbers in this set are standards. The arrangements by Jimmy Mundy, Buck Clayton and Nat Pierce are uncluttered and powerfully performed; the instrumental solos are robust; and Jimmy is always worth hearing, even on such mediocre material as *Knock Me A Kiss and June Night*, since the feeling of the blues does enter everything he does.

Jimmy Witherspoon, 35, is responsible for one of Victor's more earthy jazz albums in many months. He is reunited for the occasion with Kansas City pianist Jay McShann with whose band he once worked. The other musicians in this pick-up band are New Yorkers, and the arrangements are by Budd Johnson. While not especially individual nor a major talent, Witherspoon is a warm, shouting blues singer who is also competent on slower, more overtly tender songs. The backing is sturdy enough but the sidemen could have been better matched and the solos longer and more frequent.

N. H.

The Living Tradition

• THE MUSIC OF NEW ORLEANS featuring the EUREKA BRASS BAND.

Panama; Trombonium; Just A Little While To Stay Here; Lord, Lord, Lord; Eternity; Maryland, My Maryland. Folkways FA 2462 \$5.95

• THE LEGEND OF WILLIE THE LION SMITH featuring Willie the Lion Smith (piano, vocals, narration).

Ain't Misbehavin'; Maple Leaf Rag; Echo Of Spring; Ballin' The Jack & 6 others. Grand Award GA 33-368 \$3.98

• THE LION ROARS featuring Willie the Lion Smith (piano, vocals, interview) with Leonard Feather.

Carolina Shout; Portrait Of The Duke; Fingerbustini; Zig Zag & 9 others. Dot DLP 3094 \$3.98

The Eureka Brass Band, according to Samuel Charters who recorded it for Folkways, is the last important unit in New Orleans to continue the traditions of the brass bands of fifty and more years ago from which several of the earliest jazzmen came. There have been changes in instrumentation and style in the decades since, but there is a naturally archaic quality in the music here that may indeed give the listener some idea of how the first New Orleans marching bands began to move with more flowing and flexible rhythms than most similar units in other cities, and began to project the timbres and vocalized horn playing of what was soon to be jazz. The playing in this set, while more of

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which she is accompanied by the Oscar Peterson Trio and drummer Jo Jones, are really among her better excursions into the lyric ballad field. She sings them with all the delightful swing, pixie turn of phrase and full-throated projection of emotion that characterizes her best work. On the two jazz tunes, she is accompanied by an all-star group consisting of the Jazz at the Philharmonic saxophone section, Roy Eldridge and others, including again the Peterson group and a second drummer, Connie Kay. On both *Stompin' at the Savoy* and *Lady Be Good*, she is the full-flying jazz voice, improvising wildly but with control and reaching a pitch of driving excitement no other singer can approach.

Anita O'Day, likewise a veteran, has done a collection of numbers associated with top bands and instrumentalists. The results are excellent. The jazz overtones of all the numbers suit the O'Day voice perfectly and on at least one, *Four*, a Miles Davis number, she has recorded what appears to be a vocal jazz classic. This is quite possibly the best LP she has made to date. Her sometimes spotty in-person appearances may have tempered the ardor of some of her fans, but if so, this album should do as a restorative. There's not a slack moment in it.

The surprise of the month is an LP of ballads by Ernestine Anderson, a young singer from Seattle, previously heard only briefly on a Gigi Gryce Signal LP. Here, she has recorded, with the Swedish radio orchestra of Harry Arnold, one of the very best, and best recorded, ballad LPs in some time. Her voice has a thicker quality than Miss Fitzgerald's, she sings in tune, phrases in a manner reminiscent of Julia Lee, and has the best articulation of any singer around these days. Her performance on all the songs is warmly personal and, especially on *Ill Wind* and *Little Girl Blue*, of an emotional pitch rarely achieved on disc. We should hear more of her.

Lee Wiley, one of the stylists of the middle period of jazz, does not appear to have been at her best in her *A Touch of the Blues* album. Despite a helpful accompaniment by Billy Butterfield, she fails to achieve much more than a nostalgic mood.

Pat Healy, a pleasant sounding youngster, has occasionally an appealing quality in her voice, but she sings like someone's sister without conviction or personal identification.

