

Two Special Features on Décor

Designed
for Music

ICD

High Fidelity & audiocraft



Photo by Phil Geraci

Beauty in the Listening Room

use this check list when selecting the record changer for your stereo/mono high fidelity system

RUMBLE, WOW AND FLUTTER—These mechanical problems, especially pertinent to stereo reproduction, require maximum attention to design and engineering for suppression. Check the new GS-77.

RECORD CARE—Dropping record on moving turntable or disc during change cycle causes grinding of surfaces harmful to grooves. Check Turntable Pause feature of new GS-77.

STYLUS PRESSURE—Too little causes distortion; too much may damage grooves. Check this feature of the new GS-77: difference in stylus pressure between first and top record in stack does not exceed 0.9 gram.

ARM RESONANCE—Produces distortion and record damage. Cause: improper arm design and damping. Check new GS-77 for arm construction and observe acoustically isolated suspension.

HUM—Most often caused by ground loops developed between components. Check new GS-77 and note use of four leads to cartridge, separate shields per pair.

MUTING—To maintain absolute silence during change cycle both channels must be muted. Check new GS-77 and note automatic double muting switch, plus R/C network for squelching power switch 'clicks.'

STEREO/MONO OPERATION—Stereo cartridge output signals are fed to separate amplifier channels. Record changer should provide facility for using both channels simultaneously with mono records. Check new GS-77 Stereo/Mono switch.

These are just a few important criteria to guide you in selecting the best record changer for your stereo and monaural hi-fi system. Some of these features may be found in changers now on the market, but only one changer incorporates them all—the modern Glaser-Steers GS-77. Only \$59.50 less cartridge.

Dept. HF1.
GLASER-STEERS CORPORATION, 155 Oraton Street, Newark, N. J.
In Canada: Alex L. Clark, Ltd., Toronto, Ont. Export: M. Simons & Sons, Inc., N. Y. C.



GLASER-STEERS GS-77 THE MODERN RECORD CHANGER
superb for stereo... and better than ever for monophonic records

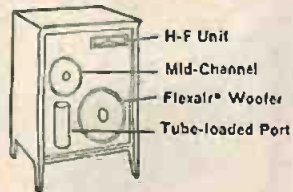
Jensen

TRUE HIGH FIDELITY
WITH THE MODERN-LIVING LOOK

Searching for the most in true high fidelity with the modern-living look? It's here . . . the new Jensen CN-100 loudspeaker system . . . with performance far beyond cost and size . . . styled in small-scaled elegant simplicity. New magnificent "big speaker" bass . . . full, complete hi-fi range for all your monophonic and stereophonic listening. Warm and graceful in line and form with the natural beauty of fine Walnut, Tawny Ash or Mahogany, the CN-100 is meant for *your* living room. Costs only \$149.50. Send for Bulletin JH-1.

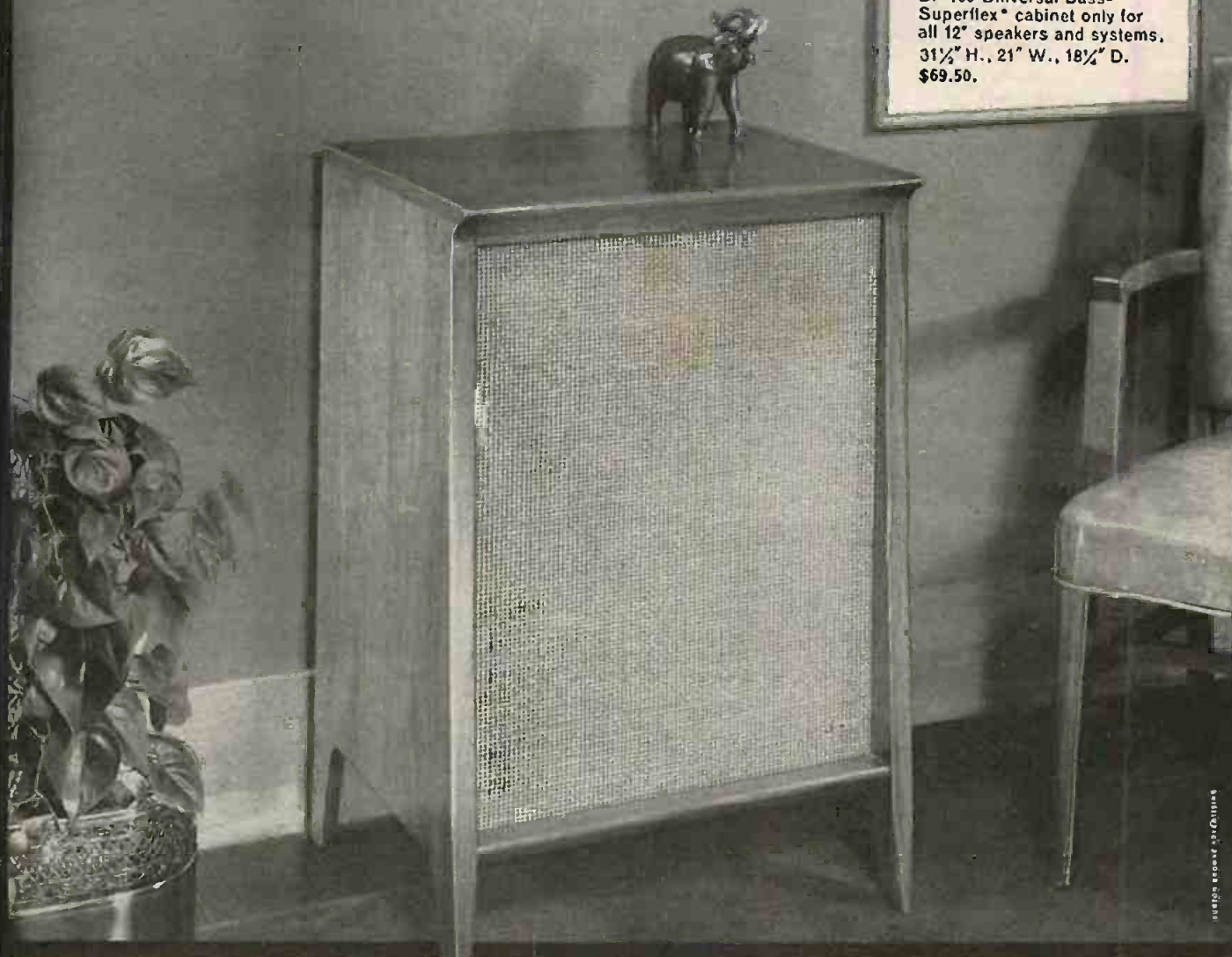


ADVANCED DESIGN 3-WAY SYSTEM



New 12" Flexair woofer brings the air suspension principle to a new peak of performance . . . full bass response to 20 cycles. Special 8" mid-channel and compression-driver h-f unit carry the range smoothly to 15,000 cycles. Impedance 16 ohms; power rating 30-watts. High sensitivity assures adequate drive with a clean 10-watt amplifier.

BF-100 Universal Bass-Superflex* cabinet only for all 12" speakers and systems, 31 1/2" H., 21" W., 18 1/2" D. \$69.50.



Jensen

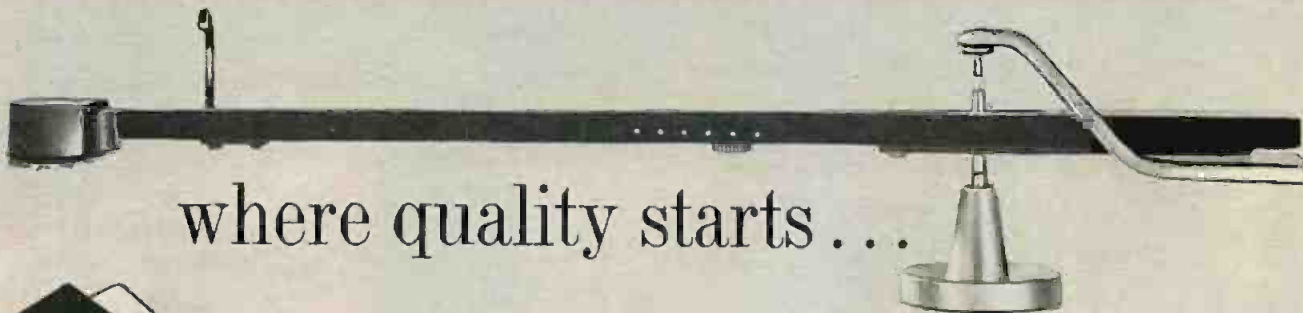
Division of The Muter Co.

MANUFACTURING COMPANY

6601 South Laramie Ave., Chicago 38, Illinois

*Trademark

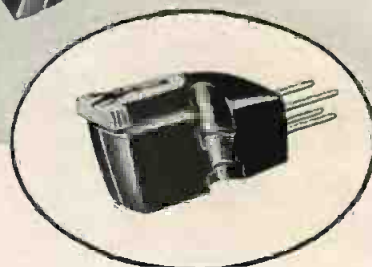
In Canada: J. R. Longstaffe Co., Ltd., Toronto In Mexico: Radios Y Television, S. A., Mexico D. F.



where quality starts . . .



and the music begins



The STANTON Model 371
Stereo-FLUXVALVE Cartridge

Styled by Raymond Spilman

RIGHT at the beginnings of a stereo program . . . *the principle ingredient is quality . . . and, the finest quality is only possible with the incomparable STANTON Stereo-FLUXVALVE Pickup.*

For the music-minded—The STANTON Model 196 UNIPOISE Arm with integrated Stereo-FLUXVALVE Pickup employs a precision, single, friction-free bearing which adds **gentleness** to quality. Hermetically sealed in lifetime polystyrene, the Model 196 performs in a way no other pickup can equal. Here for the first time is a pickup with all of the compliance, frequency response and distortion-free performance for the highest quality music reproduction . . . and, it is fully compatible for both monophonic and stereophonic microgroove records.

For the technically-minded—Hermetically sealed, it is impervious to all elements. Exclusive replaceable "T-GUARD" Stylus assembly contains all moving elements and a high quality .7 mil diamond with precision polish and contour. Frequency response is flat within 2 db over the entire stereo recording range. Two balanced outputs for connection to low mag inputs of all preamplifiers . . . no need for transformer or gain-stage device. Finger tip stylus pressure adjustment from 1 to 6 grams (recommended pressure is from 1-4 grams). Exclusive built-in magnetic discriminator uses 4 coil push-pull design—rejects hum and provides better than 20db of inter-channel separation. Entire assembly weighs only a fraction of conventional tone arms. Simple Uni-mount installation employs a single thumbscrew and bolt. Prefabricated signal wires requires no soldering for normal installations.

Identical to the Stereo-FLUXVALVE built into the Model 196 UNIPOISE, the Model 371 is of true miniature design and can be installed into all tone arms with standard 1/2" mounting centers. Four terminal design provides complete versatility as it can be strapped for 3 and 4 wire stereo systems as well as vertical and lateral monophonic transcriptions. Ideal for converting to stereo, or for new installations. Fully compatible, on monophonic records the Stereo-FLUXVALVE will outperform all other cartridges except the original FLUXVALVE . . . on stereo records it is peerless!

Model 196 STANTON UNIPOISE Arm with integrated Stereo-FLUXVALVE Pickup . . . \$59.85

Model 371 STANTON Stereo-FLUXVALVE Cartridge \$29.85



"For those who can hear the difference" FINE QUALITY HIGH FIDELITY PRODUCTS BY

PICKERING & COMPANY, INC., Plainview, N. Y.

Have you read "It Takes Two To Stereo" by Walter O. Stanton? Revised edition now ready. Address Dept. B19 for your Free copy.

Philip C. Geraci took the cover photograph of the Arthur Klevens recreation room in Atlantic Beach, New York, site of our endeavor to blend good sound with modern décor.



JANUARY 1959
volume 9 number 1

John M. Conly
 Editor
Roland Gelatt
 Executive Editor
Roy F. Allison
 Audio Editor
Miriam D. Manning
 Managing Editor
Jean Griffiths
 Associate Editor
J. Gordon Holt
 Technical Editor
Roy Lindstrom
 Art Director
Philip C. Geraci
 Photographic Editor
Frances A. Newbury
 Manager, Book Division

Nathan Broder
R. D. Darrell
Alfred Frankenstein
Robert Charles Marsh
 Contributing Editors

Charles Fowler
 Publisher
Warren B. Syer
 Associate Publisher
Claire N. Eddings
 Advertising Sales Manager

Andrew J. Caida
 Marketing and
 Merchandising Manager

Joseph W. Pace
 Circulation Fulfillment
 Manager

A D V E R T I S I N G

Main Office
 Claire H. Eddings, The Publishing House
 Great Barrington, Mass. Telephone 1300

New York
 1564 Broadway
 Telephone: Plaza 7-2800
 Bert Covit, Sy Resnick

Chicago
 230 East Ohio St.
 Telephone: Whitehall 4-6715
 John R. Rutherford & Associates, Inc.

Los Angeles
 1520 North Gower, Hollywood 28
 Telephone: Hollywood 9-6239
 George Kelley

ARTICLES

- Beauty in the Listening Room—I** 34
The Traditional Approach.
- Beauty in the Listening Room—II** 40
In the Modern Manner.
- Strauss in Search of an Answer** 45 Julius Elias
The problem: how to set words to absolute music.

REPORTS

- Books in Review** 22 R. D. Darrell
- Music Makers** 48 Roland Gelatt
- Records in Review** 51
- Tape Deck** 85

AUDIOCRAFT

- Audio Styling: A Look Ahead** 92 Paul Wrablica
Some provocative comments on exterior design.

Audionews 95

HF Shopper 96

Record changers and manual players.

HF Equipment Reports 98

*Aerovox 710 tape degausser—Argonne speaker selector switch
 —Audiogersh XS-200 changer—Connoisseur arm and cartridge
 —Irish tape stroboscope—Janszen Z-300 speaker system
 —Sargent-Rayment SR-517 amplifier.*

Tape News and Views 103

- Custom Controls for Stereo Flexibility** 104 J. Gordon Holt
A switch in line saves time.

Audio Forum 106

AUTHORitatively Speaking 4 **Noted with Interest** 6

Notes from Abroad 12 **Letters** 16 **As the Editors See It** 33

Trader's Marketplace 110 **Professional Directory** 125 **Advertising Index** 128

Published monthly by Audiocom, Inc., Great Barrington, Mass. Copyright © 1959 by Audiocom, Inc. The design and contents of High Fidelity Magazine are fully protected by copyrights and must not be reproduced in any manner. Second class postage paid at Great Barrington and at additional mailing offices. Subscription rate in the U. S. \$6.00 per year.

NEW! LAFAYETTE "STEREO" HI-FI PHONO MUSIC SYSTEM

An Ideal Quality System For Listening To The New High Realism Stereo Sound! FOR STEREO & MONAURAL REPRODUCTION

COMPONENTS

Lafayette LA-90 28-Watt Stereo Amplifier ..	72.50
Garrard RC121/II Changer ..	41.65
Lafayette PK-111 Wood Base ..	3.95
GE GC-7 Stereo Magnetic Cartridge ..	23.47
2-Lafayette SK-58 Coaxial 12" Speakers ..	59.00

Total Reg. Price ~~200.57~~

**YOU PAY ONLY 167.50 SAVE 33.07!
ONLY 16.75 DOWN - 12.00 MONTHLY**

A superb complete phono music system brought to you by Lafayette's top-stereo engineers. Heart of the system is the new Lafayette LA-90 with 14 watts per channel and with all the inputs necessary for a complete stereo control center. Other fine components of the system are the famous new Garrard RC121/II 4-speed automatic record changer ready to accept stereo cartridges, the Lafayette PK-111 wood base for changer, of fine selected woods; the new GE GC-7 stereo/monaural variable reluctance cartridge with 0.7 mil genuine GE diamond stylus; and 2 of the



LA-90



NEW GE GC-7 STEREO CARTRIDGE WITH DIAMOND STYLUS



RC121/II



CAB-16



SK-58

unbeatable, for performance-value, Lafayette SK-58 12" coaxial speakers with built-in crossover network and brilliance level control. Supplied complete with cables, connectors, and easy-to-install instructions. Shpg. wt., 66 lbs.

HF-374 Stereo Phono System, with mahogany or blonde wood changer base (please specify)	Net 167.50
HF-375 Same as HF-374 but with 2-Lafayette CAB-16 mahogany or walnut or CAB-17 blonde Resonator-type speaker enclosures (specify which)	Net 222.50

LAFAYETTE STEREO FM/AM-PHONO MUSIC SYSTEM

Same as HF-374 above but with new Lafayette stereo Model LT-99 FM/AM Tuner.

HF-376 Stereo FM/AM-Phono System	Net 237.00	HF-377 Same as HF-376 but with 2-Lafayette CAB-16 mahogany or walnut or CAB-17 blonde speaker enclosures	Net 292.00
--	------------	--	------------

NEW! LAFAYETTE 28-WATT STEREO AMPLIFIER

Superlative Features and Low Cost make it easy to GO STEREO NOW!

- 28 WATTS MONAURALLY WITH 1 OR 2 SPEAKER SYSTEMS
- 14 WATTS PER STEREO CHANNEL
- SPEAKER PHASING SWITCH
- 3.5 MILLIVOLTS SENSITIVITY FOR TAPE HEAD OR PHONO CARTRIDGE
- 20-20,000 CPS RESPONSE



**LA-90
72.50**

**ONLY 7.25 DOWN
8.00 MONTHLY**

A new, versatile stereo control center preamplifier-amplifier whose excellent performance and low cost make it easy to start enjoying stereo sound right now! Power output is 14 watts per channel for stereo, or—by placing the Stereo-Monaural Switch in "Monaural" position and connecting the output transformer taps in parallel—28 watts are available to drive a single speaker system monaurally; or—each individual amplifier output may be connected to a separate speaker system for 28-watts total monaural output with the amplifier used as either an electronic crossover, feeding low frequencies to 1 speaker system and highs to the other, or to create a pseudo-stereophonic effect with monaural program material. Response is 20-20,000 cps; distortion is below 1 1/2% at 12 watts; hum is 75 db below full output, either channel; output taps are 8, 16, and 32 ohms (4, 8 or 16 ohms when strapped together); controls include 6-position selector switch (Aux, Ceramic or Crystal, Tuner, LP-RIAA, POP, Tape Head), Balance Channel A, Balance Channel B, Master Level, Treble A and Treble B (dual concentric), Bass A and Bass B (dual concentric), Channel Reverts Switch, Stereo-Monaural Switch, Tape Monitor Switch, Speaker Phasing Switch. Inputs include dual Tuner, Crystal/Ceramic, Mag. Phono, Tape Head, Tape Monitor Output. Tubes are 4-12AX7, 4-EL84, 2-EZ80 Rectifiers. Size is 4-11/16" h x 14-9/16" w x 9-1/4" d. Shpg. wt., 22 lbs.

LAFAYETTE LA-90 Stereo Amplifier

NEW! LAFAYETTE STEREO MONAURAL FM-AM TUNER

FLEXIBLE DESIGN! LOW BUDGET PRICE! INSTALL STEREO NOW!

- FM-AM STEREO RECEPTION
- FM OR AM MONAURAL RECEPTION
- FM MULTIPLEX RECEPTION (REQUIRES DECODER)
- FOR SIMULTANEOUS FM & AM LISTENING IN DIFFERENT ROOMS
- 3 MICROVOLTS FM SENSITIVITY
- ARMSTRONG FM CIRCUIT
- AUTOMATIC FREQUENCY CONTROL



**LT-99
72.50**

**ONLY 7.25 DOWN—
8.00 MONTHLY**

An excellent unit with many outstanding features whose low cost and high degree of flexibility combine to make it practicable to enjoy stereo FM/AM broadcast NOW without fear of obsolescence. The Lafayette LT-99 Stereo Tuner may be used for standard AM or FM (monaural) or for FM-AM stereo listening. Or, you can use it as a 2-channel receiver and feed FM to one room and AM to another at the same time. Outputs are provided for stereo or monaural tape recording directly off the air. Styling is modern and designed to please the style-conscious modern young homemaker.

Circuitry is of the Armstrong FM type, with limiter and discriminator; sensitivity is 3 microvolts (on FM) for 20 db quieting, 75 microvolts loop-sensitivity on AM; frequency response is, for FM, 20-20,000 cps ± 1 db, and for AM 20-5,000 cps ± 2 db; output voltages are: FM—2 1/2 volts for 100% modulation, AM—1 volt average. Output jacks include AM-FM Monaural, AM Stereo, AM Tape Recording, FM Tape/Multiplex. Controls include Stereo-Monaural switch, Selector Switch (AM, FM-AFC, FM, Off), AM Tuning, FM Tuning, Multiplex-Tape switch. Built-in FM and AM antennas. Tubes are 6BE6, 2-6BA6, 6U8, 12AT7, 6AU6, 6AL5; diode AM detector, selenium rectifier. For 105-120 volts, 50/60 cps AC. Size 8-1/2" d x 13-5/16" x 4-1/4" h. Shpg. wt., 16 1/2 lbs.

LAFAYETTE LT-99 Stereo Tuner

Lafayette Radio P. O. BOX 511
JAMAICA 31, N. Y. Dept. WA

Send FREE LAFAYETTE Catalog 690

Name

Address

City..... Zone..... State.....

**CUT OUT
AND
PASTE ON
POSTCARD**



AUTHORitatively Speaking

Rita Reif is a staff writer in the *New York Times* Home News department. We met her when she approached us with the intent of selling us some picture stories. Before she could back out of the acquaintance, she had become—somewhat to her own surprise—the chief coordinator of our musical décor project. It turned out to be an arduous assignment—sometimes she and we wondered if the installations ever would be finished. Well, they were, and thanks in no small part to Rita Reif. Her married name, incidentally, is Mrs. Paul Reif. Her husband is a composer, mostly of popular songs, and a seasoned fish-man. They have a son Leslie, three, which is why their stereo tape deck, turntable array, and preamplifier are installed in a (genuine) sixteenth-century Italian credenza, heavy-lidded. She is a veteran *Times* staffer, having worked there, part-time and full-time, while she was in college (Fordham, School of Education) and in graduate school (Columbia: M.A., 1951). She became a full-fledged reporter in 1956.

Julius Elias, author of "Strauss in Search of an Answer," which begins on page 45, was born in London in 1925. His career as an opera lover began eleven years later, in the sixpenny gallery at Sadler's Wells, and has not ended yet. He left school in England at sixteen and came shortly thereafter to the United States, where he took most of the honors available at Columbia University. He's writing his doctoral dissertation now. It deals with the moral significance of the arts, a tricky subject, he says. In the postwar period he worked for the United Nations and, just by happenstance, managed to take in three hundred operas while in Europe.

Paul Wrablica, whose look ahead into audio equipment design leads the *AUDIO-CRAFT* section this month, is a noted industrial designer. He heads his own company in New York, which has styled products and packaging for such firms as Metals and Controls Corporation, the Servo Corporation of America, and the Fairchild Camera and Instrument Company.

High Fidelity, January 1959; Vol. 9, No. 1. Published monthly by Audiocom, Inc., Great Barrington, Mass., a subsidiary of The Billboard Publishing Co., publishers of The Billboard, Vend. Funspot and The Billboard International. Telephone: Great Barrington 1300. Member Audit Bureau of Circulation.

Editorial Correspondence should be addressed to The Editor, Great Barrington, Mass. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

Subscriptions. Change of address notices, undeliverable copies, orders for subscriptions should be addressed to High Fidelity Magazine, 2160 Patterson Street, Cincinnati 22, Ohio.

Subscription rates: United States and Canada 1 year, \$6; 2 years, \$11; 3 years, \$15. Single copies 60 cents.

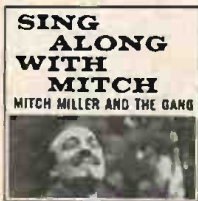
NOW the Columbia  Record Club offers BOTH
STEREOPHONIC
 and **MONAURAL RECORDS**
 at Tremendous Savings!



1. Johnny sings What'll I Do, Warm, While We're Young, 9 more



2. This vivid musical painting has become an American classic



3. 16 favorites—Sweet Violets, Down by the Old Mill Stream, etc.



4. Pianistic fireworks abound in these two romantic scores



5. Where or When, The Way You Look Tonight, Be My Love, 9 more



6. 43 hits for listening and dancing—in the smooth Lanin style


FREE ANY 3

OF THESE SUPERB

COLUMBIA and EPIC RECORDS

(AVAILABLE IN STEREOPHONIC SOUND OR MONAURAL HIGH FIDELITY)

If you join the Columbia  Record Club now—and agree to purchase 4 selections during the coming 12 months

Yes, now you can acquire the world's finest stereophonic AND high-fidelity monaural recordings—at truly substantial savings! And as a dramatic demonstration of the Columbia  Record Club's money-saving Bonus Plan—you may have, at once, ANY 3 of the sixteen records shown here, FREE—available in your choice of stereophonic sound OR monaural high fidelity!

HOW THE CLUB SAVES YOU MONEY

Your only membership obligation is to purchase four selections from the almost 200 Columbia and Epic records to be offered in the coming 12 months. Thus you receive seven records for the price of four—a saving of more than one-third on your record purchases.

Furthermore, after buying four selections you receive your choice of a Columbia or Epic Bonus record (stereo or monaural) free for every two additional selections you buy.

HOW THE CLUB OPERATES

You enroll in any one of the six Club Divisions: If you have stereo equipment you enroll in either the Stereo Classical or Stereo Popular Division.

If you have monaural equipment you enroll in any one of four Divisions: Classical; Listening and Dancing; Broadway, Movies, Television and Musical Comedies; Jazz.

Each month the Club's staff of musical experts selects outstanding recordings from every field of music. These selections are described in the Club Magazine, which you receive free each month.

You may accept or reject the selection for your Division, take any of the other records offered (stereo or monaural), or take NO record in any particular month. You may discontinue membership at any time after purchasing four records.

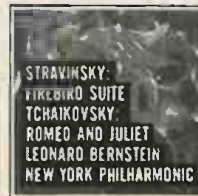
The records you want are mailed and billed to you at the regular list price: Popular Monaural Selections, \$3.98; Classical Monaural, \$4.98; all Stereo Records, \$5.98—plus a small mailing charge.

To receive your three stereo or monaural records FREE, fill in and return the coupon today!

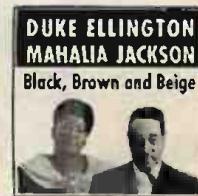
COLUMBIA  RECORD CLUB
 Terre Haute, Indiana



7. The ingratiating Miss Holliday in her biggest Broadway hit



8. Bernstein's exciting performances of two colorful scores



9. The finest performance—Duke's masterpiece



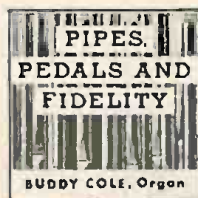
10. A truly magnificent performance of this majestic symphony



11. The great tunes from Rodgers and Hammerstein's fabulous hit



12. The two fiery Roumanian Rhapsodies—plus 2 more works



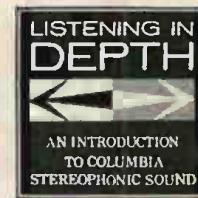
13. Organist Buddy Cole plays 11 tunes—Mine, Caravan, Carioca, etc.



14. Cugat's greatest hits—Besame Mucho, Tico-Tico, Brazil, 9 more



15. The most popular of Tchaikovsky's lovely, melodic symphonies



16. Available in stereo only. 16 popular and classical selections

FREE — ANY 3 — MAIL COUPON NOW

COLUMBIA  RECORD CLUB, Dept. 224-7
 Terre Haute, Indiana

Please send me as my FREE gift the 3 records whose numbers I have circled at the right—and enroll me in the following Division of the Club: (check one box only)

MONAURAL DIVISIONS		STEREO DIVISIONS
<input type="checkbox"/> Classical	<input type="checkbox"/> Broadway, Movies, Television and Musical Comedies	<input type="checkbox"/> Stereo Classical
<input type="checkbox"/> Listening & Dancing		<input type="checkbox"/> Stereo Popular
<input type="checkbox"/> Jazz		



I agree to purchase four selections from the almost 200 stereophonic and monaural records to be offered during the coming 12 months, at regular list price plus small mailing charge. For every two additional selections I accept, I am to receive a Columbia or Epic Bonus record (stereo or monaural) of my choice FREE.

Name (Please Print).....
 Address.....

City..... Zone..... State.....

CANADA: prices slightly higher, address 11-13 Soho St., Toronto 2E
 If you want this membership credited to an established Columbia or Epic record dealer, authorized to accept subscriptions, fill in below:

Dealer's Name.....
 Dealer's Address..... 215

© "Columbia,"  "Epic,"  Marks Reg. © Columbia Records Sales Corp., 1959

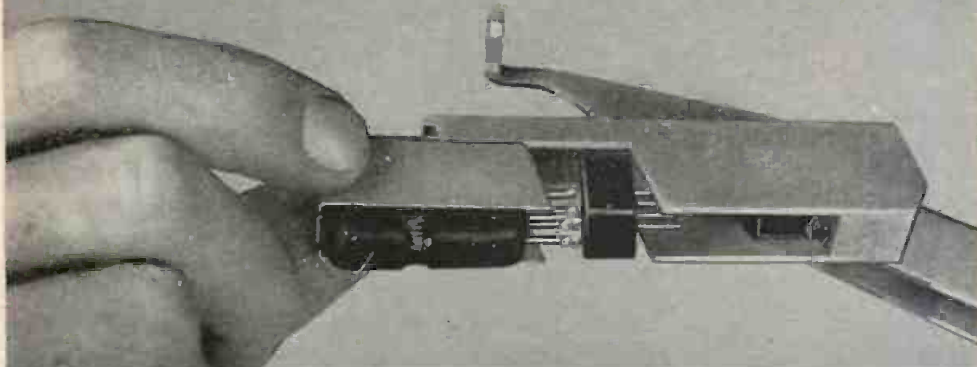
CIRCLE 3 NUMBERS BELOW:

(Indicate here whether you want your 3 records in Stereo or Monaural):

STEREO L-50 MONAURAL L-49

1. Johnny Mathis — Warm
2. Grofé: Grand Canyon Suite
3. Sing Along With Mitch Miller
4. Grieg Piano Concerto; Rachmaninoff Rhapsody
5. 'S Marvelous — Ray Conniff
6. Lester Lanin at the Tiffany Ball
7. Bells Are Ringing — Original Broadway Cast
8. Firebird; Romeo and Juliet
9. Black, Brown and Beige
10. Beethoven: Eroica Symphony
11. Percy Faith Plays "South Pacific"
12. Roumanian Rhapsodies 1, 2; plus two more works
13. Pipes, Pedals and Fidelity
14. Cugat Cavalcade
15. Tchaikovsky: Pathétique Symphony
16. Listening in Depth (Available in stereo only)

make the change to **GRAY**



... make the complete change easier with **GRAY**

Exclusive GRAY slide-clip feature interchanges 2-wire monaural, 3 or 4 wire stereo cartridges easily, without rewiring!



all-new GRAY STEREO TONE ARM

Model 212-SP, 34.00. Model 216-SP, 36.50

Your cartridge will sound best in a GRAY tone arm. Dual viscous damping absorbs noise and vibration on widely separated vertical and lateral pivots, thus reducing tone arm resonance. Other features include static balance, stylus pressure control, slide-clip for quick cartridge switching, multiple wiring for monaural *and* stereo applications, simple installation, and overall precise metallurgy to insure freedom from distortion and life-long operation without wear. Get the "easy feel" and superior performance of a GRAY tone arm now at fine High Fidelity showrooms everywhere.

.....
 • Owners of GRAY 212 and 216 •
 • tone arms may switch easily •
 • to SP series with new GRAY •
 • STEREO CONVERSION KIT •
 • ... Only 3.95. •

For new literature on
 GRAY RECORD PLAYING EQUIPMENT
 write to:

GRAY High Fidelity Division

DEPT. H • 16 ARBOR STREET, HARTFORD 1, CONN.



Show Biz

Big business, these audio shows. It has been estimated that this season there will be something like thirty-five to forty of them. The New York show alone is reported to have attracted more than 52,000 visitors. We won't do any multiplying of this figure by thirty-five or forty; but, nevertheless, attendance must run well over half a million people—all exposed to stereo and what had perhaps best be called showdom high fidelity. As a matter of fact, the sound seems to get more reasonable in intensity, but it still cannot be said that an audio show is precisely the right spot for the quiet contemplation of the beauties of high-fidelity sound reproduction.

The big feature at all the current shows is, of course, stereo. The age thereof is indeed upon us. At the shows, in particular, we note with interest—which sometimes turns to alarm, sometimes to compassion—the age of stereo as it rocks and rolls through its adolescence. We have heard stereo which can indeed be considered the ultimate achievement in high-fidelity reproduction of sound. Its characteristics are beauty and delicacy and sometimes grandeur. It is a long way from the crashing back and forth of a three-foot Ping-pong ball on a thirty-foot table.

But once upon a time monophonic sound was a phenomenon . . . and there were triangles that grew and grew until they were made of one-inch steel and were three feet on a side. When they triangled, the windows squeaked in sympathy, if nothing else.

Our moral is, have courage, friends! The Ping-pong balls will shrink gradually, just as the triangle and even the organ pedal note did.

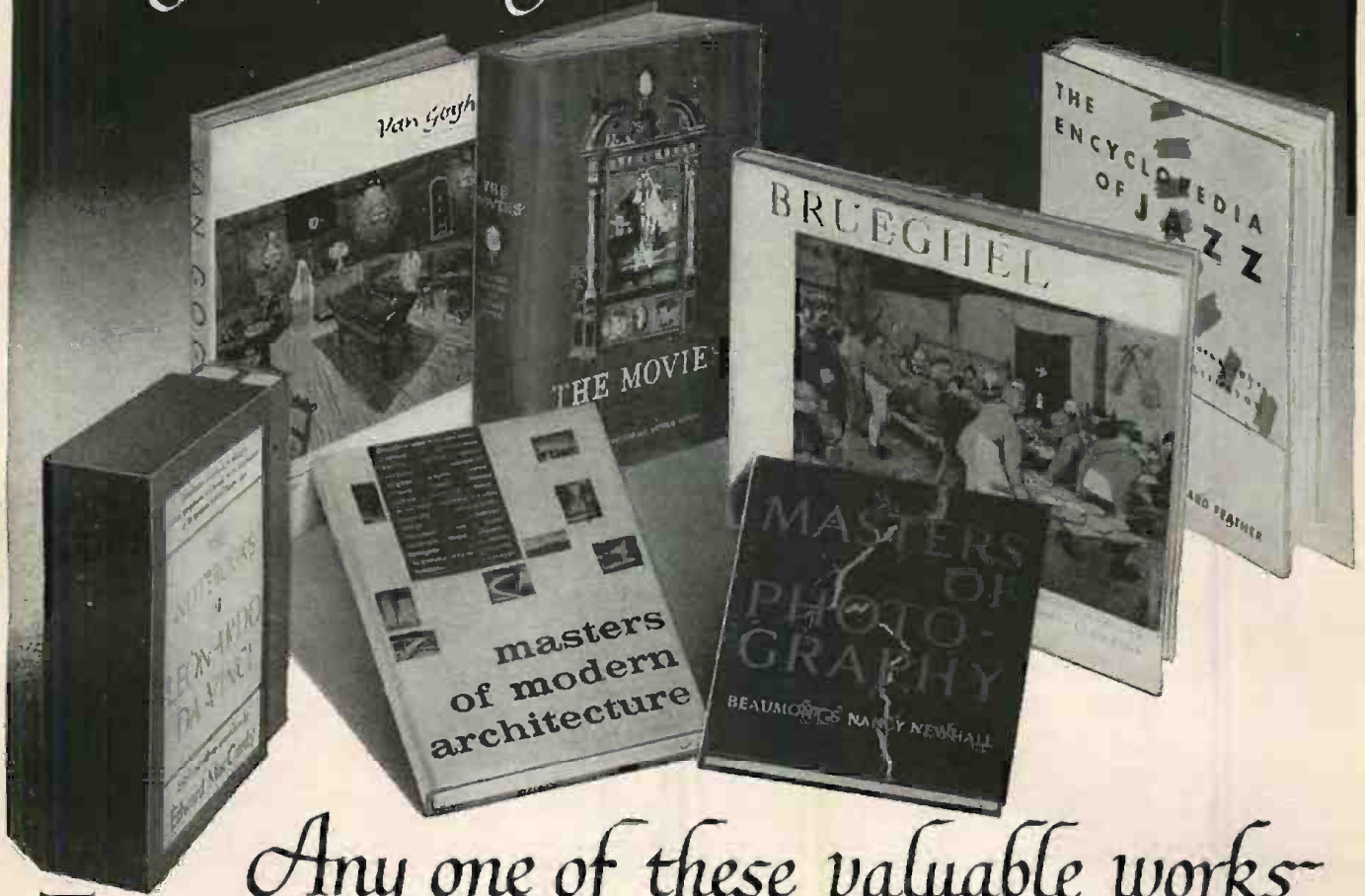
Ho Hum . . . It's Hi-Fi

Quite a few months have passed since anyone has sent us any new applications for the term hi-fi. We thought that the end had at last been reached and this appellation would be allowed its rightful place: on the covers of sun-

Continued on page 9

HIGH FIDELITY MAGAZINE

Bring the arts into your own home...



Any one of these valuable works
for only \$5

VALUES
UP TO
\$20.00

The beautiful volumes pictured above are recent selections offered to members of THE SEVEN ARTS BOOK SOCIETY at prices far below retail. Each is beautifully bound and printed, authoritative in its field.

As an introduction to membership in the Society, we urge you to take your choice of these outstanding books for only \$5.00, a fraction of their value. As a member you will receive each monthly issue of the beautifully illustrated Seven Arts News, containing a review of the forthcoming selection and a list of the many fine books available to members... all at special low membership prices.

Now you can fill your home with the finest books on the arts, volumes which are certain to hold a prominent place in your library and be a source of pride and enjoyment to you and your family.

WITH MEMBERSHIP IN THE
**SEVEN ARTS
BOOK SOCIETY**

- 1 **THE MOVIES.** By Richard Griffith and Arthur Mayer in cooperation with the Museum of Modern Art. 456 pages, over 1500 photographs, 9" x 12". A huge and enthralling pictorial history showing the movies' growth into one of today's most important art forms. Published at \$15.00
- 2 **MASTERS OF MODERN ARCHITECTURE.** By John Peter. 232 photographs, 230 pages, 9½" x 12¾", 18 illustrations in text. Bibliography, Indexes. A collection of vivid reproductions of the finest structures conceived by more than 60 of the world's best known architects: Sullivan, Wright, Le Corbusier, Van der Rohe and more than 60 others. Published at \$15.00
- 3 **MASTERS OF PHOTOGRAPHY.** Edited, with an Introduction by Beaumont and Nancy Newhall. 192 pages, 9¾" x 11¼"; more than 150 Black-and-white photographs; individual biographies, technical data and Index. The work of the foremost masters of the camera is here presented for the first time in a single volume. Published at \$12.50
- 4 **VAN GOGH.** Text by Meyer Shapiro. 50 full-page reproductions in color, 20 monochrome illustrations, 132 pages, 9¾" x 13". An unmatched gallery of Van Gogh's greatest paintings: haunting self-portraits, restless fields and landscapes,

- portraits of the humble people he loved. Brilliant commentary on each of the plates and analysis of Van Gogh's special vision of reality. Published at \$15.00
- 5 **BRUEGHEL.** Edited and with an Introduction by Gustav Gluck. 82 plates in full color, 143 pages, 11½" x 14". Peter Brueghel the Elder was one of the greatest and most original artists of all time. In this superb volume, the laughter and sorrow of man, his simple pleasures and sublime beliefs have all been reproduced in the wonderful detail of Brueghel's originals. Published at \$20.00
 - 6 **THE NOTEBOOKS OF LEONARDO DA VINCI.** Edited and with an Introduction by Edward MacCurdy. In two volumes. A magnificent record of the reflections of Leonardo: in philosophy, science, art, invention, in life itself, the first manifestations of the speculative mind of Modern Man. Published at \$10.00
 - 7 **THE ENCYCLOPEDIA OF JAZZ.** By Leonard Feather. Foreword by Duke Ellington. 200 photographs. Without a doubt the best book on the subject. This volume presents the whole exciting world of jazz from its stormy beginnings to its eminence as a great and vital art in our day. Published at \$10.00

The Seven Arts Book Society, Inc.
215 Fourth Avenue, New York 3, N. Y.

Please enroll me as a member and send me, for only \$5.00 (plus postage and handling), the set or book I have indicated by encircling the appropriate number at the right. I am to receive Free the monthly Seven Arts News. I agree to buy as few as 4 additional books from the more than 100 titles offered during the course of a year. I may resign without any obligation after buying my fourth book.

Note: Save the cost of postage and handling of your introductory offer by enclosing check or money order.

1 2 3 4 5 6 7

Name (please print)

Street

City Zone State

F9-9

DON'T MISS THIS OPPORTUNITY... MAIL TODAY!

Designed to meet the requirements of every specific space, budget, or decor problem—and every listening preference...



FAMOUS MEN OF MUSIC CHOOSE UNIVERSITY



University
offers
four
ways
to
stereo



1 Leading Metropolitan Opera Star Leonard Warren converted to stereo quickly, easily and inexpensively... using a compact Stereoflex-2* "add-on" speaker with his University "Troubadour"

This approach solves many problems for those already possessing a full-range monophonic system, as well as those planning to buy one now with an eye to stereo later. Thanks to the exclusive dual voice coil woofer used in all University stereo-adapted systems, only one such woofer is needed to reproduce the combined bass below 150 cycles† of both stereo channels. Thus all three models of University "add-on" speakers provide a perfect match by direct connection to the original speaker system. Stereoflex-1* is well suited for bookshelf installations. Stereoflex-2, with its narrow silhouette, makes a fine end table. Model SLC* can be affixed to a wall or "lite-pole," its decorative fibreglas housing blending smartly with modern furnishings. Each can also be used with any brand monophonic system not having a dual voice coil woofer, by using a University Stereo Adapter Network Model A-1.

2 Discriminating music lovers may also enjoy magnificent stereo by simply connecting two University "add-on" stereo speakers to a single dual voice coil woofer* in a suitable enclosure

This approach offers great versatility. Since the woofer's position in the room is uncritical for stereo†, it may be installed wherever most convenient... in a small suitable enclosure... in a wall, closet, etc. The two "add-on" speakers can then be placed to provide optimum stereo reproduction, without upsetting existing room decor.

3 Noted maestro Fred Waring chose a pair of University RRL* Ultra Linear Response speakers for his stereo system

When planning his recent cross country concert tour, *Hi Fi Holiday*, Fred Waring turned to University engineers for a compact, quality high fidelity speaker system that could overcome the acoustical deficiencies of the theatres and auditoriums in which The Pennsylvanians would be playing. The performance of the S-11 Ultra Linear Response speakers, mainstays for the system, proved so outstanding that Mr. Waring chose two of them for his own home. Two such identical speakers are an excellent stereo solution in rooms where they can be placed in reasonably symmetrical positions. All University systems are ideally suited for this purpose, because they are stereo-matched in production to within 1 db.

4 Internationally famed violinist Mischa Elman prefers his stereo all-in-one... he selected the fabulous TMS-2*, 'Trimensional' stereo speaker that in his words... "approaches the authenticity of concert hall performance."

A totally integrated single-cabinet system, the TMS-2 literally adds a third dimension to stereophonic sound... the perception of depth. Designed to utilize the acoustical properties of the surrounding walls of the room, the TMS-2 performs far beyond the scope of other single-cabinet stereo speakers. Its ingenious combination of electrical and acoustical principles permits placement in a corner or anywhere along a wall... lets you and any number of friends enjoy exciting stereophonic sound from almost any position in the room.



WHICH WAY TO STEREO IS IDEAL FOR YOU?

You'll find all the answers in University's FREE Informative guide to high fidelity stereo and monophonic speaker systems and components. Here, you'll find complete information on: how to select and place the four major types of stereo speaker systems... how to adapt your present monophonic system to stereo... how to choose a monophonic system now for most efficient conversion to stereo later... how to plan economical "do-it-yourself" monophonic/stereo speaker systems. See your dealer today or write Desk P-8, University Loudspeakers, Inc., 80 So. Kensico Ave., White Plains, N. Y.

*Trademark and Patent Pending.

†Bass frequencies below 150 cycles do not contribute to the stereo effect.

NOTED WITH INTEREST

Continued from page 6

dry publications reportedly dealing with the subject of high fidelity.

Alas, this is not to be. The copywriters have revived from their summer vacations, and readers are again sending clippings for our enjoyment . . . some of which can be properly called delicious.

For example, Leonard Garth of Hicksville, N. Y. reports that his breakfast is now a triple pleasure. He not only can listen to his hi-fi set and read a hi-fi magazine but he can also eat hi-fi bacon. The latter is produced by Marathon.

William Hartweg in Chicago picked up the Marathon hi-fi bacon item from Chicago's weekly guidebook for tourists. The issue of September 27 welcomed to Chicago members of the American Meat Institute—and on the front cover showed a picture of the Marathon exhibit. Had a turntable and pickup arm and all sorts of things like that. Looked like the Rek-O-Kut exhibit! Here's what Marathon says about bacon:

"All styles of Marathon bacon packaging are produced by the amazing new Hi-Fi process that gives your sales message a brilliant, eye-stopping appeal shoppers can't resist. The Marathon Hi-Fi process produces a paperboard that is super-smooth. Then special plates and ink formulations combine to produce a printing sharpness and color fidelity that are unequaled. Complete ink coverage gives maximum clarity of design reproduction as your brand name vies for attention in the market—and gets it."

The final item for this month belongs in the ladies' department. According to an announcement caught by one of our staff, Helene Curtis has introduced a hair drier that is equipped with a private hi-fi speaker. The report says that by nudging a push button a woman may fill the drier hood with soap opera or long-hair music. We are prompted, at this point, to ask: what would happen if the woman pushed the push button instead of nudging it?

Musical Realism

There is a nightingale . . . and a canon . . . and quite a few kinds of real-life sound called for in various musical scores. The ultimate in this direction may perhaps have been reached in a piece called *Santa Fe Suite*. According to a release from the Santa Fe Railway, this recent work by Carmen Dragon requires a symphony orchestra and a 120-voice chorus . . .