It is Billie Holiday, however, whose efforts evoke the most regrets for those who heard her in her prime. Today she is so weak, hesitant and uncertain that it causes this reviewer actual physical pain to hear her.

R. J. G.

All-Stars of the 40's

• THE METRONOME ALL-STAR BANDS.

Blue Lou; The Blues; Bugle Call Rag; One O'Clock Jump; Look Out; Metronome All-Out; Overtime; Victory Ball. Camden CAL 426 \$1.98

A re-issue of 78 rpm single discs done by RCA Victor for the Metronome All-Star series from 1941 to 1949, this LP is not

only a delight to jazz fans, but it's low priced as well! The first four tracks were made by the 1941 groups which included Berigan, T. Dorsey, Teagarden, Zurke, James, Hawkins, Carter, Basie and Charlie Christian. The second pair of numbers is from 1946, with Edison, Sonny Berman, T. Dorsey, C. Williams, R. Stewart, B. Harris, Carney, Norvo and DeFranco. The last two are from 1949 and offer Parker, Tristano, Gillespie, Davis, Navarro, etc.

The surprising thing is how well the earlier dates stand up: much more exciting 17 years later, than any of the recent puerile re-unions in hi-fi of the swing era groups. The last two sides offer some remarkable trumpet work by the star horn men, as well as one of the most intriguing recordings of the early days of modern jazz, *Victory Ball*.

R. J. G.

New Voices Forward

• FROM HERE TO YONDER featuring LOLA FISHER with Archie Bleyer Orchestra.

When I Go To Meet My Love; Robin; Sunday Is A Walking Day & 9 others. Cadence CLP 4002 \$4.98

• BEST BEAT FORWARD featuring DIAHANN CARROLL with Various Orchestras.

I May Be Wrong; You're An Old Smoothie; The Song Is Ended & 9 others. Vik LX 1131 \$3.98

• A DATE WITH DELLA REESE with the Kirk Stuart Trio.

Sometimes I'm Happy; Getting To Know You; The Party's Over & 9 others. Jubilee JLP 1071 \$3.98

Whoever had the idea of letting Lola Fisher sing her way through a dozen folk-inspired bucolic ballads deserves credit for a most original and charming package. Currently the understudy to Sally Ann Howes in *My Fair Lady*, Miss Fisher has a sweet, lilting voice perfectly suited to the sweet, lilting melodies created by Noel and Gloria Regney.

Diahann Carroll is another Broadway-trained singer with a noteworthy apprecia-



tion for the meaning of a lyric. Her collection is composed of standards, and she tackles them all with a youthful freshness that can also sizzle and smolder. Occasionally, Miss Carroll becomes a bit too ob-

.. HiFi & Music Review

essed by the "beat," bearing down so heavily on such delicacies as *Falling In Love With Love* and *The Song Is Ended* that they are all but crushed.

Inferior sound becomes an insurmountable hurdle on the Della Reese offering, which was taped during a performance at Mr. Kelly's, a Chicago night spot. She has a deep voice, with a strong, driving approach, but all too frequently her belt turns into a bellow as her histrionics get out of hand.

S. G.

Jazz Piano Modern

● **YOUNG MAN MOSE** featuring **MOSE ALLISON** (piano, trumpet, vocals), **Addison Farmer** (bass), **Nick Stabules** (drums).

Somebody Else Is Taking My Place; Bye Bye Blues; Stroll; Sleepy Time Gal & 6 others. Prestige 7137 \$4.98

● **SWINGIN' WITH BUD** featuring **BUD POWELL** (piano), **George Duvivier** (bass), **Art Taylor** (drums).

Salt Peanuts; She; Shawnuff; Midway & 7 others. RCA Victor LPM 1507 \$3.98

● **BUT NOT FOR ME—AHMAD JAMAL AT THE PERSHING** featuring **Ahmad Jamal** (piano), **Israel Crosby** (bass), **Vernell Fournier** (drums).

But Not For Me; No Greater Love; Wood'yn You; What's New & 4 others. Argo 628 \$3.98

In *Young Man Mose*, pianist Mose Allison makes fewer specific references to his rural Mississippi background and an early saturation in the blues than in his two previous collections, *Back Country Suite* and *Local Color*. The blues spirit, however, continues to pervade most of his performances; and his three casual but intense vocals are also firmly touched by the blues. In this program of standards and a couple of originals, Allison is refreshingly spare in his piano playing, using each note as an organic part of his interpretation rather than figure-skating across the keyboard in displays of technique. His basic characteristic might be described as a virile lyricism, buttressed by a strong, relaxed beat. He also plays competent trumpet on one number. There is grace in everything he does, a quality that comes, I expect, from his self-assurance in his unaffected role as an authentic, modern "down home" jazzman. His rhythm support is accurate and sympathetic.

Bud Powell's newest album sounds as if it were recorded during one of Bud's more tranquil, cheerful periods. In his recent, troubled years, Bud has often sounded as if he were attacking his fears by using the piano as a weapon. He is more relaxed than usual here, especially on most of the first side; and throughout, there is more clarity of organization than has been evident in other Powell sets of recent date. A major aid is the superbly swinging and rich-sounding bass of George Duvivier, who should have been given more solos, and the crisp drums of Arthur Taylor. As a whole, Powell is less burningly inventive in this album than in his Blue Note discs of 1949-53 (Blue Note 153, 1504). In fact, his

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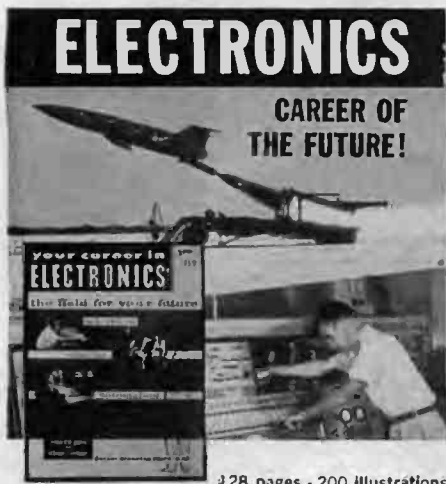
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style, which has been the major influence on modern jazz piano, has not especially developed in the past several years. In his better moments these days, he mostly consolidates and to some extent simplifies what he had worked out in the Forties. He still can swing (the accents of his phrasing in *Another Dozen*, in this collection are an example), but the former exploratory originality has diminished.

Ahmad Jamal is a unique stylist, and the core of his individuality is his unusually plastic feeling for time. He plays with the beat, using a light but tensile touch that often gives his performances a contagious, loping momentum which Miles Davis, one of his most enthusiastic fans, has characterized as a "push beat." His sound is his own, too, partly due to the frequency with which he uses the crystalline upper register of the keyboard and partly to his expert use of space. He doesn't depend on many-noted passages to keep his line going. There is a surface similarity to Thelonious Monk in Jamal's occasional delight in taking fragments of the theme (or his variations on those fragments), building on them, and then tying all these dissected sections into what turns out in retrospect to have been a very logical interpretation. Sometimes, in slow tempos, he comes too close to sounding like a superior cocktail pianist rather than like a jazzman (as in parts of the too long *Poinciana*), but at his best, his playing is almost hypnotically attractive. His rhythm section colleagues are well trained to his needs.

N. H.

The Different Sound

● HIP HARP featuring Dorothy Ashby (harp) and Frank Wess (flute).

Pawky; Moonlight In Vermont; Back Talk; Dancing In The Dark; Charmaine; Jollity; There's A Small Hotel. Prestige 7140 \$4.98

● TOMMY POTTER'S HARD FUNK.

The Imp; Keester Parade; Russ And Arlene; Punsch; T.N.T.; Reets & I. East West 4001 \$4.98

● THE ARRIVAL OF VICTOR FELDMAN (piano & vibraharp) with Scott La Faro (bass), Stan Levey (drums).

Serpent's Tooth; Waltz; Flamingo; Too Blue; Safin Doll & 5 others. Contemporary C 3549 \$4.98

Flute playing in jazz is beginning to pall, at least on these ears, but it must be confessed that the way Frank Wess plays seems to be an exception. On *Hip Harp*, he is working in a group led by harpist Dorothy Ashby, but he is really the star. On one track, *Back Talk*, he plays some of the most exciting flute since that instrument invaded jazz. The group gets a remarkable swinging beat throughout and the work of the harp is pleasant and enjoyable, even if Miss Ashby is not exactly a solo voice of major jazz proportions. The harp does not interfere at all, getting a nice, guitar-like sound on occasion, and the main message of the LP is more than adequately presented by Wess and the rhythm section of H. Wright and A. Taylor.