Continued on next page

the Royalty of Value in STEREO HI-FI

knight®

created by ALLIED RADIO

advanced design, features, performance and styling
outstanding for superb musical quality
each unit guaranteed for one full year

THE KNIGHT STEREO ENSEMBLE



knight KN734 deluxe 34-watt stereo amplifier

compare these "royalty of value" features:

only
\$129.50
easy terms:
\$12.95 down

Full stereophonic and monophonic controls • 17 watts per stereo channel...34 watts monophonic • Separate bass and treble controls for each channel • 5 pairs of stereo inputs...input jack for accessory remote control • DC on all preamp heaters • Wide range balance control • 3-step loudness contour • Variable input loading control for any magnetic cartridge • May be used as 34 watt add-on with special preamp output • Mar-proof vinyl-clad metal case...solid aluminum anodized front panel.

knight KN120 deluxe stereo FM-AM tuner

compare these "royalty of value" features:

only
\$129.50
easy terms:
\$12.95 down

Separate FM and AM sections for simultaneous or separate operation • Dynamic Sideband Regulation for minimum distortion of FM • Dual limiters on FM • Tuned RF stage on FM and AM • 3-position AM bandwidth switch • Cathode follower multiplex output jack • Four cathode follower main outputs • Dual "Microbeam" tuning indicators • Illuminated 9 1/2" tuning scale; inertia tuning with advanced flywheel design • High-sensitivity AM ferrite antenna • Handsome solid aluminum front panel, gold anodized, with beige leathertone case.

order from
America's
Hi-Fi Center



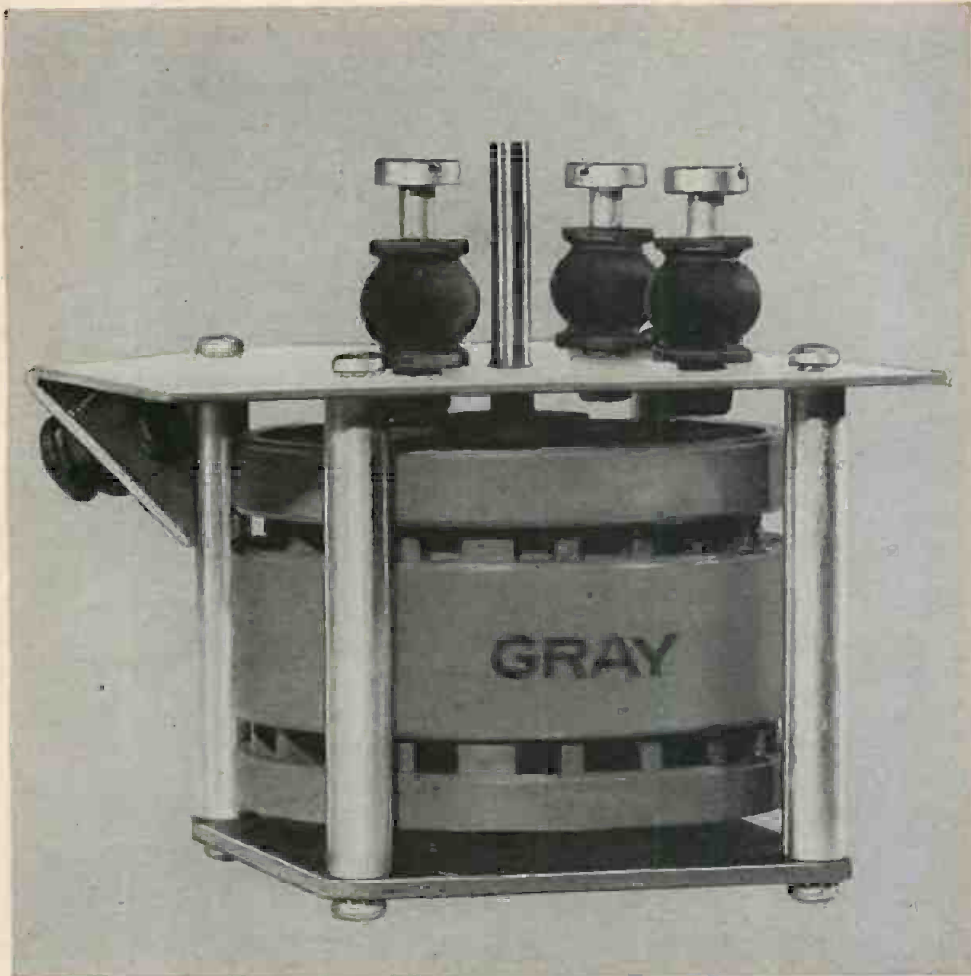
FREE 1959 ALLIED CATALOG

Send for your complete, money-saving guide to the world's largest selection of hi-fi systems and components. See everything in thrilling stereo; all the new KNIGHT systems and components; every famous make line. For everything in hi-fi, for everything in Electronics, get the 452-page 1959 ALLIED Catalog. FREE—write for it today.

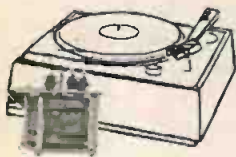


ALLIED RADIO

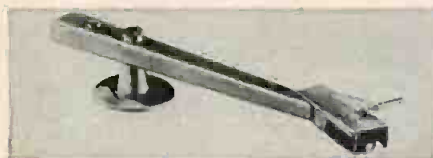
100 N. Western Ave., Dept. 49-A9
Chicago 80, Illinois



THE GRAY POWER PLANT



THIS SPECIAL MOTOR was selected to drive the Gray turntables after having passed the most severe tests of our own audio engineers. Precision machining, sharp motor balance, constant speed (in spite of voltage variation), adjustable shock mounting, cool operation over long periods of time, and overall dependability under adverse conditions are the qualities to look for in a turntable component . . . we have built them into our own product and are pleased to pass them on to you.



GRAY COMPATIBLE STEREO TONE-ARM

Play monaural or stereo records with a Gray tone arm. Dual viscous damping and quick cartridge change guarantee superior performance. 212 SP 12" 34.00
216 SP 16" 36.50



GRAY MICRO-BALANCED PRESSURE GAGE

Indicates pressure on record surface so that adjustments can be made for proper tracking. A true balance without springs. PG 200 gage 2.50

GRAY For new literature on GRAY RECORD PLAYING EQUIPMENT write to:
High Fidelity Division
DEPT. H1 • 16 ARBOR STREET, HARTFORD 1, CONN.

NOTED WITH INTEREST

Continued from preceding page

as well as a complex loudspeaker system for playback of sounds native to the Santa Fe Trail area. The composer went over the trail country and recorded everything from locomotive whistles to Indian tom-toms, incorporating all this sonic realism into his Suite.

Concord, New Hampshire

New in Concord is Wright Sound Systems at 25 South St. The company will specialize in domestic and industrial installations and sales of high-fidelity monophonic and stereophonic sound systems.

Printed Circuitry

We thought everyone liked printed circuits. But an announcement from Fisher Berkeley Corporation in Calif., manufacturers of intercom systems, says that they are dropping printed circuits in their new lines because service men and others working on the equipment found them too hard to repair.

Well, maybe so. We still think they are a major blessing, particularly to the kit builder. And we're sure that any kit builder who ever put together a complicated piece of equipment before printed circuit boards were introduced and then did the same job afterwards will support our sentiments.

Recording Firsts

To be wholeheartedly commended is the increasing encouragement being given to performances of newly composed music. More and more orchestras are giving first performances of contemporary works, and now recordings of new compositions are being released under the recording-guarantee project of the American International Music Fund, Inc. Easley Blackwood's First Symphony and Alexei Haieff's Second Symphony have been selected by the fund to be performed by the Boston Symphony and recorded through RCA Victor. The works were chosen from among fifty-five written by forty-five composers. They were recorded on tape as performed by some twenty-nine orchestras in the United States and chosen by a jury which included teacher Nadia Boulanger, composer Carlos Chávez, and critic Alfred Frankenstein.

We sincerely hope that this type of encouragement receives strong and continued support.

CHARLES FOWLER



**STEREO
STEREO
AND
MONAURAL**

the
experts
say...
in HI-FI
the best buys are



World-famous
EICO advantages
guarantee your complete satisfaction:

- Advanced engineering • Finest quality components
- "Beginner-Tested," easy step-by-step instructions
- LIFETIME service & calibration guarantee
- IN STOCK — Compare, then take home any EICO equipment—right "off the shelf"—from 1900 neighborhood EICO dealers.



Stereo Preamp HF85



FM Tuner HFT90



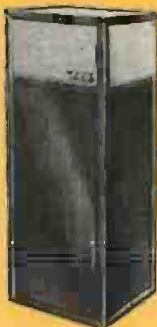
Stereo
Amplifier-Preamp
HF81



Monaural Integrated Amplifiers:
50, 30, 20, and 12-Watt
(use 2 for Stereo)



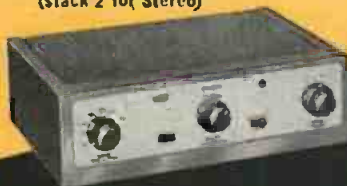
Bookshelf
Speaker System
HFS1



Speaker System HFS2
36" H x 15 1/4" W x 11 1/2" D



Monaural Preamp HF65, HF61
(stack 2 for Stereo)



Monaural Power Amplifiers:
60, 50, 35, 30, 22 and 14-Watt
(use 2 for Stereo)



Over 1 MILLION EICO Instruments in use throughout the world.

In N. Y. listen to the "EICO STEREO HOUR" WBAI-FM, 99.5 MC—Mondays, Thursdays & Saturdays, 7 P.M.

NEW STEREOPHONIC EQUIPMENT

HF85: Stereo Dual Preamp is a complete stereo control system in "low silhouette" design adaptable to any type of installation. Selects, preamplifies, controls any stereo source—tape, discs, broadcasts. Superb variable crossover, feedback tone controls driven by feedback amplifier pairs in each channel. Distortion borders on unmeasurable even at high output levels. Separate hi-level input in each channel for mag. phono, tape head, mike. Separate hi-level inputs for AM & FM tuners & FM Multiplex. One each auxiliary A & B input in each channel. Independent level, bass & treble controls in each channel may be operated together with built-in clutch. Switched-in loudness compensator. Function Selector permits hearing each stereo channel individually, and reversing them; also use of unit for stereo or monophonic play. Full-wave rectifier tube power supply. 5-12AX7/ECC83, 1-6X4. Works with any 2 high-quality power amplifiers such as EICO, HF14, HF22, HF30, HF35, HF50, HF60. Kit \$39.95. Wired \$64.95. Includes cover.

HF81: Stereo Dual Amplifier-Preamp selects, amplifies & controls any stereo source—tape, discs, broadcasts—& feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Monophonically: 28 watts for your speakers; complete stereo preamp. Ganged level controls, separate focus (balance) control, independent full-range bass & treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers, excellent output transformers. "Service Selector" switch permits one preamp-control section to drive the internal power amplifiers while other preamp-control section is left free to drive your existing external amplifier. Kit \$69.95. Wired \$109.95. Incl. cover.

MONAURAL PREAMPLIFIERS (stack 2 for Stereo)
NEW HF65: superb new design. Inputs for tape head, microphone, mag-phono cartridge & hi-level sources. IM distortion 0.04% @ 2V out. Attractive "low silhouette" design. HF65A Kit \$29.95. Wired \$44.95. HF65 (with power supply) Kit \$33.95. Wired \$49.95.

HF61: "Rivals the most expensive preamps" — Marshall, AUDIOCRAFT. HF61A Kit \$24.95. Wired \$37.95. HF61 (with power supply) Kit \$29.95. Wired \$44.95.

MONAURAL POWER AMPLIFIERS (use 2 for STEREO)

HF60: 60-Watt Ultra Linear Power Amplifier with Acro TO-330 Output Xfmr.; "One of the best-performing amplifiers extant; an excellent buy." AUDIOCRAFT Kit Report. Kit \$72.95. Wired \$99.95. Cover E-2 \$4.50.

HF50: 50-Watt Ultra Linear Power Amplifier with extremely high quality Chicago Standard Output Transformer. Identical in every other respect to HF60, same specs at 50W. Kit \$57.95. Wired \$87.95. Cover E-2 \$4.50.

NEW HF35: 35-Watt Ultra-Linear Power Amplifier. Kit \$47.95. Wired \$72.95. Cover E-2 \$4.50.

HF30: 30-Watt Power Amplifier. Kit \$39.95. Wired \$62.95. Cover E-3 \$3.95.

NEW HF22: 22-Watt Power Amplifier. Kit \$38.95. Wired \$61.95. Cover E-2 \$4.50.

NEW HF14: 14-Watt Power Amplifier. Kit \$23.50. Wired \$41.50. Cover E-6 \$4.50.

MONAURAL INTEGRATED AMPLIFIERS (use 2 for STEREO)

HF52: 50-Watt Integrated Amplifier with complete "front end" facilities & Chicago Standard Output Transformer. "Excellent value"—Hirsch-Houck Labs. Kit \$69.95. Wired \$109.95. Cover E-1 \$4.50.

HF32: 30-Watt Integrated Amplifier. Kit \$57.95. Wired \$89.95. Both include cover.

HF20: 20-Watt Integrated Amplifier. "Well-engineered" — Stocklin, RADIO TV NEWS. Kit \$49.95. Wired \$79.95. Cover E-1 \$4.50.

HF12: 12-Watt Integrated Amplifier. "Packs a wallop"—POP. ELECTRONICS. Kit \$34.95. Wired \$57.95.

SPEAKER SYSTEMS (use 2 for STEREO)

HFS2: Natural bass 30-200 cps via slot-loaded 12-ft. split conical bass horn. Middles & lower highs: front radiation from 8 1/2" edge-damped cone. Distortionless spike-shaped super-tweeter radiates omni-directionally. Flat 45-20,000 cps, useful 30-40,000 cps. 16 ohms. HWD 36", 15 1/4", 11 1/2". "Eminently musical; would suggest unusual suitability for stereo."—Holt, HIGH FIDELITY. Completely factory-built: Walnut or Mahogany. \$139.95; Blonde, \$144.95.

HFS1: Bookshelf Speaker System, complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps range. Capacity 25 w. 8 ohms. HWD: 11" x 23" x 9". Wiring time 15 min. Price \$39.95.

FM TUNER

HFT90: surpasses wired tuners up to 3X its cost. Pre-wired, pre-aligned, temperature-compensated "front end" — drift-free. Precision "eye-ronic" tuning. Sensitivity 1.5 uv for 20 db quieting — 6X that of other kit tuners. Response 20-20,000 cps ±1 db. K-follower & multiplex outputs. "One of the best buys you can get in high fidelity kits." — AUDIOCRAFT KIT REPORT. Kit \$39.95*. Wired \$65.95*. Cover \$3.95.

EICO, 33-00 Northern Blvd., L.I.C. 11, N. Y. HF-1

SHOW ME HOW TO SAVE 50% on 60 models of top-quality equipment as checked below.

Hi-Fi
 Test Instruments
 Ham Gear.

Send FREE literature & name of neighborhood EICO dealer.

NAME.....
ADDRESS.....
CITY.....STATE.....

Copyright 1959 by Electronic Instr. Co., Inc. 33-00 N. Blvd., L. I. C. 11, N. Y.

Add 5% in the West.

© LESS COVER, P. E. I., INC.

Convert to Tomorrow's Stereo Today

...with
Weathers

Once again, Weathers Technical Magic has produced equipment which is years ahead in performance—this time with Stereo Cartridges which will play both monophonic and stereophonic records without damage. These cartridges are compatible with stereophonic record cutting methods of today and new cutting methods still in the experimental stage. The Weathers Cartridge you buy today will still be modern for years to come.

The Weathers

StereoRamic Cartridge

A new development in ceramics which out-performs even the finest magnetic pickups. Fits all standard tonearms. Its low 2 gram tracking force protects delicate stereo record surfaces.

• 25 db channel separation • flat frequency response 15 to 30,000 cycles • output 0.25 volts 7 cm/sec • low distortion • completely shielded against hum • completely protected jewel 0.7 mil stylus • comes complete with pickup leads and connectors • With Diamond Stylus \$17.50; Sapphire \$9.75.

The Weathers FM

Stereo System

Unquestionably the World's finest, designed exclusively for the Weathers Micro Touch Tonearm. Utilizes frequency modulation to produce smooth reproduction comparable to the original master tapes from both monophonic and stereo records.

• .6 to 1 gram tracking force • 30 to 40 db channel separation—the highest known • flat frequency response 10 to 30,000 cps • output 1.0 volts 7 cm/sec • comes complete with dual oscillator • With Diamond Stylus \$114.50; Sapphire \$99.50; MT-3 Tonearm.

And the Weathers Turntable

12 pole synchronous motor attains correct speed in $\frac{3}{4}$ revolution and maintains exact speed regardless of variations in line voltage or normal load. Noise level 25 db less than that recorded on today's finest records. Practically eliminates rumble, flutter, wow, and acoustic feedback. \$59.95.

See your dealer or write for booklet number 658 C

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

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

WEATHERS TECHNICAL MAGIC IS SOUND

Notes

F
R
O
M



Abroad

LONDON—Three new labels reach the British market this year. TOP-RANK, a subsidiary of the Rank Organization, has abandoned its original plan to organize itself as a record club, drawing on the facilities of the Rank cinema circuits. The firm now "wishes to cooperate closely with the existing dealer outlets." More than that, Rank has bought up for itself a firm of "factors" (middlemen between the manufacturers and the record shops) named Thompson, Diamond, and Butcher. It plans to issue classics, "palm court," jazz, and pop; to use British artists, and "try to do something about the fact that 80% of the pop records sold here are of American origin"; notwithstanding, to draw on some American labels; and to link its new phonographic with its existing cinematic interests, for publicity and promotion. After some heart searching, but looking to the future, Rank settled for microgroove discs only (at present, pop music in Britain still sells more on shellac than vinylite). Prices are to be "conventional" (i.e. around 40s. a classical LP). No catalogue yet announced.

SAGA are low-price records, 25s. Behind them is Isaac Woolfson of Great Universal Stores; and with GUS's formidable backing, the firm plans to do without factors. Its catalogue contains some interesting things, though most of it is center-repository classics. British soloists and conductors (Eileen Joyce, Harry Newstone) with foreign orchestras are a feature. There are also some up-to-date Russian tapes, obtained through an arrangement with the U.S.S.R. AURORA is another company that aims to by-pass factors. This label is the creation of John Calder, an enthusiastic young Canadian of many interests who has quickly made his name in the music-book publishing world (Ernest Newman heads his authors' list). His first releases are British pressings of French recordings made by Vega and Erato, and his appeal is to be a connoisseur one. Prokofiev's

Continued on page 14

NEW! *The First and Only* MULTIPLEX ADAPTOR*

THAT PROVIDES COMPLETE CHANNEL BALANCE AND SEPARATION CONTROLS... ELIMINATES STEREO CROSSTALK AND LEAD-CHANGING!



Can be used
with ANY
FM Tuner!

MPX-10, \$79.50 Cabinet, \$12.95

THE

FISHER

THE "SPECS" SPEAK FOR THEMSELVES!

No crosstalk—exclusive matrix stage completely separates Channel A and Channel B signals. No lead-changing—exclusive high-efficiency feed-through connections permit you to hear monophonic programs without disconnecting the adaptor. No more balance guesswork—exclusive controls help you match Main and MPX levels, using only one speaker system instead of two. Set one, and you will *automatically* have achieved precise balance in *both* speaker systems!

EASY TO INSTALL!

Owners of the 101-R, 90-R, 90-X or late-model 80-R, simply plug MPX-10 adaptor input into the multiplex jack. If your tuner has no jack, it can be easily installed.

* Designed for reception of experimental FM stereophonic broadcasts utilizing the compatible Crosby Multiplex System.

THE WORLD'S FINEST, AND MOST COMPLETE, STEREO TUNER

THE FISHER 101-R



The most sensitive, selective and flexible tuner for stereo and monophonic reception! 0.75 sensitivity for 20 db of quieting. *Four* IF stages, with full limiting action. Two separate MicroRay Tuning Indicators for FM and AM. Exclusive MicroGap Cascode RF amplifier stage. Frequency response, uniform from 20 to 20,000 cycles, within 1 db. Automatic interstation noise suppression. Hum and noise, completely inaudible. Distortion-free AM detector. For FM-AM stereo, FM-Multiplex, FM and AM Monophonic.

Model 101-R, \$229.50 Cabinet, \$22.50

WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORPORATION • 21-25 44TH DRIVE • L. I. CITY 1, N. Y.



The AR-3 is a three-way speaker system combining an AR-1 acoustic suspension woofer with two high-frequency units developed in AR's laboratory over the last year.



Like the AR woofer, the tweeters used in the AR-3 represent a radical departure from conventional speaker design, and patent application has been made.*

These new tweeters are neither cone-type nor horn devices—they could be described technically as hemispherical direct-radiators. We believe that their uniformity and range of frequency response, their low distortion, and their transient and dispersion characteristics establish new performance standards, and that the AR tweeters make a contribution to treble reproduction similar in degree to that made by AR's acoustic suspension woofer to bass reproduction.

The AR-3 has the most musically natural sound that we were able to create in a speaker, without compromise.

*Patent applied for by E. M. Villchur, assignor to Acoustic Research, Inc.

AR-3

The AR-3 speaker system, complete with the necessary "bookshelf" size enclosure, is \$216 in mahogany or birch—prices in other woods vary slightly. Literature on the AR-3 is available for the asking.

NOTES FROM ABROAD

Continued from page 12

Flaming Angel, Berlioz's *Requiem* and *Grande Symphonie Funèbre et Triomphale*, Webern, Stockhausen, Luigi Nono, and Pierre Boulez figure among his first releases. Later this year he has plans for British recording. Prices are normal.

Pye trumpeted a seminew label, PYE INTERNATIONAL, by sending out a "press release" in the form of a 45-rpm disc, with "a message directed to people with record programmes, and the reviewers." It told us that Pye-International would find new bits for us from all the overseas markets. This came within days of the announcement that Associated Television had "acquired a substantial interest" in Pye Records, for a figure unofficially quoted as a million and a quarter pounds. ATV, one of the Independent television companies, specializes in lighter entertainments and has big stars at its call. "Saturday Spectacular" and "Sunday Night at the London Palladium" are among its shows. The partnership looks to be promising for both. The American Mercury label has severed its ties with Pye, as forecast by Roland Gelatt in "Music Makers" last summer. Mercury's new European ally is EMI, and there is talk of some reciprocal sharing of artists between the two organizations.

Opera Tidings. The winter Covent Garden opera season, by the way, opened magnificently with a "super-Boris": Mussorgsky, not Rimsky—but both Mussorgsky versions conflated. It included the St. Basil Scene and the final Revolutionary Scene; all the Polish act; the cuts of the first version restored, with the additions of the second one. All in Russian, the British cast coached by Oda Slobodskaya. Nearly four and a half hours of musical delight, dominated by the Boris Godunov of Boris Christoff. Later this year, some scenes may be recorded with Christoff. . . . In September, Christoff, De los Angeles, and Gedda remade *Faust* for stereo, in Paris, under Cluytens again. . . . Decca's postponed *Peter Grimes* recording with the Covent Garden company was scheduled for December as this issue went to press. . . . EMI is getting together a stereo *Fledermaus*: Schwarzkopf as before, Gedda as Alfred, Rudolf Christ as Eisenstein, and Christa Ludvig as Orlofsky. Walter Legge has Graziella Sciutti in mind for Adele. ANDREW PORTER



ACOUSTIC RESEARCH, INC. 24 Thorndike St., Cambridge 41, Mass.

Only THE FISHER

has **all**
of these features

400



THE "400"
STEREOPHONIC
MASTER
AUDIO
CONTROL

Your dealer will be happy to demonstrate
THE "400" for you. Compare THE FISHER
side-by-side with any other stereophonic audio
control system, regardless of price. In features, in
construction, and in ease-of-operation,
THE FISHER will prove itself to be the best!



- Eight pairs of stereo inputs, 4 pairs for low-level, 4 pairs for high-level.
- Seven pairs of permanent connections, 4 low-level, 3 high-level.
- High-gain microphone preamplifier.
- Push-button function and channel selection.
- Built-in crossover network, with complete use of the tone controls at all times.
- 3-position, lever-type Rumble Filter.
- 3-position, lever-type Loudness Contour Control.
- Special input for ceramic stereo cartridge.
- Channel indicator lamps.
- Power-on indicator lamp.
- Four auxiliary AC receptacles.
- Three cabinet finishes, for any room decor.

WRITE TODAY FOR COMPLETE SPECIFICATIONS



FISHER RADIO CORPORATION • 21-25 44th DRIVE • LONG ISLAND CITY I, N. Y.



TD-124 \$99.75 net.

WHAT MAKES THE TD'S TOPS?

...finer for stereo...finer for mono

If you move in circles where component hi-fi is a by-word, you've no doubt heard about the Thorens TD-124 transcription turntable and its fabulous performance. But for late-comers we'd like to point up just a few of the really big features (non-technical readers may skip remarks in parentheses): • Extra heavy table for constant speed (10 lb rim-concentrated table insures low wow and flutter; higher moment of inertia than any similar table). • Exact speed ($\pm 3\%$ adjustment on all speeds— $16\frac{2}{3}$, $33\frac{1}{3}$, 45, 78—with built-in illuminated strobe for setting after stylus is on record). • Easy on records (unique two-table design permits starts

after you've placed stylus, permits $\frac{2}{3}$ rev. starts, makes cueing easy). • Extremely low rumble (mirror-finish main-bearing, nylon-seated ball-thrust-bearing reduce both vertical and horizontal rumble to a new low, so important for stereo). • 2-way motor rumble reduction (both an extra-large idler and an ultra-compliant belt-drive keep motor vibration and speed variations from table). Driving parts electronically balanced. No costly base necessary (only \$9.00). 50/60 cycles. 100/250 volt operation.

These are just a few of the TD-124's features. Ask your dealer to tell you the whole story on the fabulous TD-124.

Now two budget-priced TD turntables

These 4-speed turntables have same basic adjustable-speed precision-drive as famous TD-124 but you save two ways: (1) they come already equipped with stereo-wired professional arm without overhang making them ideal changer replacements. (2) Some TD features have been eliminated to save you money. But they still top the performance of every similar turntable and player on the market. TD-184 has semi-automatic operation. TD-134 is manually operated. Precision metal stroboscope (50/60 cycles) furnished with each unit. 100/250 volt operation. Wooden base only \$6.00.



TD-134
\$60.00 net



TD-184
\$75.00 net

Thorens celebrates 75 years of progress in music reproduction



THORENS

SWISS MADE PRODUCTS
HI-FI COMPONENTS • LIGHTERS
SPRING-POWERED SHAVERS
MUSIC BOXES
NEW HYDE PARK, NEW YORK

LETTERS



Credit the Players

Sir:

I have been wondering for some time why record producers are unable to find room on their record jackets for a list of orchestra personnel in orchestral recordings. Many of them have a wonderfully full account of how and when the recording was made, what microphones were used, etc., which is all well and good; however, a listing of the players in the orchestra would take very little more space, and would be of vastly more importance, it seems to me. Most of our finer orchestral players are at least as deserving of recognition as many of the more famous soloists, whose names would certainly never be omitted from record jackets.

Christopher Earnest
Chicago, Ill.

Plaudits

Sir:

For a long time, I've wanted to commend you for the fine reviews of new records you publish. They are honest, succinct, and beautifully written in a style that isn't directed to the twelve-year-old mind. Thanks for assuming that you have intelligent people among your readers.

And very special encomiums to your Nathan Broder, who specializes expertly in the pre-Bach and Bach-to-Mozart (and I'm happy that it's to Mozart inclusive) music. Mr. Broder is one man I'd like very much to meet; but that is highly unlikely, so would it be possible to have a little biographical data on him? Is he professor of music at some university, or does he lead the, at times, wretched life of a music critic, or is his livelihood the pleasant one of getting free records from all the companies, in return for listening to them critically and writing his excellent reviews? What instrument(s) does he play?

Bernard J. Hopkins
Coeur D'Alene, Ida.

Mr. Broder was employed at G. Schirmer, Inc., as manager of the Symphonic Orchestra Dept. (1939-41), then as advertising manager (1942-44), and finally as manager of the Publication

Continued on page 18

HIGH FIDELITY MAGAZINE

G. A. Briggs



The reason why people appreciate and cherish their speakers and speaker systems by

Wharfedale

is that they are designed by G. A. Briggs to reproduce music naturally, without electronic, mechanical or acoustical coloration.



G. A. BRIGGS

England's warmly regarded lecturer, author and foremost authority on sound reproduction; whose acknowledged musical taste and uncompromising principles guide every step of Wharfedale manufacture.

WHARFEDALE LOUDSPEAKERS



bear Mr. Briggs' unmistakable stamp and achieve a non-strident musical quality which is truly unique. Full Range, Bass and Treble models, individually tested and certified.

WHARFEDALE SYSTEMS



are integrated combinations of 2 or 3 Wharfedale speakers, in Briggs-designed enclosures. They are preferred for stereo because of practical size, moderate price and unusual versatility.

FREE COMPARATOR GUIDE

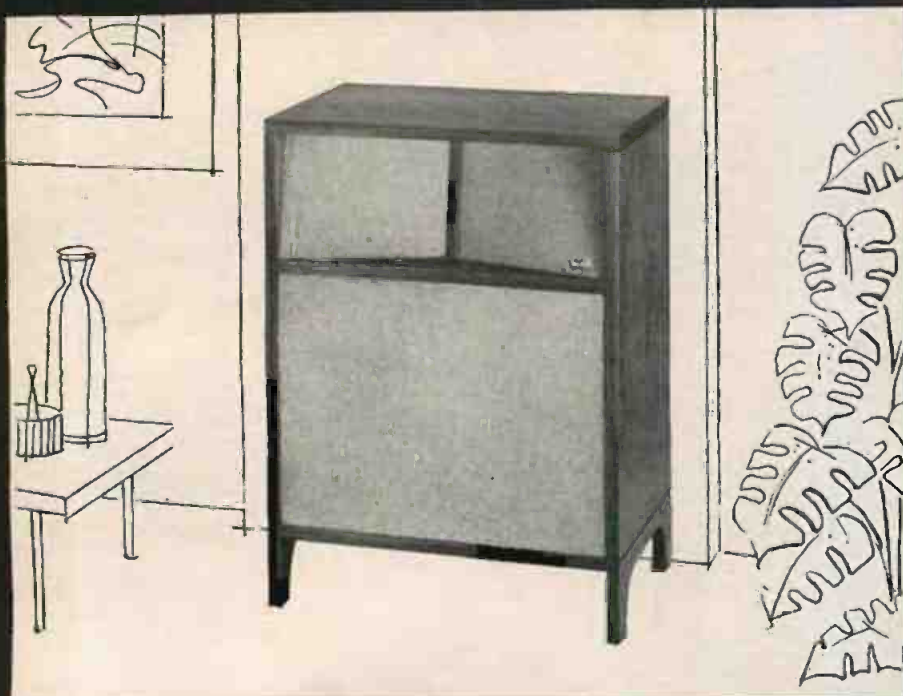
sent on request illustrating all models. Mail to Dept. WA29, British Industries Corporation, Port Washington, N. Y.

Name _____
Address _____
City _____ State _____

Continued from page 16

presenting the

JansZen Z-300



sound without fury

Only slightly larger than "bookcase" speakers . . . priced less than \$200 to gladden stereo fans . . . the new Z-300 console achieves a measure of musical transparency and bass response which, a few years ago, was considered impossible within its size and price framework.

In the Z-300 a 2-element JansZen Electrostatic Tweeter works in sonic harmony with a new JansZen dynamic woofer. Response is exceptionally uniform from an honest 30 to 30,000 cycles/second. Musically, however, this wide range would be painful were it not for the almost total lack of audible or measurable distortion inherent in the JansZen principle. Transparently clear, shrill-less trebles are faithfully reproduced by two push-pull electrostatic elements—thin virtually massless diaphragms driven over their entire areas by 176 pairs of carefully-spaced sheathed conductors. Both elements are checked for distortion and matched for output within 1 db.

A new long-travel dynamic woofer perfectly complements the distortion-free electrostatic tweeter. Its lightweight 11" cone with slight apex weighting and specially-treated cloth suspension achieve near perfect piston action without breakup or doubling. Sealed in a 2.2 cubic-foot, fiberglass-filled baffle, its clean, solid bass consistently shames most of the largest speakers now available.

The complete JansZen Z-300 measures only 28" h by 20" w by 13" d. Send for free literature and name of your nearest dealer where it may be heard.

*including designs by Arthur A. Janszen
made only by NESHAMINY ELECTRONIC CORP., Neshaminy, Pa.
Export Div.: 25 Warren St., New York 7, N. Y. Cable: Simontrice, N. Y.

Dept. (1945-54). He resigned in 1954 but retained the post of associate editor of *The Musical Quarterly*, to which he had been appointed in 1945. Since that time he has been Lecturer in Music at Columbia University, a Guggenheim Fellow, and Vice-President of the American Musicological Society. At present he is visiting professor, University of North Carolina. He is the author of two books: *Samuel Barber* and *The Collector's Bach*, and editor of *Mozart's Piano Sonatas and Fantasies*. We also happen to know that Mr. Broder plays the piano.—Ed.

Mountain-to-Mohammed

Sir:

Well, I've had it.

I welcomed LPs and the expensive equipment for playing them as the genuine advances that they were. During the last decade I've junked a fortune in 78s and slowly built up a library of some four hundred LPs, with no regrets, for they bring endless joy. I don't give a damn about decibels and the like, but I love music and I get it (in both ears!) from the bits of this and that scattered around the room.

So now comes something with the magic name of "stereo" that is supposed to bring the concert hall to us at home. Why this mountain-to-Mohammed operation is given such attention I don't know, for listening to music in a concert hall is by no means an ideal situation.

Anyway, we're all asked—nay, commanded—to make a fresh start. Gradually (but not too much so) we must toss out everything our hard-earned bucks have been sunk into, and acquire it all over again. This time it's twice as good because two of everything from grooves to speakers are required. Noah must have seen it coming.

I have listened to a lot of the hocus-pocus they're poking at us, and for the life of me I don't get a nickel's worth (current value) more out of it than I do from my own quaint old single-track stuff.

Besides, what guarantee have we that, in 1968 or so, some wizard won't create a monster record with a different sound-track for every instrument in the orchestra, and equipment that requires a specially built room to house it?

Such shenanigans are expected from Madison Avenue, of course. It's their job. What disturbs me is that all the forces which in theory are independent to make their own decisions—

Continued on page 20

There's something for everyone

in the great new "SCOTCH" BRAND line!



NEW Package Designs!

Fresh, bright, colorful new designs for instant identification of all eight different "SCOTCH" BRAND Magnetic Tapes! Look for your favorite recording tape in its new package!



NEW! "SCOTCH" BRAND Leader and Timing Tape in self-dispensing blister-pac. Strongest available plastic leader tape. Protects against damage and breakage of ends of magnetic tape. Marked for precise timing and cueing—and you can write on it!



NEW! "SCOTCH" BRAND Splicing Tape in handy blister-pac. Tape has a special white thermosetting adhesive that is guaranteed not to ooze. Splices actually strengthen with age. It's available at your favorite tape dealer's now.



Look for them all at your dealer's
"SCOTCH" BRAND TAPE CENTER!

You can't miss the inviting new "Plaid Pole" with its bright plaid design, convenient banks of "SCOTCH" BRAND Magnetic Tapes and other useful tape accessories. Everything you need for high-quality tape recording is yours in the "Tape Center."

REG. U.S. PAT. OFF.
SCOTCH BRAND Magnetic Tapes

"SCOTCH" and the plaid design are registered trademarks of 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York 16. Canada: London, Ontario.

MINNESOTA MINING AND MANUFACTURING COMPANY

... WHERE RESEARCH IS THE KEY TO TOMORROW





THE FINE ARTS QUARTET

LIVE vs. RECORDED

concert at CARNEGIE RECITAL HALL

with the internationally famous FINE ARTS QUARTET
 playing Mendelssohn, Tchaikovsky, Ravel, and Bartok

Using the professional stereo recording equipment and techniques of Concertapes-Concertdisc, Inc., and home playback equipment provided by Dynakit (preamplifiers and Mark III power amplifiers) and Acoustic Research (AR-3 acoustic suspension speaker systems), the sound of the live quartet will be alternated with reproduced sound from stereo tape, without missing a beat.

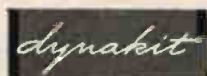
It is expected that the audience will not be able to tell the live from the reproduced sound, except by watching for the musicians' lapses in bowing.

Performances at 7:15 P.M., 8:30 P.M., and 9:45 P.M., Saturday, January 10, 1959. Tickets \$1.05 (including tax), available by mail from Box Office, Carnegie Recital Hall, 154 W. 57th St., New York City. Checks or money orders should be payable to Carnegie Hall Box Office.

Presented by:



ACOUSTIC RESEARCH, INC.
 24 Thorndike St.
 Cambridge 41, Mass.



DYNACO, INC.
 617 N. 41st St.
 Phila. 4, Pa.



CONCERTAPES, INC.
 P. O. Box 88
 Wilmette, Ill.

LETTERS

Continued from page 18

magazine editors, record reviewers, even musicologists—are going right along with the gag.

Oh, well, let's just say I have a one-track mind.

Charles W. Moore
 Chicago, Ill.

Exasperated by Withdrawals

SIR:

I hope that you will continue Philip Miller's Series (June-July 1958) on "Reissues of Vocal Music." These were thoroughly enjoyable and informative.

Which brings me to Mr. Andrew M. Underhill's letter (October 1958) regarding deletions from record catalogues. Many of the records mentioned by Mr. Miller have been withdrawn. Mr. Underhill mentions no specific items, but I have been particularly exasperated by RCA's policy in withdrawing Camden records.

Recently I purchased copies of all of your record annuals. Attracted by the review (in the 1958 volume) of *Otello*, RCA Camden CCL 101, I attempted to purchase this album only to be informed that it had been withdrawn from the catalogue in March 1958, was now a rarity, and that I would have to pay a premium for the work.

I then checked back in my 1957 Record Review Index of HIGH FIDELITY Magazine and found that the original review appeared in the March 1957 issue. The album was issued in January 1957 and was withdrawn from the catalogue in March 1958.

And so only one year and two months from its issuing this *Otello* was withdrawn and six months later was selling at a premium. The same thing is true of countless other Camden records which I have tried to buy. It appears that unless the record collector buys every issue as soon as it appears he hasn't a chance of getting it later at the original price.

I am most enthusiastic about your publications: magazine, indexes, and annuals.

Ronald J. Neil
 Collegeboro, Ga.

The *Otello* published by RCA Camden was recorded by HMV in Europe and thus had to be withdrawn from the RCA catalogue when the exchange agreement between RCA and HMV was terminated. This explains its disappearance but in no wise invalidates Mr. Neil's point that a record had better be bought while the getting is good.—Ed.



New From **ALTEC** ...



A Most Logical

FM TUNER!

ALTEC's new 307A FM Tuner is logically priced ... sells for only \$96. Practical engineering and efficient production have lowered costs ... you pay less for quality. Ingenious circuitry means fewer components, fewer maintenance problems.

ALTEC's new 307A FM Tuner is the logical choice to serve your most exacting high fidelity needs ... stereo or mono. It's sensitive ... a simple *two-foot wire antenna* is all you need for perfect reception in most areas ... even for signals as weak as 1.5 microvolts.

Full limiting maintains constant levels ... for receiving any signals from 5 to 1,000,000 microvolts with no volume change. Three IF stages result in strong cross-modulation rejection ... weak stations adjacent to strong ones will be heard without interference.

Between station quieting for noiseless tuning ... found only on the most expensive tuners. Certified by FCC as meeting their radiation requirements ... your assurance of careful engineering.

ALTEC's new 307A FM Tuner is logically modern ... has a stereo output for the soon available multiplexing. An exclusive germanium detector circuit reduces distortion, eliminates noise.

The selectable Automatic Frequency Control provides easier, more exact tuning ... "locks on station," can't drift. And ALTEC's new 307A FM Tuner is compatible for AM/FM stereo ... perfect with the famous ALTEC 305A AM Tuner.

See and test ALTEC's logical new 307A Tuner at your dealer's. Prove to yourself what a difference in quality ALTEC's engineering, production and inspection techniques make.

SPECIFICATIONS:

Antenna: Standard 300 ohm	IF Rejection: 65 db
Max. Sensitivity: 1.5 microvolts	Ratio Detector Peak Separation: 300 KC
Selectivity: 6 db bandwidth 170 KC	Squelch Quieting: 20 db
20 db bandwidth 260 KC	Frequency Response: ± 2 db, 20-20,000 cps
Frequency Range: 86.5 to 109 mc	Distortion: Less than 2% at 100% modulation and at 1 volt output
Image Rejection: 40 db	Antenna Radiation: Less than 50 microvolts per meter max.
Price: \$96.	(WALNUT, BLOND, OR MAHOGANY CABINET \$10.95)



ALTEC LANSING CORPORATION
Dept. IH-B
1515 S. Manchester Avenue, Anaheim, Calif.
161 Sixth Avenue, New York 13, N.Y.

12-37

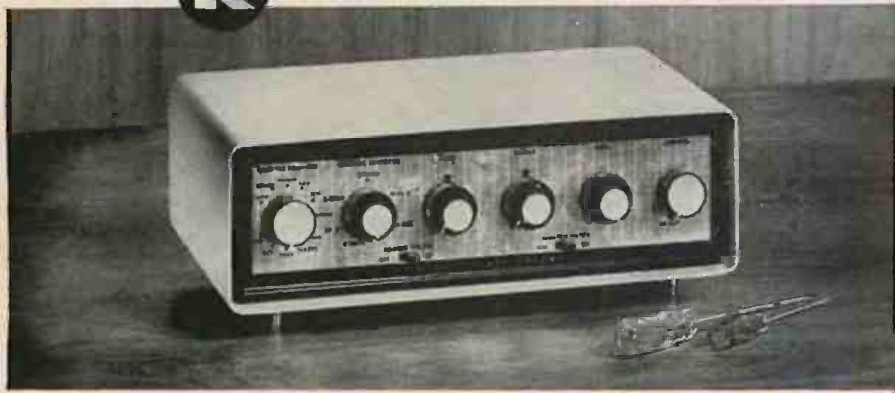
knight-kit[®]

a product of ALLIED RADIO

STEREO HI-FI the best you can build



money-saving hi-fi at its best • "convenience-engineered"
for easiest building • superb musical performance



knight-kit stereo deluxe preamplifier kit

In a class by itself—a Stereo control center that will do anything and everything you want. Features: 5 Stereo inputs, 4 separate inputs for monaural; 6 record equalizations for monaural; RIAA for Stereo. Volume, bass and treble controls on concentric shafts for the ultimate in flexibility. Single switch selects straight Stereo, Stereo Re-

verse, either channel separately, or either channel into total monaural output. Continuously variable loudness control; cathode follower output; hum-free—DC on all tube filaments. Exclusive printed-circuit switches and boards. Complete construction manual. 17½ lbs.

Model Y-776. \$6.25 Down. Net only \$62.50



knight-kit 60-watt stereo basic amplifier kit

Absolutely the finest amplifier you can build—equal to highest-priced factory-built units. Ideal for use with preamp above, either as two 30-watt stereo amplifiers or 60-watt monaural amplifier. Response flat from 10 cps to 42,000 cps. Amazing 0.08% distortion at full 60 watts. Black and chrome styling; 9 x 14 x 8¼". (Metal cover available.) 36 lbs.

Model Y-777. \$8.45 Down. Net only.... \$84.50



knight-kit 25-watt basic linear deluxe amplifier kit

Alone in its class for flawless output and highest stability. Harmonic Dist., 0.11%; 1M, 0.17% at full 25 watts. Response: ± 0.5 db, 9 to 70,000 cps. Calibrated variable damping control. Extreme stability even with speaker loads of high reactance. Black and chrome styling; 4¾ x 14½ x 7½". (Metal cover available.) Printed circuit board. 25 lbs.

Model Y-793. \$4.45 Down. Net only.... \$44.50

There is an easy-to-build
Knight-Kit for every hi-fi need—
see catalog for full details

Stereo Control Unit
12-Watt Amplifier
18-Watt Amplifier
30-Watt Amplifier

FM-AM Tuner
FM Tuner
Hi-Fi Preamplifier
Speaker Systems

**FREE 452-PAGE 1969
ALLIED CATALOG**

Send for this value-packed catalog featuring: the complete line of superb HI-FI KNIGHT-KITS; the world's largest selection of quality HI-FI components and complete music systems—everything in STEREO; the world's largest stocks of Electronic equipment and supplies. Send for your FREE copy today.



ALLIED RADIO

ALLIED RADIO CORP., Dept. 12-A9
100 N. Western Ave., Chicago 80, Ill.

Ship the following Hi-Fi KNIGHT-KITS:

\$ _____ enclosed

Send FREE 1969 ALLIED 452-Page Catalog

Name _____

Address _____

City _____ Zone _____ State _____



Books in Review

New Dictionary of Music. The publishers' decision to supersede Robert Illing's frequently reprinted pocket dictionary of 1950 with Arthur Jacobs' new work is commendable. Jacobs' whole approach is markedly more professional; he writes from a less parochially British point of view and far more concisely; and he is given not only more space (416 pages vs. Illing's 318), but an attractive and efficient typography which permits a greater number of entries per page and their more rapid location. Hard as it is to evaluate any reference work except on the basis of long-term use, I find myself already nearly as dependent on this new one as I have been on G. B. L. Wilson's companion *Dictionary of Ballet* of 1957, since both author-compilers have concentrated a wealth of useful data into notably accessible form and both handy volumes are so much more up-to-date than the standard larger (and much more expensive) sources of information in the same fields (Penguin paperback, 95¢).

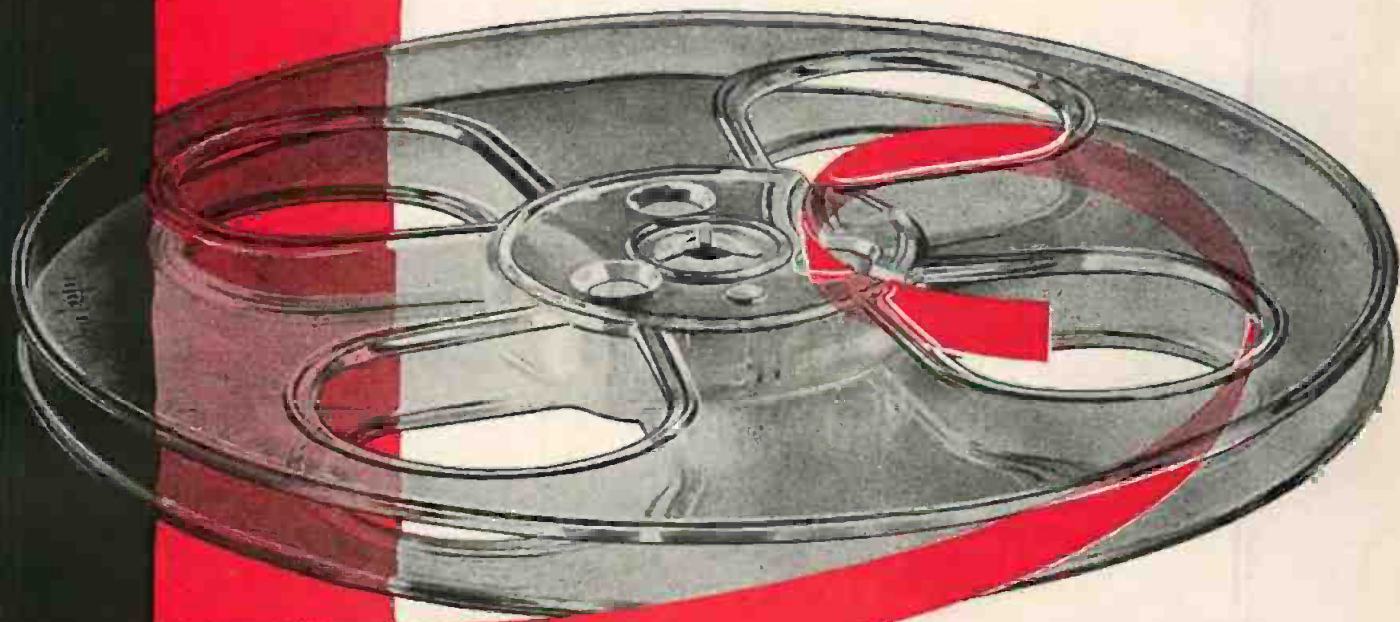
Recorded Jazz: A Critical Guide. Admirers of Rex Harris' miniature jazz history (Penguin 5th rev. ed. 1957) may welcome his present discographical and biographical survey written in collaboration with Brian Rust; but only fanatical devotees of the New Orleans school are likely to share these writer's violent prejudices or their nearly complete disdain for all jazz outside the parent style and its revivals. Even these devotees are sure to be puzzled by the erratic selection of American performers and the inclusion of many decidedly obscure British figures. The best I can say for Harris and Rust is that they express their opinionated views with uninhibited enthusiasm and confidence and that they include American as well as British order numbers in their discographies (Penguin paperback, 85¢).