Tommy Potter's Hard Funk and the Victor Feldman LP each present European and American musicians working together. In

the first instance, it's a group of Swedish soloists (tenor, trumpet and trombone) playing with an American rhythm section headed by bassist Potter. The fine, throbbing pulse which the rhythm men bring to the LP gives it a very solid jazz aura which even the generally second rate solo work does not dispel. It is a good album, thanks to the rhythm.

The Victor Feldman LP offers the young British pianist and vibes man in a series of tracks on which he is joined by two superior American rhythm men: Stan Levey, one of the best of the drummers of the past fifteen years; and Scott La Faro, one of the very best of the young bassists. This LP, too, is very pleasant, full of nicely played and interestingly conceived solo passages by Feldman and carried along on excellent rhythm provided by La Faro and Levey. It is, however, as vehicle for bassist La Faro that the LP really impresses. His solos and his section playing are both of the new, hard swinging school, with great rhythmic strength and imaginative solo flights aided by a thorough command of the instrument and surprisingly masterful execution.

R. J. G.

Bistro Thespians

● LEON POBER-BUD FREEMAN: *Clara—Mus'cal Comedy.*

Betty Garrett, Jimmy Komack and others with Orchestra, Hal Hidey cond. Commentary CNT 02 \$5.00

Whenever a record company attempts an original musical comedy, it usually succeeds in making us appreciate all the more the talents of the Broadway "pro's." *Clara* is the latest, and while it benefits from the wonderfully professional presence of Betty Garrett and some fine theatrical arrangements, there is still something pretty "Hasty Pudding" about the enterprise. Written by the creators of the popular *Songs of Couch and Consultation*, the show is a broad spoof of the lost and lonely little people who inhabited the world of Paddy Chayefsky's *Marty*. However, the writers have really very little to say about them, and all too frequently must fall back on the clichés of the analyst's couch for their laughs. Miss Garrett plays the butcher, and Jimmy Komack is her clinging ivy-leaguer who sports a belted, gray-flannel attaché case.

S. G.

● SONGS FOR A SHUTTERED PARLOR featuring ELSA LANCHESTER and CHARLES LAUGHTON with Ray Henderson (piano).

The Yashmack Song; I'm Glad To See Your Back; My New York Slip & 9 others. HiFi-record R 406 \$5.95

● STANLEY HOLLOWAY'S CONCERT PARTY with Arthur Lief (piano) and the Concert Party Four.

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● ALEC WILDER-LEWIS CARROLL: *Alice in Wonderland—Suite.*

How Doth The Little Crocodile; Father William; Beautiful Soup & 4 others. Cyril Ritchard with the N.Y. Woodwind Quintet. Riverside RLP 12-822 \$4.98

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● **NONSENSE VERSE OF LEWIS CARROLL and EDWARD LEAR** featuring BEATRICE LILLIE, CYRIL RITCHARD, STANLEY HOLLOWAY.
The Walrus And The Carpenter; Jabberwocky; How Pleasant To Know Mr. Lear & others. Caedmon TC 1078 \$5.95

Defining "English humor" is just about as difficult as trying to explain the American brand—as the variety found in the above releases would indicate. The sly, off-color material sung by Elsa Lanchester continues in the same vein as her recent compendium called *Songs for a Smoke-Filled Room*. She still sounds like some fey, wide-eyed creatures from another planet, but I fear that her repertory has bogged down into an almost monotonous concern for bad girls who make good. Among the songs are an amusing item about three sisters named *Faith, Hope and Charity* ("charity began at home"), and another one, *The Ruined Maid*, which turns out to be one of Thomas Hardy's poems set to music.

Stanley Holloway's recital takes us back to the concert parties that flourished throughout England before the first World War. These were informal summer resort entertainments which were full of robust good humor and simple, sentimental ballads. Mr. Holloway is an alumnus of many of these shows, and he has recreated the atmosphere of a typical program with rare and engaging charm.

Last fall, Riverside presented an ambitious four-record package of Lewis Carroll's *Alice In Wonderland* read by Cyril Ritchard. Now on a single disc, Mr. Ritchard's well-clipped tones are heard in three musical excerpts from the set, plus four that have been newly recorded. All the music was composed by Alec Wilder, who has written appropriate melodies for some of the more famous rhymes, as well as creating the imaginative instrumental suite that makes up the second side of the record.