Die Reihe: I (Electronic Music) & II (Anton Webern). Up to this time ultramodernist listeners unable to read German have had scant access to authoritative information on current European activities in electronic music making and the present status of the "serial-technique" cult. Somewhat belatedly the first two issues (1955) of Universal Edition's *Die Reihe*, a "periodical devoted to developments in contemporary music," have now been translated (although perhaps more in-

Continued on page 24

HIGH FIDELITY MAGAZINE

*fastest-threading reel
ever developed . . .*



the audiotape C-Slot Reel,

NOW BETTER THAN EVER!

The popular C-Slot reel—the fastest, easiest-threading reel ever developed—has been structurally redesigned. It's now stronger than ever and even more convenient than before.

Since the revolutionary reel design was introduced about a year ago, engineers have carefully checked service experience on all types of machines under all operating conditions. This study pointed the way to still further improvements.

Now, a slimmer, smoother tape slot gives a virtually unbroken hub surface for smoother winding under even the highest tape tension. A reinforced beveled edge guides the tape more easily into the C-slot. Inside the hub, extra "ribs" have been added and the bonding area has been increased by 50%, making the entire structure practically indestructible.

No other reel can approach the C-slot for fast, easy threading. And the new, improved design is now standard for all 5" and 7" reels of Audiotape—an extra-value feature at no extra cost! Another important reason why it pays to specify Audiotape for every recording need.

HERE'S C-SLOT THREADING

1. Insert tape through flange opening at top of C-slot.



2. Drop tape into slot, leaving about 1 inch projecting beyond the hub with tape slack on both sides of recording head.



THEN PRESS THE
"START" BUTTON!

Tape will grip and hold firmly . . . no need to turn reel by hand to anchor free end.

audiotape
TRADE MARK

AUDIO DEVICES, INC.
444 Madison Ave., N. Y. 22, N. Y.

In Hollywood: 840 N. Fairfax Ave.
In Chicago: 5428 Milwaukee Ave.
Export Dept: 13 East 40th St., N.Y. 16, N.Y.
Cables "ARLAB"

Ekotape® stereo components

... lowest cost way to get highest quality stereo performance

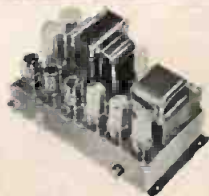


Custom cabinet by
Tota Recording, Inc. —
Milwaukee.

Ekotape STEREO TAPE DECK

Professional design with one central control. Features in-line heads, combined on/off switch and speed control for neutralizing mechanism when in "off" position. Records

and plays back stereo and monaural sound with proper power amps and preamps. One or both channels can be erased. Two models — prices start at \$99.50.



Ekotape AUDIO AMPLIFIER

Ideal for converting hi-fi to stereo. Compact. Inputs: one high impedance. Output impedances: 4,8,16 available on screw terminals. Frequency response: at 10 watts output, flat within .5 db, 20 to 22,000 cycles.



Ekotape STEREO RECORD-PLAYBACK PREAMP

Dual channel control center for playing stereo disks, and for recording, erasing and playing stereo tapes. Volume control, record/playback switch, speed compensating switch, erase switch, on/off switch and VU meter for each channel. 6 inputs, 4 outputs. Response: 30 to 15,000 cps.



Ekotape STEREO PLAYBACK PREAMP

Controls for dual-channel volume and speed compensation. Equalizes stereo playback when tape deck is installed in existing hi-fi sets. Frequency response: 30 to 15,000 cycles. Signal to noise ratio: 45 db. Cinch-type input connectors from tape deck head for each channel.



STEREO-CERAMIC CARTRIDGES

Fidelity plus exceptionally faithful reproduction. Exclusive plug-in design — either cartridge or stylus can be replaced without tools. Stereo Turn-Under with .7 mil diamond and 3 mil sapphire stylii. Stereo Single Needle with .7 mil diamond stylus.

Ekotape

ELECTRONICS DIVISION
WEBSTER ELECTRIC
RACINE, WIS.



Circle 10 on Reader Service Card

Electronics Division
WEBSTER ELECTRIC • Racine, Wis.

Please send me complete specifications and prices on Ekotape Stereo Components.

Name

Address

City and State

Phone

BOOKS IN REVIEW

Continued from page 22

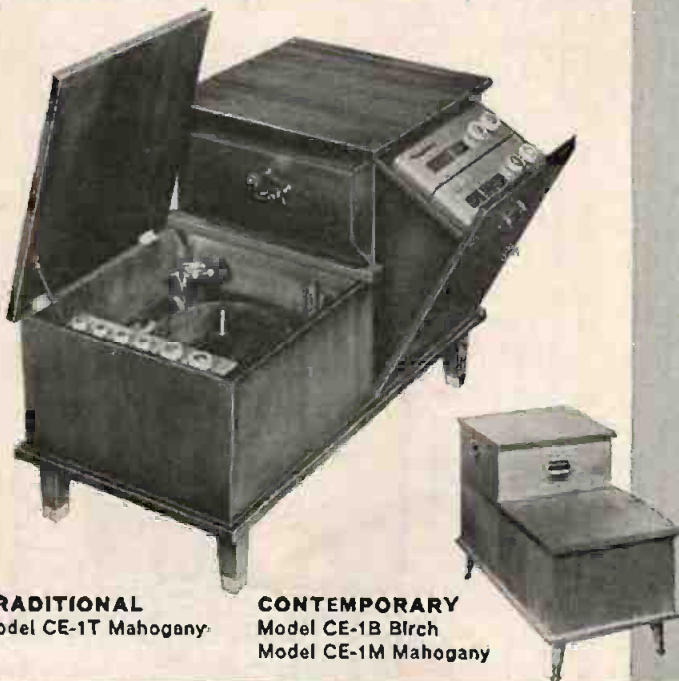
to a gritty *englisch* jargon than true English), and later issues are promised. They're needed, and welcome—even if the editors (Herbert Eimert and Karl Stockhausen) and an impressive roster of composer-contributors frequently make their explanations of the new techniques nearly as baffling as the music itself (Theodore Presser Co. paperbacks, \$2.50 each).

Great Operas: The Definitive Treatment of their History, Stories, and Music is (*mirabile dictu*) accurately, rather than merely bombastically, subtitled, for the author is Ernest Newman and the present two volumes contain thirty unabridged essays drawn from his celebrated *More Stories of the Famous Operas* (1943) and *Seventeen Famous Operas* (1955)—which were themselves completely rewritten from the original versions in the 1928-30 set of *Stories of the Great Operas and Their Composers*. In all the spate of opera books which have appeared before and since Newman's, few have ever recounted the plots as literately and none has ever augmented the bare "stories" with comparable wealth of background information, dramatic insight, and stylistic exuberance. The present selection is a generous one (including six of Verdi's operas, five each by Mozart and Puccini, three by Richard Strauss, and one each by Berg, Bizet, Debussy, Donizetti, Gluck, Leoncavallo, Mascagni, Massenet, Mussorgsky, Rossini, and Tchaikovsky), but I still hope the others, especially the ten Wagnerian pieces, will soon follow. It's a joy to reread these brilliant monographs and to discover how fresh and illuminating they remain (Knopf "Vintage" paperbacks, \$1.25 each).

The Music Masters, Vol. 2 (After Beethoven to Wagner) & Vol. 3 (The Romantic Age) complete the reprint series begun with Vol. 1 (*From the Sixteenth Century to the Time of Beethoven*) and Vol. 4 (*The Twentieth Century*). Edited by A. L. Bacharach, each of these volumes contains concise studies by various well-known British critics (nineteen authors on thirty-five composers from Weber and Paganini to Brahms in Vol. 2, seventeen authors on thirty-eight composers from Albéniz to Wolf in Vol. 3); and although the individual articles naturally vary considerably in treatment and value, each of them effectively delineates the individual styles and historical set-

Continued on page 26

- No Woodworking Experience Required For Construction
- All Parts Precut and Predrilled For Ease of Assembly



TRADITIONAL
Model CE-1T Mahogany

CONTEMPORARY
Model CE-1B Birch
Model CE-1M Mahogany

CHAIRSIDE ENCLOSURE KIT

MODEL CE-1 \$43⁹⁵ each (Specify model and wood desired when ordering.)

Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer . . . or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W. x 24" H. x 35½" D. Changer compartment measures 17¾" L. x 16" W. x 9¾" D. All parts are precut and predrilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.



"BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT

MODEL EA-2 \$28⁹⁵

An amplifier and preamplifier in one compact unit, the EA-2 has more than enough power for the average home hi-fi system and provides full range frequency response from 20 to 20,000 CPS within ±1 db, with less than 2% harmonic distortion at full power over the entire range. RIAA equalization, separate bass and treble controls and hum balance control are featured. An outstanding performer for the size and price. Shpg. Wt. 15 lbs.



"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT


MODEL W7-M \$54⁹⁵

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

World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY

Benton Harbor, 8, Michigan

 a subsidiary of Daystrom, Inc.



"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

MODEL UA-1 \$21⁹⁵

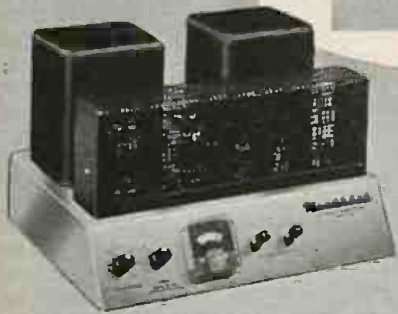
Ideal for stereo or monaural applications. Teamed with the Heathkit WA-P2 preamplifier, the UA-1 provides an economical starting point for a hi-fi system. In stereo applications two UA-1's may be used along with the Heathkit SP-2, or your present system may be converted to stereo by adding the UA-1.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



"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 \$19⁷⁵

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within ±1½ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12¼" L. x 3¾" H. x 5¾" D. Shpg. Wt. 7 lbs.



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

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

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT
MODEL W5-M \$59⁷⁵

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



YOU'RE NEVER OUT OF DATE WITH HEATHKITS



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

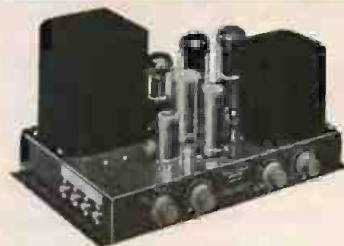
20 WATT HI-FI AMPLIFIER KIT
MODEL W4-AM \$39⁷⁵

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



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

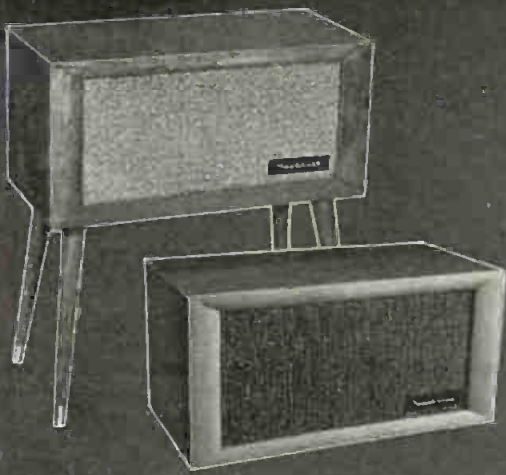
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. Covers 20 to 20,000 CPS within ± 1 db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.



ELECTRONIC CROSSOVER KIT
MODEL XO-1 \$18⁹⁵

This unique instrument separates high and low frequencies and feeds them through two amplifiers to separate speakers. It is located ahead of the main amplifiers, thus, virtually eliminating IM distortion and matching problems. Crossover frequencies for each channel are at 100, 200, 400, 700, 1200, 2,000 and 3,500 CPS. This unit eliminates the need for conventional crossover circuits and provides amazing versatility at low cost. A unique answer to frequency division problems. Shpg. Wt. 6 lbs.





"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 **\$39⁹⁵**

Legs optional extra. \$4.95

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 8" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade 1/2" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.



"LEGATO" HI-FI SPEAKER SYSTEM KIT

MODEL HH-1 **\$299⁹⁵**

Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15" Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 20,000 CPS. A unique crossover network is built in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of 3/4" veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are precut and predrilled for easy assembly. Shpg. Wt. 195 lbs.

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B **\$99⁹⁵**

Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer

and a super tweeter to extend overall response from 35 to 16,000 CPS ± 5 db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of 3/4" veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.



DIAMOND STYLUS HI-FI PICKUP CARTRIDGE

MODEL MF-1

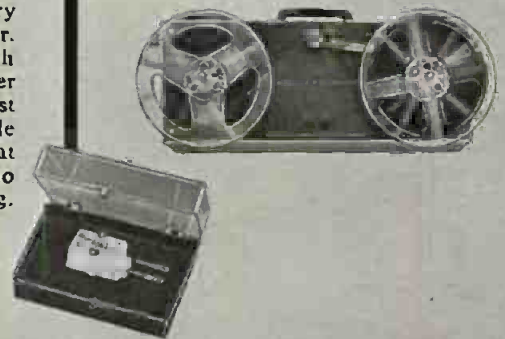
\$26⁹⁵

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

SPEEDWINDER KIT

MODEL SW-1 **\$24⁹⁵**

Rewind tape and film at the rate of 1200' in 40 seconds. Saves wear on tape and recorder. Handles up to 10 1/2" tape reels and 800' reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.



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.

SEND FOR FREE CATALOG

Write today for free catalog describing over 100 easy-to-build kits in hi-fi—test—marine and amateur radio fields. Complete specifications, schematics, and detailed information to help you in your selection.



HEATH

pioneer in "do-it-yourselves" electronics

Enclosed find \$..... Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. A 20% deposit is required on all C.O.D. orders. Prices subject to change without notice.

COMPANY • BENTON HARBOR 8, MICH.



a subsidiary of Daystrom, Inc.

- Please send the Free Heathkit catalog.
- Enclosed is 25c for the Hi-Fi book.

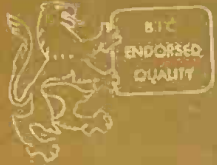
name _____

address _____

city & state _____

QUANTITY	ITEM	MODEL NO.	PRICE

Serving the owners of
Garrard—world's finest
record playing equipment—
and other discriminating
listeners.



In all our stereo demon-
strations at high fidelity
shows we used the
Garrard Model RC88
because this changer
reproduces stereo music
precisely as recorded,
without introducing any
disturbing or distorting
factors such as rumble
or wow. In fact, the
Garrard changer per-
forms better than most
so-called "professional"
turntables, because this
changer is actually a
superb turntable com-
bined with a scientifi-
cally engineered alumi-
num tone arm which
tracks at the correct
stylus pressure without
undesirable resonances.


You have the added
convenience of not only
being able to play
records singly by hand,
but also stacked, with
the assurance that they
are being handled auto-
matically more gently
than by any human
hand. This is true on a
Garrard changer and at
a price much lower than
you may have been led
to expect. When con-
sidering the claims of
changers "specifically
designed for stereo", or
turntables "to play
stereo properly", it is
well to remember that
for years Garrard
changers have had all
the qualities necessary
for this type of sensitive
reproduction. Now more
than ever before, it is
essential to insist on a
Garrard changer, and
accept no substitute, if
you want the finest
Stereo or, of course,
Monaural reproduction.


Stereo and monaural . . . most people ready to buy high fidelity com-
ponents seek advice from friends who own them. Generally you will find that these
knowledgeable owners have a Garrard changer. And if you ask experienced dealers,
they will invariably tell you that for any high fidelity system, stereo or monaural, the
world's finest record changer is the . . .


Garrard



There's a Garrard for
every high fidelity
system . . . all en-
gineered and wired
for stereophonic and
monaural records.

RC 98 Super Changer

\$67.50

RC 88 Deluxe Changer

\$54.50

RC 121/II Intermix Changer

\$42.50

301 Transcription Turntable

\$89.00

IPA/12 Stereo Transcription
Tone Arm

\$19.50

4HF Deluxe Monaural Player

\$59.50

Model T/II Manual Player

\$32.50



For literature write Dept. GA-29

**GARRARD SALES
CORPORATION,**
Port Washington, N.Y.

Canadian inquiries to Chas. W.
Palatka, Ltd., 6 Alzina Avenue,
Toronto, Territories other than
U.S.A. and Canada to Garrard
Engineering & Mfg. Co., Ltd.,
Swindon, Wilts., England.

Beauty in the Listening Room

AS YOU CAN SEE at a glance, we are up to something unusual this month. Last issue we celebrated, with all due devotion, the hundredth birthday of Giacomo Puccini. In February we will explore the artistic functioning of a great American orchestra. Now, in the meantime, we are down from these high regions and back in the living room.

By this I do not mean to imply that the living room is not an important place. It is a very important place. It is the refuge where we renew ourselves for our tasks, and where we demonstrate to ourselves that life is worth living. Accordingly, to fulfill its purpose, the room should be fitted in beauty.

Nowhere is this denied, but there is a catch, which is what concerns us here. To our way of thinking, the beauty offered should be aural as well as visual: music is indispensable. This is not universally accepted. There has long existed — especially among two groups of people, housewives and interior decorators — a stubborn conviction that you cannot have good sound in a room unless first you blight its appearance with obtrusively ugly electro-acoustical structures.

This belief persists, as the home-décor magazines attest month after month. We think it baseless, especially in an era of component high fidelity. Thus we decided, about a year ago, to do what we might to dispel it. The obvious course was an installation project in collaboration with a decorator, reported step by step. Since we were entering territory strange to us, we retained as guide Rita Reif, of the *New York Times* Home News.

Mrs. Reif at once divided the project in two, to accommodate two decorators' approaches, modern and traditional. She then chose a pair of decorators specializing in these two approaches. Next, she and the decorators selected from the latter's commission lists the two clients they deemed likeliest to enter happily into the endeavor.

The project was an expensive one in time, work, money, and ingenuity. Its results are offered in the following eleven pages, and in the portion of the *AUDIOCRAT* section wherein technical editor J. Gordon Holt makes simple the mysteries of the sound installations. The work took altogether about six months, including interruptions, but it quite fascinated us. Before it was finished, it also fascinated both sets of clients and both decorators. There could hardly be a livelier proof of the appeal of what we call custom high fidelity. The householders now report delightedly on the quality of their music, and no one could cavil at the sightliness of its settings.

HIGH FIDELITY played the role of custom home-music installation dealer. We chose and procured the equip-

ment, and Mr. Holt installed it, consulting with the decorators about placement and design. There were a few hitches, involving rear space for loudspeakers and ventilation for amplifiers, but not many. Both sound systems, as completed, are a little more elaborate and expensive than they might have been had the initiative been left purely to the householders. It wasn't, entirely, because we wanted to provide ourselves with illustrative problems. Just the same, we tried in our choices to adjust the grade of equipment to the taste of the decorators' clients and to our estimate of what they would have been willing to spend.

This justifies a brief obiter dictum. We purposely avoided, as prospects, anyone knowledgeably prepared to argue the respective merits of, say, loudspeakers by Bozak and Wharfedale, or amplifiers by McIntosh and Fisher. We wanted people who were entering upon a serious interest in living-room music. In consequence, it may be that neither of the sound systems we contrived would satisfy a far-gone high-fidelity enthusiast. However, it is just possible that his wife might be interested in some of the expedients conceived by the decorators.

There happened a complication which, oddly, rather eased our task of selecting equipment. The promotion of stereophonic sound had got under way. Both families being equipped wanted stereo. And, as we began work, there was a limited supply of stereo equipment on the market. We took and tried what there was, and made our choices on the basis of the householders' requirements and their economic reluctance. Six months later there would have been (there *is*) a much wider field of choice; i.e., more perplexity, more work.

No doubt we could have stirred up more perfectionism, with a little exhortation, but that wasn't the end in view. Besides, the path to perfection, in home music reproduction, is studded with control knobs, and there is no doubt that some people are affrighted by a multiplicity of control knobs. We behaved ourselves, we hope, as good installation men ought to, sensing the customers' wants and striving to satisfy them, but not trying to invent wants.

Beyond the simple proposition that aural and visual beauty are compatible, this whole project has another burthen, perhaps obvious. It is that some of the enjoyment of beauty lies in its creation. We are not preaching the need to do your own sandpapering or soldering or sewing, though these all can be enjoyable. Just a grasp, an understanding, an informed want, can be part of the creation of beauty. We hope we will have planted the seed of some ideas.

J.M.C.

AS THE EDITORS SEE IT



We offer this month an assortment of special features all bearing on the combination of visual and aural beauty in the listening room. No conventional by-line can be applied to the two main articles, because they are of no single authorship. To take general charge of the whole project we commissioned Rita Reif, of the New York Times Home News department. The installation of sound equipment was done by J. Gordon Holt, technical editor of HIGH FIDELITY, with some counsel from Roy F. Allison, audio editor. Philip C. Geraci, photographic editor, took the pictures, assisted in his choices by art director Roy Lindstrom, who designed the layouts. The final assembly of text was made by the editor, John M. Conly, conscientiously supervised by everyone else concerned. To readers seriously interested in the how and wherefore of this special array of features, it is suggested that they read the editorial on the preceding page. This is the first time we have undertaken a venture exactly like this, and here may be the place to point out that we learned a good deal.

the

T raditional Approach

WHAT TRADITIONAL MEANS NOWADAYS, in decorators' usage, is an eclectic assembly of aspects of the past, blended harmoniously and filled out with pleasant invention.

An expert at this kind of decoration is Lloyd Bell, of 515 Madison Avenue, New York City, a young man of quick perception and firm taste upon whom we called for collaboration last spring. He was at once responsive to our notion of combining aural and visual beauty in a living room, and promptly brought us together with the couple among his clients he thought would most readily join in the venture, Mr. and Mrs. Jesse Seligman. He was right; the idea did please them.

Mr. Seligman, tall, aquiline, and genial, is an insurance executive. Mrs. Seligman, small, *soignée*, and vivacious, is a sometime schoolteacher and social worker. Both enjoy good music of all varieties, though she likes jazz more than he does and he, in turn, has a predilection for opera she does not share. Their two daughters, Ellen, fourteen, and Maggie, eight, both study the piano.

The Seligmans in 1957 bought a seven-room duplex apartment on upper Park Avenue, and retained Lloyd Bell to remodel and decorate it. In effect he was being paid to make a dream come true. The Seligmans' dream, hard to realize today in New York, is a quiet graciousness.

Designed
for Music



The south — or loudspeaker — end of the Seligmans' delightful living room.

The lower of their two floors consists mainly of a large living room and a dining-and-recreation room, somewhat smaller. A plan of these is shown on page 37. Initially it was thought that musical and televised entertainment would be confined to the dining room. To this end, Bell had (before we met him) designed a bow-front cherry-wood corner cabinet, not period but not aggressively modern, which would contain a TV tube and chassis and the works of a stereo phonograph. The living room was to be left silent.

That seemed to us a pity—it was at this juncture that we entered the proceedings—since the latter was obviously the better of the two rooms for music. (Quiet has its charms, too, we realize, but music is always optional; it can be turned off.) The Seligmans did not resist persuasion. The only restriction put in our way was that the musical equipment should not obtrude on the carefully planned décor of the room.

This was the main and most intriguing problem we met, and will be taken up first. The relatively uncomplicated installation of equipment in the dining room, and the details of the décor, can be dealt with later.

The south end of the living room was the obvious place to put paired loudspeakers. However, this wall was occluded at the bottom by a handsome Regency desk and a lovely sofa (silk taffeta, brown warp, silver fill) and occupied at the top by two tall windows, covered by a pure white draw drape of silk and Fortisan,

Not to prolong the agony, this is what we did. Underneath each window was a recess about six inches deep, affording, if closed over, a six-cubic-foot cavity. In other words, a loudspeaker enclosure. Not many woofers would fit this depth, but a twelve-inch James B. Lansing D-123 would, so two of these were used. They radiated right into the back of the sofa, of course, but in the unidirectional bass range this doesn't matter. To convey the more directional treble and middle tones over the sofa, something else had to be thought of. It was. Aiming upward from the top of the two bass-reflex enclosures which Mr. Holt designed are two Electro-Voice midrange horn speakers—their lip flanges barely fitted in—and two Jensen supertweeters. Lest these should generate a ceiling echo, or what audio critics call "angel voices," another expedient was devised. Over the top of each recess enclosure, inclined toward the room at forty-five degrees, is a glass reflector, rather like the wind guards commonly seen in business-office windows. These have triple merit: they shunt the high tones into the room, they prevent vertical echo, and they keep city grit out of the speakers when the windows are opened. They had not been installed, by the way, when the pictures were taken, so don't look for them. The crossover networks, dividing the bass, middle, and treble ranges among the speakers, are the appropriate items made by Electro-Voice and Jensen. Balance between woofers and tweeters can be adjusted by shafts



At left: the cherry corner enclosure Lloyd Bell built for the dining room. Below: Mr. Seligman slides back its vanishing panels for access to the record changer and preamplifier unit.

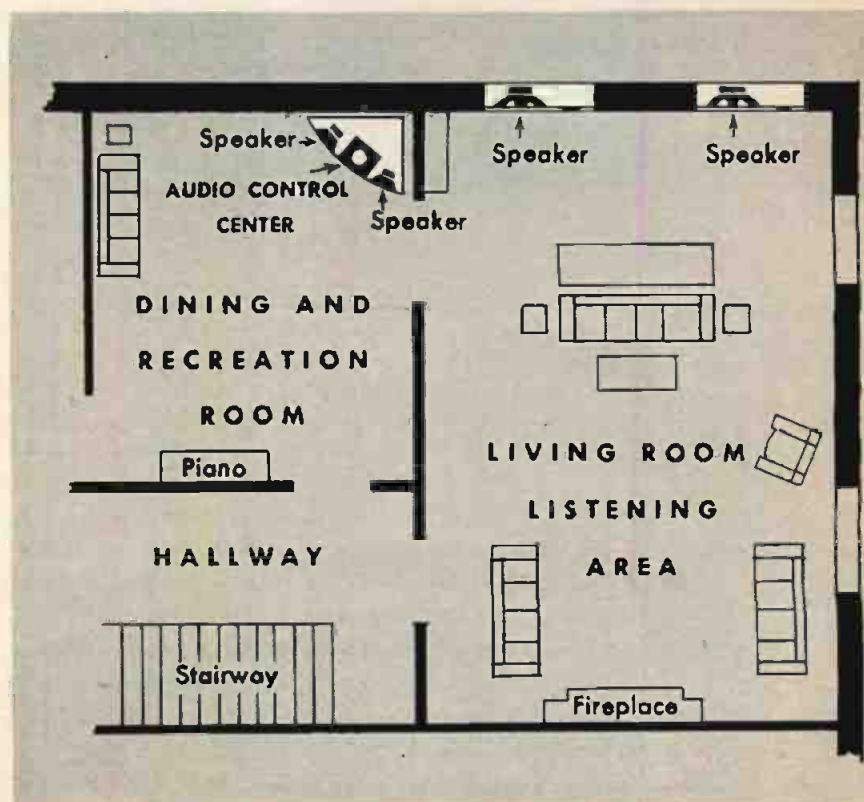




The Seligmans relax and listen. Actually, the twin stereo speakers are behind their backs here, hidden by the white drape. Below is a plan of the two rooms equipped for sound (south, by the way, is up). The two stereo systems can carry the same material or operate independently, and there is a door, not drawn, to separate the two rooms.

which protrude discreetly through the baffles. Mr. Holt and Mr. Bell's woodworking specialist took special pride in remembering to place these just too high to be hit by vagrant vacuum cleaners. The baffles and the plastic grille cloth covering speaker and bass-reflex port apertures are sprayed white to match the wall.

The Seligmans' quietly gorgeous living room is acoustically rather unresponsive. However, their dining-and-recreation room, with its gray-quilt vinyl tile flooring, is echoic, despite a set of most enticing Queen Anne chairs, a pale Sheraton table, and a capacious sofa covered in fine linen of royal blue and white. Furniture does not always dissipate sound. Lloyd Bell aimed his speaker-ports along the walls, out from the corner. Gordon Holt shrewdly chose to arm them with speakers bland in the treble register, Altec Biflex 12s. Highly directional tweeters would have been almost murderous in this room. In a choice of loudspeakers, the room in which they are to





Mrs. Seligman at ease in the northwest corner. Carpet, furniture, and blinds all help distribute the sound.

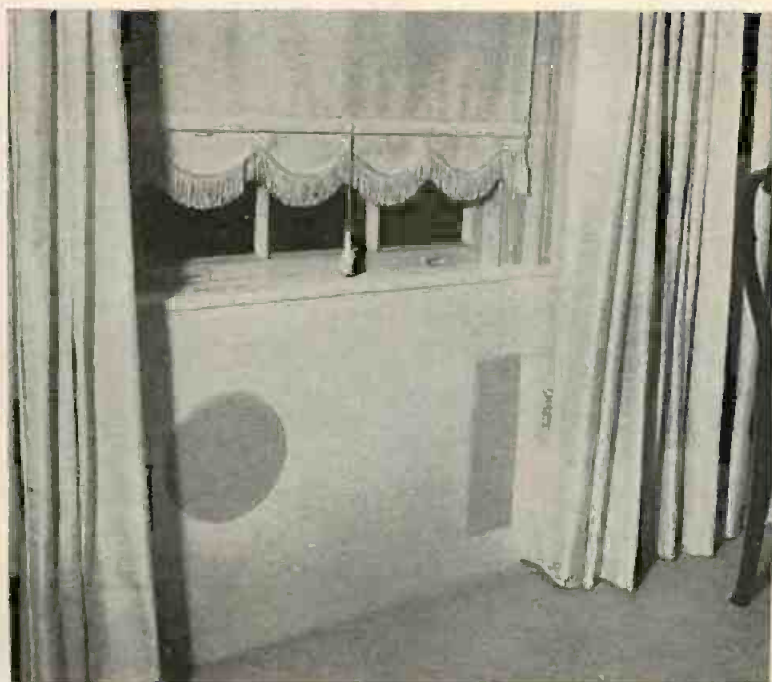
be heard is always the critical factor, and the only instruments yet known that can be brought to bear on it are a judicious ear and a keen intuition. It might be comforting to say otherwise, but it wouldn't be honest. Anyway, in this instance, Mr. Holt's judgment sufficed. We didn't have to send anything back. Incidentally, a liberal supply of glass wool was used in padding (or, as the British say, lagging) the woofer enclosures.

Since all loudspeakers used were of relatively high efficiency, no great problem of amplifier power arose. A pair of good, clean amplifiers rated at 40 watts each—Pilot AA-908s—sufficed to drive all four speaker units, as loud as anyone ever would want to hear them, without audible distortion.

The Seligmans wanted a record changer. We have,

as yet, no set opinion about record changers in the stereo era; we'll wait and see. (Never discount human ingenuity.) Garrard was willing to let us try an RC-88, so we did. Early reports are encouraging. The rumble seems manageable.

This may be in part the work of the stereo preamplifier we chose, an admirable H. H. Scott model which has a bass-filter. It has other relevant assets, too, some of which now are available in other makes of control units. Worth mentioning is that it allows both stereo channels to be combined for the performance of monophonic discs. This pretty well eliminates the distortion caused by the so-called pinch effect, where high treble modulations shove the stylus *up* as it tracks, feeding a spurious tone into a stereo pickup assembly.



Pulled drapes reveal cleverly hidden speaker cabinets. Tweeter apertures, barely visible, are atop window sill. Later a glass reflector was added to direct their sound out into the room.

When the original installation was made, stereo pickup cartridges simply were not available, at least in production models. Hence, for monophonic performance, the Seligmans were provided a General Electric VR-II turnover pickup. More lately, we furnished them with a Shure Stereo Dynetic pickup cartridge with a 0.7-mil diamond stylus. The Garrard RC-88 comes with plug-in heads, easy to prewire for stereo, so the change of mode, 78/LP/SJ, is quite simply made in a moment.

Neither radio nor tape was important to the Seligmans, so they are without tuners or a recorder. They do have a television chassis, an RCA model purchased separately and chosen partly because it would fit the top compartment of Lloyd Bell's corner cabinet. Its sound can be routed, at will, through the dual Altec speaker system; or can emerge from the little cone speaker with which the chassis was originally equipped.

The Seligmans can have almost any variety of sound dispersion they want, thanks to a multiple-position selector switch worked out by Mr. Holt (and described in detail in the AUDIOCRAFT section of this issue). That is to say, they can have stereophony or monophony in either the dining room or the living room, or both, governed in volume according to their tastes.

Much mention has been made herein of the Seligmans, Jesse and Janet; of Lloyd Bell; and of Gordon Holt. All of it is deserved. The Seligmans were patient as angels, in the course of the experiment, and the Messrs. Bell and Holt as assiduous as demons. The result of the latter's labors has been heard and viewed by people whom we consider hard to impress, and they have been impressed.

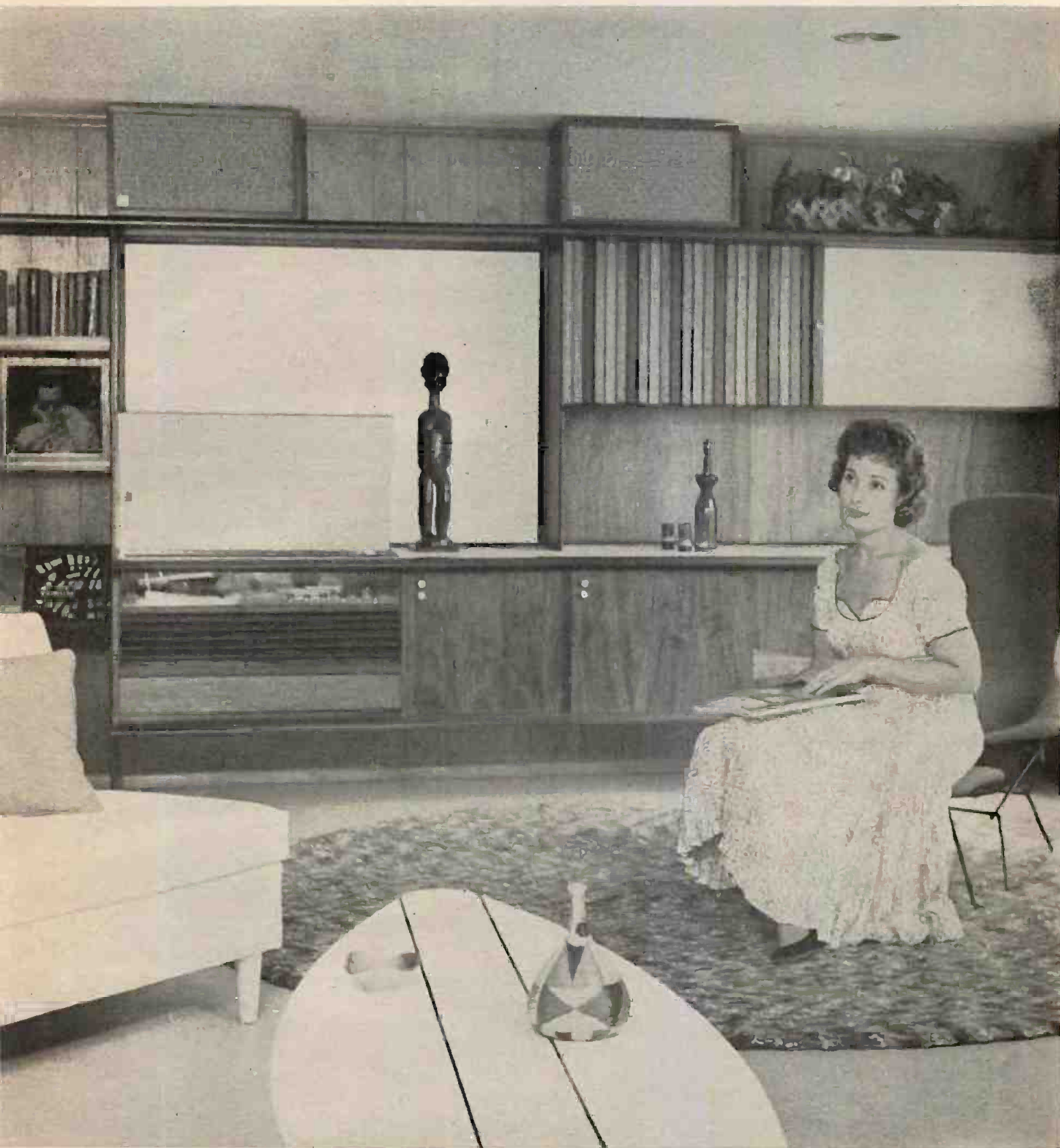
There is a reciprocity involved in this matter of

learning. Mr. Bell has now a keener feeling for music, as an appurtenance to felicitous living, than he had before he met us, almost certainly. But, by the same token, we were entranced by the variety and uses of his materials. A brief run-down on them may be in order, even if it does nothing but stir a sort of benign envy, or awe.

The Seligmans' living-room carpet, wall-to-wall, is made of what is called in the trade textured velvet. The walls themselves are of uneven recession, but have been given the illusion of evenness by the spacing of shutters along the windows. Indirect lighting from cornices enhances the effect of distance. This is furthered by the use of woven cane in the apertures from the living room into the dining area. Some of this can be perceived in the photographs. What cannot be seen is the restrained application of color. Nothing blazes out. Everything is soft and remote, though full of welcoming hue.

The lines are long and gracious, yet actually the room is rather full. There are in it two eighteenth-century Sheraton tables, for instance, albeit one of them is cut down. There is a Louis XV tub chair, and there are two Chippendale armchairs, upholstered in silk tweed, and a pair of incidental tables.

Perhaps quite by accident, this room was thus made excellent for sound. Reflecting surfaces abound, except where they are not wanted, namely on the walls and the floor. Music, especially its overtones, is broken up and cast about, affording ears the multiple interest without which they are not convinced. And the general air of comfort, almost as essential to good listening as clarity, has the dominance it needs, and we need



Mrs. Arthur Klevens enjoys stereo in her bright, new recreation room.



Designed
for Music

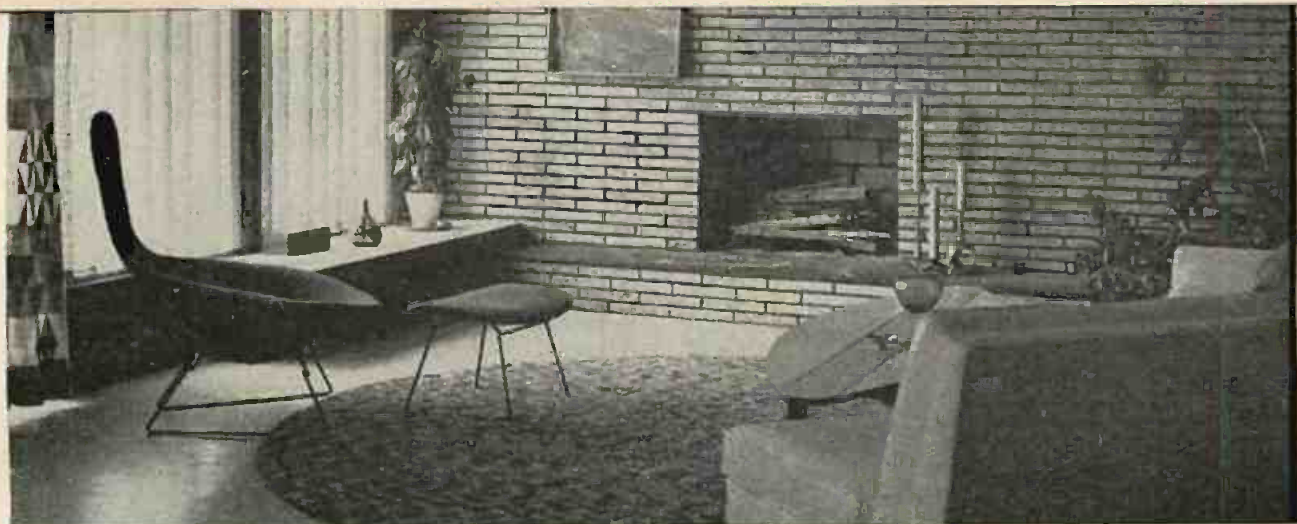
in the modern manner

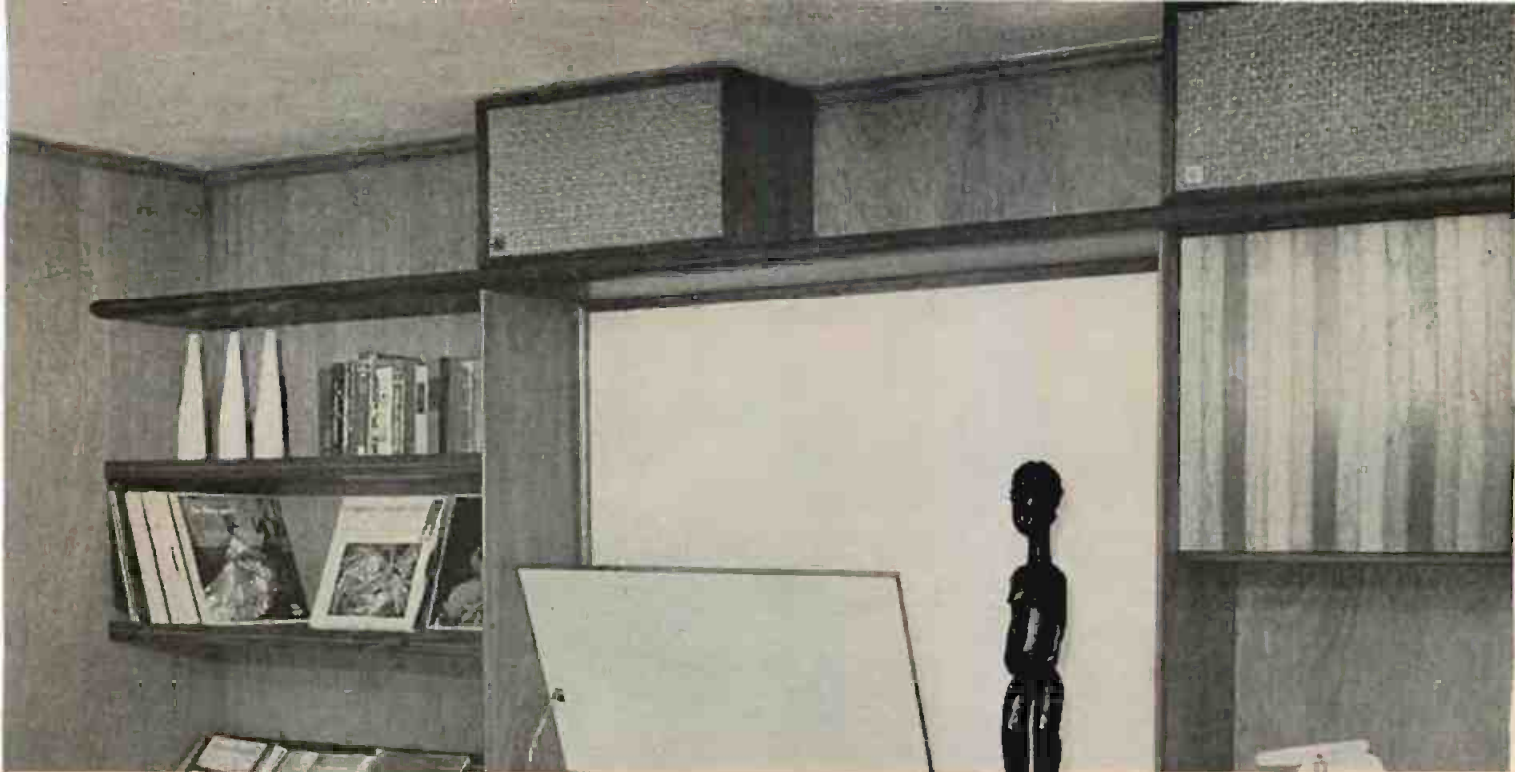
MOST GOOD SOUND-INSTALLATION MEN regard modern house styling as deplorable. It may let in lots of sunlight and afford an economy of footwork to the housewife. However, the living room, usually symmetrically rectilinear, picture-windowed, smooth-walled, and sparsely furnished, is all too likely to be echoic, slow in treble decay time, and generative of standing waves. The housewife may view it with delight. The high-fidelity outfitter, entering, may shrink as if he had had a glimpse of Gehenna. In truth, there probably are some modernistic living rooms in which good reproduction of music is impossible, without extensive remodeling.

Our self-assigned job was to find one where it would be possible. Here it should be said that the final success was in considerable degree due to the decorator or, rather, decorators. Partly it was due, too, to their speed of choice and action, since hazards arose here which were in no sense related to either sonic or visual aesthetic values.

The decorating firm chosen was Samson Berman Associates, of 144-03 76th Avenue, Flushing, New York, whereof an important Associate is Laura (Mrs. Samson) Berman. The clients concerned were hers to begin with, but Mr. Berman, being himself a high-fidelity enthusiast, figured more and more largely in the work as it went on.

Also something of a fi-fancier was the first client the Bernmans picked, a young law student, not long married. It was he who, after long profound





sidered; there was no desire for background music. There *was* a desire for stereo, all kinds. The transport mechanisms, therefore, comprise a Garrard 301 transcription turntable and a Viking stereo tape deck, the latter equipped for two-track tape and adaptable to four-track. The turntable is served by a Lafayette-Argonne viscous-damped tone arm holding a General Electric pickup with a 3-mil stylus for 78-rpm records (the jazz collection, remember?) and by a Weathers arm and stereo-ceramic pickup. Parenthetically, the Weathers pickup had not yet been installed when these photographs were taken, hence its absence from the pictures of the motor-board assembly. The Garrard table was picked, in part, because its speed-selector control is equipped with a special frame and shaft extension. This is connected, here, to a deck switch which brings into play the proper pickup for the speed selected. Try to play a 78 with the microgroove stylus and you get no sound. Simple. To switch from monophonic LP to stereo, of course, you must use the appropriate control on the preamplifier.

The preamp is a stereo unit, the Grommes 208. It was one of very few good ones available at the time the installation was begun, and it had all the features necessary for the variety of sources we had in mind. Eventually, it may have to accommodate three sources of stereo signal. For the time being, the Klevens' interest in radio was confined to single-channel FM. To get this at its best, and without an elaborate antenna, we furnished them with a Fisher FM-90X tuner. (Actually, this was a selection made earlier in talks with Candidate I.)

The amplifiers chosen were ready-built Dynakit Mark III's. These may seem a little big for an installation which at first glance appears modest in power requirements. However, it is unwise to think of acoustic-suspension loudspeakers—ARs or KLHs—as small. They need more power and stronger damping than many a big multiple array, owing to their unusual design, which involves low efficiency, a necessary sacrifice for clean low bass from small cubical volume.

Mention of the amplifiers recalls to mind also that a certain flavor of jinx continued to hang over this enterprise. The enclosure for the Dynakits in the Bermans' handsome equipment cabinet turned out to be insufficiently air-cooled, so a cable had to be run through the wall into a closet in the next room, where the monsters now repose. Further, and more serious: just when the installation at Klevens' was about to begin, burglars broke into the Berman warehouse, stalling operations. Luckily, they were low-fi burglars. All our equipment was lying around, but they ignored it. Finally, when Arthur Klevens was on the point of coming home from work to have his picture taken, one of his key men on a construction job broke his leg. No picture that day—a special trip the next week. As we said earlier: hazards.

Everything finally got done. The net result is gratifying to listen to and certainly most pleasant to look at.

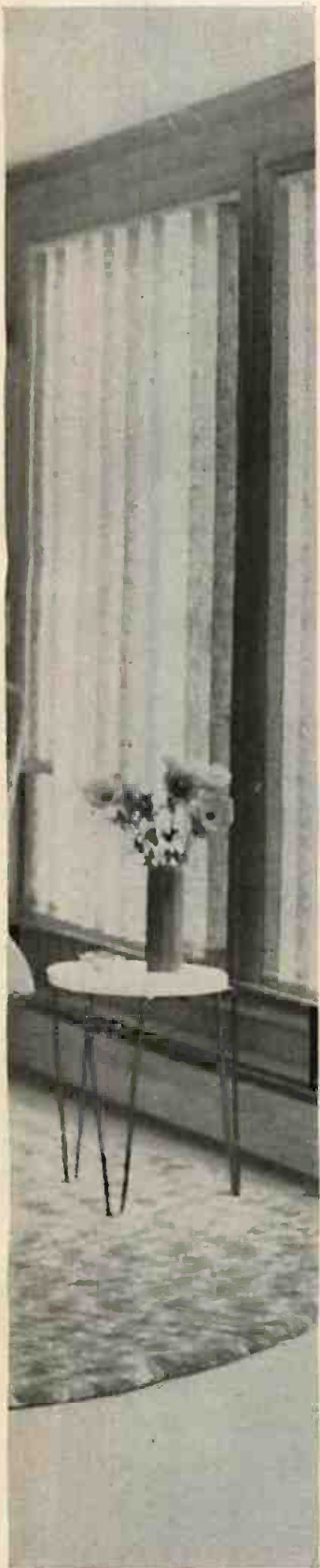
equipment cabinet Sam Berman designed. At the right, as has been mentioned, it is a bar; at the left it is strictly high fidelity. Its face, which embodies a louvered front, pull-out drawer, and sliding doors (the latter reveal the FM tuner and a storage space, originally intended to house the power amplifiers), is of walnut, as are the sculptured edges of the tilt-top. The decorative butterfly on the door is of birch. The top surface, which lifts to give access to the equipment, is of white mica with delicate brass trim.

The cabinet above, for whatever use the Klevens choose to put it to, has a sliding door of mica and a slatted door of rosewood, walnut, and mahogany. To the left of the whole cabinet array are floating shelves, for records and magazines. These are of walnut, softly polished, with brass insert.

One of the things that pleased us, the HIGH FIDELITY people involved in the endeavor, was that Mr. Berman went along—without any urging, or even a suggestion, from us—with an idea we have long held. You will notice that the upper front of the high-fidelity equipment cabinet is glass. Through it you can see the turntable, the tone arms, the escutcheon of the preamplifier, the deck of the tape recorder (the underlying deck, incidentally, is delicate blue-green, and lights up very nicely when the equipment is in action). This we like, as has been said. We do not think that music-making gear need invariably be hidden.

We are not insensible to the appeal of period furnishings. If someone has truly conceived a room and equipped it in eighteenth-century style, it should be consistent, devoid of anachronisms. Apart from such rather historical approaches, however, a degree of sensible functionalism is no sin, provided the functional units are themselves graceful. (An eighteenth-century room, incidentally, probably should not contain a grand piano, in that day a new, futuristic, and monstrous development.) Much high-fidelity equipment, especially cabinetry, has looked like the décor of a bad dream; this we can admit. On the other hand, there have been numerous products to belie the theory that audio designers' taste is all in their ears. Certain turntables and pickup arms (a kudo here for Pickering, for instance) have been quite graceful enough to stand in the open, even in a dwelling not severely modern, but merely tastefully eclectic in its furnishings. And if our great-grandfathers dared introduce grand pianos into their parlors, which we view now as in no way shocking, there is no real reason for our boggling at loudspeaker enclosures, provided they are not hideous loudspeaker enclosures. There is no inherent wrongness in a piece of furniture's looking as if it were intended to make music, so long as it is also—and it always can be—handsome as a piece of furniture.

The guiding qualities are taste—a sense of fitness—and a firm resolve not to be jostled away from exactly what you want. Considering the variety and flexibility



Designed
for Music

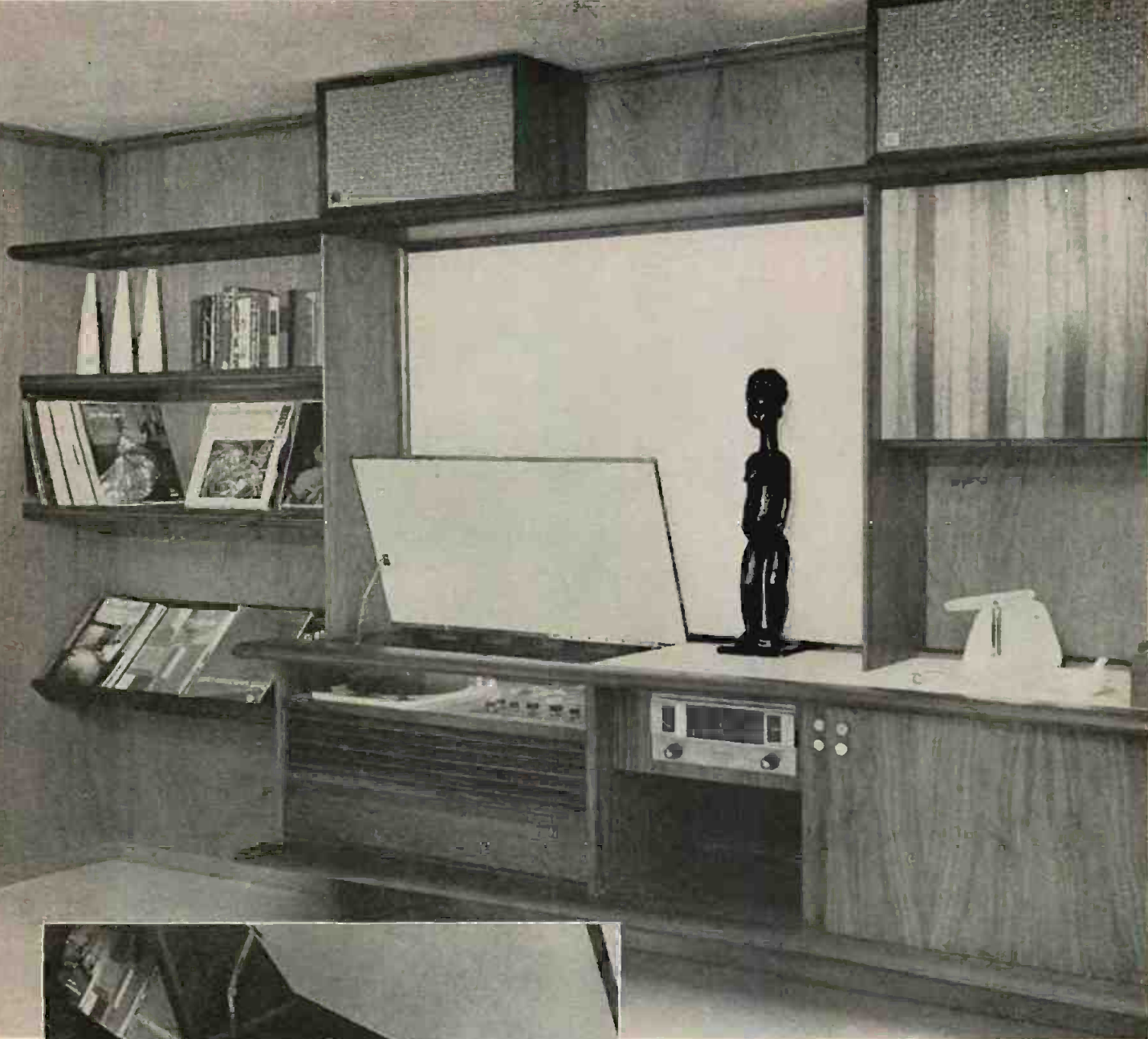
in the modern manner

MOST GOOD SOUND-INSTALLATION MEN regard modern house styling as deplorable. It may let in lots of sunlight and afford an economy of footwork to the housewife. However, the living room, usually symmetrically rectilinear, picture-windowed, smooth-walled, and sparsely furnished, is all too likely to be echoic, slow in treble decay time, and generative of standing waves. The housewife may view it with delight. The high-fidelity outfitter, entering, may shrink as if he had had a glimpse of Gehenna. In truth, there probably are some modernistic living rooms in which good reproduction of music is impossible, without extensive remodeling.

Our self-assigned job was to find one where it would be possible. Here it should be said that the final success was in considerable degree due to the decorator or, rather, decorators. Partly it was due, too, to their speed of choice and action, since hazards arose here which were in no sense related to either sonic or visual aesthetic values.

The decorating firm chosen was Samson Berman Associates, of 144-03 76th Avenue, Flushing, New York, whereof an important Associate is Laura (Mrs. Samson) Berman. The clients concerned were hers to begin with, but Mr. Berman, being himself a high-fidelity enthusiast, figured more and more largely in the work as it went on.

Also something of a fi-fancier was the first client the Bermans picked, a young law student, not long married. It was he who, after long profound



Closer views of the music system, in its setting of rubbed woods and mica. Below: Mr. Klevens tracks down an FM program he particularly wants to hear.

discussion with Gordon Holt, picked most of the equipment finally featured in the installation. Then, after the components had been ordered and the first plans actually drawn up, he received one day a letter in the mail which began as follows: "Greetings. . . ."

He had been drafted, and therewith ended his part in the project, amid much woe. Undaunted, the Bermans went back to their lists. Next candidates were a young physician and his wife. They had the right kind of house and the right kind of tastes, and they were happy with



the high-fidelity array that had been assembled. In fact, they were happy about everything except the final cost estimate, when it was shown them. Their faces fell, in a most mournful manner. No encouraging words availed. In short, after two months of planning, the project was adrift again.

This time the Bermans' hunting was lightning swift, as indeed it had to be. It ended, successfully, at Atlantic Beach, Long Island, in an attractive residential development just taking shape.

There, in a quadruply split-level house, live Mr. and Mrs. Arthur Klevens, with their two sons, Martin, nearly three, and David, one. Arthur Klevens is a very successful young contracting executive. Both he and his wife—Diane—have an interest in music as wide as it is lively. They see nearly every Broadway musical; they subscribe to the New York Philharmonic; their season seats at the Metropolitan Opera are front row center. He owns also a substantial collection of jazz records, and has been for some time a dabbler at high fidelity. Before the Bermans posed the present project to him, he had made provision to outfit recreation room, master bedroom, kitchen-dinette, and utility room with built-in University twelve-inch loudspeakers, three of which are still in action. The fourth has been displaced, of course, by the new stereo system.

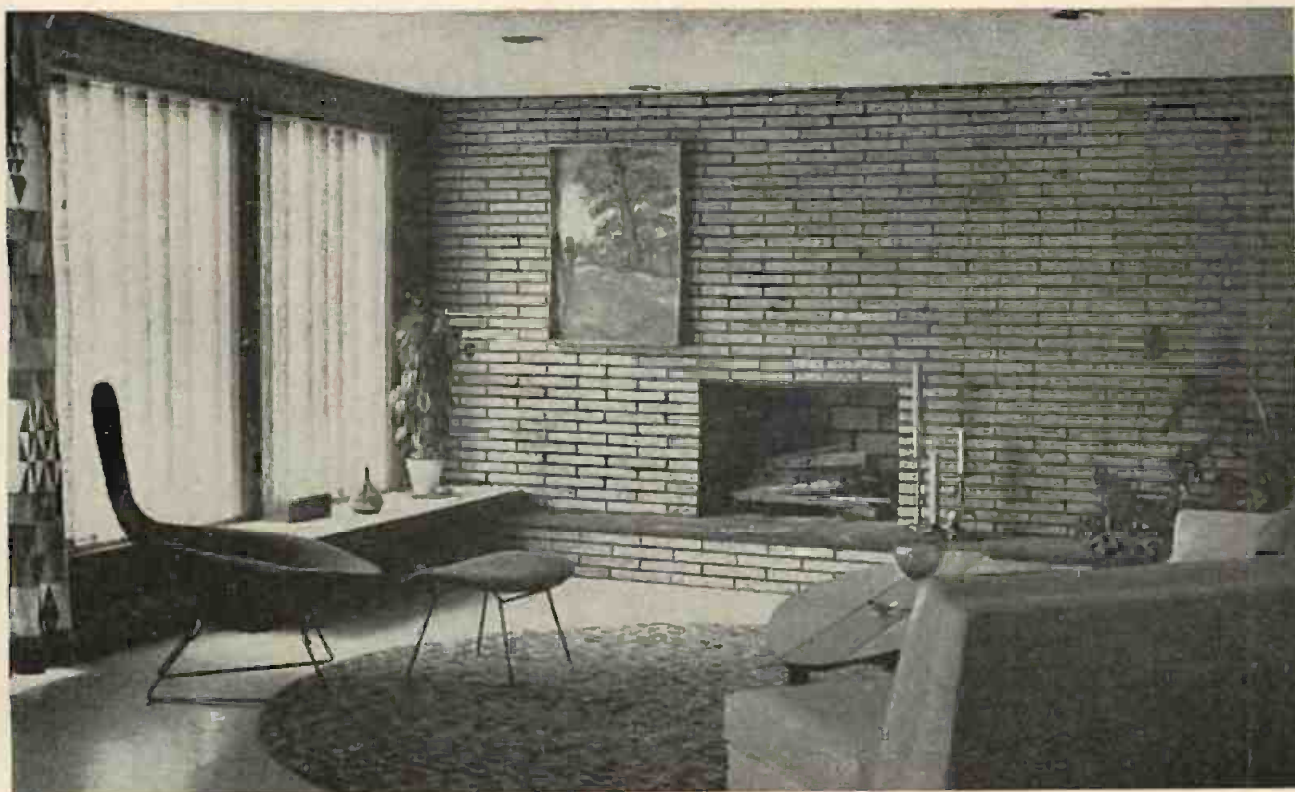
The recreation room is fairly large, but the sliding glass door-window area on one side, the divider-style sofa (covered in Naugahyde) on the other, and the fireplace wall, in white Roman brick, at one end left (obviously) only the other end as site for the music

system. Parenthetically, it should be pointed out that the Bermans are responsible for the décor of the whole house, not merely for the setting of the music system. It was decided to mount the high-fidelity fittings in a whole-wall array, which should include also a bar and shelves for books, records, *objets d'art*, and the like.

Acoustically, the Bermans' problem was to keep the room from being too brilliantly reflective. In part this was accomplished by the brick wall opposite the speakers. A sand-finish sheetrock ceiling helped also. The long wall is of mahogany paneling, which of course *is* reflective. So would be the white vinyl tile floor, but for two lovely rugs of rich shag wool, mixed blue. The floor-to-ceiling glass door and windows might have been a problem, so the former was covered with a transverse curtain of imported linen print, and the latter with vertical strip blinds of plastic Shantung. These blinds are adjustable in angle, fascinating in their variety of pastel hues, delightful in sunlight—and excellent as deflectors of sound from the glass behind them. In sonic quality, the room as finished was described by Gordon Holt as moderately bright.

Accordingly he placed his speakers—Acoustic Research AR-2s, with fairly solid bass—rather close to the ceiling, for bass reinforcement and for optimal coverage of the dispersed listening area. AR-2s were used, incidentally, because they are the most compact and least expensive of the acoustic-suspension genre, a variety which (in general) seems to us ideal for modern-style rooms, since they need no camouflage.

For the Klevens' system a record changer never was con-



At the other end of the room, a handsome Roman brick wall breaks up sound reflections.

sidered; there was no desire for background music. There *was* a desire for stereo, all kinds. The transport mechanisms, therefore, comprise a Garrard 301 transcription turntable and a Viking stereo tape deck, the latter equipped for two-track tape and adaptable to four-track. The turntable is served by a Lafayette-Argonne viscous-damped tone arm holding a General Electric pickup with a 3-mil stylus for 78-rpm records (the jazz collection, remember?) and by a Weathers arm and stereo-ceramic pickup. Parenthetically, the Weathers pickup had not yet been installed when these photographs were taken, hence its absence from the pictures of the motor-board assembly. The Garrard table was picked, in part, because its speed-selector control is equipped with a special frame and shaft extension. This is connected, here, to a deck switch which brings into play the proper pickup for the speed selected. Try to play a 78 with the microgroove stylus and you get no sound. Simple. To switch from monophonic LP to stereo, of course, you must use the appropriate control on the preamplifier.

The preamp is a stereo unit, the Grommes 208. It was one of very few good ones available at the time the installation was begun, and it had all the features necessary for the variety of sources we had in mind. Eventually, it may have to accommodate three sources of stereo signal. For the time being, the Klevens' interest in radio was confined to single-channel FM. To get this at its best, and without an elaborate antenna, we furnished them with a Fisher FM-90X tuner. (Actually, this was a selection made earlier in talks with Candidate I.)

The amplifiers chosen were ready-built Dynakit Mark III's. These may seem a little big for an installation which at first glance appears modest in power requirements. However, it is unwise to think of acoustic-suspension loudspeakers—ARs or KLLs—as small. They need more power and stronger damping than many a big multiple array, owing to their unusual design, which involves low efficiency, a necessary sacrifice for clean low bass from small cubical volume.

Mention of the amplifiers recalls to mind also that a certain flavor of jinx continued to hang over this enterprise. The enclosure for the Dynakits in the Bermans' handsome equipment cabinet turned out to be insufficiently air-cooled, so a cable had to be run through the wall into a closet in the next room, where the monsters now repose. Further, and more serious: just when the installation at Klevens' was about to begin, burglars broke into the Berman warehouse, stalling operations. Luckily, they were low-fi burglars. All our equipment was lying around, but they ignored it. Finally, when Arthur Klevens was on the point of coming home from work to have his picture taken, one of his key men on a construction job broke his leg. No picture that day—a special trip the next week. As we said earlier: hazards.

Everything finally got done. The net result is gratifying to listen to and certainly most pleasant to look at. Especially attractive to the eye, we think, is the

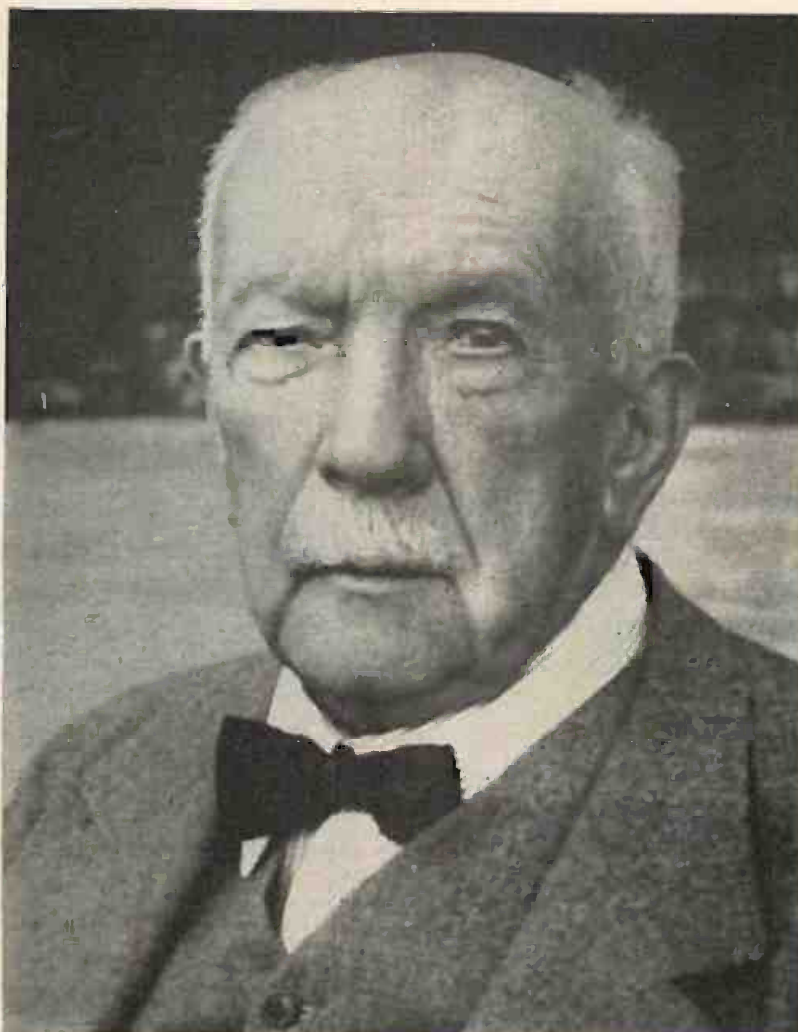
equipment cabinet Sam Berman designed. At the right, as has been mentioned, it is a bar; at the left it is strictly high fidelity. Its face, which embodies a louvered front, pull-out drawer, and sliding doors (the latter reveal the FM tuner and a storage space, originally intended to house the power amplifiers), is of walnut, as are the sculptured edges of the tilt-top. The decorative butterfly on the door is of birch. The top surface, which lifts to give access to the equipment, is of white mica with delicate brass trim.

The cabinet above, for whatever use the Klevens choose to put it to, has a sliding door of mica and a slatted door of rosewood, walnut, and mahogany. To the left of the whole cabinet array are floating shelves, for records and magazines. These are of walnut, softly polished, with brass insert.

One of the things that pleased us, the HIGH FIDELITY people involved in the endeavor, was that Mr. Berman went along—without any urging, or even a suggestion, from us—with an idea we have long held. You will notice that the upper front of the high-fidelity equipment cabinet is glass. Through it you can see the turntable, the tone arms, the escutcheon of the preamplifier, the deck of the tape recorder (the underlying deck, incidentally, is delicate blue-green, and lights up very nicely when the equipment is in action). This we like, as has been said. We do not think that music-making gear need invariably be hidden.

We are not insensible to the appeal of period furnishings. If someone has truly conceived a room and equipped it in eighteenth-century style, it should be consistent, devoid of anachronisms. Apart from such rather historical approaches, however, a degree of sensible functionalism is no sin, provided the functional units are themselves graceful. (An eighteenth-century room, incidentally, probably should not contain a grand piano, in that day a new, futuristic, and monstrous development.) Much high-fidelity equipment, especially cabinetry, has looked like the décor of a bad dream; this we can admit. On the other hand, there have been numerous products to belie the theory that audio designers' taste is all in their ears. Certain turntables and pickup arms (a kudo here for Pickering, for instance) have been quite graceful enough to stand in the open, even in a dwelling not severely modern, but merely tastefully eclectic in its furnishings. And if our great-grandfathers dared introduce grand pianos into their parlors, which we view now as in no way shocking, there is no real reason for our boggling at loudspeaker enclosures, provided they are not hideous loudspeaker enclosures. There is no inherent wrongness in a piece of furniture's looking as if it were intended to make music, so long as it is also—and it always can be—handsome as a piece of furniture.

The guiding qualities are taste — a sense of fitness — and a firm resolve not to be jostled away from exactly what you want. Considering the variety and flexibility of today's custom audio components, you needn't be.



Courtesy Boosey and Hawkes

Strauss in Search of an Answer

by JULIUS ELIAS

BETWEEN THE TWO WORLD WARS Richard Strauss wrote a series of operas which perhaps only now are beginning to attract the serious interest they deserve. This month we have the pleasure of welcoming a complete recording of *Capriccio* to join *Die Frau ohne Schatten* and *Arabella* as representatives of this period during which Strauss largely liberated himself from his former preoccupation with program music and achieved by deliberate exploitation of classical forms a higher degree of stylistic refinement than he had previously reached. Parallel with this development runs Strauss's lifelong concern with the problem of words and music in opera. This question has, of course, been the concern of all composers of opera, but Strauss, incomparably more articulate than most,

has left us several volumes of correspondence with his librettists and a book of occasional writings. From these sources one can trace the philosophical underpinnings that led to the synthesis in which "one art merges into the other," as the Countess says in *Capriccio*.

Die Frau ohne Schatten, with which the late period begins, was written in 1919, seven years after *Ariadne*. During this interval Strauss's librettist, Hugo von Hofmannsthal, had frequently been abroad in the Austrian diplomatic service and, though the correspondence between the two collaborators continued as before, little was produced. In *Die Frau ohne Schatten* they were aiming at a work which would stand to *Rosenkavalier* as the *Magic Flute* stands to *Figaro*. The shift of style was enor-

amous both for Strauss and Hofmannsthal—all the way from comedy of manners to stage works of heavily laden symbolism. "Figures like the Emperor, Empress and Nurse cannot be filled with such red corpuscles as the Marschallin, Octavian or Ochs," Strauss wrote. "This does not have so much to do with the music or words, it is due to the material itself, with its romanticism and symbolism." And so we find in *Die Frau ohne Schatten* a unique delicacy of figuration, and above all an entire absence of the sentimentality and destructive irony that were the particular curse of so much of the earlier work.

In this opera Strauss makes a subtle use of leitmotiv to identify persons and emotional states and to distinguish between the natural and supernatural worlds, conjoined dramatically by the demonic, Kundry-like figure of the nurse and musically by the extraordinary soaring chromaticism of the melodic line. There is a brooding quality of mystery and magic in the music boundlessly suggestive of the moral questions raised in the work. The trio of street watchers are marvelously reminiscent of the two armored men in the *Magic Flute* in their straddling of the real and mythic worlds. Strauss's great forte, ensemble writing, is represented here by some remarkable set pieces, notably the second-act finale. The long cantilenas, the sustained intensity of the musical development, underscore the central moral theme of motherhood and love. Here we have the culmination of Strauss's life work—the end of his search for a musical style distinctive not in terms of characteristic harmonies or melodic forms (which he had long commanded) but in terms of an underlying musical philosophy which was to set the direction for all his subsequent work.

This revolution in Strauss's style can be traced to the dispute between Wagnerians and Brahmsians, which centered mainly on the relative merits of program and absolute music, each interpreted as narrowly as possible. Today, it is hard to follow the passionate debate with much respect for either side. Program music is the easier to define: it is the portrayal in music of specific objects or images. In absolute music, on the other hand, purely musical ideas are developed in a texture devoid of, or at least not dictated by, extraneous images. The partisans of absolute music argued (with their patron saint, Brahms, marvelously aloof from the battle) that the purity of the art was compromised by the very introduction of extramusical meanings. As "meaning" was invariably construed as verbal or verbally expressible meaning, the ludicrous outcome of this extreme was that music, to be the genuine article, was not entitled to any meaning at all. The parallel argument of the Wagnerians (with *their* patron saint also indifferent to the discussion) was that it was nonsense to say that music must be meaningless—of course it must have a meaning, i.e., a program.

The excesses of the argument prove only that a priori theories of art serve merely to stultify the critical faculties in the face of any work which, regardless of its intrinsic merit, fails to conform to these theories. In his



Bettmann Archive

Hugo von Hofmannsthal

early works Strauss was closely identified with the programmatists. The bleating of the flock of sheep in *Don Quixote* was taken as so brilliant an example of realism in music that Tovey could not forbear to exclaim that the only possible advance in realism would be actually to have a flock of sheep cross the concert stage. From the point of view of the absolutists, however, the real villains of the piece were Liszt and Berlioz with the extremely literal programs appended to their tone poems and symphonies. With Liszt, in particular, we find the beginnings of the labeled leitmotiv, which underwent such a transformation in the superlative interweaving of verbal and musical ideas in Wagner. In undertaking a further development of this tradition Strauss always retained his fervent admiration for Wagner's genius, but he was never blinded by partisanship to the extent of allowing that the distinction between program and absolute music was a valid one. For him no genuine music could be wholly meaningless, but to be genuine it could not derive its meaning exclusively from extramusical sources. There must be some specifically *musical* meaning, an expression *sui generis* defying verbal equivalence.

Strauss felt that the symphony was exhausted, not less so in the form of his own tone poems with their excessive dependence on extraneous programs than in the "pure" symphony represented by Brahms. He then looked to opera, not in the Wagnerian form, but as a possible new synthesis of verbal and musical expression, a subtle interplay of the articulate and the ineffable. As early as 1911 he wrote to Hofmannsthal: "Please try and send me something new: I don't enjoy writing symphonies any more." Again to Hofmannsthal: "I promise you that I have now definitely cast off the Wagnerian musical jug-



Stefan Zweig

Culver

gernaut." And in 1935 he wrote to Stefan Zweig: "For the last years of my life I cannot be left without work (which could only be for the theatre, inasmuch as so-called absolute music has been more or less finished since the Ninth Symphony)."

As to exactly what kind of libretto Strauss wanted, it is difficult to find any clear statement in the correspondence. On the one hand, he wishes above all to have the dialogue and details of the action always comprehensible to the audience; on the other hand, he repeatedly acknowledges that the dense polyphony of his orchestration makes this virtually impossible. Further, one cannot honestly say that his innumerable suggestions for changes in the text always clarify the action nor that they seem invariably to have been dictated by purely musical considerations—sometimes one detects the frustrated librettist. Yet, however confusing in detail, a few unambiguous requirements can be extracted from his writings.

Strauss demanded always works of independent literary merit. Both in style and content they had to accord with his own musical development: that is, he needed to be "stimulated by the resonance of the verses." "It is hard for me to find music for ideas which bore me," he wrote. The prospective libretto must be good theatre without being merely theatrical ("operatic" was a favorite expression of contempt); realistic without being prosaic; and modern: empty heroics would not do. Strauss excelled in the representation of character: individuals (real or symbolic) must be well motivated, passionate but not stupid, and must act accordingly. Or where these considerations cannot apply directly to characters whose significance lies in their simplicity, the text must provide for, but never anticipate, the kind of com-

ment on their situation which only music, assuming a kind of narrative function, can supply. All this seems a tall order and, moreover, a dangerously intellectualized and academic program. Yet Strauss's musical gifts flourished only in this frame—he was least successful with his poorest librettos, and no composer ever has been a better critic of his own work or more sensitive to the importance of a viable text.

Symbolic of this mingling of superficially disparate elements was the subtle gradation of spoken word, *secco* and accompanied recitative, and full-fledged aria which Strauss initiated in *Ariadne* and carried to its final development in *Intermezzo*. For this opera Strauss provided for the first time a preface, a sign of his increasing preoccupation with the balance of words and music: "I have always paid the greatest possible attention to natural diction and speed of dialogue, with increasing success from opera to opera. . . . I found myself more and more compelled to secure from the start the balance between singer and orchestra to such an extent that even in less perfect performances the action above all should, at least in broad outline, be plain and easily intelligible, lest the opera be disfigured or open to misrepresentation. The scores of *Die Frau ohne Schatten* and *Ariadne* are the fruits of these endeavors."

Intermezzo, for which Strauss himself provided the text, is another chapter of musical autobiography, along the lines of the *Symphonia Domestica*. One cannot hail this work as first-class Strauss; rather, it is something of an interlude. Of his next work, *Die ägyptische Helena*, Strauss characteristically remarked: "There is little I can say about the music; it is, I am afraid, melodious and tuneful and unfortunately does not present any problems to ears which belong to the twentieth century." The irony of this remark becomes apparent when one hears the opera, which I do not believe has been revived in America since 1928. Helena, Ariadne, and Daphne (of whom more anon) are sisters under the skin, and the exquisite monologue of Helena's awakening must take its place with that long series of soprano arias which are the particular hallmark of Strauss's later years.

Arabella was the last opera on which Hofmannsthal and Strauss collaborated. The poet died shortly after completing the libretto in 1929, and the first performance did not take place until 1933. The model for this opera was quite deliberately *Rosenkavalier*, but the scene is set in Vienna of the following generation. The music is curiously muted and veiled, compared with the vigorous and robust outpourings of *Rosenkavalier*, but there is a sweetness and lack of *Problematik* which accounts for the ease with which it found popular acceptance. Yet Strauss did not think very highly of the book before he started the first composition sketches. He urged Hofmannsthal to intensify dramatic effects, even if the opera had to end tragically!

The relationship between Strauss and Hofmannsthal had been one unparalleled *Continued on page 114*



by Roland Gelatt

Music Makers

SIDNEY FREY, the tough-talking, strenuously enthusiastic sovereign of Audio Fidelity Records, leaned back in his chair and admitted with evident satisfaction: "You see, we've been so successful that we ran into a tax problem. We had to plow some profits back into the company. Well, for years people have been coming up to me at high-fidelity shows to ask why Audio Fidelity didn't go into classics. I always said, maybe later. The fact is that up until now classics have been pretty small potatoes. Yes, I know all about Toscanini's Ninth, but that was a fluke. Basically, the record business has been carried by pops. Now we see a change coming. People who buy pops are getting exposed to *Scheherazade*, the *Boléro*, and music like that. They begin to recognize these pieces, and a whole new world of music is opened up. So, to cut the story short, we decided to bring out some classical stuff for this new market."

Although Frey once dreamed of becoming an opera singer and has been listening to classical music since the days when he bought some *New York Post* "Music Appreciation" records twenty years ago, he realized that he needed some expert help. His choice for Audio Fidelity's musical director alighted on Emanuel Vardi, longtime member of the NBC Symphony, sometime conductor, and one of the finest violists in the business. Frey and Vardi soon had two conductors signed up: Alfred Wallenstein and Arthur Winograd. "We wanted 'name' musicians who hadn't already recorded all the standard pieces," Frey observed.

Hiring an orchestra was the next step. All signs pointed to London as the preferred locale, and Joan Ingpen—head of the British concert agency Ingpen and Williams—was given the job of creating for Audio Fidelity the "London Virtuoso

Orchestra." "She took the title seriously," writes our London correspondent Andrew Porter, "and engaged about as starry an orchestra as you could hope to get on one platform." It was so starry, indeed, that the players at first refused to let themselves be photographed, since instrumentalists who were normally front-row men didn't want to be spotted playing at one of the back desks. Reginald Kell was the first clarinet, Marie Goossens the harpist. Anthony Pini led the cellos and Frederick Riddle the violas. Other string players came from some of Britain's foremost chamber music groups, and most of the winds and brass were taken from the Philharmonia and Royal Philharmonic Orchestras.

Recording got under way at Walthamstow Town Hall in mid-September and continued until the latter part of October. So many recordings originate there these days that we asked Andrew Porter to supply some details. He writes: "Walthamstow is a borough in northeast Essex, about ten miles from the center of London. It's one hell of a place to get to, solid slow-moving traffic all the way. But when you're there it is ideal: set well back; quiet; nothing to do except get on undisturbed with the job of making records. Walthamstow's Town

Hall was built in 1942-3 as part of a grandiose Civic Center. Its design was the subject of a competition, won by D. P. Hepworth, and the hall—which seats 1,250 people—was quickly discovered to be well-nigh acoustically perfect. It's in regular use for concerts and also for recording sessions by all the major companies."

In the control room Porter found Frey and Vardi in the midst of monitoring a session. "I was impressed," he reported, "by Vardi's exceptionally acute ear for imprecise attack and for the ragged sound that comes when one part of a tutti chord is sustained too long. Everything seemed very quick and businesslike. The sound from the loudspeakers was at least twice life-size. Vardi explained that only thus would distortion be sure of registering. The dynamic range that got onto tape seemed extraordinary. The pointers indicating recording levels kept peaking off the dials all the time. Frey told me he was getting about twice as much out of the equipment as the manufacturers ever envisaged."

Recording sessions totaled about 150 hours and netted enough material for thirteen records. Repertoire includes the Brahms Fourth, Tchaikovsky *Pathétique*, Berlioz *Fantastique*, and Mussorgsky *Pictures*. First releases are due in February. When I spoke to Frey a few days after his return from London, the tapes had just been cleared through Customs and were still packed in a strong wooden crate. Frey looked at them soberly. "That little box cost us \$150,000. By the time we get finished records on the market we will have invested about \$300,000. Maybe we'll lose our shirts, but I won't cut corners and chisel on quality."

Ten years ago Sid Frey was working in a mail-order house for \$10 a week.

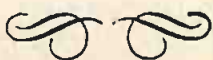


Frey, Wallenstein, and Vardi—with clarinetist Kell looking on.

Artur Rodzinski: 1894—1958

There he met a man who owned the rights to some Israeli folk music records but lacked the know-how to sell them. Frey forthwith got into the Israeli folk record business, showed himself to be a canny and efficient distributor, and soon was handling several different lines of records. In 1954, at the height of the McCarthy storm, he took on an anti-McCarthy satire called "The Investigator" and made a quick \$17,000. Frey used the profits to make some recordings of his own, and Audio Fidelity was born. One of his early releases featured a little-known jazz combo called The Dukes of Dixieland. Within three months he had sold 20,000 copies of the record, at \$5.95. The Dukes, he says, have already earned \$100,000 in royalties from Audio Fidelity. No wonder the British call him "the Mike Todd of the record world."

TIPBITS: Dario and Dorle Soria, who established Angel Records and gave the whole industry some needed lessons in packaging and promotion until their retirement from the EMI organization a year ago, are now preparing a series of de luxe albums for RCA Victor to be known as "Soria Presents . . ." Projects in the Sorias' workshop include a new recording of *Messiah* by Sir Thomas Beecham and an album dedicated to the glories of the Royal Ballet (in which the music, surprisingly, is to be supplied by Ernest Ansermet and the Suisse Romande Orchestra). . . . Maria Callas, as everyone must surely know by now, won't be singing *Lady Macbeth* at the Met this year. Instead she will be singing in Bellini's *Il Pirata* with the American Opera Society at Carnegie Hall on January 27. The lady recorded scenes from both *Macbeth* and *Pirata* in London last September for EMI-Angel. . . . Congratulations are due London Records for giving many of its best monophonic LPs a new lease on life at \$1.98. The bargain-price label is called Richmond and the talent includes Ansermet, Désormière, Munch, and Van Beinum. . . . Otto Klemperer is recovering from some serious burns, the result of an accident in Switzerland last summer. Walter Legge hopes to have him back in the recording studio this spring, and Rudolf Bing hopes to have him at the Met next winter for a new production of *Tristan*. We're told that the New York Philharmonic wanted him too, as a guest conductor, but apparently this wasn't okay with O. K.



From the April day in 1948 when he stepped down from the podium of the Chicago Symphony Orchestra and left for Europe, Artur Rodzinski was determined to return to the Midwestern city where he had found "the greatest musical future" of any place in the United States. Rodzinski's exit, only seven months after he became music director of the Chicago orchestra, ended a battle between the conductor and symphony trustees that began shortly after his arrival and became a free-for-all in January when the board announced that Rodzinski's first Chicago season would also be his last.

One source of conflict — and Rodzinski's popularity — was his insistence that in the absence of a functioning Chicago opera company, the orchestra should include, in its season, concert and, when possible, full-scale operatic productions. He made two steps toward that end, giving Richard Strauss's *Elektra* in Orchestra Hall and presenting Kirsten Flagstad in a magnificent staging of *Tristan und Isolde* that gave an American audience its first chance to hear her as the Wagner heroine since the end of the war.

It was 1954 before Chicago got a new opera company, but when the Lyric Theater (since 1956, the Lyric Opera) offered its first season, built upon the American debut of Maria Callas, one of its plans was to bring Rodzinski back. Offered two popular Italian scores, he sent his regrets from his new home in Rome, told the Lyric that "anyone can conduct these works."

This autumn this five-year-old company finally had Rodzinski, under a contract that called for three *Tristans* (with Karl Liebl and Birgit Nilsson in the title roles) and three *Boris Godunovs* with Boris Christoff. Fresh from a period of rest and study at his Lake Placid farm, Rodzinski flew into Chicago with his familiar grin, scarcely had said hello at the airport before he drew me aside and demanded in a conspiratorial whisper, "How is the orchestra?"

The Lyric's band, a pickup group that takes in every union symphony player in the Chicago local, short of Chicago Symphony personnel (who are off limits), is at best second-rate. But Rodzinski found them eager to cooperate, and with young American conductor Lee Schaenen to assist him in reading and section rehearsals, taught them their parts note by note. When he finally appeared before the pub-

lic, beating out each bar with a long white baton and cueing every strand in Wagner's contrapuntal fabric, they played like a host of Bayreuth angels.

Rodzinski's first appearance in the Opera House pit, November 1, produced a chorus of cheers and applause that delayed the opera several minutes; at the close of the evening, ashen and trembling he heard one of the greatest ovations Chicago has ever given a musician.

For the next week Rodzinski stewed in his hotel suite, dazzled by his reception, gratified by the loyalty of his friends, yet restless. "Money cannot pay for what I put into that performance," he told me. "I ask myself, all the time, can they do it again? After all those rehearsals, will they remember? Come to the second one. If it is not good, I will die."

The second *Tristan* was not up to the first. Rodzinski went to the Lyric's general manager Carol Fox, demanded and got an unprecedented special session before the final presentation November 10. The third *Tristan* was unbelievably fine, reducing such blasé operagoers as Rudolf Bing to trite phrases of admiration. As I went into Rodzinski's dressing room that night he looked like Lazarus come from the tomb, except for the fire in his eyes.

"It was the best," he remarked simply. "You know why? For one hour and a half this afternoon I gave them hell."

The next day he was too ill to begin rehearsals for *Boris*; the day following he withdrew from the production. As soon as possible he went to Boston's Massachusetts General Hospital and there, on Thanksgiving evening, in the last weeks of his sixty-fifth year, he fought his final battle with a decade-old cardiac ailment.

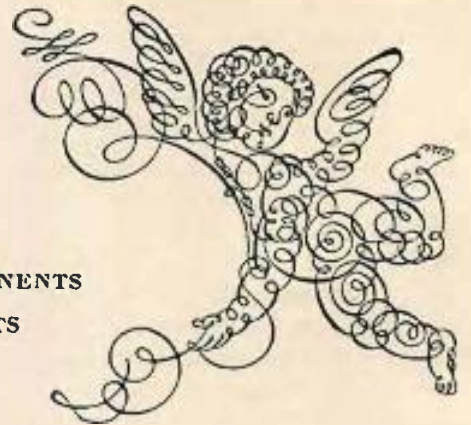
Reflecting on his Chicago triumph, his widow, Halina Wieniawska Rodzinski, said: "He gave everything he had to it, but it was too much and it finished him."

Yet for a restless perfectionist such as Rodzinski, whose complex and frequently irreconcilable drives brought him satisfaction and repose only when channeled into the creation of music, there was never a thought of holding back. If the *Tristan* he wanted called for the sacrifice of his final reserve of strength, he willingly gave all that it required, even staking the years of retirement to the mountains that entered so frequently into his conversation. Before everything else, he was a dedicated musician. ROBERT CHARLES MARSH



HEAVENLY DISCOURSE

QUOTING THE EMINENT CRITICS OF TWO CONTINENTS
CONCERNING NINE ARTISTIC ACHIEVEMENTS
ON ANGEL RECORDS DURING 1958



GREAT RECORDINGS OF THE CENTURY

Of this unique series, *Roland Gelatt*, writing in *The Reporter*, said: "These recordings are the 'classics,' the peaks of musical achievement on discs. Angel Records deserves an expression of thanks for putting these performances back in circulation."

Included in the *Great Recordings* (Angel COL Series) are legendary performances of such great artists as: FRITZ KREISLER, CORTOT-THIBAUD-CASALS Trio, ADOLF BUSCH Chamber Orchestra, EDWIN FISCHER, NADIA BOULANGER, ARTUR SCHNABEL, SERGE PROKOFIEV, FEODOR CHALIAPIN, CLAUDIA MUZIO, ELISABETH SCHUMANN.

Coming in January: Four more albums in the Great Recordings Series—Pablo Casals plays Bach and Dvořák.

BEETHOVEN: SYMPHONY No. 9 "Choral"

Otto Klemperer conducts the Philharmonia Orchestra and Chorus. Soloists: Hans Hotter, Aase Nordmo Løvberg, Christa Ludwig, Waldemar Kmentt. Also: "Egmont" Incidental Music. Birgit Nilsson, Soloist. 2 records

Angel Album 3577 B

"A magnificent sound fit to shake the earth... That this is a great performance—among the greatest ever put on record—seems to be unquestionable! Seldom has Beethoven's grand design emerged so convincingly... Klemperer has touched new heights and revealed new evidence of divine grace."

(*The Gramophone*, London)

VERDI: RIGOLETTO Highlights

Maria Meneghini Callas (Gilda), Giuseppe di Stefano (Duke), Tito Gobbi (Rigoletto), others. Orchestra and Chorus of La Scala, conducted by Tullio Serafin.

Angel 35518

Of the presentation: "This selection gives as good an idea of Verdi's opera as can be compressed onto a single disk, even allowing us a characteristic chorus in the conspiratorial style..."

(*The Gramophone*, London)

Of the performances: "Callas' absolutely effective version of Gilda's famous aria (*Caro Nome*) ends with one of the most wonderfully executed trills that has ever been recorded..."

(*S.F. Chronicle*)

"Gobbi is a splendid Rigoletto... could hardly be bettered."

(*The Gramophone*)

"One of di Stefano's best recorded performances..."

(*N.Y. Herald Tribune*)

ORFF: DER MOND

Rudolf Christ, Hans Hotter, others. Philharmonia Orchestra and Chorus, conducted by Wolfgang Sawallisch. With libretto. 2 records

Angel Album 3567 B/L

"From the point of view of hi-fi sonics, this well may be the most stunning opera recording yet made. The music peculiarly favors the efforts of clever engineers, and Angel's set to work with a will. The performance is well-nigh flawless, with special praise owing to the young maestro (Sawallisch) and to the very human St. Peter of Hans Hotter."

(David Johnson, *High Fidelity*)

VLADIMIR ASHKENAZY: Pianist

Prokofiev: Sonata No. 7
Rachmaninoff: Variations on a Theme by Corelli
Liszt: Mephisto Waltz No. 1 and Feux Follets

Angel 35647

Ashkenazy, 21, now making his debut tour of the U.S., was introduced to American audiences through his Angel Records.

"Ashkenazy is a poet who never bangs, concentrating on a beautiful singing line. He has strength when strength is needed, but the main impression one gets from his playing on records is of plasticity, subtlety, and a beautifully regulated performance... *Ashkenazy is an artist.*"

(Harold C. Schonberg, *N.Y. Times*)

J. STRAUSS II: THE GYPSY BARON (Der Zigeunerbaron)

Elisabeth Schwarzkopf, Nicolai Gedda, Erich Kunz, others. Philharmonia Orchestra and Chorus, conducted by Otto Ackermann. With libretto. 2 records

Angel Album 3566 B/L

Selected as *Record of the Month* by *Music and Musicians* (London). "This glittering performance... is easily the most satisfying of the... recordings now available. Ackermann's idiomatic direction ensures an authentic lilt in the Philharmonia's rich-toned accompaniment. Schwarzkopf is in brilliant voice... Gedda surpasses his previous achievements in this series. The recording is rich and finely balanced."

(David Hunt, *Music and Musicians*)

MOUSSORGSKY: Songs (Complete)

Boris Christoff, Bass 4 records

Angel Album 3575 D/L

(with notes, texts, etc., in magnificent 84-page brochure)

"...a monumental work... (Christoff) can be proud of his latest achievement. Every song is presented with that perfection of delivery and understanding of the composer's intentions for which he has been acclaimed ever since he started his concert career... only a singer endowed with exceptional dramatic gifts can project the full meaning of Moussorgsky's ideas... In our generation, two men have been equipped with these qualities—Feodor Chaliapin and Boris Christoff."

(Victor Seroff, *Saturday Review*)

ADAM: GISELLE

Complete Ballet. Royal Opera House Orchestra, Covent Garden. Yuri Fayer, Conductor. With illustrated book.