The Caedmon compilation of verses by Carroll and Edward Lear turns out to be rather flat in spite of the efforts of Beatrice Lillie, Cyril Ritchard and Stanley Holloway. Unfortunately, Mr. Lear's limericks (a poetic form he invented) are pretty well dated, and though the Carroll pieces are more durable, they suffer by comparison with the Riverside set.

S. G.

Overseas Soundtracks

● **MORTON GOULD: Windjammer—Soundtrack.**
Cinematic Symphony Orchestra, Jack Shandlin cond. with Pablo Casals (cello) and men of the S/S Christian Radich. Columbia CL 1158 \$3.98

● **DOUGLAS GAMLEY: Another Time, Another Place—Soundtrack.**
Symphony Orchestra, Muir Mathieson cond. with Don Cherry (vocal). Columbia CL 1180 \$3.98

When is a composer not a composer? Apparently, when he "composes" for the movies. Judging from recent soundtrack records, in many cases the man who gets billing as the creator of the score does little more than arrange it to fit the action of the

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film. Although Morton Gould is credited with the "original musical score" for *Windjammer*, nine of the sixteen selections were written by Terry Gilkyson, Richard Dehr and Frank Miller, while other interpolations include Pablo Casals' *Catalan Melody*, some native music for the Madeira Islands, and *The Happy Wanderer*. But the hodgepodge does contain attractive odds and ends—notably the eloquent simplicity of Casals' playing—and may prove diverting if you're addicted to hi-fi ocean voyages.

It's Douglas Gamley's name on the label as composer of the score for *Another Time, Another Place*, but the sloppy, incessantly reprised title song is the work of Jay Livingston and Ray Evans, and there is also a noticeable hunk of Mendelssohn's *Italian* Symphony jammed onto the second side. But whatever success the album achieves will doubtlessly be due to the jacket cover which features a picture of a distraught Lana Turner with the come-on: "THE STORY OF A WOMAN POSSESSED BY LOVE AND FEAR . . . YIELDING TO EMOTIONS NO WOMAN IN LOVE CAN RESIST!"

S. G.

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• **RUSSIAN FOLK SONGS** featuring Solo Artists and Choral Ensembles of the U.S.S.R.
Evening Bells; From Beyond The Island & 13 others. Vanguard VRS 9023 \$4.98

Half of the Epic album is concerned with seven numbers in the repertory of the Moiseyev Russian Folk Ballet Company, which triumphed here this year from the Metropolitan Opera House to Madison Square Garden and the Ed Sullivan Show. In these entirely instrumental performances, it's evident that—as in the company's dancing—its music is a synthesis of folk elements turned into "art" music. The music, incidentally, is not composed until the choreography is completed. The symphonic orchestra is augmented—when necessary—by folklorist instruments like balalaikas, concertinas and tambourines. The music is thoroughly enjoyable, is often rhythmically contagious, and does retain much folk flavor despite its sophisticated scoring. The other half of the record contains dancing, singing and playing, most of it quite spirited, by the Hungarian State Folk Ensemble. Their program too is entertaining and folk-strong, but the sound quality isn't up to the Russian side.

The singers on the Vanguard album are formally trained, being first-rate Russian opera and concert performers. Included too are several choral and instrumental groups that specialize in folk music and dance. The result is exceptionally satisfying music-making in that the vocalists have such feeling for the songs that they illuminate rather than deaden folk power with their technical skill. Several of the numbers are familiar, but have rarely been performed with as much vocal sensitivity as here.

N. H.

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THE FLIP SIDE



By Oliver P. Ferrell, Editor

Thanks to Those Surveyed

• About three months ago I mailed out several thousand survey questionnaires asking for opinions on editorial content. The questionnaire recalled several specific articles and let those surveyed vote on them. Then it dissected the various fields of article coverage you might expect to find in this magazine. The response to this questionnaire was most exceptional, both from the viewpoint of those responding (always an important barometer) and the types of answers I received. By and large, any mistakes made in the first five issues were those of omission rather than commission. In fact, 83% thought we were pretty close to the mark as we stood at the moment.