2 records

Angel Album 3583B

"The performance under Fayer's exhilarating hand fairly breathes the atmosphere of the theatre... the recording has been extremely well done, and this is likely to remain the definitive *Giselle* for a very long time to come."

(Clive Barnes, *Records and Recordings*, London)

WAGNER: DIE MEISTERSINGER VON NÜRNBERG (Complete)

Elisabeth Grümmer, Ferdinand Frantz, Rudolf Schock, Benno Kusche, Gerhard Unger, Gustav Neidlinger, Gottlob Frick, others. Chorus of Municipal Opera and German State Opera, Berlin; Choir of St. Hedwig's Cathedral. Berlin Philharmonic Orchestra, Rudolf Kempe, Conductor.

5 records

Angel Album 3572 E/L

"...delightful concord of all contributing elements... Angel's cast is an uncommonly strong one. Frantz is a towering Sachs... Elisabeth Grümmer is a charming, vocally adroit Eva... Rudolf Schock is as good a Walther as one is likely to hear today. Add to the singers' impressive contribution the bewitching sounds of the Berlin Philharmonic that Kempe weaves around them... the spirited, meticulous choral work in Act III—and the sum total is clearly a rare artistic achievement. Engineering superlative... Angel's visual presentation up to its high standard."

(George Jellineck, *Saturday Review*)



ANGEL

"Aristocrats of High Fidelity"

ANGEL RECORDS, NEW YORK CITY

HIGH FIDELITY MAGAZINE

Records in Review



Reviewed by

PAUL AFFELDER
NATHAN BRODER
G. B. BRUMMELL
R. D. DARRELL
RASY ERICSON
ALFRED FRÄNKENSTEIN
PHILIP C. GERACI
JOHN F. INDCOX
DAVID JOHNSON
ROBERT CHARLES MARSH
EDWARD L. RANDAL
HAROLD C. SCHONBERG
JOHN S. WILSON

Classical Music	51
Recitals and Miscellany	64
Folk Music	70
World of Entertainment	73
Fi Man's Fancy	77
Jazz	79
Tape Reviews	85

CLASSICAL

ALBENIZ: *Iberia: Suite No. 1*—See Scriabin: *Poème d'extase, Op. 54*.

ANTILL: *Corroboree Suite*
†Ginastera: *Panambi Suite*

London Symphony Orchestra, Sir Eugene Goossens, cond.

- EVEREST LPBR 6003. LP. \$3.98.
- • EVEREST SDBR 3003. SD. \$5.98.

The Australian composer John Antill here makes his debut on American discs with a gorgeously colored and extremely "effective" work. A corroboree is a dance ceremony of the Australian aborigines, and Antill's composition, in its original form, is a ballet based on their observances. It makes use of many fascinating aboriginal tunes and is altogether sensational in the brilliance of their orchestral dress. The composer's symphonic handling of this material, however, falls back distressingly on cliché.

Alberto Ginastera's *Panambi* is also a folk ballet, this time on a South American Indian subject. It is one of Ginastera's earliest works, unpretentious in its evocations of moonlight over the pampas and unashamedly beholden to Stravinsky's *Sacre* in its savage dances. Both recordings are sonically superb, and Sir Eugene obviously performs this sure-fire stuff with great affection. A.F.

BACH: *Aria with Thirty Variations, in G, S. 988 ("Goldberg Variations")*

Rosalyn Tureck, piano.

- EMI-CAPITOL GBR 7134. Two LP. \$9.96.

The release of this set accompanies Miss Tureck's return to this country after several years of playing in Europe. There, and especially in England, her Bach performances were received with much enthusiasm—a bit of news that comes as no surprise to those who have followed her American career. For Miss Tureck proved long ago that she belongs in that tiny company of artists who can keep an audience's rapt attention for a whole program of Bach.

Here, as in her recordings of the *Well-Tempered Clavier* and the *Partitas*, Miss Tureck's playing clearly reflects a deep understanding of the music and a thorough mastery of the technical difficulties it presents. A few mannerisms noticeable in the earlier recordings have disappeared. Her phrasing is alive and sensitive, the rhythmic pulse firm, the dynamic gradations innumerable within a scheme that does not reach extremes in either direction. While she thus takes advantage of the nuances possible on a piano, she avoids pianistic effects that would be foreign to the style of the music. So great is her concern for nuance that in the repetition of each section (it is these repetitions that account for the two discs instead of one) she aims to bring to the fore motifs that were subordinated in the

first playing of the section. In this way she wants to achieve that variety in repetition which was fundamental in the baroque era. However, this subtle effect—so subtle as sometimes to be hardly noticeable—was practically impossible to achieve on a harpsichord, and is less convincing than would be an imaginatively varied treatment of the embellishments.

There are other details in which one might disagree with Miss Tureck's interpretation. Variation No. 4 seems rather dry; the tempo of No. 12 is sleepy; for some reason she assumes six beats to the measure instead of four in the first section (but not the second) of No. 11. But by and large this is an impressive performance, reaching heights of restrained intensity in such variations as the poetic No. 15 and the profoundly moving No. 21. N.B.

BACH: *Organ Works*

Toccata and Fugue in D minor, S. 565; Passacaglia and Fugue in C minor, S. 582; Prelude and Fugue in A minor, S. 543; Prelude and Fugue in E minor, S. 533.

Carl Weinrich, organ.

- • WESTMINSTER WST 14043. SD. \$5.98.

The performances, especially of the Toccata and the Passacaglia, are magnificent, and the sound is splendid. But is it stereo? On my equipment, although I fiddled with the controls and tried one spot in the room after another, it all seemed to come out of the one speaker. N.B.

BARTOK: Concerto for Orchestra

Bamberg Symphony Orchestra, Heinrich Hollreiser, cond.

- Vox PL 10480. LP. \$4.98.
- • Vox STPL 10480. SD. \$5.95.

Hollreiser's performance of the *Concerto for Orchestra* is vivid, brilliant, musically, and altogether acceptable. It is extremely well recorded in the monophonic edition, but this is a work that especially benefits from stereo because of the relief it provides for the music's complex, vivacious play of solo instruments.

The monophonic disc also includes Hollreiser's well-recorded version of the *Cantata Profana*, with Murray Dickie, Edmund Hurshell, the Vienna Chamber Choir, and Vienna Symphony Orchestra; but the performance, especially

that of the solo singers, is markedly inferior to the one which has long been available under the Bartók label. A.F.

BEETHOVEN: Overtures: Fidelio; Leonore No. 3, Op. 72a; Coriolan, Op. 62; Prometheus; Egmont

Berlin Philharmonic Orchestra, Rudolf Kempe, cond.

- EMI-CAPITOL G 7140. LP. \$4.98.

This is the first collection of Beethoven overtures to appear for a couple of years, and its contents do not actually duplicate any of the existing editions of the composer's works in this form.

Kempe's performances are forthright and generate moments of considerable power. The only one that is below a very

high standard is *Coriolan*, where excessive contrast between the two principal themes breaks any real continuity in the work. But if the line sags here, it is firmly drawn elsewhere; and the excellent playing of the Berlin orchestra adds to the merits of an attractive and well-engineered disc. R.C.M.

BRAHMS: Concerto for Piano and Orchestra, No. 2, in B flat, Op. 83

Vladimir Ashkenazy, piano; Berlin Opera Orchestra, Leopold Ludwig, cond.

- ANGEL 35649. LP. \$4.98 (or \$3.98).

Louis Kentner, piano; Philharmonia Orchestra, Sir Adrian Boult, cond.

- EMI-CAPITOL G 7133. LP. \$4.98.

Here are two altogether contrasting read-

The Ninth Edition of the Ninth, Of Transcendent Quality

UP TO THIS MONTH, the Beethoven Ninth or *Choral Symphony* had appeared in twenty-five recorded editions, representing the work of twenty-three conductors. They range alphabetically from Abendroth to Weingartner, in reputation from Toscanini to an obscure Herr Friedl, whose ancient set is one of six that failed to survive into the longplay era. Jochum, Karajan, and Weingartner may be credited with multiple editions, Walter with an edition and a half (he remade only the final movement). Toscanini recorded the score several times, but approved only his final effort for release.

Yet even with nineteen editions available on longplay at one time or another (with this new one, there are nine in the current Schwann), the Ninth, like all supreme achievements, has proved a hazard to both conductors and record companies. Mengelberg, Monteux, Beecham, Rodzinski, Szell, Münch, and Reiner are typical of the conductors whose many records do not include a Ninth. Stokowski, Ormandy, and Koussevitzky, together with a half dozen or so conductors of far lesser reputation, produced versions lacking any special distinction.

The classic Ninth up to 1948 was the second Weingartner edition, a simple but noble expression of the score, still to be valued as a documentation of a great musician. It could not survive a demand for increased sonic fidelity, yielding to sets by Walter and Karajan that date from the final days of the 78. The Walter is still in the catalogue, but its age is apparent and a new version from his hand is being planned.

The first wholly longplay Ninths were those of Toscanini, Kleiber, and Scherchen. Of the same sonic vintage, although released at a somewhat later date, was the Furtwängler set, now withdrawn. Of more recent releases, the only one capable of challenging the established editions was the second Karajan version, made in 1955. There is still no stereo disc of the score. A stereo tape edition, by Goehr, is less satisfactory than Toscanini's monophonic tape (or discs) played over multiple speakers.



Otto Klemperer

How is this situation changed by the release of the new Klemperer recording?

Since the Ninth is a score of such profound musical variety and content that the idea of a definitive performance (or recording) is absurd, no listener who finds in one of the older editions a reflection of his own fundamental view of the score need alter his mind because Klemperer's approach is now available for detailed inspection.

Nonetheless, the Klemperer seems to offer the best of all possible worlds. The monophonic sound is astonishingly clear and permits one to hear detail that is lost in the resonance or dated sonics of other editions. When Angel is disposed to issue this in stereo, it could well be the first entirely adequate recording of the vast instrumental and vocal forces for which Beethoven wrote. As it stands, it is, overall, the best we have, worth buying now if one is eager for a Ninth, even if the manufacturer's foxy-grandpa sales policy requires one to buy it again later to secure the more desirable stereo masters.

Those who have a good Ninth should

turn to their pens rather than their pocket books, demanding an end to this cat-and-mouse game with the consumer.

Interpretatively, Klemperer is a part of the German tradition, but he expresses it in terms of a polished classicism that is matched only by Toscanini. (Note, for example, the way both conductors respect the important repeats in the scherzo.) Contrasting this set with the Maestro's edition (which I prefer in the tape format, RCA Victor EC-52), one hears a seemingly identical point of view stated in terms of two national backgrounds. Klemperer lacks the fire and intensity of Toscanini, his Italianate intuition of what makes a song, a phrase, an accent; but Toscanini cannot duplicate the almost transcendental quality of the Klemperer that gives us the spiritual force of the music in terms of a universalized idea of humanity rather than the personality of a single remarkable individual. Contrasted with the more common manifestations of the German tradition, the infusion of romanticism in the Karajan set (and its projection, very close to its theoretical limits in the Furtwängler), the Klemperer reading is an artistic achievement that cannot be undervalued.

The solo quartet is probably the best matched of any available recording, and like the chorus, it sings music written for titans as well as can be expected of human beings.

Included as a filler, but desirable in its own right, is the *Egmont Overture* and the *Klärchens Tod, Freudvoll und Liedvoll*, and *Die Trommel Geruhret* from the incidental music written for Goethe's play. Klemperer, soprano Birgit Nilsson, and the engineers were in perfect form for this as well. ROBERT CHARLES MARSH

BEETHOVEN: Symphony No. 9, in D minor, Op. 125 ("Choral")

Aase Nordmo Loevberg, soprano; Christa Ludwig, mezzo; Waldemar Kmentt, tenor; Hans Hotter, baritone. Philharmonia Chorus and Orchestra, Otto Klemperer, cond.

- ANGEL 3577B. Two LP. \$11.94 (or \$9.94).

ings. Ashkenazy goes about his performance with plenty of dash and temperament, though not with the iron control he eventually will have. In this recording he still appears more interested in the pianistic than the musical elements of the concerto. Nevertheless there is much to admire. Ashkenazy knows how to project a singing line, he has sound musical instincts, his rhythm is fine, and he is above all a lyricist. As such he achieves real success with the melodic aspects of the concerto.

Kentner also is capable of some sensitive playing, but on the evidence of this disc he is scarcely the technician for this extraordinarily difficult concerto. Often the left hand is a complete blur, and one senses elsewhere a great struggle with the notes. Even more unsettling is Kentner's lack here of basic rhythm. He speeds up and slows down—apparently in the name of "expression"—and is constantly breaking the continuity. The Ashkenazy version is the better of these two; but for the "big" Brahms recordings, one turns to the B flats of Gilels, Serkin, and Backhaus. H.C.S.

BRAHMS: Sonata for Piano, No. 3, in F minor, Op. 5; Scherzo in E flat minor, Op. 4

Wilhelm Kempff, piano.
• DECCA DL 9992. LP. \$3.98.

The fine Rubinstein performance of the Brahms F minor Sonata was discontinued some time ago, leaving the field without a first-class version. Now we have a superb replacement. Kempff plays magnificently—with strength, maturity, and a degree of pianistic flexibility that makes the crabbed writing sound actually limpid. The performance is of so high a quality as to make even those indifferent to this work reconsider. Kempff also is entirely convincing in the early E flat minor Scherzo. Fine recorded sound, but alarmingly noisy surfaces. H.C.S.

CHAUSSON: Poème, Op. 25
†Saint-Saëns: *Introduction and Rondo capriccioso, Op. 28; Havanaise, Op. 83*

Aaron Rosand, violin; Orchestra of the Southwest German Radio, Rolf Reinhardt, cond.
• • Vox STPL 10470. SD. \$5.95.

The young American violinist, Aaron Rosand, plays all three of these works with a big rich tone, assured technique, and a great deal of interpretative intensity. This approach is ideal for the Chausson *Poème*, but a lighter, more relaxed reading of the two Saint-Saëns pieces would have been in order.

Though the monophonic disc includes the seldom-played Berlioz *Reverie and Caprice*—omitted here—the stereo version emerges as one of Vox's better efforts in this new medium. The soloist is kept well to the left, with only an occasional spill-over to the right-hand speaker, and the directional effect of the first-rate accompanying orchestra is realistically maintained. P.A.

DEBUSSY: La Mer; Images, No. 2: Ibéria

Orchestre du Théâtre National de l'Opéra de Paris, Manuel Rosenthal, cond.
• • WESTMINSTER 14020. SD. \$5.98.

Rosenthal is a fine conductor, a brilliant musician, and one of the real stylists in the French repertoire. His performances of both of these great Debussy scores have imagination and considerable technical resource behind them. Especially impressive are the conductor's flexible rhythm and his ability to carry a phrase through without any chopiness. I would rank this *La Mer* and *Ibéria* with any currently available.

The Westminster stereo sound is nicely proportioned and natural. But there is, unfortunately, a pronounced surface swish that is most annoying. Some of this swish can be eliminated by reducing the treble; but, then, much of the brilliance of the sound also disappears. H.C.S.

DEBUSSY: Printemps; Danse
†Turina: *Danzas fantásticas, Op. 22; Le Proceso del rocío, Op. 9*

Royal Philharmonic Orchestra, Robert Irving, cond.
• EMI-CAPITOL G 7130. LP. \$4.98.

None of these attractive pieces is heard often in the concert hall. *Printemps* is an early work, composed in Italy in 1887 during Debussy's stay as a Prix de Rome winner. It is an immature but highly imaginative piece of writing, delicately orchestrated, full of hints of *La Mer* and other orchestral works to come. Yet it need not be regarded as a work whose chief interest is historical; its atmospheric qualities and personality make it a fine piece of music on its own account. Also an early work is the *Danse*, originally for piano, played here in the Ravel orchestration. (The annotator for this record says that the *Danse* was part of the *Suite Bergamasque*, but no Debussy authority I know of backs him up in such a statement.)

Both of the Turina scores make a fine coupling for the Debussy. Turina was a Spanish-born but French-trained composer whose orchestration stems from the impressionists. His three *Danzas fantásticas* are colorful examples of a certain kind of second-hand nationalism, and the second of the dances contains a really notable melodic idea of a sinuous nature. The music is a lot of fun to hear, and so is the *Procesión del rocío*. Altogether a charming disc, recorded with exceptional realism and conducted very well by Robert Irving. H.C.S.

DEBUSSY: Quartet for Strings, in G minor, Op. 10

†Ravel: *Quartet for Strings, in F*
Budapest String Quartet.
• • COLUMBIA MS 6015. SD. \$5.98.

The unidiomatic approach of the Budapest String Quartet towards these French scores sounds no more convincing stereophonically than it did monophonically. In

addition, the new version is one of the few gimmicked stereos I have heard from a large company. A pronounced ping-pong effect is present, as in the slow movement, where parts of the theme pass from speaker to speaker. Apparently the fewer the musicians employed, the more problems they offer to the stereo engineers. H.C.S.

DELIBES: Coppélia

Minneapolis Symphony Orchestra, Antal Dorati, cond.
• MERCURY OL 2105. Two LP. \$7.96.

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
• • LONDON CSA 2201. Two SD. \$9.96.

Breath-taking, this Dorati. This sets the seal on my growing conviction that he is the leading exponent of classical ballet scores anywhere. His renderings of the three Tchaikovsky ballets in complete versions were each a landmark. Now he turns to Delibes with, if possible, even greater fire, rhythmic propulsion, wit, mastery of primary colors. This wonderful music is almost without shade; it is hot, glancing sunshine all through, and so it emerges under Dorati's expertly shaping hands. The Minneapolis Orchestra plays like what it has in fact become: one of the top symphonic organizations on either side of the Atlantic.

London's complete stereo *Coppélia* with Ansermet and the Suisse Romande Orchestra, is a very good performance too. Both conductors combine ensemble virtuosity with a supreme sense of pacing and climax; both are antisentimentalists and yet both take great delight in the music, never condescending to it. But Ansermet does not make the pulses race as Dorati does. Nor does he, like Dorati in the final *divertissement*, evoke that choreophilic impulse hidden in even the most phlegmatic breast. The sound is unimprovable. D.J.

DVORAK: Symphonic Variations, Op. 78
†Tchaikovsky: *Suite No. 3, in G, Op. 55: Theme and Variations*

Philharmonia Orchestra, Sir Malcolm Sargent, cond.
• EMI-CAPITOL G 7131. LP. \$4.98.

The romantics and postromantics took a very flexible view towards the variation style, and both of these works reflect that view. Whereas Mozart and Schubert never departed too far from the theme, the later composers (taking the lead from Beethoven in such works as the *Diabelli Variations*) often moved into variations that had no perceptible relationship to the initial statement. The *Theme and Variations* from Tchaikovsky's *Suite in G* is a gorgeous piece, full of strong rhythm and typically broad melody. It will be familiar to ballet goers who remember Balanchine's choreography of the music for the American Ballet Theatre; but those whose familiarity with the music has been derived solely from the ballet



Fabian Bachrach

Blessings on Biggs for Handel.

are due for some reorientation. In the theatre the conductor takes considerable leeway. Here Sargent conducts in tempo, and the gorgeous peroration will sound unusually fast to many listeners. The conductor is correct, of course.

Sargent also handles very well the large-scale set of Dvořák variations. There have been one or two recordings of this work in the past, but none as good as this. The scoring is very full, and a virtuoso orchestra is needed. The piece is Dvořák at his best, packed full of ideas, bracing melodies, and enough orchestral color to supply a rainbow. H.C.S.

GILBERT AND SULLIVAN: *The Pirates of Penzance (or The Slave of Duty)*

Jean Hindmarsh (s), Mabel; Marion Martin (ms), Kate; Beryl Dixon (c), Edith; Ann Drummond-Grant (c), Ruth; Thomas Round (t), Frederick; Peter Pratt (b), Major General Stanley; Howard Short (b), Samuel; Donald Adams (bs), Pirate King; Kenneth Sandford (bs), Police Sergeant. Chorus of the D'Oyly Carte Opera Company, The New Symphony Orchestra of London, Isidore Godfrey, cond.

• • LONDON OSA 1202. Two SD. \$11.96.

Like some others, I have often been tempted over the past twenty years to leave the G & S fold. The almost general decline of the singing in D'Oyly Carte presentations, both live and on records, has been quite alarming. My loyalty was retained, I suspect, out of regard for Martyn Green and Darrell Fancourt, who alone seemed to carry on in the great tradition. Now both are gone, and I would be less than frank if I said I find their successors their equals.

In Peter Pratt, the company have acquired a valuable *farceur* whose manner and voice have much of the Green bite, and he will undoubtedly grow into the parts he has inherited. As yet, Donald Adams is no Fancourt, but there are signs that he too will improve with experience. As it is, both are outstanding in this new recording of *The Pirates*. As Frederick, not the most grateful part that Sullivan

ever wrote for a tenor. Thomas Round is reliable, but rather pallid. Kenneth Sandford as the Police Sergeant has little to do but sing "A policeman's lot is not a happy one," which he does well enough, though with less relish than I would ask for. The picture is less happy on the distaff side, where all the singers sound quite mediocre to my ears.

As the prime mover in this performance, the hand of Isidore Godfrey seems to have taken a firmer hold and a more energetic view of the score than he did in the 1950 recording; in that respect, this performance hangs together far better. What illuminates the recording is the really excellent London stereo sound. I have not listened to the monophonic version, and frankly would not wish to after listening to this set. The illusion of actual presence and of movement of characters on stage is quite startling. Yet this does not give the impression of being contrived, thanks to some gimmick in the recording process, but comes from a true recording of actual movement. Throughout the recording, I am impressed by the natural balance that exists; in other words one feels that the orchestra is in front of the artists, as in the theatre. Can one ask more of a recording? J.F.I.

GINASTERA: *Panambi Suite—Sec Antill: Corroboree Suite.*

GLUCK: *Alceste*

Kirsten Flagstad (s), Alceste; Marion Lowe (s), Ismene; Joan Clark (s), Eumelus; Rosemary Thayer (s), Aspasia; Raoul Jobin (t), Admetus; Alexander Young (t), Evander; Thomas Hemsley (b), Apollo, Infernal Deity, High Priest; James Atkins (b), Herald, Oracle. Geraint Jones Singers and Orchestra, Geraint Jones, cond.

• • LONDON OSA 1403. Four SD. \$23.92.

One of the singularities of good stereophonic sound is that it really marks the difference between a large orchestra and a small one. In the monophonic *Alceste* the "Geraint Jones Orchestra" did not sound particularly small, since it was in a sense augmented by the choral and solo voices (including the huge one of Flagstad) issuing from the same source. The stereo version makes evident just how modest the string sections of Mr. Jones's orchestra are; there is no confusing six first violins for sixteen when the sound they make is so carefully and evenly distributed. I do not make this observation in dissatisfaction, however. No doubt Gluck's orchestra for the Viennese performances of *Alceste* was not much larger than the one on these discs. In any case, the smaller string section allows greater prominence and impact to the sound of the three trombones that goes booming through the score, as well as to the more delicate oboe and flute solos.

Indeed, I find that this performance is less oratoriolike than I had thought: true enough, stereo sound does not effect Mme. Flagstad's placidity, but it does restore to the other principals and (more importantly) to the chorus that sense of dramatic tension I found wanting in the

one-channel issue. I would particularly commend the hushed, scared responsories among the solo voices at the end of Act I, as the citizens of Thessaly try to find excuses for not offering themselves as victims to save King Admetus, and the magnificent double chorus (which really sounds like a double chorus) near the end of the opera, "*Piangi, o patria, o Tessaglia.*" D.J.

GRIEG: *Concerto for Piano and Orchestra, in A minor, Op. 16—See Tchaikovsky: Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23.*

GRIEG: *Symphonic Dances, Op. 64; Two Elegiac Melodies, Op. 34*

Pro Musica Symphony (Vienna), Eduard van Remoortel, cond.

• • VOX STPL 10330. SD. \$5.95.

Eduard van Remoortel, the new conductor of the St. Louis Symphony Orchestra, has a fine way with Grieg, as he demonstrated on the monophonic version of this Vox disc. The one unsatisfactory work there was the Suite from *Sigurd Jorsalfar*, and that has been omitted from the present stereo edition. Sonically, Vox provides adequate channel separation, but this entire record is marred slightly by an overall distortion, which I found in two different pressings. Unless you can find a distortion-free disc, then, you will be safer with the monophonic version or, if not that, Tuxen's older but better-recorded Mercury edition of the *Symphonic Dances*. P.A.

HANDEL: *Concertos for Organ and Orchestra, Op. 4 (complete)*

E. Power Biggs, organ; London Philharmonic Orchestra, Sir Adrian Boult, cond.
• COLUMBIA K2L 258. Two LP. \$11.96.

HANDEL: *Concertos for Organ and Orchestra, Op. 4, Nos. 1-4*

Eduard Müller, organ; Schola Cantorum Basiliensis, August Wenzinger, cond.
• ARCHIVE ARC 3100. LP. \$5.98.

For recording these concertos Biggs was fortunate enough to find an English organ built to Handel's own specifications and played on by him. Moreover, it was in excellent condition. We must be grateful to Biggs and Columbia for sharing the happy results with us. This is as delightful a set of organ records as I have heard. Biggs plays throughout with convincing tempos, fine style, and careful attention to the individual character of the various movements. Boult's orchestra seems flawless. Orchestra and organ are equal in weight, making a perfect balance. And the sound of both, alone or together, is clean and sweet.

The Archive set is enjoyable, too. The Concertos are played on a modern German instrument whose specifications are somewhat similar to those of Biggs's instrument. Müller and Wenzinger are rather more venturesome than the Columbia artists. They sometimes apply the un-

written dotted rhythms of baroque practice, and Müller's ornamentation is more luxuriant than Biggs's. On the review disc there was an irregular hissing in the last grooves of No. 2. N.B.

HAYDN: Symphonies: No. 91, in E flat; No. 103, in E flat ("Drum Roll")

Bavarian Radio Symphony Orchestra, Eugen Jochum, cond.
• DECCA DL 9984. LP. \$3.98.

Conservative Haydn in the German tradition with no uncrossed t's or missing commas, but lacking the buoyancy of a Beecham performance. Jochum's version of No. 91 is still welcome for its lovely moments, the effect of which is to remind us that a new edition of this charming score has been overdue. R.C.M.

HINDEMITH: Symphony in E flat

London Philharmonic Orchestra, Sir Adrian Boult, cond.

• EVEREST LPBR 6008. LP. \$3.98.
• • EVEREST SDBR 3008. SD. \$5.98.

One of the finest symphonies of the twentieth century, performed with all the grandeur, size, power, and subtlety which it requires. Sir Adrian is obviously one of those who feel that Hindemith goes on where Brahms left off. His magnificent performance would be more convincing if the strings of the London Philharmonic had been recorded as strings and not as steel wires. A.F.

D'INDY: Symphonie sur un chant montagnard français, Op. 25

†Fauré: *Fantaisie, Op. 111*

†Saint-Saëns: *Valse-Caprice, Op. 76* ("Wedding Cake")

Grant Johannesen, piano; London Symphony Orchestra, Sir Eugene Goossens, cond. (in the D'Indy and Fauré), Lawrence Collingwood, cond. (in the Saint-Saëns).

• EMI-CAPITOL C 7132. LP. \$4.98.

The D'Indy is well known; the Fauré and Saint-Saëns almost never heard. Many years ago there was a Vox recording of the *Fantaisie*; it has long been discontinued. The work is not like Fauré's exquisite *Balade* for piano and orchestra. It came late in the composer's life, and is austere and even tired-sounding. Many subtleties are in the writing, and the work grows on one with repeated hearings; but it probably never will be popular. The Saint-Saëns, on the other hand, is an engaging piece of fluff—a collection of thirteen tiny waltz movements, composed with taste and a good deal of wit.

Johannesen's performance far outclasses Felicia Blumenthal's *Wedding Cake* on a Vox disc. And his playing in the lovely D'Indy score is as good as any currently available. He takes very seriously his place in the ensemble—the composer called the work a "symphony for orchestra and pianoforte"—and refuses to make a display piece of the writing. At all times Johannesen is neat and accurate, playing the notes with musicianship and a well-grounded pianistic equipment. He

is a most satisfactory artist, surely one of the finest American pianists, and one hopes that he will be represented with many recordings in the future. Here he is finely supported by Sir Eugene, a steady accompanist and one of the most experienced conductors around. Which is not to imply that Collingwood falls down in the *Wedding Cake*. He too more than competently holds his own on this excellent disc. H.C.S.

KRENEK: Sestina for Voice and Instrumental Ensemble; Lamentatio Jeremiae Prophetae

Bethany Beardslee, soprano; Instrumental Ensemble, Ernest Křenek, cond. (in the *Sestina*). Choir of the State School for Church Music (Dresden), Martin Flämig, cond. (in the *Lamentatio*).

• ERIC LC 3509. LP. \$3.98.

The first of these two works is probably the most complex example of "total serialism" that has so far been recorded. The *sestina* is a medieval blank-verse form that plays on permutations of six; it has six stanzas, each of six lines, and it contains six key words that reappear in a fixed rotation. Six is half of twelve, the modern composer's magic number; and so Křenek, having written his own *sestina*, proceeds to set it in a 12-tone row divided into two parts, the tones rotating in the same order as the key words in the poem. There is a similar serialization in other aspects of the music—the duration of the tones, the octave spacing, the density of the counterpoint, and the dynamics. Still other aspects arise as the outcome of the serial procedures just mentioned. To this degree, at least in Křenek's view, they are brought about by chance, and this provides the subject of the poem; it is a philosophic disquisition on the paradox of unpredictable effects produced by rigidly controlled causes.

Whatever the relationship of cause and effect may be, this is a superlatively beautiful piece of music, with a magnificently lyrical vocal line, great richness of texture, and an instrumental fabric of the utmost fascination. Křenek handles his ensemble of solo instruments—violin, piano, guitar, clarinet, trumpet, vibraphone, glockenspiel, and untuned percussion—in the Webern tradition of *Klangfarbenmelodie*, and the melody of its tone colors is one of the major qualities of the piece. It is the most important work of Křenek to be recorded up to the present, and it may very well prove to be one of the most important works of modern times. The performance is superb and the recording is a miracle of delicacy, subtlety, and verisimilitude.

Křenek's setting of the *Lamentations of Jeremiah* on the other side of the disc is also a good work, but it is not as important as the *Sestina*. The *Lamentatio* likewise uses a complex, rotating 12-tone system; but it is based upon a Gregorian theme, and its total effect is one of a devotional, mystical kind. Its polyphony, however, seems rather dense and unyielding. The performance seems to be good. The recording has some odd extraneous noises, produced, no doubt, by chance. A.F.



Boult knows what Mahler is about.

MAHLER: Das Lied von der Erde

Grace Hoffman, mezzo; Helmut Melchert, tenor; Orchestra of the Southwest German Radio, Hans Rosbaud, cond.

• • VOX STPL 10912. Two SD. \$11.94.

Miss Hoffman has been singing in Chicago as the Brangäne of Artur Rodzinski's production of *Tristan und Isolde*. She has a voice of exceptional beauty, used with the sensitivity one always hopes to find in young American artists, however often one is disappointed. Herr Melchert is a serviceable tenor, lacking the full heroic ring needed to carry this music to its limits, but comparable to everyone else who has recorded these songs, except Charles Kullmann of the old Bruno Walter-Columbia set.

Vocally, then, this *Das Lied* is up to its rivals. Orchestrally it surpasses them, due largely to the clarity and spaciousness of stereo recording, which allows one to hear detached piano notes from the mandolin and many other details too fine to survive in single-channel registration. The effect of the concert room is actually present here.

Rosbaud's tempos are traditional, except for the final song which he takes somewhat more slowly than others, producing a twenty-nine-minute version that has to be split between two sides. R.C.M.

MAHLER: Symphony No. 1, in D ("Titan")

London Philharmonic Orchestra, Sir Adrian Boult, cond.

• EVEREST LPBR 6005. LP. \$3.98.
• • EVEREST SDBR 3005. SD. \$5.98.

Sir Adrian is the only British conductor to give much attention to Mahler, but his most sympathetic statements of the Austrian master's scores rank with those of any conductor in the Germanic tradition. This is an example to prove the point, since Boult consistently demonstrates a masterful comprehension of what this music is about and how it ought to be

played. The delicate, singing passages are given no Slavic, quasi-Tchaikovskian character; and the scherzo, for once, is heard as marked, with quick and vigorous opening and closing sections contrasting with a charming trio of rustic simplicity.

Stereo does wonderful things in this music, not only to clarity in the contrapuntal lines, but also to the broad impact of the climactic passages. In short, an excellent record, and a promising debut for a new label. R.C.M.

MOZART: Mass No. 19, in D minor, K. 626 ("Requiem")

Teresa Stich-Randall, soprano; Ira Malaniuk, contralto; Waldemar Kmentt, tenor; Kurt Böhme, bass; Vienna State Opera Choir; Vienna Symphony Orchestra, Karl Böhm, cond.

• EPIC LC 3507. LP. \$3.98.

MOZART: Mass No. 19, in D minor, K. 626 ("Requiem"); Regina coeli, K. Anh. 118; Ave verum corpus, K. 618; Te Deum, K. 141; Sancta Maria, K. 273

Sena Jurinac, soprano; Lueretia West, contralto; Hans Loeffler, tenor; Frederick Guthrie, bass; Vienna Academy Chorus; Vienna State Opera Orchestra; Hermann Scherchen, cond. (in the *Requiem*), René Leibowitz, cond. (in the other works).

• • WESTMINSTER WST 205. Two SD. \$11.96.

Here are two more in the long list of recorded Mozart *Requiem* performances that are very good in some sections and less impressive in others. In the Epic the high spots are relatively few—a beautifully transparent opening, the pure and steady singing of Stich-Randall, the quiet supplication of the last page of the *Rex tremendae*. Elsewhere the performance rests on a plateau that might be described as a little more than halfway up the mountain. Except in the *Dies irae*, where choral and orchestral lines are obscured by the organ, the sound is clear.

The Westminster is a more dramatic reading. At times Scherchen teeters on the edge of theatricality, as in an occasional exaggerated retard at the end of a section or in bringing out the trombones as solo instruments in the *Domine Jesu* when they are supposed to be merely supporting the voices. But when Scherchen is good he is hard to beat, and that is the case in the profoundly moving Introit, the finely balanced *Recordare*, and the perfectly paced *Lacrymosa*. None of his vocal soloists is particularly outstanding here, but they blend together well.

I could hear no separation in the stereo *Requiem*. On the last side, however, the sound is well and clearly spread. This side is almost worth the price of the set, for it offers straightforward, competent readings of two masterpieces (the *Sancta Maria* and *Ave verum*), an unfamiliar work of fine quality (the *Regina coeli*, based on an incomplete Kyrie by Mozart and finished by Abbé Stadler), and an interesting *Te Deum*, which according to Einstein is almost note for note patterned after one by Michael Haydn. N.B.

MOZART: Quintets for Strings (6): in B flat, K. 174; in C minor, K. 406; in C, K. 515; in G minor, K. 516; in D, K. 593; in E flat, K. 614

Emil Kessinger, viola; Barchet Quartet.

• Vox VBX 3. Three LP. \$6.95.

On the whole an excellent set. The Barchets play together as one, their tempos seem natural, their tone is attractive, and occasionally, as in the great Adagio of the G minor Quintet, they convey all of the profundity and poetry of this wonderful music. They do not, I think, have quite the finesse of the Budapests in a recent Columbia set, and their dynamic range is somewhat narrower: except in the aforementioned Adagio, they seldom employ a real pianissimo or fortissimo. Otherwise, such faults as the present set has are minor: the cello is not forward enough when it should come out (first two movements of the C minor Quintet, Minuet of the D major); the violin tone is slightly streaked in the C major; and the very first note of the G minor is clipped, so that it sounds like a sixteenth instead of an eighth. It would be interesting to know why Mr. Barchet, in the third measure from the end of the slow introduction to the finale of the G minor, plays E flat where all available scores print E natural. N.B.

OFFENBACH: Gaîté Parisienne

Hollywood Bowl Symphony Orchestra, Felix Slatkin, cond.

• • CAPITOL SP 8405. SD. \$5.98.

Reprinted on the jacket of this stereo *Gaîté Parisienne* is an excerpt from my review of the monophonic version, in which I offered high praise for the bright, wide-range sound. As might well be imagined, that sound is even more impressive when distributed over two stereo channels. What is not quoted, however, was my warning that Slatkin's interpretation often becomes a bit slow and weighty, his waltz movements, in particular, having more Strauss than Offenbach in them. Still, this is one of the better *Gaîtés*, and in stereo it will probably be a demonstration record in more than one home and hi-fi emporium. P.A.



Susskind: feeling for Prokofiev fantasy.

PONCHIELLI: La Gioconda

Anita Cerquetti (s), *La Gioconda*; Giulietta Simionato (ms), Laura; Franca Sacchi (c), *La Cieca*; Mario del Monaco (t), Enzo Grimaldo; Ettore Bastianini (b), Barnaba; Cesare Siepi (bs), Alvisse Badoero. Soloists, Chorus, and Orchestra of the Florence May Festival, Gianandrea Gavazzeni, cond.

• • LONDON OSA 1302. Three SD. \$17.94.

The brilliance of London's stereo *Andrea Chénier* is not equaled here, primarily because the performance is less good. The singers infrequently rise to the potentialities of their roles, and the orchestra (save for a stunning *Dance of the Hours*) turns in a reading only a cut above routine. Nor is there much evidence of imaginative engineering: frequently I listened in vain for a sense of separation in the vocal parts. *Gioconda* is an opera that ought to offer a field day for the enterprising stereo soundman, with its constant physical action, its sopranos shouting imprecations at one another from the deck of Enzo's yacht, its big, multivoiced first and third act finales. To do it justice, movement as well as vocal and instrumental separation is needed. None of the first and surprisingly little of the second are to be found on these discs. D.J.

PROKOFIEV: The Buffoon, Op. 21 ("Chout"): Suite

London Symphony Orchestra, Walter Susskind, cond.

• EVEREST LPBR 6001. LP. \$3.98.

• • EVEREST SDBR 3001. SD. \$5.98.

Chout has never been a great success on the stage, but this fairy-tale ballet about clowns, murders, and narrow escapes in disguise inspired Prokofiev to one of his richest scores. I have never seen a synopsis of the plot that even remotely approaches intelligibility, but one gathers that the action has the same sort of wild fantasy found in the paintings of Marc Chagall, and so has the music. The grotesquerie, irony, and satire so characteristic of Prokofiev in his early days are here given absolutely epical expression, and the work is therefore one of the key masterpieces of the modern repertoire.

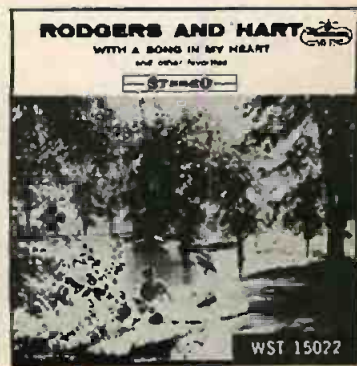
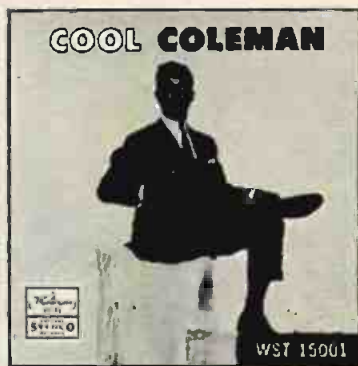
Susskind understands these qualities very well, and the excellence of his performance is matched by the recording. Prokofiev's orchestration is made to order for stereo, and Everest's engineers have taken full advantage of that fact. A.F.

PUCCINI: Madama Butterfly

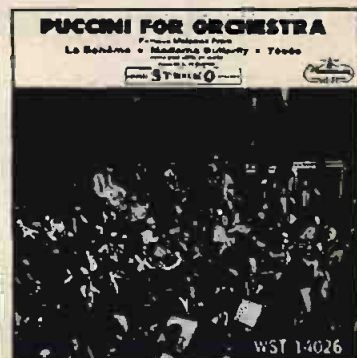
Victoria de los Angeles (s), *Madama Butterfly*; Anna Maria Canali (ms), Suzuki; Maria Huder (ms), Kate; Giuseppe di Stefano (t), Pinkerton; Renato Ercolani (b), Goro; Tito Gobbi (h), Sharpless; Arturo La Porta (bs-b), Yamadori, the Commissioner; Bruno Sbalchiero (bs), the Bonze. Chorus and Orchestra of the Rome Opera House, Gianandrea Gavazzeni, cond.

Continued on page 58

Stereo records are wonderful



but WESTMINSTER STEREO



is just a little bit better!



ADDITIONAL NEW RELEASES

Stereo and Monophonic

DEBUSSY: La Mer, Ibéria; Orchestre du Théâtre National de l'Opéra de Paris; Rosenthal, cond. (XWN 18770 monophonic) (WST 14020 stereo)

MOZART: Requiem; Vienna Academy Chorus; Vienna State Opera Orchestra; Scherchen, cond. (XWN 18766 monophonic) (WST 205 stereo)

MAHLER: Symphony No. 2 in C Minor ("Resurrection"); Vienna Academy Chorus; Vienna State Opera Orchestra; Scherchen, cond. (XWN 2229 monophonic) (WST 206 stereo)

Stereo

GERSHWIN: Piano Concerto in F; Reid Nibley, Piano; Utah Symphony; Abravanel, cond. (WST 14038 stereo)

BRAHMS: Violin Concerto in D Major; Erica Morini, Violin; Philharmonic Symphony Orchestra of London; Rodzinski, cond. (WST 14037)

HANDEL: Israel in Egypt; Combined Chorus of The University of Utah; Utah Symphony; Abravanel, cond. (WST 207)

RAVEL: Boléro, Pavane Pour Une Infante Défunte, Rapsodie Espagnole; Orchestre du Théâtre National de l'Opéra de Paris; Rosenthal, cond. (WST 14023)

SMETANA: The Moldau, Bartered Bride, (Excerpts). ENESCO: Rumanian Rhapsody No. 1. WEINBERGER: Polka and Fugue from "Schwanda"; Vienna State Opera Orchestra; Scherchen, cond. (WST 14030)

WEBER: Overtures—Oberon, Euryanthe, Peter Schmill, Abu Hassan, Preziosa, Jubilee; Orchestre du Théâtre National de l'Opéra de Paris; Scherchen, cond. (WST 14042)

ALFVÉN: Midsummer Vigil (Swedish Rhapsody No. 1), The Mountain King (A Ballet Pantomime); The Royal Swedish Orchestra; Alfvén, cond. (WST 14022)

Monophonic

DEBUSSY: Prélude A L'Après-Midi D'Un Faune, Jeux, Nocturnes: Nuages, Fêtes; Orchestre du Théâtre National de l'Opéra de Paris; Rosenthal, cond. (XWN 18771)

RAVEL: La Valse, Valses Nobles et Sentimentales, Ma Mère l'Oye (Complete Ballet); Orchestre du Théâtre National de l'Opéra de Paris; Rosenthal, cond. (XWN 18751)

SCARLATTI: Sonatas for Harpsichord, Vol. 20, Longo Nos. 64, 174, 191, 219, 251, 276, 284, 293, 332, and 384, Longo Supplemento No. 22, Minuet M.S. No. 58; Fernando Valenti, Harpsichord. (XWN 18772)

BRAZIL: Folk Music; Clara Petraglia, accompanying herself on the guitar. (WF 12024)

SONGS AND DANCES OF SPAIN: Vol. 7; Eastern Spain and Valencia; (Recorded in the Field and Edited by Alan Lomax). (WF 12019)

SONGS AND DANCES OF SPAIN: Vol. 8; Galicia; (Recorded in the Field and Edited by Alan Lomax). (WF 12020)



For complete Westminster Catalog, write Dept. HF-1, Westminster, 275 Seventh Avenue, N.Y.C.

W21

• EMI-CAPITOL GCR 7137. Three LP. \$14.94.

In the Puccini discography in December I called attention to the blurred, boisterous, ear-offending engineering of this *Butterfly* in its original format (RCA Victor, issued first in 1955). My apologies to the engineers: the difficulty was with the pressing, as this vastly superior EMI-Capitol attempt eloquently proves. In even the most strenuous part of the love duet, which inevitably comes at a bad spot (far in on Side 2), distortion is at a minimum, balance and sonorosity at a maximum. I should certainly have dealt more generously with the performance if I had known it in this new pressing. It decidedly takes its place with the Angel (Callas) and RCA Victor (Mollo) versions at the top of the list—and this despite the fact that De los Angeles' Cio-Cio-San is not any kind of Cio-Cio-San. D.J.

RAVEL: *Quartet for Strings, in F*—See Debussy: *Quartet for Strings, in G minor, Op. 10*.

ROSSINI: *Il Barbiere di Siviglia*

Victoria de los Angeles (ms), Rosina; Anna Maria Canali (ms), Berta; Nicola Monti (t), Almaviva; Gino Bechi (b), Figaro; Melchiorre Luise (b), Bartolo; Nicola Rossi-Lemeni (bs), Basilio; Erminio Benatti (bs), Fiorello, Ambrasio, an Official. Chorus and Orchestra Sinfonica di Milano, Tullio Serafin, cond.

• EMI-CAPITOL GCR 7138. Three LP. \$14.94.

There are some serious inconsistencies in volume in this EMI-Capitol reissue of the 1954 RCA Victor *Barber*. For instance in Basilio's Calomny Aria the sound suddenly decreases by almost half at the phrase "*dalla bocca fuori uscendo*" and remains thus through most of the middle part of the aria, suddenly regaining volume at the word "*capitato*." I do not recall this difficulty in the original issue. The sound itself is thin and the orchestra rather distant. A libretto with inter-linear translation is provided. Those who know no Italian at all may be lulled into a false sense of security by the line-by-line method; others will be annoyed by the frequent discrepancies between Italian and English. "*Il mio cor ferito è già*" means "My heart is already wounded," but according to the interlinear rendition it means "Ah, Lindoro, that voice is thine."

Since Angel is issuing its magnificent *Barber* stereophonically, and a highly experimental (and completely uncut) version is due next fall from RCA Victor, prospective purchasers would do well to hold off a bit. D.J.

SAINT-SAENS: *Introduction and Rondo capriccioso, Op. 28; Havanaise, Op. 83*—See Chausson: *Poème, Op. 25*.

SAINT-SAENS: *Valse-Caprice, Op. 76* ("*Wedding Cake*")—See D'Indy: *Symphonie sur un chant montagnard français, Op. 25*.



Franz Schubert

SCHUBERT: *Fantasia in C, Op. 15* ("*Wanderer*")

† Schumann: *Fantasia in C, Op. 17*

Leonard Shure, piano.

• Epic LC 3508. LP. \$3.98.

As befits a Schnabel pupil, Shure presents a well-arranged, clearly played performance of the Schubert. He is a powerful pianist and, in this kind of music, a logical one. He is less interested in color than in organization and relationships; and the Schubert, a spread-out work, can stand this kind of treatment. Shure draws it together admirably.

In the Schumann, however, he is less successful. He does not seem to feel the romanticism, but he realizes that something must be done about it. His solution: inexplicable ritards (in the first movement he actually comes to a dead stop at one point) and phrasings that are mannered in the extreme. This performance is certainly unconventional enough, and Shure has some decided ideas about the music. But it is hard to agree with the validity of those ideas. There still is no great performance of the Schumann *Fantasia* on LP. Curzon's (London) is probably best. In the *Wanderer*, however, Shure is as good as anybody. His disc has unusually realistic piano sound. H.C.S.