If there was any major discrepancy between our view of this magazine and the reader's, it was in the area of technical hi-fi equipment coverage. While I thought readers would be getting tired of technicalities, in view of the number of publications they can buy to read covering this very angle, they wanted the present HiFi & MUSIC REVIEW music editorial—plus technical equipment information—even if it had to include wiring diagrams. As an example, the most widely read story in the early issues was Associate Editor Warren DeMotte's short piece on the status of electrostatic speakers.

Needless to say we've taken steps in just this direction. In this and the August issue we rounded up information on a variety of amplifiers and preamplifiers intended to serve the same purpose—stereo playback. Your comments on this type of editorial treatment are just starting to come in and the way it looks, it will be well received. In addition, our "HiFi-ndings" department has been modified to include important technical specifications, as well as the down to earth text treatment that we have rendered all previous equipment items.

But all of this only goes to emphasize one point. You do your editors a big service whenever you write in. Even if you've only a minor complaint, or a faint whisper of praise, your letters and cards are our only sure way of knowing what you are thinking.

Stereo Remote Control

• Many manufacturers are now asking themselves whether or not the public is ready for a remote control attachment to their stereo systems. According to thoughts being expressed in the industry, these remote units would be connected via cabling to the stereo preamp. They would then permit "balancing" and "channel reversing" from the living room armchair. Circuitry problems would be easy to solve but manufacturers recall the reticence of consumers to buy similar TV remote gadgets. Stereo users on the other hand are rapidly becoming convinced that an armchair remote control is necessary. Many systems are "balanced" by listeners who are not in the *stereo area*. This means a lot of jumping up and down to keep the stereo audience happy. An additional problem has been the lack of uniformity in stereo recordings. In many, stereo balance varies from one side of the record to the other. All of this is then

complicated by microphoning and recording techniques. With little hope of standardization—nor is it particularly desirable—the stereo listener is being left out on a limb.

Novel British Speaker System

• As a general rule, I hesitate to publish photos in conjunction with this column, but I found the "Q-Flex" loudspeaker system of such radical design that I cannot help myself. The "Q-Flex" hasn't appeared in the States. It is manufactured and marketed in England by CQ Audio Ltd., 2, Sarnesfield Road, Enfield, Middlesex. Besides the odd looking curved reflector (the loudspeakers look upwards at it) which renders a very wide dispersion of sound, imagine my surprise to find that the enclosure walls *pulsate* in phase with the speaker cones—although they are not mechanically coupled! The cavity behind the speaker forms a sort of Helmholtz resonator with a volume effectively larger than the physical theory dimension would normally determine. The pressure building up inside the cavity causes the 1/8-inch thick molded fibre wall to vibrate, thus considerably expanding the sound generating area. The resonances, according to the inventor, that one would expect from the use of thin walls are carefully damped by a secret design principle.



Naturally, I haven't heard this unit, but it does offer a lot of food for thought. Briggs, about two years ago, successfully dispensed with the enclosure by matching speaker cone to the size of a flat baffle. Now we have the "Q-Flex" going at it by letting the enclosure walls add some of the bass.

Next Month

• At the risk of being classified as a heretic, one of the major feature articles in the October issue will discuss monaural equipment!

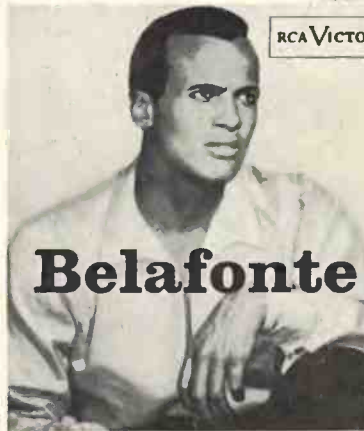
We will continue our roundup series of articles on new stereo equipment with checklists of kits and dual power amplifiers. Also under consideration as an October lead is an article on stereo loudspeaker placement. This would be based upon developments announced by the manufacturers involving use of good existing monaural systems. At this writing there is not too much information available and the number of test units that we can actually work with is severely limited.