SCHUBERT: *Mass No. 6, in E flat*

G. Rathauscher, soprano; E. Hofstaetter, contralto; A. Planyavsky, tenor; K. Equiluz, tenor; W. Berry, bass. Akademie Kammerchor and Vienna Symphony Orchestra, Rudolf Moralt, cond.

• LYRICHORD LL 76. LP. \$4.98.

This performance of the towering 1828 Mass has undergone a number of transformations in its long-LP career. It first appeared, circa 1949, as a set of two ten-inch Vox records. Some years later Vox put the whole work (well over an hour in duration) on a single disc. Then, unaccountably, it was withdrawn, only to turn up now on the Lyrichord label. Schubertians will welcome it back warmly, and those who aspire to Schubertian

rank will go out and make it their own before it gets withdrawn again.

Certainly this is no great performance, but it is a good one. The engineering is unmistakably not the newest and best, but it is fairly good engineering. And since there is no immediate prospect of Beechan's doing the E flat Mass with the Royal Philharmonic and the Huddersfield Choral Society (hint, hint), what we've got is immeasurably better than nothing at all. D.J.

SCHUBERT: *Quartets for Strings*

Vol. I: No. 2, in C, D. 32; No. 4, in C, D. 46; No. 7, in D, D. 94; No. 8, in B flat, D. 112; No. 12, in C minor, D. 703; No. 13, in A minor, D. 804; No. 15, in G, D. 887. Vol. II: No. 1, in B flat, D. 18; No. 3, in B flat, D. 36; No. 6, in D, D. 74; No. 9, in G minor, D. 173; No. 10, in E flat, D. 87; No. 11, in E, D. 353.

Endres Quartet.

• Vox VBX 4; VBX 5. Six LP. \$6.95 each album.

These two handsome black-and-gold albums, each containing three discs, constitute the initial release in a three-volume set of Schubert's complete string quartets. All but two of the quartets (the Fifth in B flat and the Fourteenth, *Death and the Maiden*) are included in the first two volumes. Volume three will contain the missing quartets and the two quintets.

Schubert's early string quartets—and all but the last four date from 1816 or before—are even less frequently performed than his early symphonies. Most of them were written with the double purpose of fulfilling his obligations in Antonio Salieri's composition classes and providing the Schubert household with music. Schubert thought no more seriously of his first efforts than did Brahms of the reputed dozen or more string quartets he wrote and destroyed before the first of the three that survive. Salieri was so delighted with one of them (the Sixth) that he undertook to get it published, but Schubert would not hear of it. He wanted to put his best foot forward in this the most solemn of instrumental forms, and he didn't feel ready until 1824, the year of the A minor quartet.

But we are lucky that Schubert did not, like Brahms, submit his early lucubrations to the flames. There is magic in these eleven works: pure, soaring, Dionysian song. True enough, the three quartets of 1812 were written by a boy who had not yet quite mastered his craft. They are filled with strange, unacademic modulations which even twentieth-century musicologists take severely to task. But to ears accustomed to post-Wagnerian musical idiom Schubert's ventures into novel modulations are not likely to prove very disturbing, nor is the fact that he sometimes begins in one key and ends in another. As to the melody, the drama, the humor, the grace of these early works—there is little in the first

Continued on page 60

How
to hear
stereo...



Insist on

Mercury
LIVING PRESENCE



RECENT MERCURY STEREO RECORDS:

- TCHAIKOVSKY 1812 Overture; Capriccio Italien, Minneapolis Symphony, Dorati. SR90054
- DELIBES Sylvia (complete). London Symphony, Fistoulari. SR2-9006
- STRAUSS FAMILY ALBUM. Minneapolis Symphony, Dorati. SR90178
- SCHMITT Tragédie de Salomé; LALO Namouna Suite No. 1; STRAUSS Dance of the Seven Veils. Detroit Symphony, Paray. SR90177
- KODALY Háy János Suite; BARTÓK Roumanian Dances; Hungarian Sketches. Minneapolis Symphony, Dorati. SR90132
- BORODIN Polovetsian Dances; RIMSKY-KORSAKOV Coq d'Or Suite. London Symphony, Dorati. SR90122
- THE SPIRIT OF '76. Eastman Wind Ensemble, Fennell. SR90111
- RUFFLES AND FLOURISHES. Eastman Wind Ensemble, Fennell. SR90112
- WAGNER Dawn & Siegfried's Rhine Journey; Siegfried Idyll; Parsifal Prelude; Prelude to Act III of Tristan und Isolde. Detroit Symphony, Paray. SR90107
- STRAUSS Suite from "Der Rosenkavalier"; Till Eulenspiegel's Merry Pranks. Minneapolis Symphony, Dorati. SR90099
- MUSIC OF LEROY ANDERSON, VOL. 2. Eastman-Rochester "Pops," Fennell. SR90043
- THE COMPOSER AND HIS ORCHESTRA; HANSON Merry Mount Suite. Eastman-Rochester Orchestra, Hanson. SR90175
- COPLAND Rodeo; El Salón México; Danzón Cubano. Minneapolis Symphony, Dorati. SR90172
- GRAINGER Lincolnshire Posy; MILHAUD Suite Française; STRAUSS Serenade. Eastman Wind Ensemble, Fennell. SR90173
- VERDI OVERTURES. London Symphony, Dorati. SR90156
- MENDELSSOHN Symphony No. 5 ("Reformation Symphony"); Midsummer Night's Dream, Incidental Music. Detroit Symphony, Paray. SR90174
- MARCH TIME. Eastman Wind Ensemble, Fennell. SR90170
- MARCHING ALONG. Eastman Wind Ensemble, Fennell. SR90105
- HANDEL-HARTY Water Music; Royal Fireworks Music. London Symphony, Dorati. SR90158
- HANSON Symphony No. 2 (Romantic Symphony); Lament for Beowulf. Eastman-Rochester Orchestra, Hanson. SR90192
- FRENCH OVERTURES Le Roi d'Ys; Patrie; Roman Carnival; Corsair. Detroit Symphony, Paray. SR90191

thirteen of Mozart's quartets or the opera 1, 2, 3, 9, and 17 of Haydn to rival them.

The Schubert quartets have been issued less consistently but no less completely by the Konzerthaus Quartet on Westminster. I have a particular fondness for these performances, but the Endres Quartet is, in its own way, excellent. It lacks the *Gemütlichkeit*, the Viennese warmth of the Westminster group, but it is also incapable of that group's excesses. The Konzerthaus cellist frequently turns his legato phrasing into downright glissandos (as in the "Swedish" melody that opens the slow movement of the great G major quartet); one could wish at times for less circumspection from the Endres cellist and violist but their good taste cannot be questioned. Some of the tempos are too slow (e.g., the prestissimo scherzo of the E flat quartet), and there is even a tendency to inconsistency of tempo within a movement. But the rhythms are so crisp and decided that there is never any danger of flagging interest. On the whole, I prefer their performances of the early quartets to those of the A minor and G major ones, which are better served by the Konzerthaus and Budapest quartets.

The sound is slightly constricted. I, at any rate, prefer fatter string tone. But it is all highly acceptable except in the single instance of the A minor quartet, whose 31 minutes and 29 seconds are squeezed onto a single side with unfortunate results. D.J.

SCHUMANN: Concerto for Cello and Orchestra, in A minor, Op. 129; Concerto for Four Horns and Orchestra, in F, Op. 86

Mstislav Rostropovich, cello; Y. Shapiro, B. Afanasiev, E. Starozhilov, S. Krivnetsky, French horns; Moscow Philharmonic Orchestra, Samuel Samosud, cond. (in the Cello Concerto); State Radio Orchestra of the U.S.S.R., Alexander Gauk, cond. (in the Concerto for Four Horns). • MONTRON MC 2023. LP. \$4.98.

Rostropovich plays the Cello Concerto with utmost beauty of tone and technical control, but many of his interpretative ideas are hard to accept. This is the slowest and most sentimental performance of the concerto one is likely to hear. In the slow movement especially, soloist and conductor are guilty of *longueries* that do everything but drip treacle. The Starker (Angel) and Gendron (London) versions are more manly.

But the disc has an attraction in that it presents the first LP performance of the seldom played Concerto in F for Four Horns (named *Concertstück* by the composer). It is an exuberant, very Schumannesque work, though it does ramble considerably and lose focus as it goes along. Best of the three movements is the first, a large-scale, forceful piece of writing. The four Russian hornists, presumably members of the State Radio Orchestra, are very competent instrumentalists. They each produce a big and colorful tone, and their lips apparently are made of iron. Once in a while a mildly out-of-



Baritone Fischer-Dieskau sings Strauss.

time note is heard, not unexpectedly in view of the extremely difficult skips Schumann put into the solo parts. The recorded sound is excellent, and the disc has a quieter surface than that found on many better-known labels. H.C.S.

SCHUMANN: Fantasia in C, Op. 17—
See Schubert: *Fantasia in C, Op. 15* ("Wanderer").

SCRIABIN: Poème d'extase, Op. 54; Réverie, Op. 24
†Albéniz: *Iberia: Suite No. 1* (orch. Arbós)

Philharmonia Orchestra, Sir Eugene Goossens, cond.

• EMI-CAPITOL G 7129. LP. \$4.98.

Goossens strikes a nice balance in the Scriabin between lushness and clarity, producing textures that are voluptuous enough to convey the spirit of the work without submerging the listener in sonic goo. Equally tasteful is the Albéniz, played here with a more astringent quality than that offered by the various Hungarian interpretations, but with the kind of attention to transparency, light precise playing, and crisp accents a Spaniard would appreciate. R.C.M.

STRAUSS, RICHARD: Lieder

Traum durch die Dämmerung; Ständchen; Morgen; Wozu noch, Mädchen; Freundliche Vision; O wirst du mein; All mein Gedanken; Befreit; Herr Lenz; Die Nacht; Ach weh mir unglücklichstem Mann; Heimliche Aufforderung; Nachtgang; Ich liebe dich; Ruhe, meine Seele; Zueignung.

Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano.

• ANGEL 35600. LP. \$4.98 (or \$3.98).

Strauss wrote a majority of his songs with the soprano voice in mind. It is, then, an achievement for a baritone to sing such pieces as *Traum durch die Dämmerung* and *Morgen* without incurring damaging comparisons. Only once was I conscious of disappointment, and that not for a whole song but for a few

phrases towards the end of *Traum durch die Dämmerung* ("Durch Dämmergrau in der liebe Land, in ein blaues, mildes Licht") which simply demand the weight and color of the female voice to do them justice. Otherwise I would call this the finest Strauss recital to appear in the LP era.

As with so many Fischer-Dieskau recitals, the selection is not haphazard but beautifully calculated: all the songs are love songs, but they deal with love in so many aspects and with such differing attitudes that there is not a glimmer of monotony—or perhaps just a glimmer in the declamatory *O wirst du mein*. The listener ought to be warned that the singing is not all so beautiful as in the recent all-Schubert recital—Strauss is not Schubert. The artist intends to knock you right out of your seat when he shouts the opening word ("Vier!!") of the misleadingly titled *Ich liebe dich*. (It is amusing to compare his approach with that of Aase Nordmo Loevberg.) But he can supply beauty—not merely beauty of sound but of soul—when it is required. *Zueignung*, the most ravishing Lied Strauss ever composed, serves as a fitting epilogue to these sixteen views of love, and is conveyed with a lilting rapture.

Gerald Moore does wonders with the piano parts (e.g., the delicate cascades of sound in *Ständchen*), but I think he makes rather too much of a good thing in the long piano prelude to *Morgen*. Texts and translations are included, although in a confusing order which does not parallel that of the recording itself. D.J.

TCHAIKOVSKY: Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23

†Grieg: *Concerto for Piano and Orchestra, in A minor, Op. 16*

Jacob Lateiner, piano; Vienna State Opera Orchestra, Armando Aliberti, cond. (in the Tchaikovsky). Yury Boukoff, piano; Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond. (in the Grieg).

• WESTMINSTER XWN 18725. LP. \$4.98.

TCHAIKOVSKY: Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23

Jacob Lateiner, piano; Vienna State Opera Orchestra, Armando Aliberti, cond. • • WESTMINSTER WST 14018. SD. \$5.98.

Somehow, both these interpretations just miss being great. Boukoff's Grieg fairly glitters with brilliance; but with the exception of the lyrical section of the last movement, the young Bulgarian pianist fails to make his instrument sing—and sing it must in this songful, romantic concerto. The late Artur Rodzinski's accompaniment is carefully planned and tasteful, and the reproduction fairly sparkles.

Lateiner gives a workmanlike account of the Tchaikovsky—correct but not exciting. The same may be said of Aliberti's orchestral support. In stereo, the sound

above everything else
KAPP RECORDS
 mean great entertainment
 in true high fidelity sound



KAPP CLASSICS • in Regular and Stereo

OPERA WITHOUT WORDS

The Rome Symphony Orchestra under the direction of Domenico Savino



Using the original score of the opera, Maestro Savino has transcribed the vocal parts for solo instruments. The soprano becomes a violin, the contralto a viola, the tenor a cello and the baritone three celli. It's a wonderful experience when you listen to OPERA WITHOUT WORDS.

AIDA KCL-9014 • STEREO KC-9014-S
 LA TRAVIATA. KCL-9015
 STEREO KC-9015-S
 TOSCA KCL-9022 • STEREO KC-9022-S

A Collector's Item

THE MODERN AGE OF BRASS

Recorded at M.I.T.

DAHL: Music for Brass Instruments, HINDEMITH: Morgenmusik, BEREZOWSKI: Brass Suite, SANDERS: Quintet in B Flat, ROGER VOISIN and his BRASS ENSEMBLE.

KCL-9020.

A TREASURE!

Excerpts from

HANDEL'S MESSIAH

(Including the "Hallelujah" Chorus)

Produced by the Handel and Haydn Society of Boston featuring Adele Addison, soprano; Lorna Sydney, contralto; David Lloyd, tenor; Donald Gramm, bass.

KCL-9025 • STEREO KC-9025-S



HANDEL ORGAN CONCERTI

Recorded at M.I.T. with the Holtkamp Baroque Organ

LAWRENCE MOE, Organist; PROF. KLAUS LIEPMANN Conducting the Concert Orchestra: Concerto No. 11 in G Minor, Op. 7, No. 5; Concerto No. 2 in B Flat Major, Op. 4, No. 2; Concerto No. 7 in B Flat Major, Op. 7, No. 1; Concerto No. 5 in F Major, Op. 4, No. 5.

KCL-9018

**SENSITIVE INTERPRETATIONS
 OF GREAT WALTZES**

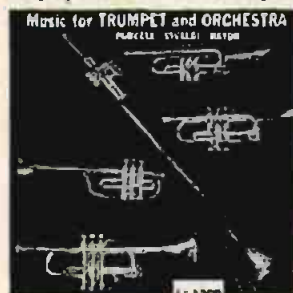
DANIEL ERICOURT, French Pianist
A fine addition to your library.

RAVEL: Valses Nobles and Sentimentales, DEBUSSY: Danse de la Poupée, RAVEL: La Plus Que Lente, LISZT: Soirées de Vienne, CHOPIN: Waltz in A Flat Major, Op. 42, LISZT: Mephisto Waltz.

KCL-9021 • STEREO KC-9021-S

MUSIC FOR TRUMPET AND ORCHESTRA

A Rara Recording!



HAYDN: Concerto for Trumpet and Orchestra in E Flat, VIVALDI: Concerto for Two Trumpets and Orchestra in C, PURCELL: Tune and Air for Trumpet and Orchestra in D, PURCELL: Voluntary for Two Trumpets in C, PURCELL: Trumpet Voluntary in D, PURCELL: Sonata for Trumpet and Strings in D, ROGER VOISIN and ARMANDO GHITALLA, soloists — CONCERT ORCHESTRA Conducted by Harry Ellis Dickson.

KCL-9017 • STEREO KC-9017-S

BAROQUE

Italian Music for Strings of the Baroque Period

CAMBRIDGE SOCIETY FOR EARLY MUSIC, Erwin Boitky, Director
 RICHARD BURGIN, RUTH POSSELT, Violinists

VIVALDI: Concerto In A Major for Violin, VERACINI: Sonata for Violin and Continuo in B Minor, Op. 1, No. 3, DALL'ABACO: Sonata in C Major for 2 Violins and Continuo, Op. 3, No. 1, TORELLI: Concerto in D Minor for Violin, Strings and Continuo, ALBINONI: Trio Sonata in A Major, Op. 1, No. 3 for 2 Violins and Continuo.

KCL-9024

A Brilliant New Pianist. Acclaimed by Critics on 2 Continents

ANN SCHEIN — ETUDES

DEBUSSY: Pour Les Arpeges Composés, SZYMANOWSKI: Etude in B Flat Minor, Op. 4, No. 3, MOSZKOWSKI: Etude in F Major, Op. 72, No. 6, SCRIBAIN: Etude in B Flat Minor, Op. 8, No. 7, SCRIBAIN: Etude in C Sharp Minor, Op. 2, No. 1, RACHMANINOFF: Etude in E Flat Minor, Op. 33, LISZT: Gnomesreigen, CHOPIN: Etude in A Flat Major, Op. 25, No. 1, Etude in F Minor, Op. 25, No. 2, Etude in F Major, Op. 25, No. 3, Etude in E Flat Minor, Op. 10, No. 6, Etude in G Flat Major, Op. 25, No. 9, Etude in A Flat Major, Op. Posthumous, Etude in C Sharp Minor, Op. 10, No. 4, Etude in A Flat Major, Op. 10, No. 10, Etude in C Major, Op. 10, No. 7, Etude in F Major, Op. 10, No. 8, Etude in C Minor, Op. 10, No. 12.

KCL-9023 • STEREO KC-9023-S



**BEETHOVEN PIANO
 SONATAS**

*Recorded at M.I.T.
 ERNST LEVY, soloist*

Exceptionally Fine Performances of Sonata in E Major, Op. 109, Sonata in A Flat Major, Op. 110. KCL-9019
 STEREO KC-9019-S

SEND FOR LONG PLAYING CATALOG • KAPP RECORDS, INC. • 136 EAST 57TH STREET, NEW YORK 22, NEW YORK

is well handled, but the effect is hardly worth the higher price, especially since the monophonic version offers an additional concerto for a dollar less.

As for better interpretations, try Rubinstein for the Grieg and Cliburn for the Tchaikovsky (both RCA Victor). P.A.

TCHAIKOVSKY: Suite No. 3, in G, Op. 55: Theme and Variations—See Dvořák: Symphonic Variations, Op. 78.

TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.

• EMI-CAPITOL G 7139. LP. \$4.98.

One can usually rely on Beecham for an interesting and crystal-clear reading of a standard work such as this symphony. The "usually" implies an occasional deviation from this pleasant rule, and such a deviation occurs in the first movement, where the second theme, in both its appearances, is taken at a rather uncomfortably slow pace. Elsewhere, everything is as finely proportioned and generally shipshape as one would expect. The sense of serenity and of perfect emotional and rhythmic balance in the second movement is something rare, as is the sparkling clarity of every rapid run in the wild finale. The reproduction isn't quite as good, but is very serviceable. P.A.

TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64

Boston Symphony Orchestra, Pierre Monteux, cond.

• RCA VICTOR LM 2239. LP. \$4.98.

The Tchaikovsky symphonies lend themselves to a wide variety of interpretative treatment (even mistreatment), but they sound best when they are played straight, without fussy curlicues, retards, and false shadings. Despite his eighty-three years, Monteux's ears are not jaded, and his taste remains impeccable, his ideas fresh and vital. That is why his clear, unfussy reading of the Fifth is a joy from beginning to end. Even though he plays it straight, the symphony loses none of its impact or emotional warmth. Superbly performed by the Bostonians, with a first-rate horn solo by James Stagliano, and sharply recorded with fine instrumental presence, this is a Fifth that belongs at the top of the disc list. P.A.

TURINA: Danzas fantásticas, Op. 22; La Procesión del rocío—See Debussy: Printemps; Danse.

VERDI: Il Trovatore

Renata Tebaldi (s), Leonora; Luisa Maragliano (s), Inez; Giulietta Simionato (ms), Azucena; Mario del Monaco (t), Manrico; Athos Cesarini (t), Ruiz; Ugo Savarese (b), Count di Luna; Antonio Balbi (b), an Old Gypsy; Giorgio Tozzi (bs), Ferrando. Chorus of the Maggio Musicale Fiorentino and Or-

chestre de la Suisse Romande, Alberto Erede, cond.

• • LONDON OSA 1304. Three SD. \$17.24.

When the monophonic version of this opera was released in 1957, Max de Schauensee felt that the performers showed a lack of faith "in the primitive tumult that forms the backbone of Verdi's opera." Hearing it stereophonically, it seems to me that one could not fairly ask for more tumult; and, at least so far as the characterizations of Del Monaco and Savarese are concerned, it's all as primitive as can be. As stereophonic sound the recording is exciting, though not quite so good as London's stereo *Andrea Chénier*. The review copy was plagued in Sides 2, 3, and 5 by something that sounded very like transferred tape-hiss. And there is excessive right-channel orientation, the left being reserved largely for Leonora, who is not allowed to emerge from her sinister corner until the very end of the opera. I had hoped that the engineers might have been able to distance Del Monaco's voice mechanically and at least give us the illusion that he is employing the *mezza voce* Verdi calls for (verbally as well as aesthetically) in such places as Manrico's entrance scene, "*Deserto sulla terra*." Apparently they could not do so; Signor Del Monaco hammers away at the eardrum mercilessly from beginning to end.

Those who know the monophonic edition will want to take note of the multitude of points wherein stereo improves upon it: the brilliance and almost weird clarity of the trumpet runs in the opening chorus of Act III; Simionato's spectacular agility in the third-act cabaletta, "*Deh! rallentate, o barberi*," all of the florid vocal line audible despite the shouting chorus and thick orchestration; the perfect spread of the many-voiced "*Miserere*," etc., etc. If one is unwilling to wait a while and see if Angel brings out its *Trovatore* stereophonically, one could do worse than purchase this one. I myself would wait. D.J.

VICTORIA: Requiem Mass

Choir of the Abbey of Mount Angel, Dom David Nicholson, dir.; Portland Symphonic Choir, C. Robert Zimmerman, dir.

• RCA VICTOR LM 2254. LP. \$4.98.

• • RCA VICTOR LSC 2254. SD. \$5.98.

This lovely work is the earlier of Victoria's two Masses for the Dead and is written for four-part chorus. Victoria did not set the complete text. The brief sections that remain in plain song are chanted here by a choir of monks from a Benedictine abbey near Portland, Oregon; the rest of the work is sung by the Portland Symphonic Choir, a lay group. One must say at once that Mr. Zimmerman deserves congratulations. His choir has a round tone, excellent balance, and, in general, good intonation, and its attacks and releases are precise. Though it seems to be rather numerous, it is quite flexible, and Victoria's long, expressive lines are not obscured.

The procedure followed by the recording director and engineer brings up the interesting question of how sound should be divided in music of this type. In the stereo version the sound is separated in such a way that the plain song portions (sung by the choir of monks) come from one speaker and the polyphonic portions from the other. This is, of course, a perfectly legitimate and acceptable result. One wonders, however, whether it would not have been more effective to have the top part (which bears the Gregorian chants on which the work is based) and the choir of monks on one track and the other three parts on the other. As it is, there is nothing particularly stereophonic about the sound most of the time, because all four parts seem to be coming from the one speaker. As a matter of fact, on my equipment the monophonic version seemed to sound more spacious—if spaciousness is what is wanted in this music—than the stereo version. N.B.

VIVALDI: Concertos: in A, Op. 3, No. 5; in D minor, Op. 3, No. 11; in F, P. 320; in D minor, P. 280; in F, P. 321

Virtuosi di Roma, Renato Fassano, cond.
• ANGEL 45030. LP. \$3.98.

There are several chamber orchestras that play Vivaldi extremely well, but none—at least none on records—that do so better, it seems to me, than the Virtuosi di Roma. Not only do these artists form a beautifully toned, sensitive, precise ensemble, but they bring Vivaldi's music into vibrant, naturally flowing life. In the performance of these five concertos there is not a lackadaisical moment, not a routine-sounding passage.

Every one of the works here represents Vivaldi at the top of his form. The two from Op. 3 are relatively familiar. Of the others, P. 320 and 321 call for two horns in addition to strings; both have lovely slow movements, and the first movement of P. 321 sounds as though it were written to accompany a majestic cavalcade. P. 280 is a short but intense and dramatic *sinfonia* for strings. If only the harpsichord could always be heard when it should be, this would be an ideal disc. N.B.

VIVALDI: Concertos for Oboe and Strings: in A minor, P. 42; in C, P. 44; in F, P. 306; in D, P. 187

Alberto Caroldi, oboe; Gli Accademici di Milano, Piero Santi, cond.

• • VOX STPL 10720. SD. \$5.95.

As was pointed out in my review of the monophonic version of this recording (October 1958; that version included a fifth oboe concerto, in C, P. 41), the performances are satisfactory and at least two of the works—P. 44 and 306—are top-grade Vivaldi. The quality of the recording is enhanced in stereo. Separation is marked and intelligently done—oboe and continuo on one side, ripieno strings on the other. N.B.

Continued on page 64

HIGH FIDELITY MAGAZINE

COMPARE

LABEL	PRICE	STANDARDS	SYSTEM	RECORDING	ORIG. TAPE	RECORD PRESSING
DESIGN	2.98	R.I.A.A.	45°-45°	TELEFUNKEN	AMPEX 351-2C	VIRGIN VINYL
LABEL A	5.98	R.I.A.A.	45°-45°	TELEFUNKEN	AMPEX 351-2C	VIRGIN VINYL
LABEL B	4.98	R.I.A.A.	45°-45°	RCA	PRESTO	PURE VINYL
LABEL C	4.98	R.I.A.A.	45°-45°	ELECTRO VOICE	FAIRCHILD	PURE VINYL

...and you will choose

STEREO SPECTRUM by DESIGN

"Get more in Stereo"



"How much can you get in Stereo—at any price? Millions have been spent to prove conclusively you get most—and yet pay least—when you get wonderful new Design Stereo Spectrum Records. You simply can't argue with the all-revealing "Comparison"

Chart above. It shows that you get every 'high-price' record feature—except high price! It says far more than words from me—or anyone. I can only add: Our Design Stereo Spectrum Records are made under the most accurately controlled scientific, electronic and acoustic conditions to bring you our own unique TRUE SEPARATION and the ULTIMATE in TOTAL PURITY."

"Pay less for Stereo"



"Don't think only that you're saving up to \$3 a record. Think of this too: In new Design Stereo Spectrum—you're getting two records for the price of one! You save hundreds—as you build up your new Stereo library. You collect twice as fast! And so your enjoyment can be twice as great! The "Comparison" Chart above will prove it! A side-by-side record audition at your dealers will confirm it—conclusively."

You collect twice as fast! And so your enjoyment can be twice as great! The "Comparison" Chart above will prove it! A side-by-side record audition at your dealers will confirm it—conclusively."

Cy Leslie

President

FREE wiping cloth with each record.

Value \$5⁹⁸
Lists at only **\$2⁹⁸**

If not available at your dealers write:
A DIVISION OF PICKWICK SALES CORP., DEPT. HF B'KLYN. 32, NEW YORK

DESIGN
STEREO SPECTRUM

WRITE FOR COMPLETE CATALOGUE



SS 33 GERSHWIN



SS 15 GIGI



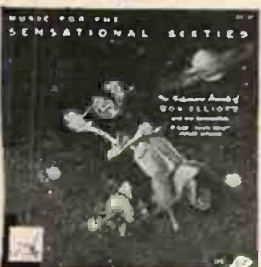
SS 11 SYMPHONY OF THE AIR



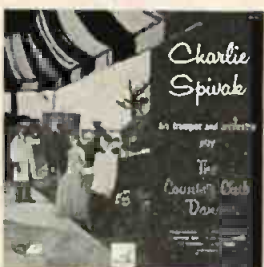
SS 13 FURY OF THE MATADOR



SS 26 BOSWELL SINGS BERLIN



SS 35 DON ELLIOT



SS 24 CHARLIE SPIVAK



SS 23 RODGERS/HAMMERSTEIN



SS 17 BIZET'S CARMEN SUITE



SS 37 LEROY ANDERSON

WAGNER: *Operatic Excerpts*

Götterdämmerung: "Starke Scheite schichtet mir dort" (Brünnhilde's Immolation). *Tristan und Isolde*: *Prelude and Liebestod*.

Eileen Farrell, soprano; Boston Symphony Orchestra, Charles Munch, cond.
• RCA VICTOR LM 2255. LP. \$4.98.

Allowing for the fact that I am writing these comments immediately after having heard this performance and therefore cannot claim that it is being recollected in tranquility, I do verily believe that Eileen Farrell's Immolation Scene is at once the most exciting and the most ravishingly lovely ever put on records. The classic accounts of this music by Frieda Leider, Helen Traubel, and Kirsten Flagstad, all stemming from the pre-LP era (Flagstad, of course, has done the whole opera on LP), are in their differing ways superb. But none of them gathers up so many strands of Brünnhilde's musical and dramatic complex as Farrell does here: the mortal woman who has never quite put aside the goddess, the heartbroken and yet exultant wife, the heroine whose sense of personal injury is transfigured by a glowing vision of that Love which must at last atone for the evils of gods and of men.

And how perfectly this marvelous voice is designed to cope with Wagner's mammoth peroration! How easily it sails through the massed orchestral sound! Hardly a note is lost in the process despite Munch's exuberant leadership; even the low plunges that Brünnhilde must pit against brass-and-string crescendos come glimmering effortlessly through. But the most thrilling moment is the quietest: the infinitely tender apostrophe to Wotan, "Ruhe, ruhe, du Gott!" which Farrell projects with a warmth and purity quintessentially characteristic of her best singing.

The *Liebestod* is sung with equal beauty but, I feel, with less dramatic vitality; I couldn't quite expel the impression that the soprano was rather bored by it all. The Boston Symphony plays brilliantly (especially in the turbulent final pages of the Immolation Scene), though perhaps if Munch were accustomed to doing Wagner in the opera house as well as in the concert hall he would have been more considerate of the problems of the singer and a little less concerned with demonstrating the remarkable volume of sound he can generate from his men. D.J.

WALDTEUFEL: *Waltzes*: *Les Patineurs*, Op. 183; *Mon Rêve*, Op. 151; *Estudiantina*, Op. 191; *Les Grenadiers*; *Pomone*, Op. 155; *España*, Op. 236

Philharmonic Promenade Orchestra, Henry Krips, cond.
• • ANGEL S 35426. SD. \$5.98.

Few records ever are sought more avidly or cherished more proudly by connoisseur collectors than those rare "sports" in which everything is miraculously right. No matter what the particular choice of music or the current level of technology

may be, the musicians play as if inspired, the engineers hit on perfect microphone locations, the weather and acoustics are ideal. There have been so few of these unique "sports" in phonographic history that new candidates for the select list aren't to be nominated hastily; but I have no hesitancy at all in naming the present waltz program, one widely praised when it appeared in monophonic form last summer, but revealing its full congeries of interpretative and sonic felicities only when it is heard in stereo.

Since this disc is so wholly irresistible, quite regardless of one's usual musical and aural tastes, it is almost incidental, if not subtly misleading, that it seems to endow both composer and conductor with hitherto unsuspected genius. Surely the three familiar waltzes here, or the generally unknown—but even more seductive—*Mon Rêve*, *Grenadiers*, and *Pomone* aren't really the full peers of the finest Straussian waltz-poems . . . or Henry Krips (the younger brother of Josef) one of the supreme masters of rhythmic grace and vivacity. . . . For that matter, the presumably pick-up Philharmonic Promenade (i.e., Pops) Orchestra certainly can't rank as one of Britain's best. Yet they all sound so here! And perhaps even more incidentally, this is also the ideal disc to demonstrate the quieter, but quintessential, virtues of stereo sound—free from all sensationalism, yet endowed with a magical iridescence, buoyancy, and uncabined spaciousness undreamed of in even the happiest of earlier "lucky accidents" in recording. R.D.D.

RECITALS AND MISCELLANY

SIR THOMAS BEECHAM: "Lollipops"

Saint-Saëns: *Le Rouet d'Omphale*. Debussy: *Prélude à l'après-midi d'un faune*. Berlioz: *La Damnation de Faust*: *Danse des sylphes*; *Les Troyens*: *Chasse royale et orage*. Chabrier: *Joyeuse Marche*. Suppé: *Dichter und Bauer*: *Overture*. Sibelius: *Valse triste*. Mozart: *Serenade No. 7, in D, K. 249 (Haffner)*: *March*.

Beecham Choral Society (in the *Royal Hunt and Storm*); Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.

• • ANGEL S 35506. SD. \$5.98.

The subtitle of this delightful collection is "Favorite Pieces of Sir Thomas Beecham," a statement affirmed by the loving care lavished on every phrase of every work. These are pieces the baronet-batonier often plays as concert encores; as a collection, they make a marvelous pop concert—a sort of "suite of sweets." Though the most important works are *The Afternoon of a Faun* and the wonderfully evocative *Royal Hunt and Storm*, I think the most remarkable, from the standpoint of interpretative magic, is *Omphale's Spinning Wheel*. It is set forth here with such delicacy and jewel-like refinement that it becomes positively irresistible.

I wish I could add that the stereo version is immeasurably better than its monophonic counterpart, but it isn't. There is a reasonable amount of separation, but the general focus and instrumental presence sound less sharp than on the monophonic disc. This is especially evident in the *Poet and Peasant Overture*. I would advise, then, choosing the single-channel version; but in any case, one or the other belongs in every record library. P.A.

BLACK SEA COSSACKS CHORUS: "The Cossacks"

Black Sea Cossacks, Sergey Horbenko, cond.

• Vox VX 25730. LP. \$3.98.

This ensemble, which has toured widely in Europe and made this recording in Western Germany, seems to me to be a cut above the *Don Cossack choruses* that operate in the United States. It has the same virtues that excite admirers of this type of ensemble, and fewer of the irritating defects. Dark, cavernous bass voices, high crooning tenor voices (all with a pronounced tremolo) are combined in a rich organlike mass of tone that—for a change—establishes a pitch and is not just a low or high buzz. The customary abrupt changes from loud to soft, from slow to fast, are not so exaggerated or so calculated for effect as they often are; the singing flows more naturally.

The chorus is equally at home in secular and sacred music, but its version of the *Song of the Volga Boatmen* is particularly hypnotic; and the throbbing, humming background to sentimental tenor solos should delight any devotee of male choruses. No texts are given. The sound is well balanced, for the choir was recorded at a judicious distance from the microphone. R.E.

BORIS CHRISTOFF: *Operatic Arias*

Verdi: *La Forza del destino*: *Il santo nome*; *Simon Boccanegra*: *A te l'estremo addio* . . . *Il lacerato spirito*; *Nabucco*: *Serate, o figli* . . . *D'Egitto là sui lidi*; *Oh chi piange* . . . *Del futuro nel buio discerno*. Bellini: *Norma*: *Ita sul colle*; *La Sonnambula*: *Il mulino! il fonte!* . . . *Vi racciato, o luoghi ameni*.

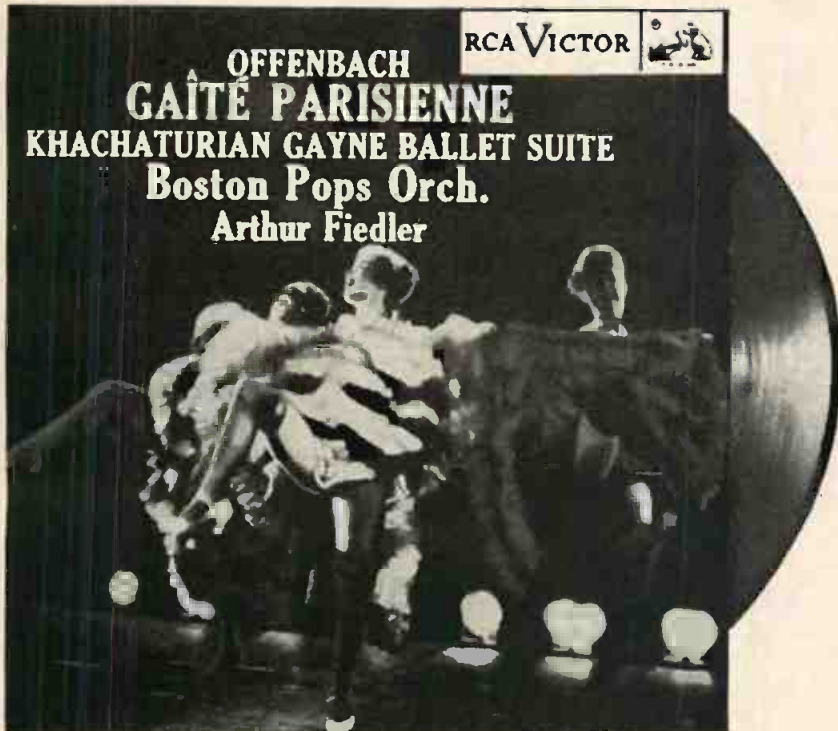
Boris Christoff, bass; Chorus and Orchestra of the Rome Opera House, Vittorio Gui, cond.

• EMI-CAPITOL G 7125. LP. \$4.98.

Except for his great recording of *Boris Godunov*, I have never been able to listen to this admirable artist without a keen sense of disappointment. I think that I locate the source of my difficulty in the fact that he has an extraordinarily heavy and slow vibrato, which does not fall gracefully upon my ear. It tends to give a somber, even menacing cast to everything he does. But I also detect a kind of emotional reserve in Christoff's musical make-up, a refusal to give more than a segment of himself to this Italian music. Such was never the case with Chaliapin or Pinza, and it is not the case with Mark Reizen, the greatest of living basses.

Continued on page 66

SAVE \$2.00* THIS MONTH ONLY, ON THE GREATEST "GAÎTÉ" EVER RECORDED!



in Living Stereo
or regular L. P.
by RCA Victor

LSC/LM-2267

Never before in the history of recorded music has there been sound like this! When you hear this new "Gaîté Parisienne" album you'll agree that its superb new sound is the greatest achievement ever in high-fidelity. RCA Victor has captured the full brilliance and color of the great Boston Pops in two of the most exciting performances

Arthur Fiedler has ever conducted: Offenbach's "Gaîté Parisienne" and Khachaturian's "Gayne Ballet Suite". And, this month only, you can get this new RCA Victor album at \$2 off manufacturer's nationally advertised price . . . only \$2.98 for regular L.P., \$3.98 for Living Stereo. *Off manufacturer's nationally advertised price

Other new releases in Living Stereo and in regular L. P.



Gary Graffman's new interpretation of the Brahms piano masterpiece. LSC/LM-2274



A great tenor sings Schubert, Handel, Scarlatti, others. LSC/LM-2280



The contralto's lieder recital includes Brahms' Gypsy Songs. LSC/LM-2275



The Metropolitan Opera Production of the 1958 Pulitzer Prize winner. (Abridged) LSC/LM-6062



RCA VICTOR
Tmk(s) © RADIO CORPORATION OF AMERICA



Still, this recital deserves warm commendation: the selections are unhackneyed, Christoff's musical taste is here of the highest order, the orchestra and chorus carefully prepared. Only the sound could stand improvement, the accompaniments being so far in the background as to seem almost inaudible at times. D.J.

JEANNE GERVILLE-REACHE: Recital

Arias from *Orphée; Samson et Dalila; Reine de Saba; Sapho; Werther; Carmen; La Vivandière; Trovatore; Paul et Virginie; L'Enfant prodigue*. Songs by Hahn, Schumann, and Chaminade.

Jeanne Gerville-Réache, contralto.
• Rococo R 14. LP.—\$5.95.

After listening to the first half dozen notes on this disc, one becomes aware that here is a voice of utterly individual quality. Jeanne Gerville-Réache, who died prematurely in 1915, was one of the great contraltos of her day. Her appearances in New York are still remembered. At that time, many felt that she was to Dalila what Calvé had been to Carmen. This was a true contralto—dark, voluptuous, capable of subtle coloration. Gerville-Réache was an unforgettable rather than a perfect singer. Shortness of breath was one of her problems, and some of her high notes were pressed and not uniformly on pitch. Against these blemishes, however, were vocal effects that, once heard, remained to haunt the listener. A good instance is the phrase "A la nuit tombante, j'irai, triste amante, m'asseoir au torrent." The result is magic.

This Rococo disc permits almost fifty minutes of absorbing listening. The reproduction varies. The *Orfeo* and first *Samson* aria are very forward, very vivid. The "Amour, viens aider!" is from a muddy Columbia original and sounds faint. More presence should have been given *Sapho* and *La Reine de Saba*. Among the best are Hahn's *D'Une Prison* and the arresting *Paul et Virginie*. I regret, because of the singer's fame as Dalila, that her splendid "Mon cœur s'ouvre" was not included. I would also have made room for her remarkable *Habanera* from *Carmen*. Yet despite reservations, I feel glad Rococo has brought this distinctive French vocalist to the attention of a new generation of collectors. On the whole, she has been well served.

MAX DE SCHAUENSEE

KIRSTEN FLAGSTAD: "The Art of Kirsten Flagstad"

Beethoven: *Ah! Perfido! Fidelio: Abscheulicher, wo eilst du hin?* Weber: *Oberon: Ozean, du Ungeheuer*. Wagner: *Die Walküre: Du bist der Lenz; Brünnhilde's Battle Cry; Lohengrin: Elsas Traum; Euch Lüften die mein Klagen; Tannhäuser: Dich, teure Halle; Elisabeths Gebet*.

Kirsten Flagstad, soprano; Philadelphia Orchestra, Eugene Ormandy, cond.; anonymous orchestra, Hans Lange, cond.
• RCA CAMDEN CAL 462. LP. \$1.98.

This is certainly one of the most thrill-

ing releases in Camden's series of vocal reissues. The recordings made under the baton of Hans Lange date from October 9, 1935; those with Ormandy and the Philadelphia Orchestra from October 17, 1937. The fact that Flagstad recorded five arias in a single day, three of them very long and very demanding, speaks eloquently for her fabled vocal stamina. And all of them are flawless examples of her Olympian art.

The selections on Side 1 comprise what are probably the most distinguished non-Wagnerian recordings Flagstad ever made. Beethoven's magnificent and unique venture into the world of Italian opera seria, "Ah! Perfido!" is much more than a detached concert aria: it is a piece of organic architecture, unrolling from a dramatic accompanied recitative, through a long and lovely cantilena ("Per pietà, non dimmi addio"), to the final passionate and highly unconventional cabaletta. Flagstad, with this very recording, virtually reestablished the currency of this great music. It is still not frequently done, but that is because few sopranos have the heroic endowments to bring it off. Schwarzkopf has made the attempt on LP, and so has Inge Borkh—the latter, curiously enough, in view of her much bigger vocal equipment, without Schwarzkopf's success. But Flagstad does more than succeed, she engenders, she re-creates—as Toscanini did with the Beethoven symphonies. The voice takes on surprising warmth in the middle section, and the Donna Elvira-like final allegro becomes a miraculous blend of fury, pride, and supplication.

"Ozean, du Ungeheuer" is another aria one associates with Flagstad; and if I prefer Eileen Farrell's account of this treacherously difficult piece on grounds of dramatic impact, there is no gainsaying that Flagstad does the last section technically with even more adroitness than Farrell. As for the *Fidelio* aria, there have been very few significant Leonoras since 1937 who haven't studied this recording, and studied it carefully.

The Wagner excerpts are less enthralling—partly because the transfer process is less successful and partly because the singer's own approach to much of this music has, in recent years, gained in depth and nobility. Although she may not be able to do the octave leaps in Brünnhilde's "Ho-jo-to-ho" with the security of twenty years ago, the Flagstad of today could sustain the dotted half-notes of Elisabeth's Prayer with even more organlike sonorosity, and has sung "Du bist der Lenz" with far more womanly tenderness than when she was a mere forty-two. D.J.

ERICH LEINSDORF: "Portraits in Sound"

Chabrier: *España*. Rimsky-Korsakov: *Easter Overture*, Op. 36. Smetana: *My Country: No. 2, Vltava (The Moldau)*. Dukas: *L'Apprenti sorcier*.

Concert Arts Symphony Orchestra, Erich Leinsdorf, cond.
• • CAPROL SP 8446. SD. \$5.98.

Leinsdorf's attempt to oversell these over-

worked compositions is somewhat less evident in stereo than in monophonic sound because the former is so realistically spaced. There is one drawback, however: the volume range is so much exaggerated that the softer passages are below normal; and if they are compensated for, the heavy ones are loud enough to blast the listener out of the room. One or two of the soft spots, too, sound as if they are the result of a control-happy engineer's shading rather than that of the conductor. In order to hear this record properly, then, the listener must do a good deal of knob-twisting. P.A.

LEONIE RYSANEK: Operatic Arias

Verdi: *La Forza del destino: Pace, mio Dio; Aida: Ritorna vincitor; O Patria mia; Otello: Canzone del salce; Ave Maria*. Puccini: *Tosca: Vissi d'arte; Turandot: In Questa reggia*. Giordano: *Andrea Chénier: La mamma morta*. Mascagni: *Cavalleria rusticana: Voi lo sapete*.

Leonie Rysanek, soprano; anonymous orchestra, Arturo Basile, cond.
• RCA Victor LM 2262. LP. \$4.98.

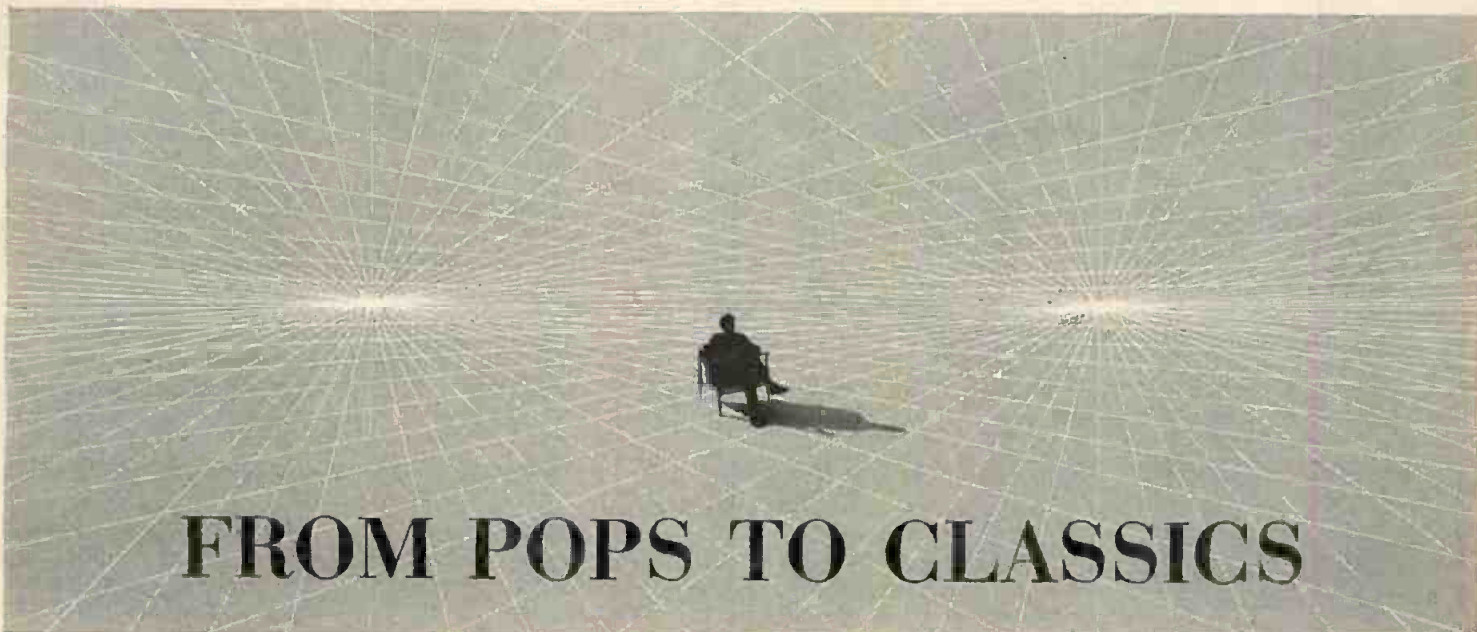
Granted that the one and only *raison d'être* of this recording (hard cash always aside) is to present the voice of Leonie Rysanek to a vocal-collecting public and that what she sings must be familiar enough to allow of comparison with other sopranos, the programing of this recital is depressingly unimaginative. Surely between the inevitable *Vissi d'artes* and *Voi lo sapetes*, Lady Macbeth's sleepwalking scene, which Miss Rysanek has in her repertory, might have been slipped in. Perhaps even something from Cherubini or Spontini. Even the most inveterate vocal collector must grow weary of hearing the same arias, recital after recital.

Miss Rysanek has a voice that is still in want of much discipline, but the divine spark is hers—the divine flame, rather, for this voice is flaming. At its best, in the *Aida* and *Otello* arias, it is a marvelously rich instrument, the tessitura perfectly tuned and matched from top to bottom, the command of dynamic shadings impressive, the mezzo voce limpid and sensuous (see the two lovely shaded "ahs" near the end of *Tosca's* aria, the *ppp* "Numi pietà" of "Ritorna vincitor," the thrice-uttered "salce" of the "Willow Song," each utterance just half the breadth of the preceding one). The voice is bigger and capable of greater emotional range than this singer's previous recorded appearances in *Die Frau ohne Schatten* and *Fidelio* had led me to expect.

Miss Rysanek's greatest shortcoming is a tendency to conceive arias as a series of intellectual problems in phrasing and expression rather than as dramatic and structural entities. One fails to retain the sense of a continuously evolving musical pattern as she sings on. (This is not true, however, of her "Willow Song.") She has, too, a tendency to "squeeze" the beginnings of phrases by launching them just a second too late.

Continued on page 68

CAPITOL STEREO RECORDS



FROM POPS TO CLASSICS

*NOW... the full range
of musical enjoyment in
the FULL SPECTRUM
of SOUND*

Popular releases

- RAY ANTHONY**
Dancing Over The Waves ST 1028
- LES BAXTER**
Ports of Pleasure ST 866
- LES BAXTER**
Space Escapade ST 968
- LES BROWN**
Dance to South Pacific ST 1060
- LES BROWN**
Les Brown Concert Modern ST-959
- CAROUSEL**
Movie soundtrack album SW 694
- NAT 'KING' COLE**
Songs from "St. Louis Blues" SW 993
- GLEN GRAY**
Sounds of the Great Bands SW 1022
- STAN KENTON**
The Ballad Style of Stan Kenton ST 1068
- THE KING AND I**
Movie soundtrack album SW 746
- BILLY MAY**
Billy May's Big Fat Brass ST 1013
- THE MILITARY BAND**
Martial music conducted by
Felix Slatkin SW 1056
- THE MUSIC MAN**
The Original Cast! SWAO 990
- NELSON RIDDLE**
Sea of Dreams ST 915

- BIG BAND STEREO**
The nation's biggest bands SW 1055
- GEORGE SHEARING QUINTET**
Black Satin ST 858
- FRANK SINATRA**
Frank Sinatra Sings for Only
The Lonely SW 1053
- THE STEREO DISC**
A vivid stereo demonstration SWAL 9032
- STARS IN STEREO**
Vocals and instrumentals SW 1062
- FRED WARING**
Fred Waring and the Pennsylvanians
in Hi Fi SW 815
- FRED WARING**
Selections from "South Pacific" ST 992

Classical releases

- LEOPOLD STOKOWSKI: LANDMARKS
OF A DISTINGUISHED CAREER** SP 8339
- Offenbach: GAITE PARISIENNE**
Hollywood Bowl Orchestra
Felix Slatkin cond. SP 8405
- SERENADE**
Carmen Dragon cond. SP 8413
- Grieg: CONCERTO IN A MINOR**
**Rachmaninoff: RHAPSODY ON
A THEME OF PAGANINI**
Leonard Pennario, pianist
L.A. Philharmonic, Erich Leinsdorf cond.
SP 8441
- PORTRAITS IN SOUND**
L.A. Philharmonic, Erich Leinsdorf cond.
SP 8446
- GYPSY!**
Hollywood Bowl Orchestra
Carmen Dragon cond. SP 8412
- Holst: THE PLANETS**
L.A. Philharmonic
Leopold Stokowski cond. SP 8389
- HOUSE OF THE LORD**
Roger Wagner Chorale SP 8365
- Grofé: GRAND CANYON and
MISSISSIPPI SUITES**
Hollywood Bowl Orchestra
Felix Slatkin cond. SP 8317
- Debussy: LA MER**
Ravel: DAPHNIS ET CHLOE (suite 2)
L.A. Philharmonic, Erich Leinsdorf cond.
SP 8395
- Britten: YOUNG PERSON'S GUIDE
TO THE ORCHESTRA**
**Dohnanyi: VARIATIONS
ON A NURSERY TUNE**
Concert Arts Orchestra
Felix Slatkin cond. SP 8373
- STARLIGHT CHORALE**
Roger Wagner Chorale with
Hollywood Bowl Orchestra SP 8390
- SOUND OF WAGNER**
Concert Arts Orchestra
Erich Leinsdorf cond. SP 8411
- LA BELLE FRANCE**
Carmen Dragon cond. SP 8427
- Shostakovich: SYMPHONY 11**
Houston Symphony
Leopold Stokowski cond. SPHQ 8418



This latter fault, however, may very possibly be attributable to the shabby orchestral accompaniment. Arturo Basile holds back phrases when Miss Rysanek obviously wants them to move forward. He is half a bar behind her almost throughout the *Giordano* piece: she waits for him several times and then finishes the aria on her own. And there is evidence in more than one spot that the orchestra players are sight-reading their parts. D.J.

HERMANN SCHERCHEN: French Overtures

Auber: *La Muette de Portici*. Thomas: *Mignon*. Adam: *Si J'étais Roi*. Maillart: *Les Dragons de Villars*. Lalo: *Le Roi d'Ys*. Boieldieu: *La Dame Blanche*.

Orchestre du Théâtre National de l'Opéra de Paris, Hermann Scherchen, cond. • • WESTMINSTER WST 14027. SD. \$5.98.

Hermann Scherchen, often overly weighty and unimaginative in his interpretations of Teutonic music, has been emerging recently as a deft, flexible, and extremely sympathetic conductor of Gallic works. These overtures are light, clear, often brilliant performances, which the Westminster engineers have reproduced in equally clear, well-separated stereo.

The company's label department wasn't quite as careful, however; what is listed as being on Side 1 is actually on Side 2, and vice versa. This is not a question of reversed labels, as stamper and label numbers are in agreement. But this is the only blemish on a record which will be thoroughly enjoyable to those who like this sort of tuneful French music. P.A.

ELISABETH SCHWARZKOPF: "Scenes from Operetta"

Elisabeth Schwarzkopf, soprano; Philharmonia Chorus and Orchestra, Otto Ackermann, cond.

• ANGEL 35696. LP. \$4.98 (or \$3.98).

For several years now I have been engaged in a losing struggle against the blandishments of Viennese operetta. First I was obliged to capitulate to Strauss, then Lehár, then Suppé and Millöcker. And many of these surrenders were directly chargeable to Elisabeth Schwarzkopf. Here, however, I was firmly determined to draw the line. But what can one do when Madame Schwarzkopf sings people like Heuberger, Zeller, Benatsky, and Siczynski like this? Nothing, except get up and waltz about the room.

What wonderful, sly, or outrageously overbroad gestures are these! What schmaltzy *smorzandos!* vaporous *diminuendos!* magniloquent *allargandos!* Schwarzkopf steps from one role into another with the joyous ease of the true show woman and the vocal mastery of the great artist, gives us at one moment the bored demimondaine ("*ich bin gewöhnt an Schmeichelei*"), at the next the wide-eyed ingenue ("*einer wird kommen, der wird mich begehren*") or the country

yokel (Christel from the postoffice) or the *faux-naïf* ("*eines sagt jedermann*"). Her Viennese patois is marvelously funny. And when at the very end of Side 2 she warbles the immortal Siczynski's "*Wien, Wien, nur du allein*," the last vestiges of resistance collapse or silently steal away. I cannot help calling out with all the others who have heard or will hear this recording: More, Madame Schwarzkopf, give us more. D.J.

FELIX SLATKIN: "Starlight Waltzes"

Richard Strauss: *Der Rosenkavalier*: Waltzes. Waldteufel: *España Waltz*; *Skaters Waltz*. Sibelius: *Valse triste*. Tchaikovsky: *Eugen Onegin*: Waltz. Johann Strauss: *Voices of Spring*: Waltz, Op. 410.

Hollywood Bowl Symphony Orchestra, Felix Slatkin, cond. • CAPITOL P 8456. LP. \$4.98.

These six light but attractive concert and operatic waltzes make up a fine variety package. Slatkin understands the idiom perfectly, and he and the warm-toned orchestra give full-bodied treatment to all the pieces. The performances are enhanced by some of Capitol's best sound. P.A.

MARIA STADER: Lieder Recital

Schubert: *La Pastorella*; *Seligkeit*; *Du bist die Ruh*; *Die Forelle*; *Der Hirt auf dem Felsen*. Mendelssohn: *Es weiss und rät es doch keiner*; *Schilflied*; *Neue Liebe*; *Nachlied*; *Wanderlied*. Schoeck: *Das bescheidene Wünschlein*; *Mit einem gemalten Band*; *Nachruf*; *Reislied*.

Maria Stader, soprano; Karl Engel, piano; Rudolf Gall, clarinet (in *Der Hirt auf dem Felsen*).

• DECCA DL 9994. LP. \$3.98.

It is good to see Schubert's tiny cycle of two clarinet-obbligato songs, *Der Hirt auf dem Felsen*, back in the running again. The famous recordings of these shepherd songs by Erna Berger and Dorothy Maynor have long been unavailable; and granted that Miss Stader has neither Berger's technique nor Maynor's captivating grasp of the naïf style, she invests them with a staid charm all her own. I do not like her *Du bist die Ruh*, however. It lacks tenderness, it goes too slowly, and both she and her accompanist ignore the *pp* attacks immediately following the one-bar rests; this sudden pianissimo after the powerful high A and subsequent silence constitutes the interpretative crux of the song (*vide* the miraculous reading of Lehmann). The rippling *Die Forelle* would be fine save for a carelessness about dotted-note values.

The rarely heard Mendelssohn songs are a real treat. *Neue Liebe* is a venture into the realm of Puck and Oberon such as Mendelssohn alone could make; and the final bars of the *Schilflied*, with their rising passion at the phrase "*ein süßes Deingedenken*," are unforgettably lovely (even when given so restrainedly as here). The four songs by Othmar Schoeck (1886-1957) are the first LP samplings of a composer frequently bracketed with

Joseph Marx as the most significant creator of Lieder since Strauss. They are not altogether tedious but are certainly old-fashioned. *Mit ein gemalten Band* is less harmonically adventurous and melodically inventive than the setting Beethoven made of the same Goethe lyric more than a hundred years before Schoeck's. All of these pieces come off well in Stader's high-placed singing, though one never is genuinely moved.

The engineering is flat and small-scaled. No texts are included. D.J.

LEOPOLD STOKOWSKI: "Landmarks of a Distinguished Career"

Bach-Stokowski: Toccata and Fugue, in D minor. Debussy-Stokowski: *Clair de lune*. Johann Strauss: *On the Beautiful Blue Danube*. Sibelius: *The Swan of Tuonela*, Op. 22, No. 3; *Finlandia*, Op. 26. Debussy: *Prélude à l'après-midi d'un faune*.

Symphony Orchestra, Leopold Stokowski, cond.

• • CAPITOL SP 8399. SD. \$5.98.

On hearing for the third time around this recapitulation of Stokowskian coups (already well known in an LP of over a year ago and a slightly curtailed stereo tape of last summer), one feels both increased annoyance over the interpretative mannerisms and enriched delight in the aural sorceries. This SD version is most safely commended to the attention of listeners indifferent to its arbitrary Stokowski-isms and unable to savor the sonic richnesses of these performances in their markedly thinner and less incandescent monophonic form. Or, alternatively, to stereophiles who wish to sharpen their ears on the subtle yet significant differences in tonal color and piquancy between the present quite admirable disc and the still more pellucid and powerful tape. R.D.D.

GEORGE SZELL: "Merry Overtures"

Johann Strauss: *Die Fledermaus*. Auber: *Fra Diavolo*. Mozart: *Le Nozze di Figaro*. Smetana: *The Bartered Bride*. Rossini: *La Gazza ladra*. Berlioz: *Le Carnaval romain*, Overture, Op. 9.


Cleveland Orchestra, George Szell, cond. • EPIC LC 3506. LP. \$3.98.


All six of these overtures certainly qualify as "merry," but only in the first of them does Szell seem relaxed and happy about his assignment. Elsewhere, he is too busy driving his orchestra and concerning himself with technical perfection. That such perfection has been achieved there can be no doubt. Never have I heard the rushing passages of the Overture to *The Bartered Bride*, for example, so precisely executed. What is missing is a feeling of pleasure and abandon. Nevertheless, this disc, magnificently reproduced except for the too prominent snare drum, is one that should be heard for its sheer virtuosity. And it will be a marvel in stereo. P.A.


Continued on page 70

Look
at
her
and
you
know...



She winters at Montego Bay... and attracts the kind of man who always looks for this hallmark  because there are two hours of engineered craftsmanship for each minute of music on Warner Bros. **STEREO** records.

She drives an Alfa-Romeo... and attracts the kind of man who always looks for this hallmark  because Warner Bros. Records have never allowed one note to be recorded that has not been specifically produced for **STEREO**; a claim other major companies may find difficult to make.

She dines at Le Pavillon... and attracts the kind of man who always looks for this hallmark  because all Warner Bros. **STEREO** records are *newly* recorded—nothing in its extensive catalog was created before April 9, 1958.

Her choice in fine wines is
Chateau Mouton Rothschild '39
And she attracts the kind of man who always buys Warner Bros. **STEREO** records, because only they offer a consummate choice of the world's largest library of new popular **STEREO** recordings.

Indicative of the fine **STEREO** albums now available from Warner Bros. Records, is the *newly* recorded "Rhapsody In Blue"—"An American In Paris;" the definitive recording of these immortal Gershwin classics. Tooled to perfection by 139 hours of patient engineering skill, you'll hear the fullest dimensions of your fine **STEREO** equipment every time you play this album—and you'll certainly play it often.



Other Warner Bros. STEREO albums for your listening pleasure:

For Whom The Bell Tolls	As performed by Heindorf	WS 1201
Sousa In Stereo	The Warner Bros. Military Band	WS 1209
Halls Of Ivy	The Gene Lowell Chorus	WS 1244
Waltzing Down Broadway	Warren Barker & Orch.	WS 1218

*Also Available in monaural long play
Complete Stereo Catalog At Your Dealer or Upon Request*

WARNER BROS. RECORDS
BURBANK, CALIF.

the first name in sound



AUDIOLAB TEST REPORT REPRINTS

at low 15¢ per-copy cost (two for 25¢)

In answer to continuing requests, Audiocom, Inc. (publishers of HIGH FIDELITY Magazine) have made available, at nominal cost, official reprints of any or all of the famous Audiolab Test Reports of high fidelity components published to date.

These unique reports—now published exclusively in HIGH FIDELITY—are prepared by Hirsch-Houck Laboratories, the organization whose staff was responsible for the original, highly-respected Audio League Reports.

If you are not familiar with this valuable service, check the feature as it appears elsewhere in this issue. Note especially the pull-no-punches test policy... and you'll understand why hi-fi enthusiasts everywhere rave about these objective analyses of high fidelity components.

There's just nothing like them anywhere!

Use the coupon below to order any of the Audiolab Test Reports listed. Payment at 15¢ per copy (any two for 25¢) must accompany order.

REPRINT NUMBER	EQUIPMENT
101	McIntosh C-8 Audio Compensator
102	Eico HF 52 Control Amplifier
103	McIntosh MC-60 Power Amplifier
104	Weathers K-730D Turntable and Pickup
105	General Electric PA-20 Amplifier
106	Gray 212 Tone Arm
107	ESL C-60 Series Cartridge and Dust Bug
108	Thorens Model TD 124 Turntable
109	Shure Professional Dynetic Cartridge
110	Harman-Kardon Solo II, Model TA-12
111	Sargent-Raymont SR-570 Power Amplifier
112	Scott 330C FM-AM Tuner
113	Marantz 40-Watt Power Amplifier
114	Gray AM-3 Preamp-Control Unit
115	Marantz Audio Console
116	Chapman FM-AM-SW Tuner
117	Scott 310B FM Tuner
118	Peri-50 Power Amplifier
119	Connoisseur Turntable
120	Norelco Magneto-Dynamic Cartridge
121	Garrard 301 Turntable
122	Fairchild 248 Stereo Preamplifier
123	Connoisseur Mark II pickup
124	Miracord X5-200 changer

Reader comments that typify the sensational coast-to-coast reaction to the Audiolab Test Reports

"Three cheers for the Audiolab reports, the first and only unbiased reports in any mag since the good old days of the Audio League!" (Detroit, Mich.)

"... the reports are superb... best aid an audiophile can have." (Great Neck, N. Y.)

"We need this rare kind of service." (Ottawa, Canada)

"Congratulations on the accuracy, objectiveness and general pull-no-punches attitude of your new equipment reports." (New Haven, Conn.)

"This sort of editorial courage has been needed in the audio field for a long time." (Encino, Calif.)

"At last the hi-fi population has an opportunity to evaluate manufacturer specs from unbiased lab tests in your Audiolab Test Reports." (Rome, N. Y.)

"... fills a long felt need." (Lafayette, La.)

"... most enthusiastic about your publication... particularly since the inclusion of your Audiolab reports." (Montreal, Canada)

FOLK MUSIC

THE OLD MASTER of stage, screen, and guitar, Burl Ives, is his customary relaxed self as he conducts a ballad singer's tour of Down Under on Decca's *Australian Folk Songs* (DL 8749, LP). Ives has traveled the Australian bush and he knows whereof he warbles. Particularly memorable are his treatments of *Click Go the Shears* and *The Dying Stockman*—the latter a first cousin to our own *Streets of Laredo*. Excellent sound.

A younger singer, but one of burgeoning talent, is William Clauson. This linguistically nimble Californian is at his dramatic best in Capitol's *Scandinavia* (T 10176, LP), a collection of Swedish, Danish, and Norwegian ballads sung in the original languages. Despite the plethora of folk-song recordings from everywhere south of the DEW Line, Scandinavia remains a lightly tilled field with songs that are very beautiful and fresh. Capitol also rings the bell—in more ways than one—with *Austrian Volksmusik* (T 10154, LP), featuring the Kitzbuheler Nationalsänger directed by Toni Praxmair. This gifted vocal group seasons its style with the precise pinch of indispensable *schmaltz*. Their handling of *Kuah-glockensymphonie* (*Cowbell Symphony*) is notable both as superbly reproduced sound—the tricky transients of the clanging cowbells are crisply delineated—and as an evocation of Austria.

The comely lasses of Russia's Beryozka Dancers enjoyed the same prodigious success on their recent United States tour as did the Moiseyev troupe that preceded them. The musical aspects of the companies' repertoires are effectively memorialized by their respective accordionists and balalaika players on Monitor's *Moiseyev-Beryozka* (MF 311, LP). This music is very moving—very moody and very exciting by turns. The instrumentalists were taped in Paris, and the sound is the finest that Monitor has thus far produced. Somewhat more specialized in its appeal is the same company's *Folk Songs From the Caucasus* (MF 307, LP). Included are samples of the vivid dances and poignant ballads of the varied peoples—Armenians, Georgians, Kurds—who inhabit the Soviet Union's southern highlands. The highly skilled regional soloists and groups lend the music both beauty and significance. Quite satisfactory sound. Handsome singing—this time by the fine Russian baritone Emil Horowitz—features *Jewish Folk Songs* (MF 309, LP). The selections are all from the mainstream of Yiddish traditional melody, but an unusual admixture of Yiddish and Russian words clothes them with a special charm.

A passionate, driving performance by Carlos Montoya and his *cuadro* combined with engineering that reproduces every dynamic nuance places RCA Victor's *Flamenco Festival* (LPM 1713, LP) in the forefront of the flamenco flood. Montoya displays his awesome mastery of the gypsy guitar, while Felipe el de Triana and ten other singers and dancers maintain a pitch of primeval

1-59

AUDIOLAB Reprint Service

The Publishing House
Great Barrington, Mass.

Please send me reprints of AUDIOLAB TEST REPORTS as checked here. I have indicated the quantity of each reprint I want in the space beside the reprint number

Payment of 15¢ per copy (any two for 25¢) is enclosed.

Name.....

Address.....

City, State.....

- 101:
- 102:
- 103:
- 104:
- 105:
- 106:
- 107:
- 108:
- 109:
- 110:
- 111:
- 112:
- 113:
- 114:
- 115:
- 116:
- 117:
- 118:
- 119:
- 120:
- 121:
- 122:
- 123:
- 124:

Use This Order Coupon

—
All orders
shipped
prepaid

—
Payment must
accompany
order

perfection. Here is Andaluçia ablaze as never before.

The gifted Alan Lomax rounds out his Westminster series, *Songs and Dances of Spain*, with *Volume 5, Gypsies of Granada and Seville* (WF 12005, LP) and *Volume 6, The Spanish Basques* (WF 12018, LP). Both display the peculiar Lomax genius for ferreting out striking artists and striking material, and both—like their predecessors in this brilliant series—are unreservedly recommended.

Primarily of documentary importance, but by no means restricted in its appeal, is Evergreen's *Afghanistan* (EVR 002, LP). Taped in the field by an expedition from the University of Indiana, this music represents an unadulterated residue of the very ancient folk tradition of central Asia. The recorded sound is a tribute both to the musicologists involved and the excellence of their equipment.

One of America's most colorful cities furnished the backdrop for Folkways' *The Music of New Orleans*. Volume I (FA 2461, LP) presents the music of the streets and of Mardi Gras; Volume II (FA 2462, LP) a half-dozen selections from the brilliant Eureka Brass Band. Samuel B. Charters, who taped the material on the spot from 1951 to 1958, aimed "to find and preserve as much of the city's musical tradition as possible."

Besides offering a dawn to dusk documentary of the Mardi Gras parade, Volume I encompasses the unique street cries and sidewalk songs of New Orleans. Here there is poignance and variety, from a guitarist playing *Liebestraum* to Sister Dora Alexander, a street-corner evangelist, fervently singing a song she has written for our days, *Russia, Let That Moon Alone*. The Eureka Band, preserving the ever-changing, ever-evolving heritage of native New Orleans jazz, is unhurried and expert on Volume II. By and large, the sound on this set is, for field recording, good; there are moments, however, when one feels that modern equipment should do better. In any case, Mr. Charters has fashioned a very instructive, very important, and very entertaining contribution to musical knowledge.

The respected balladeer, Jean Ritchie, hits the lists with a pair of quasi-documentary discs. On a Riverside release, *Jean Ritchie . . . Singing Family of the Cumberlands* (RLP 12653, LP), she verbally reconstructs the scenes of her Kentucky childhood, fleshing them out with tales and ballads. Miss Ritchie is, of course, a genuine product of the hills, and her narration recalls the context in which a given ballad was generally sung. Unfortunately, the sound quality suffers from an annoying preëcho. On Folkways' *The Ritchie Family of Kentucky* (FA 2316, LP), Miss Ritchie interviews her family *chez eux*, sometimes through the agency of older recordings that are dubbed in; occasionally, some or all of the Ritchies on hand join together in a traditional song. The record is not a wholly happy endeavor. For one thing, the family chorale could have benefited from a rehearsal or two—or even an earnest attempt to sing together. And Miss Ritchie's narration is just too, too folksy.

EDWARD L. RANDAL

yes!

"living stereo" albums
for only \$2.98

naturally, they're on RCA CAMDEN

LIVING | STEREO 

POP CONCERT FAVORITES
The Oslo Philharmonic Orch.
Odd Gruner-Hegge, Cond.

Sibelius:  Rossini: 

FINLANDIA **WILLIAM TELL**


Bizot:  Strauss: 

CARMEN SUITE No. 1 **DIE FLEDERMAUS**

New performances of a great tone poem and excerpts from three operas. CAS-469*

LIVING | STEREO 

COLE PORTER
KISS ME, KATE
HILL BOWEN
CHORUS & ORCHESTRA



An all-British company of musicians and singers do Porter's lively score. CAS-482

LIVING | STEREO 

Grofe
GRAND CANYON SUITE



The Oslo Philharmonic Orch.
Øivin Fjeldstad, Cond.

Øivin Fjeldstad conducts The Oslo Philharmonic Orch. in Grofé's classic. CAS-468*

LIVING | STEREO 

BROADWAY SPECTACULAR
NORMAN LEYDEN ORCH.



Top hits from 9 shows, including *My Fair Lady*, *Oklahoma!*, *Carousel*. CAS-467*

"Big-name artists at 1/2 the big-name price!"

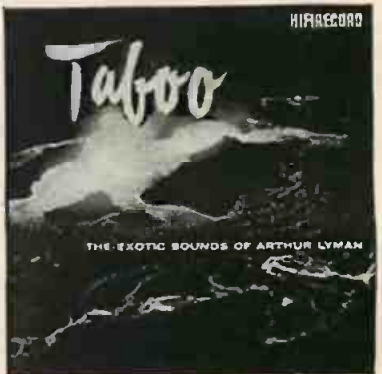
*ALSO AVAILABLE IN A MONAURAL VERSION FOR ONLY \$1.98



MANUFACTURER'S NATIONALLY ADVERTISED PRICES SHOWN—OPTIONAL WITH DEALER.



R702 GEORGE WRIGHT ENCORES AT THE MIGHTY WURLITZER PIPE ORGAN—All-time best selling theater pipe organ. Hear the mightiest Wurlitzer of them all—5 manuals!



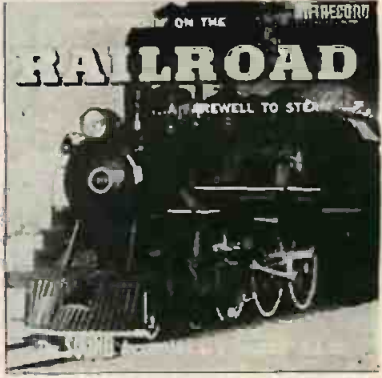
R806 TABOO—The fabulous, exotic sounds of Arthur Lyman's Hawaiian Village Group recorded in Henry J. Kaiser's aluminum dome, Honolulu.

THE BEST STEREO

SOUND BY FAR



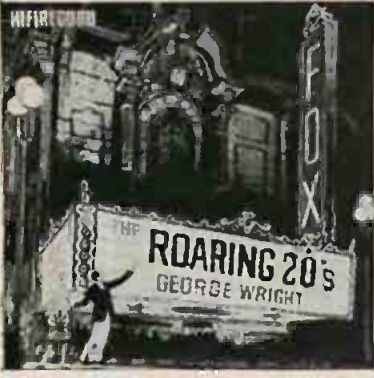
R607 LEIS OF JAZZ—Jazz from the Hawaiian Islands—That's a switch! Arthur Lyman does his interpretations of some jazz standards and a few new ones—Fabulous sounds from Kaiser's aluminum dome!



R901 A FAREWELL TO STEAM—Railroad sounds recorded especially for railroad and hi fi enthusiasts. Tells the story of the last run of a "Steamer."



R608 BIG DIXIE—Harry Zimmerman's Big band plays the biggest, wildest, Dixie and Blues you've ever heard. Sensational brass!



R718 ROARING 20's—The inimitable, irrepressible George Wright tears through typical tunes of the roaring 20's on the mighty Wurlitzer Pipe Organ in the 6500 seat San Francisco Fox Theater.



R203 RELAX—Tongue in cheek title for a real piano shocker. Brand new HIFI find Dave Carlson plays up tempo pops with rhythm accompaniment.



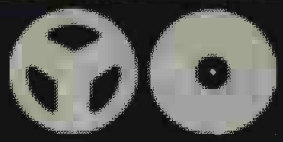
R810 T TOWN—Sounds from that famous, somewhat notorious bordertown—Tijuana. Authentic Mexican music—Sensational sound!

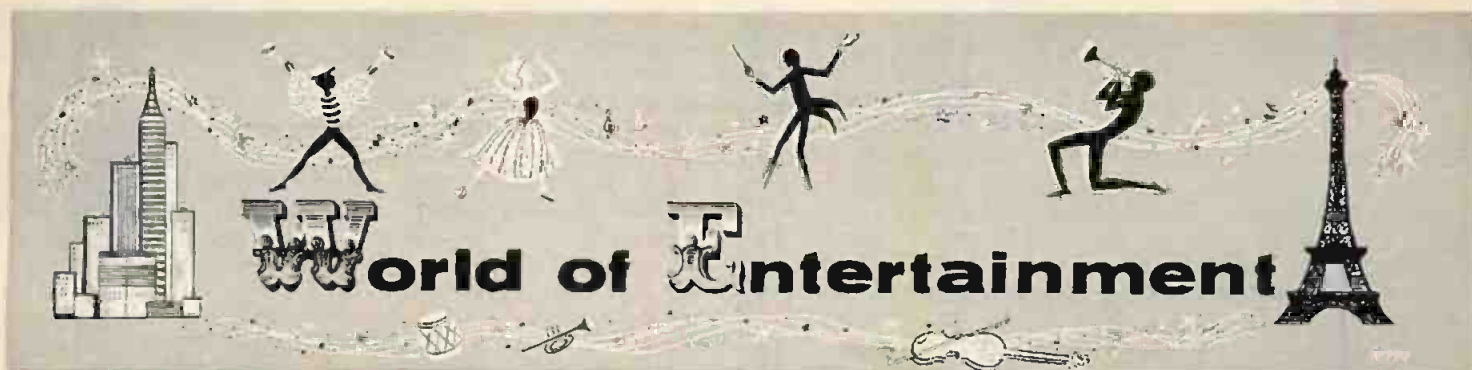
Available at record shops and HIFI equipment dealers everywhere

"The sound that named a company"

HIGH FIDELITY RECORDINGS, INC.

7803 Sunset Boulevard, Hollywood 46, California





Here at Home

"The Chocolate Soldier." Risë Stevens, Robert Merrill, Jo Sullivan, et al. RCA Victor LOP 6005, \$9.96 (Two LP).

Loosely adapted from G. B. Shaw's satirical comedy on war and military heroics, *Arms and the Man*, *The Chocolate Soldier* was the smash musical hit of 1908. But whereas its book managed to get away from the Ruritanian inanities of the day, Oscar Straus's score adhered closely to currently fashionable formulae: a big Viennese-type waltz, preferably simple and catchy (*My Hero*); topical songs; duets and ensemble numbers, well distributed among the minor characters. In this medium, Straus produced what has proved to be his most popular score, though not necessarily his finest.

This is the first complete recording of the operetta known to me; and perhaps the many recordings of excerpts have served the work better. Miss Stevens is by now thoroughly acquainted with the role of Nadina, having appeared in the movie version of 1941. Unfortunately, her voice today is quite insuited to the role. A fresher, younger, and more piquant voice is necessary if Nadina is to be made appealing. Also, Miss Stevens side-steps some of the higher notes, and these downward transpositions are disquieting. As Bunnerli, the chocolate-eating hero, Merrill is in good voice, though his manner tends to be a little too operatic. The remainder of the cast do the little assigned them quite proficiently, which means that the ensembles come off quite well. The sound is good, if not extraordinary.

"Give the Lady What She Wants." Lena Horne; Orchestra, Lennie Hayton, cond. RCA Victor LPM 1879, \$3.98 (LP).

Lena Horne brings her own special brand of poised sophistication to this batch of songs, mostly show tunes. Some benefit greatly from her very artful way of handling them, but others do not stand up well to her carefully considered treatment. As a personality and as a singer, Miss Horne is supposed to epitomize sex. Yet her *Bewitched* is a tepid affair indeed, compared to Vivienne Segal's ripe version. Good sound, but the extremely close miking is not very kind to the vocalist's breath control.

"Goldilocks." Original Cast Recording. Columbia OL 5340, \$4.98 (LP); OS 2007, \$5.98 (SD).

Critical kudos for *Goldilocks* appear to have been reserved almost exclusively for Leroy Anderson's music. In fact it is a very serviceable score—long on melody, a wee bit old-fashioned (why not? the action takes place in 1913), but gay and very pleasant on the ears. What I find lacking is a sort of personal distinction that I associate with this composer's work; much of the score sounds as if one had heard it all before.

Elaine Stritch, memorable in a recent revival of *On Your Toes*, again proves herself to be a first-class comedienne, as well as an artist capable of handling a breezy ballad or a teary blues with equal distinction. Her vis-à-vis, Don Ameche, follows the Rex Harrison style of talking his way through a couple of songs; alas, Mr. Ameche lacks Mr. Harrison's finesse and charm. Pat Stanley sounds young and engaging in a charming number, *Lady in Waiting*, while Russel Nype proves himself to be a better trouper than singer. The monophonic sound is good, but is far outdistanced by its stereo relative.

"Jerry Gray and His Orchestra at the Hollywood Palladium." Liberty LRP 3089, \$3.98 (LP); LST 7013, \$4.98 (SD).

The new Jerry Gray orchestra is a considerably more subdued organization than the free-swinging, Miller-styled band that he fronted about ten years ago. The re-



Judy Garland: new songs, same wonder.

sult is a thoroughly agreeable dance program, which, since neither side is banded, means about eighteen minutes of continuous dance music per side. The Liberty sound is hardly remarkable, in either mono or stereophonic form.

"Great Songs from the Great Shows of the Century." Jane Morgan; The Troubadours; Piano Duo, Ernest Bragg, Buddy Weed; Orchestra, Frank Hunter, cond. Kapp KX 5006S, \$9.96 (Two SD).

Jane Morgan has undertaken here the herculean task of recording no fewer than twenty-nine different songs from famous musicals of the past. Were these all of a piece, were they all ballads or jump numbers, she might just possibly have succeeded; but with such a diversity of styles and rhythms, she is lost. It is nothing short of absurd to expect the same vocalist to project both the sophistication of Cole Porter's *Love for Sale* and the simplicity of Victor Herbert's *Toyland*, for instance. Miss Morgan does her best, and the results are pleasant but hardly stimulating. The Kapp stereo sound has reasonable depth and a fairly reasonable spatial illusion, though neither strikes me as adding much to this sort of program.

"Intimate." John de Maio, piano. Westminster WP 6094, \$3.98 (LP).

De Maio is a pianist with a formidable technique, a flair for dramatic interpretation, and a predilection for the waltz. All three talents are vividly displayed in these concert arrangements of numbers found in the repertoire of most cocktail-room pianists. I'd say De Maio is a cut above the average, since his style is often classical and the arrangements extremely musical and well thought out. Fine piano sound, plus unusual interpretations, make this a good record, even though the overall effect is hardly intimate.

"Judy in Love." Judy Garland; Orchestra, Nelson Riddle, cond. Capitol T 1036, \$3.98 (LP).

A new recording by the charming Judy Garland that doesn't, for a wonder, include either *Over the Rainbow* or *The Trolley Song*. For these omissions, much thanks. Here she tackles songs somewhat removed from her usual repertoire, and gives them exuberant and exciting performances. Whether in *Zing, Went the Strings of My Heart* or *Do It Again* she still manages to suggest the wide-eyed wonder that endeared her to the public twenty years ago. Nelson Riddle is a con-

siderate helpmeet in the undertaking, and Capitol's handsome, warm sound makes this a must for Garland fans.

"Love Story." Sy Shaffer and His Orchestra. Westminster WST 15023, \$5.98 (SD).

The peripatetic Sy Shaffer, who has been dividing his time between the Arthur Godfrey radio and television programs and a visit to Vienna for recording sessions, now settles down (with his own orchestra, for a change) to illuminate the various aspects of a love story. This could be an intricate and difficult proposition, but Shaffer makes light of it. From *How About You* through *Love Is Here To Stay* he extracts some luscious playing from his group, and in spite of an occasional tendency to become syrupy, the program is thoroughly palatable. Well-diffused stereo sound, much warmer in quality than some I have encountered, adds much to this very enjoyable record.

"The Music of Leroy Anderson, Volume Two." Eastman-Rochester Pops Orchestra, Frederick Fennell, cond. Mercury MG 50043, \$3.98 (LP).

While it is hard to resist the splendid sound Mercury has lavished on this recording or to dismiss Fennell's energetic reading of the music, I must say that I found neither of great benefit to these Anderson fancies. Such airy vignettes call for far more restraint from the hands of those who wield the baton and the controls. Listening to the composer's own version of some of these pieces (Decca DL 9749), I found the sweeter, smaller Decca sound and Anderson's less animated readings infinitely more appealing and appropriate to the music.

"My Memories." Melavano and His Orchestra. Argo 619, \$3.98 (LP).

This is an excellent record of background music, considerably superior in every respect to most records of this kind. One side is devoted to standard, but happily not overworked, items. Side 2 features original compositions by Tony Osborn, all notable for their good taste and graceful melody. The arrangements are discreet, the playing extremely suave. I wish, though, that the leader might have found himself a name a little less similar to that of two other English orchestra leaders who specialize in this field.

"Oh Johnny." Bonnie Baker; Orchestra, Wilbur Hatch, cond. Warner Bros. B 1212, \$4.98 (LP).

Bonnie Baker is still trying to capitalize on the piquant baby-voiced style that brought her a rather short-lived success back in the early Forties. But the years have dulled her cuteness and dated her style; and though she works hard to capture the old spirit, I find her efforts a little too obvious to give much pleasure.

"Songs of the Fabulous Century." Roger Williams, piano; Orchestras, Hal Kanner and Marty Gold, conds. Kapp KXL 5005, \$7.96 (LP); Kapp KX 5005S, \$9.96 (SD).

Since his amazingly successful *Autumn*

Leaves of 1955, Roger Williams has become the most frequently recorded artist in his field. Devoid of annoying personal idiosyncrasies and fussy interpretations, his recordings are models of good taste and notable for considerable inventiveness. In this latest album he offers twenty-five songs (actually one of these is an abridged version of *Slaughter on Tenth Avenue*), ranging from the early *Meet Me in St. Louis*, *Louis to Somewhere Along the Way*. If you don't find one of your particular favorites here, patience is the word since this disc appears to be but one of a projected series.

The Kapp engineers have provided some fine piano and orchestra sound on the monophonic version, and an even fuller one on its stereo companion. However, I do not find this setup responding too kindly to stereo. Having firmly established the pianist in the right speaker, one is disconcerted to find him, two bands later, settled in the left one.

"Spellbound." Warner Bros. BS 1213, \$5.98 (SD).

One of the few movie scores that has made more than a fleeting imprint on my mind is Miklos Rozsa's exciting music for Alfred Hitchcock's psychological thriller *Spellbound*. This eerie and picturesque score, which made use of that curious instrument the Theremin, has long been in need of a good modern recording. Well here it is, in a brilliant performance under Heindorf and in superb stereo sound. The new medium is particularly kind to this sort of music, giving the orchestra a fine spread, lots of depth, and permitting the Theremin sounds to drift around the room, seemingly unanchored in either speaker.

"Sutton Place South." Vardi String Sextet. Audio Fidelity AFLP 1873, \$5.95 (LP); AFSD 5873, \$6.95 (SD).

"Sutton Place South" is a very convenient tag to hang on this very plush recording of a dozen ever-recurrent numbers. One can almost visualize a *soignée* hostess and her impeccably dressed guests being served liqueurs by a properly Wodehousian butler, as the candles glow in a darkened room. It's all very posh, the performances aristocratically restrained, beautifully played and recorded—but terribly dull. The stereo sound emphasizes individual instrumental placement and is not greatly superior to that on the monophonic version, which I prefer.

"West Side Story." Original Cast Recording. Columbia OS 2001, \$5.98 (SD).

Reviewing the monophonic version of this performance when it was released late in 1957, Murray Schumach found it lacking in the dramatic tensions of the stage production. Here, in stereophony, it becomes a startlingly realistic rendition of Bernstein's exciting score. Particularly successful are the brash, brassy numbers (*Gee*, *Officer Krupke* and *America*). And though the singers are no more successful than they were in the earlier edition, this recording manages to capture, or at least to suggest, the furious kinetic energy of the dance episodes. JOHN F. INDCOX

"Boston Tea Party." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LM 2213, \$4.98 (LP); LSC 2213, \$5.98 (SD).

The monophonic version can be easily dismissed as just another competent *divertissement* program in the long Fiedler series, notable only for its surprisingly harmonious programmatic range from the *Merry Wives of Windsor* Overture to excerpts from the film score of *Picnic*. In stereo, however, everything assumes the festive life of an actual evening at the Symphony Hall summer Pops concerts, and in particular one discovers how effectively a good orchestra and first-rate stereoism can reanimate both such a familiar novelty hit as *Hernando's Hideaway* and such a seldom exhumed early Victorian curtain raiser as the overture to Balfe's *Bohemian Girl*. R.D.D.

Foreign Flavor

"A La Vôte: French Student Songs."

Chorus and Orchestra, Robert Ledent, cond. Columbia WL 137, \$4.98 (LP). Of all the risqué student songs in the world, the French are probably the most viable. They are sung in the cafés of the Latin Quarter, in the *caves* of St. Germain des Prés, in the fashionable *boîtes* of Montmartre, at every student *réunion* from Boul' Mich' to Neuilly. Robert Ledent and the chorus of the Université Libre of Brussels offer zestful interpretations of these hardy classics. However, their distance from the Sorbonne shows in tempos that vary markedly from those favored in Paris. This, though, is a quibble. We are surprisingly lucky to have these tales of *Nini Peau de Chien* and the redoubtable *80 Chasseurs* in the ribald, winsome, robust originals.

"Bar Dansant Mondain." Simone Cario; Raymond Legrand and His Orchestra. Bruno BR 50029, \$3.98 (LP).

"Café de Paris." Raymond Jouart, accordian, and his Ensemble Musette. Bruno BR 50041, \$3.98 (LP).

Raymond Legrand, father of Columbia's indefatigable young arranger-conductor, Michel Legrand, here shapes a series of monotonous arrangements—making much of piano and muted trumpets—of songs composed by one El. Guldemann. The otherwise acceptable sound breaks down completely in the two bands devoted to vocalist Simone Cario, who sounds as though she is singing through three fathoms of very thick syrup. On *Café de Paris*, however, the accordianist Raymond Jouart etches small ensemble arrangements that are very Parisian, very evocative, and respectably recorded.

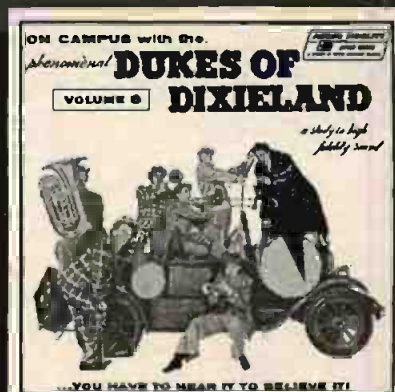
"La Belle Bardot." Ray Ventura and His Orchestra. Dot DLP 3120, \$3.98 (LP). *Caveat emptor!* Behind the four-color seductiveness of the album sleeve lurks only Ray Ventura, who plods through an undistinguished parade of melodies from assorted Bardot films. To listen is to be

Continued on page 76

AFLP 1888



AFLP 1883



AFLP 1891



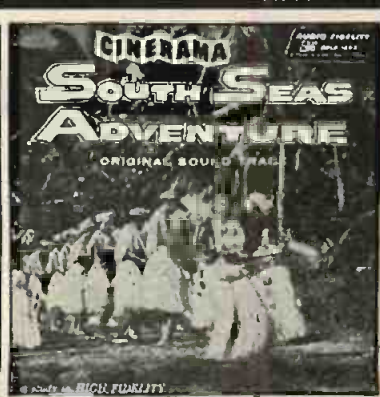
AFLP 1893

a world
of SOUND
entertainment
on

AFLP 1895



AFLP 1899



AFLP 1882



AFLP 1873

AUDIO FIDELITY[®] RECORDS

Unusual, distinctive and exciting entertainment — plus unsurpassed sound reproduction! Here is the powerful and vital sensuous impact of sound in its purest and most natural form. These are not just records... but each is a tremendous emotional experience!

each 12 inch long play — \$5.95
also available on STEREO DISC* — \$6.95

Please write for FREE "What is Stereophonic Sound" brochure and Catalogs
AUDIO FIDELITY, INC. • 770 ELEVENTH AVE. • NEW YORK 19, N. Y.
*reg. app.





NOW... VOX PUTS YOU IN THE MIDDLE OF THE MUSIC WITH STEREOVOX® RECORDS

Another VOX first: packaged in static-free aluminum foil envelopes.

*BRUCKNER: SYMPHONY #7, E MAJOR (Original Version). Symphony Orchestra of the Southwest German Radio, Baden-Baden—Hans Rosbaud, conductor 2-12" ST-PL 10.752

TCHAIKOVSKY: SYMPHONY #4, F MINOR, OP. 36. Bamberg Symphony—Heinrich Hollreiser, conductor ST-PL 11.190

*BEETHOVEN: PIANO CONCERTO #4, G MAJOR, OP. 58. Friedrich Wuehrer, piano—Bamberg Symphony—Jonel Perlea, conductor ST-PL 10.640

MENDELSSOHN: SYMPHONY #4, A MAJOR, OP. 90 "ITALIAN".

TCHAIKOVSKY: CAPRICCIO ITALIEN, OP. 45. Orchester der Wiener Musikgesellschaft—Edouard van Remoortel, conductor ST-PL 11.210

*MAHLER: DAS LIED VON DER ERDE (The Song of the Earth). Grace Hoffmann, alto—Helmut Melchert, tenor—Symphony Orchestra of the Southwest German Radio, Baden-Baden—Hans Rosbaud, conductor 2-12" ST-PL 10.912

STRAVINSKY: FIREBIRD SUITE; CAPRICCIO FOR PIANO & ORCHESTRA. Charlotte Zelka, piano—Symphony Orchestra of the Southwest German Radio, Baden-Baden—Jascha Horenstein, Harold Byrns, conductors ST-PL 11.020

*FROM ITALY TO US. Walter Baracchi, piano, with rhythm accompaniment ST-VX 25.850

*THE CADEY CHAPEL CHOIR, WEST POINT. ST-VX 25.590

*HOLIDAYS FOR PERCUSSION. New York Percussion Trio ST-VX 25.740

*IN THE MOOD. Heinz Kretschmar and his Orchestra ST-VX 25.830

AND... AN EXCITING NEW MONAURAL RELEASE

ROCKETS, MISSILES AND SPACE TRAVEL. Written and directed by Willy Ley (author of book of same title). Count-down and firing of major ballistic missiles, plus interviews with Dr. Werner von Braun, Generals Yates and Schriever... other scientists. Recorded at Cape Canaveral. Produced by Ward Botsford. PL 11.120

*Also available monaurally. Write to Dept. H for complete catalogs, specifying "Stereo" or "Monaural".