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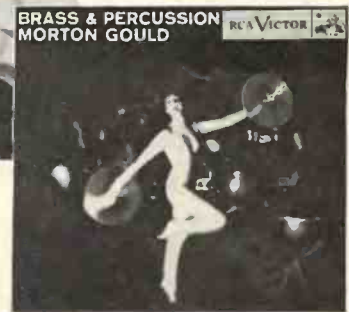


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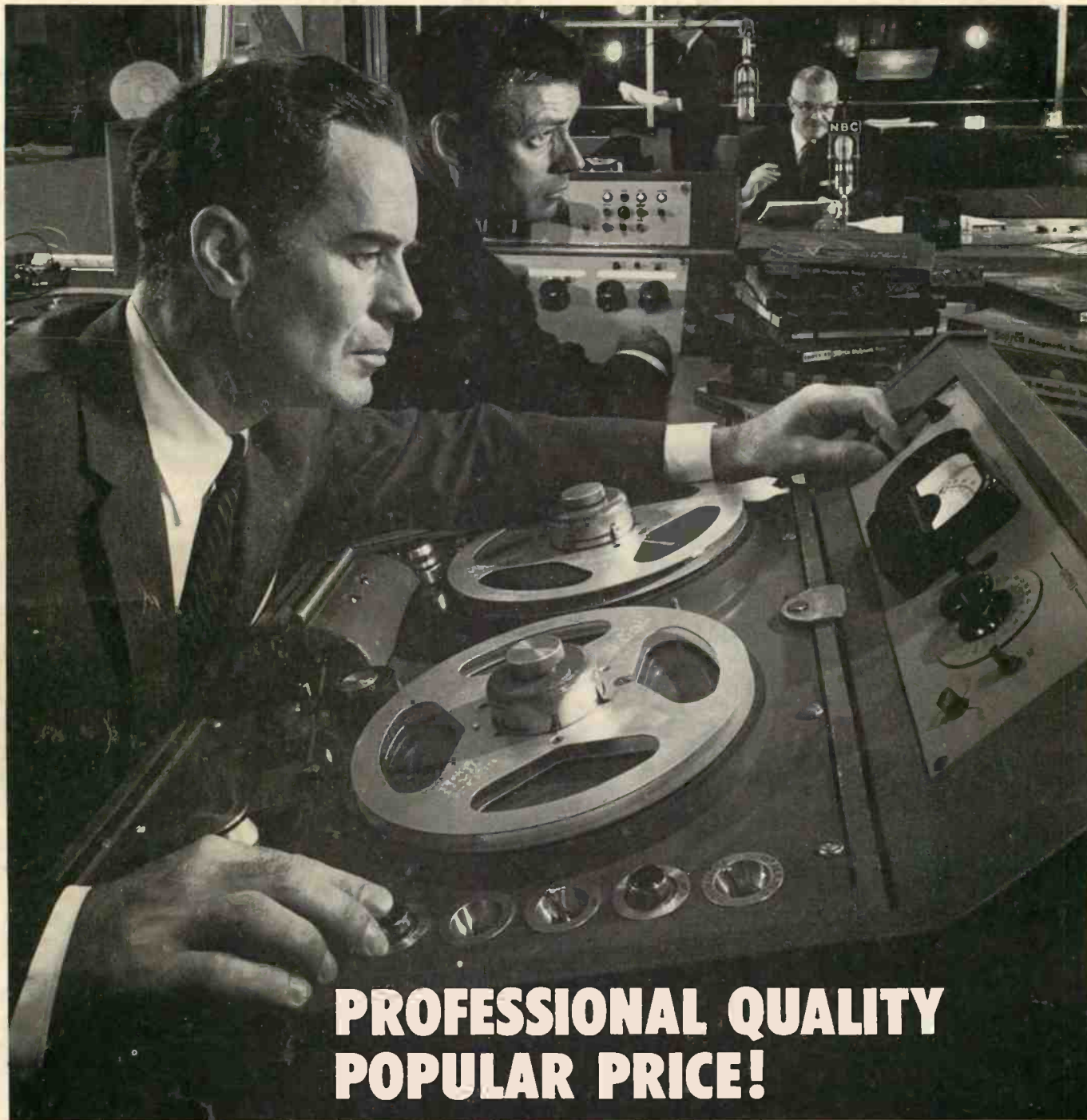
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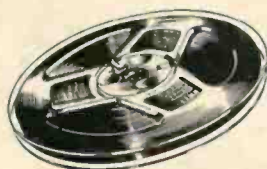
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