VOX PRODUCTIONS, INC.

236 West 55th Street New York 19, N. Y.

convinced that the thrills promised by the Bardot image do not revolve at 33 $\frac{1}{3}$ rpm.

"Come Closer to Me." Geri Galian, piano; The Caballeros. Warner Brothers W 1229, \$3.98 (LP).

Mood music in the most soothing sense. Galian's piano weaves an unobtrusive Latin *ambiance* of melodies like *Baia*, *Andalucia*, and *Historia de un Amor*. Ultrasmooth performance and ultrasmooth sound. Take in lieu of Miltown.

"Cook's Tour of Germany." Fritz Mareczek and His Orchestra. Vox VX 25790, \$3.98 (LP).

A bumper crop of forty (count them!) well-known and well-loved German melodies. Here are nostalgic favorites (*Du, Du, Liegst Mir Am Herzen*), student songs (*Gaudeamus Igitur*), and drinking anthems (*Bier Her, Bier Her*). Fritz Mareczek presses ample atmosphere from these unfaded roses, despite the haste of his individual caresses. Clear, resonant sound makes this a genuinely superior release.

"An Evening in Beirut." Capitol T 10189, \$3.98 (LP).

Beirut is a unique city where French urbanity meets Arab provincialism, Christianity meets Islam—and all of it melds. From a hotel terrace one can often see bikini-clad lovelies passing the time of day with chastely veiled daughters of the Prophet. This quality is reflected in Capitol's rather thickly recorded portrait of Beirut night life, where the hybrid of Western rhythm and Near Eastern melody is pure fascination. Rather silly notes—which are duplicated in Arabic—but no texts, no translations.

"La Fabulosa Amalia Rodrigues." Amalia Rodrigues; Orchestra, F. de Carvalho, cond. Kapp KL 1095, \$3.98 (LP).

"Amalia Rodrigues." Amalia Rodrigues; Orchestra, F. de Carvalho, cond. Kapp KL 1096, \$4.98 (SD).

For more years than one cares to remember, Amalia Rodrigues has been the undisputed queen of Portugal's fado singers. Miss Rodrigues' throaty voice can be both big and intimate by turns, and she is particularly adept at projecting the deep emotion characteristic of a medium in many ways akin to America's blues.

Of the two discs, KL 1095 is the more effective presentation of fado as such, simply because all ten selections are of this genre. The running mate, KL 1096, presents a rounded portrait of Miss Rodrigues' art, featuring her in French and Spanish songs as well as Portuguese. By virtue of the same darkling quality that informs her fado, Miss Rodrigues emerges as an outstanding chantuse in the French selections. Unfortunately, neither album provides texts or translations, and the reproduction is adequate rather than brilliant. Nonetheless, both discs are recommended.

"Great Songs from All Over the World." Vic Schoen Orchestra and Chorus; Kapp KL 1097, \$3.98 (LP).

This album focuses not upon its featured songs as such, but rather upon the arrangements of Vic Schoen, who apparently strives for difference at all costs. Occasionally he strikes fire, as in his *Portuguese Washerwomen* and in the Turkish *Uska Dara*. But more often he comes up with a dragging, lugubrious *Greensleeves* or a furiously revved-up *Third Man Theme*. The Schoen treatment is always pretentious and too frequently overblown.

"Guitarra Exotica." George Cordoba, guitar. Dot DLP 3134, \$3.98 (LP).

If Cordoba lacks the ultimate polish of a Segovia or the incandescence of a Montoya, he compensates with a formidable technical mastery of his instrument. This recital of tunes learned during his travels abroad is satisfactory in every way.

"Memories of Viennese Operettas."

George Feyer, piano; rhythm accompaniment. RCA Victor LPM 1862, \$3.98 (LP).

Now safely in the RCA stable, George Feyer has lost none of his flashing technique or sure musical discrimination. His records have always spelled easy listening; and this one, with its appealing semi-classical overtones, is the richest he has yet offered. Outstanding sound.

"Domenico Modugno . . . A Sicilian in Paris." Jubilee JLP 1084, \$3.98 (LP).

Even though it's difficult to forgive him for *Nel Blu Dipinto Di Blu*, Domenico Modugno is undeniably a first-rate talent. The French songs—largely of his own composition—on this somewhat unevenly recorded disc are remarkably impressive. And some, such as *Moi, Tu Mère et l'Amour*, are genuine leg slappers. As a singer, Modugno bursts with vitality; he shrieks, he bellows, he chuckles, he roars. He has, in fact, all the makings of an Italian Maurice Chevalier. If you like joy and sparkle, investigate this one. But you'd better first learn French; the liner notes shed no light on the songs.

"Na Mele O Hawaii." Kamehameha Alumni Glee Club. Capitol T 1092, \$3.98 (LP).

The Kamehameha ensemble, dedicated to preserving traditional Hawaiian songs and the ancient style of singing, specializes in harmonies both rich and subtle. This album—featuring an enchanting array of little-known melodies as well as favorites like *Aloha Oe* and *Song of the Islands*—is to my mind the finest Hawaiian release to date.

"Olives, Almonds and Raisins." Ray Martin, His Orchestra, and the Bill Shepherd Chorus. Capitol T 10113, \$3.98 (LP).

Maestro Martin's prettied-up arrangements along with the Fred Waring-like choral singing—replete with endless humming—sap these fine Jewish songs of all their native vitality. Still, they somehow manage to survive even this, and the sound is dazzling.

"El Principe Gitano." Enrique Castellón Vargas and Dolores Vargas, flamenco singers; Orquesta Montilla, Quiroga, cond. Montilla FM 132, \$4.98 (LP). Enrique Vargas—the Gypsy Prince of the title—is a master of the ululations of the Andalusian vocal style. The songs on this release, composed by the same Quiroga who conducts the Orquesta Montilla, are in the neo-flamenco vein currently popular in Spain. Largely purged of the volcanic harshness of *cante jondo*, this repertory will appeal to the listener whose commitment to Spanish song is casual rather than scholarly. O. B. BRUMMELL.

FI MAN'S FANCY

"At Ease." West Point Cadet Quartet '58. Vox VX 25710, \$3.98 (LP); STVX 25710, \$4.98 (SD).

The four officers-to-be who recorded this folksy collection are first-rate musicians. In such perennials as *Barbara Allen*, *I Wish I Were Single Again*, and *Yellow Ribbon* their harmonies are superb, their timing perfect. Both monophonic and stereo versions are closely, and effectively, recorded; they differ solely in the placement of voices and guitar between speakers.

"Bob and Ray Throw a Stereo Spectacular." RCA Victor LSP 1773, \$5.98 (SD).

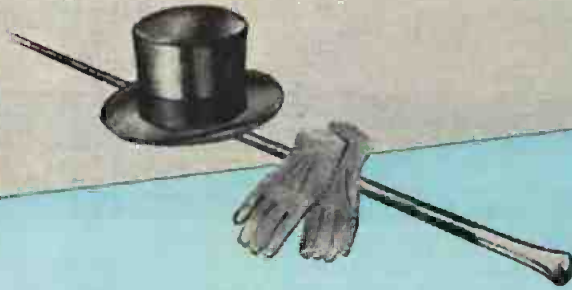
Praises be, here's a showcase record which is distinctly "different." Ten shorties from impending stereo releases (all showing spectacular sonics) are provided to titillate the fi-man; but the side-splitting *pièce de résistance* is a "You Are There" episode, in which Bob and Ray visit Dr. Ahkbar, a brilliant, albeit crazed, scientist at his hidden castle laboratory. The visit alone is worth the relatively high price. To describe it further would merely spoil your fun.

"Concerto Under the Stars." 101 Strings. Stereo-Fidelity SF 6700, \$2.98 (SD). A carbon copy of Mantovani, Gould, Dragon, *et al.* in content (*Liebestraum*, *Clair de lune*, and the like), but rather more individual in performance. The jacket disdains mention of the conductor; a surprising omission, since he deserves bouquets for a memorable achievement. Memorable also is the recording: exquisitely defined, not too distant, and of the most flawless balance.

"Favorite Songs of College Days." Marty Gold Chorus and Orchestra. Kapp KL 1102, \$3.98 (LP); K 1102S, \$4.98 (SD).

Halls of Ivy, *Sweetheart of Sigma Chi*, and *Girl of My Dreams* are sacred to no single alma mater and no single generation. Here, together with ten other college songs from everybody's past, they are performed as most of us think we remember them. The sound is not all it might be at times (that old demon, inner-groove distortion, again), but such concern is negligible where nostalgia is the goal.

Produced
for Stereo



OPERA

PERFORMED BY

TEBALDI



STEREO: OSA 1406—Also available on monaural A4337

Look for the blue on



the back of the album

Over 150 London ffss Stereo Recordings are now available WRITE FOR FREE CATALOG.

LONDON
RECORDS

ffss

full frequency
stereophonic sound

DEPT. GE 539 W 25TH ST., NEW YORK, N. Y.

Grofé: Grand Canyon Suite; Mississippi Suite. Hollywood Bowl Symphony Orchestra, Felix Slatkin, cond. Capitol SP 8347, \$4.98 (SD).

The Hollywood Bowl *Grand Canyon* deserves no better than the No. 2 position considered strictly as a performance. Ormandy and the Philadelphia Orchestra still retain the interpretative first honors. But this recording is far from ineffective, and is the best choice if stereo sound is a consideration. Distant stereo recording embellishes the grandiose view of both river and canyon.

"House of the Lord." Roger Wagner Chorale. Capitol SP 8365, \$5.98 (SD). In a performance of eight sacred songs, Wagner's Chorale evokes a tenderly expressive *Ave Maria*, a bombastic *Mighty*

Fortress, and a stirring and sensitive *Lord's Prayer*. Distantly recorded and expertly balanced.

Ketelbey: "In a Chinese Temple Garden." Vienna State Opera Orchestra, Armando Aliberti, cond. Westminster WST 15005, \$5.98 (SD).

In a Chinese Temple Garden is but one of eight Ketelbey miniatures fashioned here by Maestro Aliberti and the Vienna ensemble. Dry acoustics mark the stereo version (the monophonic disc was reviewed in these pages last September). Careful instrumental placement and microphoning is at once evident, and reverberation is scant and unobtrusive. Personally, I like stereo treated this way; unnaturally exaggerated spaciousness is a failure of too many recent stereo releases.

"Percussion in Hi-Fi." David Carroll, cond. Mercury SR 60003, \$5.95 (SD). Carroll's answer to the hi-fi percussion craze is melody. He unites virtually all percussion instruments ever devised and achieves a fascinating kaleidoscope of melodic jingles. *Malaguena* and *Bali Hai* are not customarily viewed as uniquely adaptable to percussion scoring, but Carroll proves the magician, and does a sparkling, toe-tapping job of it. Mercury laid on the volume, but did it remarkably well. A close recording paces each instrument to a magnificently tuneful achievement.

"The Military Band." Felix Slatkin, cond. Capitol SW 1056, \$5.98 (SD).

Slatkin's martial manifestations both on monophonic disc and stereo tape were laid bare last month. The monophonic disc is strictly cloud nine, but the stereo disc is from another planet entirely. Some small amount of surface noise is evident if you listen carefully for it; but you'll probably be too much overwhelmed by the thunderous abandon of Slatkin's exuberant militiamen to bother. For those who cherish a yen for martial music, this is an undisputed first choice.

"Stereo and Monaural Audiometer." WalscoSonic WS-300.

In these times of stereophonic experimentation a test disc like Walsco's WS-300 can be a valuable asset to any stereo-system builder. The stereo side provides frequency-response, pickup-alignment, and channel-separation tests for both channels, as well as a stereo-balance (metronome) and turntable-rumble test. The monophonic side has bands for checking stylus wear, tone arm resonance, turntable rumble, and intermodulation distortion. Although test equipment is essential to complete fulfillment of this record's function, the unequipped layman can get a rough idea of system performance (and a good one of stereo balance) if he listens carefully enough.

PHILIP C. GERACI


"Primitiva." The Exotic Sounds of Martin Denny. Liberty LRP 3087, \$3.98 (LP).

"Exotica: Volume Two." The Exciting Sounds of Martin Denny. Liberty LST 7006, \$4.98 (SD).

You may take your choice of the adjectives used to describe the sounds here: "exotic" or "exciting" is applicable to either disc. Employing a startling assortment of Oriental instruments, from the Japanese koto and Burmese gongs and cymbals to bamboo and Japanese glass chimes and primitive logs from New Guinea, Martin Denny has contrived some of the most unique instrumentals to be found anywhere in the catalogue. *Primitiva* has a rich variety of sound qualities, but both discs are real chambers. The monophonic sound is brilliant and clean, but it has to play second fiddle to the stereo sound on *Exotica*. Here the clarity of the instruments is startlingly defined even in the well-dispersed and spacious sound.

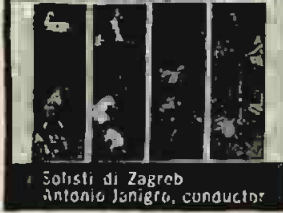
J.F.I.

PARDON OUR PRIDE
at the critical acclaim for



VANGUARD STEREO LAB
RECORDINGS FOR THE CONNOISSEUR

VIVALDI
The Four Seasons



Solisti di Zagreb
Antonio Janigro, conductor

Stereolab VSD-2009 (Also Mono VRS-1010)
"The sound-spread is gorgeous . . . A tour de force of stereo microphoning." E. T. Canby, *Audio*
"A quite startling intimacy and clarity; in some ways this is the best stereo I have heard." J. M. Conly, *Atlantic Monthly*
Just released, in the same irresistible vein—Erich Kunze sings German University Songs, Vol. 3.
VRS-1035 Stereolab VSD-2020

ERICH KUNZ sings
GERMAN UNIVERSITY SONGS volume 3



NOW HEAR THESE!—Stereolab and Monaural



SCHEUBERT
QUINTETT
TRUHE

DENIS MATTHEWS piano
with the Vienna KontyMhaus Quartet

Mono VRS-1034 Stereolab VSD-2019
Schubert's most cherished chamber work, in a triumph of recorded sound.

CORELLI
CONCERTI GROSSI OP. 6 Complete
SOCIETAS MUSICA OF COPENHAGEN
Jesper Ernst Hansen, Director



Mono BG-585.7 Stereolab BGS-5010 12
A Bach Guild Special! 3 records boxed for price of 2!
Mono \$9.96 Stereolab \$11.90

The Queen's Birthday Salute
The Royal Artillery Band



Mono VRS-9036 Stereolab VSD-2011
Band Concert, Royal Birthday Celebration and 21 Gun Salute recorded in Hyde Park, London

1/5. Bach
MAGNIFICAT IN D
CANTATA No. 50



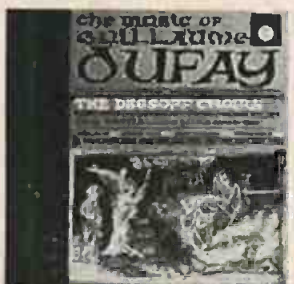
Mono BG-555 Stereolab BGS-5005
The definitive version of Bach's masterpiece

STEREOPHONIC DEMONSTRATION DISC
Haydn
Symphonies
"military"
"clock"



Mono SRV-109 Stereolab SRV-1095D
Another splendid Vanguard Demonstration Special!
Mono \$1.98 Stereolab \$2.98

the music of
GUILLOTINE
OUPAY
THE DISCOVERY ENSEMBLE



Mono BG-582 Stereolab BGS-3008
Resplendent music of Medieval France by America's leading Choral Ensemble.

All 12" Mono \$4.98 Stereolab \$5.95 Except special-priced items above
Send for Complete Catalog to: VANGUARD RECORDING SOCIETY, Inc., 154 W. 14th St., New York 11, N. Y.

JAZZ

Joe Albany: "The Right Combination." Riverside 12270, \$4.98 (LP).

Albany is the modern jazz equivalent of Peck Kelley, the shy pianist of an earlier day who never recorded and refused to leave his home ground in Texas despite widespread reports of his unusual prowess. Albany rarely plays in public and, prior to this set, his complete discography apparently consisted of four sides made in 1946 and two in 1945. His reputation stems largely from the high opinion Charlie Parker had of his work. He was caught on these recordings during a living-room rehearsal session in 1957 with a group made up of Warne Marsh, tenor saxophone, Bob Whitlock, bass, and an unidentified drummer. The fidelity, as a result, is only about medium, and there is some fading in and out.

Albany proves to be definitely worth hearing. He is a pianistic link between the prewar and postwar jazz styles, working much of the time in the linear, right-handed manner of the hop-grounded pianist but veering constantly toward a swinging, strutting two-handed brilliance that comes straight out of Earl Hines. It is only natural, then, to find in his ballad playing (which is refreshingly virile and rhythmic) suggestions of another Hines-influenced middle-ground pianist, Erroll Garner. Marsh's vague, unformed saxophone lines intrude disturbingly on Albany, but the pianist has enough clear solo space to show himself as stimulating as the Albany legend has implied.

Charlie Barnet and His Orchestra: "Cherokee." Everest 5008, \$4.98 (LP). Dauntless Charlie Barnet flew from California to Bayside, L. I. just to make this set of new recordings of his old hits with a band made up of able New York musicians. Barnet's alto and soprano saxophones are just as perkily and pulsingly impudent as ever, but the band is stiff and lumpy. It is a bit too much to expect a pick-up band, even one made up of excellent musicians, to have the casual ease of a group that works together steadily, and high-fidelity recording does not compensate for the loss of flavor.

Dave Brubeck Quartet: "Jazz Impressions of Eurasia." Columbia CL 1251, \$3.98 (LP).

Six pieces written by Brubeck to commemorate stops on the Quartet's tour abroad last year (Afghanistan, Germany, Turkey, Poland, England, India) are given airily ingratiating performances by alto saxophonist Paul Desmond, drummer Joe Morello, and bassist Joe Benjamin. Brubeck's humorless and prissy piano passages, however, are as stolidly unswinging as ever, and they intrude damply on what might have been a very pleasant group of performances.

Charlie Byrd: "Jazz at the Showboat." Offbeat OJ 3001, \$5.98 (LP).

A varied program featuring performers at

a Washington night club and centering on Byrd, an unusually versatile guitarist (just how versatile can he be judged by balancing this disc with another Byrd release. *An Anthology of Guitar Music—The Sixteenth Century*, Washington WR 411). Two sextets, a quartet, two trios, and a duo (bass and guitar) are heard, plus a pair of songs by Byrd's wife, Ginny. It is a most impressive collection, not simply because the majority of the selections are intelligently and imaginatively worked out but because they are played by musicians who are, by and large, quite unheralded. Aside from Byrd, whose jazz prowess on the unamplified guitar has been recorded and noted before, there is an invigorating, Blakey-inspired drummer, Bertell Knox; a rough, leathery valve trombonist, Bobby Felder; and a

pair of stimulating pianists, Charlie Schmeer and T. Carson. Byrd reveals a swingingly economical use of the amplified guitar, but he is positively brilliant when he takes the plug out of his instrument to finger his way through *Satin Doll*.

Bob Crosby and His Bobcats: "South Pacific Blows Warm." Dot 3136, \$3.98 (LP).

Since Bob Crosby broke up his band in the early Forties, he has made many recordings with studio groups put together in the image of that swinging team. On this disc, using a mixture of such Crosby alumni and strangers as Bud Freeman, Yank Lawson, Billy Butterfield, Peanuts Hucko, and Lou McGarrity, he comes as close as he has yet to recapturing the

URANIA

Two World Premieres in glorious stereo!



WORLD PREMIERE ON RECORDS!

OFFENBACH'S satiric light opera **La GRANDE DUCHESSE de GEROLSTEIN**

Definitive performance by Eugenia Zareska, distinguished soloists, chorus, Pasedeloup Orch., Paris, René Leibowitz cond. USD 1015-2 \$11.90 (Monaural: UX 115-2 \$9.96) (2 records)

WORLD PREMIERE IN STEREO!

Ludwig van BETHOVEN **MISSA SOLEMNIS in D Major**

Stereo reveals new glories in this monumental score. Distinguished soloists, N. German Philharmonic Chorus and Orch. conducted by Walter Goehr. USD 1025-2 \$11.90 (2 records)



Other major URANIA Stereo Discs:

The complete Water Music of HANDEL! An authoritative reading by Carl Bamberger and the Netherlands Philharmonic. A collector's "must"! USD 1023 \$5.95

"One of 10 Best Tapes of Year" now on Stereo Discs! SAINT-SAENS' Symphony No. 3 (orch. organ & piano); Swarowsky conducts Vienna Philharmonica, Elbner at organ. USD 1001 \$5.95 (Monaural: UX 105 \$4.98)

Sparkling ROSSINI! Four Overtures: Semiramide, L'Italiana in Algeri, La Gazza Ladra, William Tell. Pasedeloup Orch.; Leibowitz cond. USD 1014 \$5.95 (Monaural: UX 114 \$4.98)

Gay, Witty, Slightly Wicked! BARBARA COOK sings SONGS OF PERFECT PROPRIETY by DOROTHY PARKER, Seymour Barab's music. USD 1020 \$5.95 (Monaural: UX 113 \$4.98)

Liszt in the "Grand Manner". ENTREMONT masterfully interprets the LISZT Piano Concertos Nos. 1 and 2; Goehr conducts the Zurich Radio Orch. USD 1022 \$5.95

Sultry TINA LOUISE proves IT'S TIME FOR TINA in an inviting sequence of intimate songs. Buddy Weed and Orch., with Coleman Hawkins. USD 2005 \$4.98

Piano virtuoso ENTREMONT dazzles in the RACHMANINOFF Concerto No. 2 and FRANCK'S Symphonic Variations. Goehr and Bamberger conduct the Netherlands Orch. USD 1021 \$5.95

Unique Party Game! HORSE RACE & AUTO RACE, HENNY YOUNGMAN, narrator. One race that can't be "fixed"—a new winner every time! Monaural UR 9014 \$3.98 (Deluxe ed. \$4.98)

RAZZ-MA-TAZZ! Nostalgic sounds of yesteryear: "Bye Bye Blues," "Smiles," etc. Phil Moody at the Honky-Tonk Piano, Nick Fatool at Drums. USD 2003 \$4.98 (Monaural: UR 9009 \$3.98)

STEREO SAMPLER: an introduction to the world of stereo via selections from the Urania catalog: from Bach to Offenbach to Razz-ma-Tazz and "pops". USS 58 \$2.98

Listen to

TRUE
STEREO DISCS
by URANIA

...Sound of Perfection

WRITE FOR FREE CATALOG: URANIA RECORDS, 235 MAIN STREET, BELLEVILLE, N. J.

rough, gummy swagger of the old Bobcats. The score of *South Pacific* may not be ideal material, but the old Crosbyites never cared much what they had to chew on and neither does this group. They punch the Rodgers and Hammerstein music relentlessly into the happy Crosby mold. The recording is uncomfortably shrill and shallow.

Bert Dahlander and His Swedish Jazz: "Skal." Verve 8253, \$4.98 (LP).

Dahlander, a Swede who has worked in the United States frequently since 1954, is a drummer who believes in propulsion rather than flash or flurry. Leading a quartet on this disc, he teams with bassist Curtis Counce to set up a lithe, swinging foundation for solos by Howard Roberts, guitar, and Victor Feldman, vibes, which are completely in the Dahlander mode, i.e., light and rhythmic but never flashy. This is a thoroughly ingratiating set, modest in intent and practically flawless in execution.

Lou Donaldson: "Lou Takes Off." Blue Note 1591, \$4.98 (LP).

Some furious and, considering the tempo, surprisingly coherent playing by a group that shows moments of hotheaded genius. Donaldson's great agility, good tone, and serviceable ideas are quite at home on a breakneck *Sputnik*, and the frequently earthbound trombone of Curtis Fuller and Donald Byrd's often shaky trumpet stay right up there with him. Fuller and Byrd have their troubles on other pieces, but pianist Sonny Clark and bassist George Joyner give Donaldson cogent support throughout the disc.

Duke Ellington and His Orchestra: "Duke Ellington at the Cotton Club." RCA Camden 459, \$1.98 (LP).

This collection of classic Ellingtonia from the days when Duke's young hand was hot and headstrong (1929-1931) deserves a place in every jazz library. Among the entries: *Cotton Club Stomp*, *Saratoga Swing*, *Haunted Nights*, *Creole Rhapsody*, *Arabian Lover*, and *Ring Dem Bells*.

Gil Evans and His Orchestra: "New Bottle Old Wine." World Pacific 1246, \$4.98 (LP).

This remarkable record might be considered almost a summation of jazz, tinged with the personal perspective of Gil Evans. Evans has orchestrated for a big band times representative of both the old and new eras of jazz—*St. Louis Blues*, *King Porter Stomp*, Fats Waller's lovely *Willow Tree*, *Struttin' with Some Barbecue*, *Lester Leaps In*, *Round About Midnight*, *Manteca*, and Charlie Parker's *Bird Feathers*—skillfully fusing the original spirit of each piece with his own distinctive style. In the process, he has drawn from his featured soloist, alto saxophonist Julian Adderley, some of his most consistently worthwhile playing, playing that has more solid meat than usual and less floridity (although one should probably expect a certain amount of this in a native of Florida). Since both Evans and Adderley are primarily associated with



Mulligan, and combo, make stirring jazz.

modern jazz, the brilliance of their exposition of *St. Louis Blues* and *King Porter Stomp* is especially noteworthy. And Evans' version of *Willow Tree* is a jazz performance of luminous beauty.

Art Farmer Quintet: "Farmer's Market." Prestige 8203, \$4.98 (LP).

For this group of firmly declared, outgoing performances Farmer drops the cloak of introversion which he sometimes wears. This is forceful, sure-footed, clean-lined trumpet playing by any standards. He is ably spelled by Kenny Drew's relaxed, rippling piano and, less effectively, by Hank Mobley, a relatively routine tenor saxophonist.

Harry James and His Orchestra: "Harry's Choice." Capitol T 1093, \$3.98 (LP).

A worthy follow-up to James's excellent *The New Harry James* (Capitol T 1037). This light and swinging James hand has a superb rhythm section, spurred by drummer Jackie Mills and including that essential element which has been dropped by every band but Basie's, a guitarist (Dennis Budimir). The selections are all moderately paced and played with polished ease and assurance.

The Jazz Exponents. Argo 622, \$3.98 (LP).

The Jazz Exponents is a quartet from Upper Michigan which features two versatile musicians: Jack Gridley on vibes, piano, and trombone; Bob Elliott on trombonium and piano. On four of the seven selections they stick to vibes and piano respectively, in performances that put more emphasis on rhythm than originality. The remaining pieces feature the trombone-trombonium combination to produce a roughhewn approximation of the recent J. J. Johnson-Kai Winding team.

Gene Krupa Quartet: "Krupa Rocks." Verve 8276, \$4.98 (LP).

An unpretentious, pleasant set by a quartet which is an obvious descendant of the old Benny Goodman quartet. The clarinetist here is Gail Curtis, whose playing is warm and unaffected. The perform-

ances are relaxed but not bloodless and have much more lasting jazz validity than most of the depth bombs loosed on the jazz market each month.

Johnny Mandel and Orchestra: "I Want to Live." United Artists 4005, \$4.98 (LP).

Gerry Mulligan: "The Jazz Combo from 'I Want to Live'." United Artists 4006, \$4.98 (LP).

Johnny Mandel's music for the film *I Want to Live* is a ground-breaker—the first full-length movie score written by a jazz musician in jazz terms and played by jazz groups. Both of these discs are taken from the sound track. Mandel leads the big band which plays the bulk of the score. Its material is, by force of circumstances, a series of snippets of suggestive sound and redevelopments of themes which are highly effective in the film and provocative per se. Yet only snippets. The Mulligan recording, also taken from the sound track, is, however, made up of fully developed small group performances of themes touched on fleetingly by the big band. This combo—Mulligan, Art Farmer, Frank Rosolino, Shelly Manne, Red Mitchell, Bud Shank, and Pete Jolly—delivers some stirring jazz, by turns agitated and jabbing or dreamily exotic, making excellent use of the sturdily melodic material that Mandel has provided. This is unusually good small group jazz. To have it originate in a film is an unheard-of event.

Pat Moran Trio: "This Is Pat Moran." Audio Fidelity 1875, \$5.95 (LP).

Miss Moran is not any world shaker as a pianist, but she plays with swinging force, and with an obvious understanding and appreciation of the business at hand. This is an unhackneyed program by an able if not yet distinctive jazz musician.

Buddy Rich Quartet: "Buddy Rich in Miami." Verve 8285, \$4.98 (LP).

This disc might serve as an aural definition of swing—I can't think of another that illustrates the term so consistently and so well. Rich's quartet includes Flip Phillips, tenor saxophone, Ronnie Ball, piano, and Peter Ind, bass. The latter two are completely overshadowed by Phillips and Rich, although Ball can frequently be heard filling in brilliantly behind the saxophonist. Throughout the set Rich shows off his stimulating drive and steadiness while Phillips works reasonably close to the jazz core. When he is obviously building his lines carefully and thoughtfully, as he does on *Topsy*, he and Rich make a superb team.

Max Roach: "Max." Argo 623, \$3.98 (LP).

Trumpeter Kenny Dorham, a onetime member of Max Roach's group, rejoins the drummer on this disc for some of the most fully realized playing he has recorded. Dorham has often been listless and fuzzy, but here he plays cleanly and firmly, with life and with beat. Two other ex-Roachites are also present—Hank Mobley and George Morrow—along with

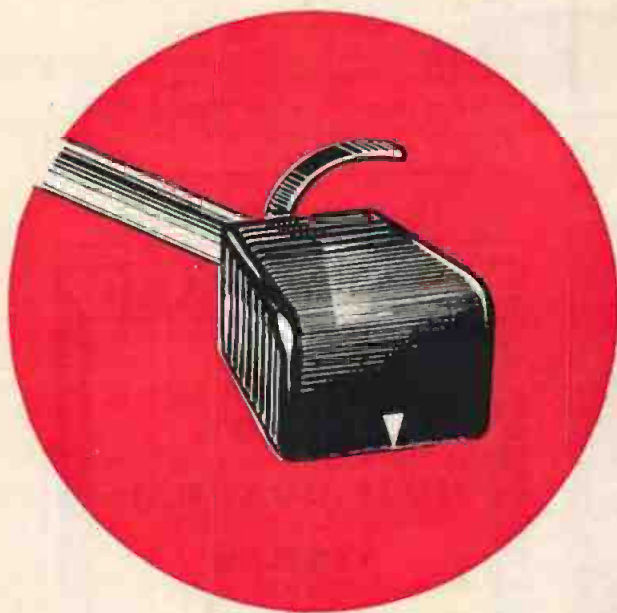
Continued on page 82

The Engineering Staffs of
H. H. Scott and London Records Introduce the new
ffss matched stereophonic arm and cartridge

**“...in a class apart
from all the others...”**

— *Saturday Review*, September 27, 1958. Page 46

The *Saturday Review* went on to say: “...the new (London-Scott) FFSS pick-up emerged as easily the outstanding stereo pick-up to be seen at Earl’s Court (London, England, High Fidelity Show) ... Only (this) pick-up is of quality to satisfy the exacting demands of most Hi-Fi addicts. This is a really first-class piece of design and, moreover, of great flexibility since, in addition to the normal pair of 45/45 coils, it contains a third coil which enables it to be used for monaural, single-channel performance... The (London-Scott’s) performance does place it in a class apart from all the others, and its price... is by no means excessive for an instrument of its class”.



1 The Type 1000 is a completely matched arm and cartridge system designed to give optimum performance from wide frequency range recordings. 2 This integrated design minimizes tone arm resonance problems and assures proper alignment of stylus on record. This is extremely important when stereo-disks are played as it keeps cross-talk to almost unmeasurable levels (cross-talk -20db). 3 Extremely low tip mass (less than 1 mg.) reduces record wear to an absolute minimum and assures accurate tracking even at high volume levels. This tip mass is at least 50% lower than cartridges of conventional design. 4 Frequency response 20 CPS to 20,000 CPS. This extended response is far beyond the range of ordinary pickups. 5 High vertical compliance of this pickup minimizes record wear and prevents damage even if cartridge is dropped on record. 6 Tracking pressure 3.5 grams for optimum response and minimum wear. 7 Output 4 millivolts. 8 Stylus tip of polished diamond, 0.5 mill radius. This small radius assures minimum distortion. 9 Length of arm from pivot to stylus 12.5". Height of arm adjustable. 10 Frictionless precision roller bearings minimize lateral tracking force. 11 Performance of this pickup on monaural records is superior to conventional monaural pickups because of the extremely low mass and extended frequency response. Price of arm and cartridge assembly: \$89.95.

LONDON

ffss

Write for full technical
specifications and
new catalog HF-1



H. H. SCOTT, INC., 111 POWDERMILL RD., MAYNARD, MASS.
EXPORT: TELESKO INTERNATIONAL CORP., 36 W. 40TH ST., N. Y. C.

Announcing
music...fit for the Gods!



JANUS

The new stereo discs that introduce to mere mortal ears, the musical incandescence of the second threshold of sound.

LENNY HERMAN . . . "The mightiest little band in the land" . . .

EXCLUSIVELY ON

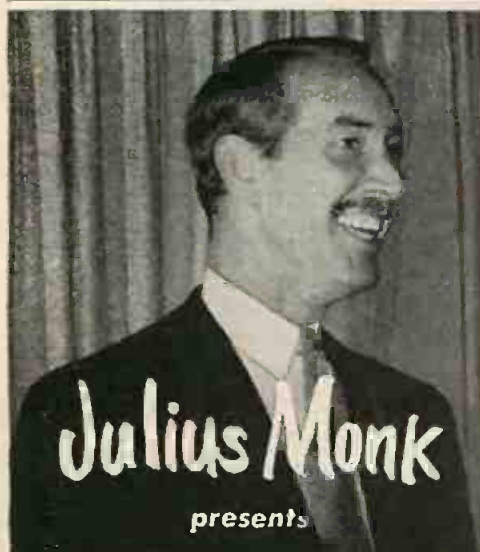
JANUS STEREO

2004
2005
2008

LENNY HERMAN
"Music in Motion"

JANUS
RECORDS

1159 Broad St.
Newark 2, N. J.



Julius Monk

presents

DEMI-DOZEN

"... a well balanced mixture of corn and sophistication, a tongue-in-cheek bit of nonsense ranging from the brilliant to the ordinary, but never to the common." Variety.

available at better record stores or
OFFBEAT RECORDS

a division of Washington Records,

1340 Conn. Ave., N.W., Washington
6, D. C., at \$5.95 each, postage
paid. Free catalog.

Chicago pianist Ramsey Lewis, but the disc's interest focuses on Dorham.

Sonny Rollins and the Big Brass. Metro-jazz 1002, \$3.98 (LP).

The "Big Brass" of the title is simply a big band without a reed section. Rollins plays his tenor saxophone with this group on one side of the disc and with his more customary bass and drum accompaniment on the other. The first side illustrates the difficulty of writing big-band arrangements around as headstrong a soloist as Rollins since, almost inevitably, once he gets started everyone clears out of the way and he might as well be playing with his bassist and drummer. There is some surging, strongly-lined Rollins on the big-band side, but his best work is in the trio selections. In these numbers he shows a warmth of tone missing in much of his earlier work. Added to his strong attack and quick-wittedness, it marks what may be the rounding out of the tenor saxophonist of the Fifties.

Sauter-Finegan Orchestra: "Memories of Goodman and Miller." RCA Victor LPM 1634, \$3.98 (LP).

Before they joined forces as band leaders, Eddie Sauter wrote some of the most imaginative arrangements in Benny Goodman's library and Bill Finegan was a prime contributor to the Glenn Miller book. In re-creating some of these arrangements, the Sauter-Finegan band seems to improve on the original Miller performances although the selections

chosen for this disc lean to Miller's platinous side. The Goodman pieces are much more interesting—Benny Rides Again, Superman, and Clarinet à la King are included—and even though Sauter has dressed them up with his hi-fi cheeps and clinks, the performances are crisp. Walt Levinsky plays the Goodman parts cleanly, although his tone runs a bit thin at times. Three of the original Goodman performances can be found on Benny Goodman Presents Eddie Sauter Arrangements, Columbia CL 523.

The Song of Songs. Audio Fidelity 1888, \$5.95 (LP).

From the Beat poets of San Francisco reciting their protests to jazz accompaniment, we now leap to Holy Writ plus jazz. This production involves four voices and a jazz quintet led by Marty Rubenstein, who composed the music. Some of the jazz themes are quite attractive and are developed interestingly by Rubenstein's group. But the ham hangs high when the voices take over, especially in the more hot-breathed passages.

Larry Sonn and His Orchestra: "Jazz Band Having a Ball." Dot 9005, \$3.98 (LP).

Sonn must be one of the most self-effacing band leaders ever presented to the public. On this disc he does not play, he wrote none of the arrangements, and the band which he is alleged to lead is that basic New York studio group that turns up on disc after disc. But it is a generally crackling array of big-band performances, especially on those pieces arranged by Manny Albam with Georgie Auld and Tony Scott as "guest" soloists. Bob Brookmeyer is arranger-soloist on several airily stomping pieces; but Al Cohn, also an arranger-soloist, seems to be groping toward a big tenor saxophone tone that is not yet under control.

Joe Turner: "Rockin' the Blues." Atlantic 8023, \$3.98 (LP).

Even the accompaniment of a rock 'n' roll thud cannot quench the fire and spirit of that great blues singer, Joe Turner. On this disc he roams from the adolescent appeal of Teen-Age Letter to such familiar standards as Blues in the Night, one of his old favorites (Jump for Joy), a new blues in the classic style (World of Trouble), and the rowdy topicality of TV Mama ("the one with the big wide screen"), touching them all with that lustiness and zest with which he makes practically any material come alive.

Mal Waldron Sextet: "Mal-3/Sounds." Prestige 8201, \$4.98 (LP).

Waldron's inventive and original writing makes this a fresh and stimulating disc. His explorations of textures and accents are both personal and thoughtfully worked out, providing a context for the soloist which is tremendously helpful to the flute (Eric Dixon) and cello (Calo Scott) and which guides trumpeter Art Farmer to some impressively positive solos. Waldron himself is a fascinatingly suggestive pianist who conveys a jumping, swinging feeling with an economy of actual movement.

JOHN S. WILSON

Record Market

GRAND AWARD

ROARING 20'S — FLIRTY 30'S

THE

KNUCKLES O'TOOLE ALBUMS

WORLD'S

OKLAHOMA — SOUTH PACIFIC

MOST HONORED

ROMAN SPECTACULAR

STEREO

PAUL WHITEMAN ALBUMS

RECORDS

SEND FOR FREE CATALOG

GRAND AWARD RECORDS
Dept. RM-1 Harrison, N. J.

HOLDS

200

RECORDS!



Black wrought iron record cabinet "shows-off" over 200 LP record albums, or numerous 78 RPM albums. Ten individual compartments to file your collection by symphonies, operas, ballets, jazz, folk, chamber and show music! Substantially constructed and fully assembled. It measures 25" x 22" x 10" with vinyl lined shelves. Please remit \$9.95 with order, or check. Diners' Acct. Small express charge collected on delivery. Every sale comes our famous **\$9.95** AIR-MAIL MONEY-BACK GUARANTEE!

© LESLIE CREATIONS, Dept. 209P, Lafayette Hill, PA.

Hurry! Record Cabinet! I enclose \$9.03 Ck. or M.O.

Name

Address

City, Zone, State



NATIONAL STRING QUARTET: VIOLINISTS, DAVID MONTAGU, HERBERT SORKINI; VIOLIST, MAX SERBIN; CELLIST, DANIEL VANDERGALL.

You are the Fifth man in this Quartet...

...when the instrument you are playing is the **Harman-Kardon Concerto**. Listen to Harman-Kardon stereo high fidelity and you are in the very midst of the music. Here is music in its fullest dimension: all of its depth and width and color — its infinite variety — reproduced for you perfectly every time.

There is a complete new line of stereo units by Harman-Kardon. All are sensibly designed to permit maximum performance with a minimum of complication. Each reflects the brilliant design which has won Harman-Kardon products the distinction of exhibition at the Milan Triennale and the Brussels World's Fair.

The range of control in these new instruments is such that your position in the room is uncritical. Virtually wherever you sit, the room is alive with music. Further, your present LP records are enhanced in performance when reproduced this wonderful new way.

The Concerto, Model TP200 (see below) is a complete stereo tuner and stereo control center. It incorporates a splendid stereo AM and FM tuner and superb stereo preamplifiers in one, handsome, compact unit. The Concerto connects easily and quickly to the new Model HK250 (not shown) dual power amplifier. The HK250 delivers 25 watts of hum-free, distortion-free power from each channel (a combined peak power of 100 watts). It is meant to be placed out of sight and is controlled by the TP200. Together, they provide a complete, flawless stereo electronic center.

The TP200 includes separate highly sensitive FM and AM tuners with a convenient stereo indexer which permits ready identification of six pairs of stations. The preamplifiers permit any monaural or stereo program material to be re-

produced. Operating controls include: ganged bass, treble and loudness; contour, rumble filter, scratch filter, equalization, balance control, mode switch, function selector and two tuning controls for AM and FM. The TP200, including its copper finished enclosure, is priced at \$189.95. The HK250, including its copper finished enclosure, is priced at \$99.95.

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.

For complete information on Harman-Kardon stereo write to Dept. HF-1, Harman-Kardon, Inc., Westbury, N. Y.



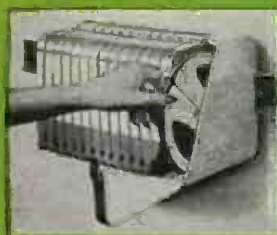
harman kardon





is your

BEST RECORDING TAPE BUY!



CASE:

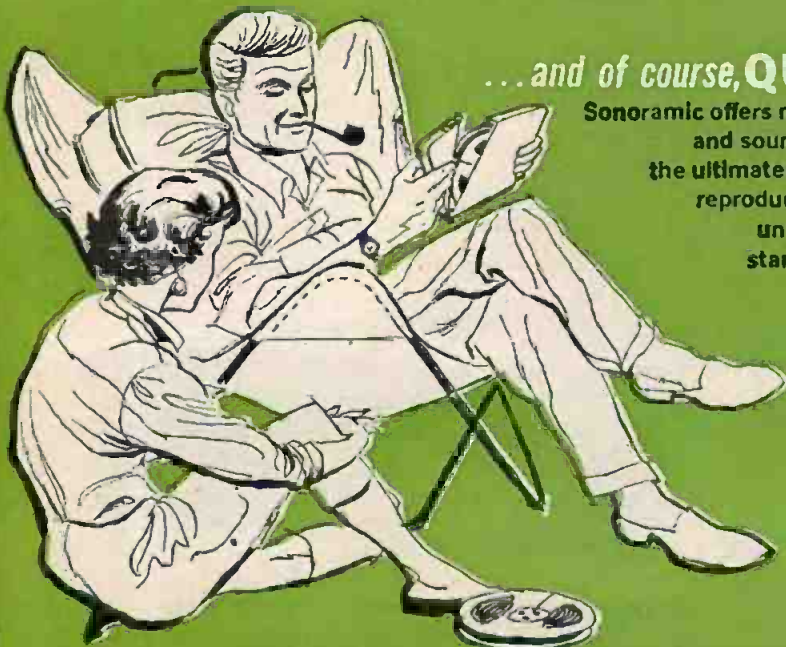
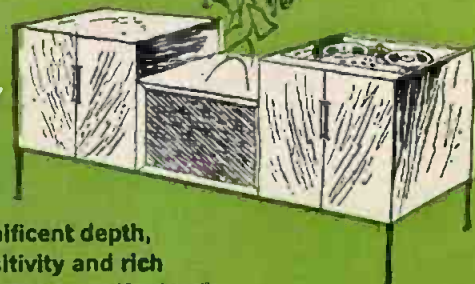
Shatterproof plastic container for permanent protection against dirt, dust, abuse. Vertical storage eliminates reel warpage and "Wow." Easy access, flip of finger opens case—tape rolls forward.



INDEXING:

Unique Sonoramic indexing system on colorful pressure sensitive labels is included in every package. Applies quickly to front and side of container—permits you to keep typewritten tabs on all recordings.

REEL: Exclusive V-slot, self threading Selection Finder with large write-on surface for notations. Fumble-proof V-slot permits jiffy-quick threading. Easy-to-read Selection Finder numbers permanently moulded into reel. Aligns with tape-time ruler.



...and of course, **QUALITY**

Sonoramic offers music lovers and sound enthusiasts the ultimate in brilliant reproduction. For magnificent depth, unsurpassed sensitivity and rich startling realism, insist upon the best—insist upon Sonoramic professional recording tape.

FREE Sonoramic Tape-Time ruler. Gives you footage and recording time on reel. Write Dept. H-1

ferrodynamics CORPORATION, LODI, NEW JERSEY



the Tape Deck

Reviewed by R. D. DARRELL

TAPE PROSPECTS: AN INTERIM REPORT

SINCE the announcement of RCA's incompatible 3 $\frac{3}{4}$ -ips four-track tape magazine last February, the sale of 7 $\frac{1}{2}$ -ips two-track recorded stereo tapes has slowed to a trickle. No one has been less happy about this than I, and no one has been more skeptical of the seemingly impossible claims made for the technical excellence of the new system.

The claims continue, however, and by the time this appears in print there should be a substantial number of cartridges on the market together with machines on which to play them. So, suspending disbelief as best I could, I arranged for a direct A/B listening test of four-track 3 $\frac{3}{4}$ -ips vs. two-track 7 $\frac{1}{2}$ -ips stereo tapes of the same recorded performances. Through the courtesy of William H. Miltenburg of the RCA Victor Record Division I was not only given that opportunity, but given it under conditions to which I could take no exception.

Listening in a large studio-auditorium (nearly ideal acoustically) to excellent tape machines alternately feeding the same monitoring-system amplifiers and wide-range theatre speakers, I was able to walk around constantly to whatever audition locations I wished, and to choose my own volume levels as I compared at length and in detail the simultaneously reproduced 3 $\frac{3}{4}$ -ips four-track (KCS) and 7 $\frac{1}{2}$ -ips two-track (CPS) versions of the Tchaikovsky Violin Concerto by Heifetz and Munch, and the KPS and CPS versions of "Lavallo in Hi-Fi" (performances with which I was already familiar). Confident as I had been in advance that I could not possibly fail to distinguish between the alternative versions, I found to my mingled chagrin and relief that I simply could not.

There were occasions when I thought the two-track 7 $\frac{1}{2}$ -ips reproduction was just perceptibly more brilliant at the high

end than the other, but these moments occurred only when I knew for sure which one I was hearing at the time. More often, especially when the closely synchronized versions were switched without my knowledge, I couldn't for the life of me decide which was which. Even more significantly, my most attentive and concentrated listening failed to reveal any audible difference in background noise and hiss level.

Now, even so exacting a test as this cannot tell the whole story. I have yet to make such comparisons at greater leisure in my own home, with a wider variety of the four-track slow-speed tapes in magazines rather than on reels. How well the tape magazines work out in commercial equipments designed for them is still another story. But now they impress me as having a far better chance than I had suspected of giving two-track 7 $\frac{1}{2}$ -ips reels serious competition.

All this doesn't mean that I expect tape magazines to supersede stereo tape reels for ultra-quality applications soon. I don't. It's my guess that the magazines, like 45-rpm discs, will appeal primarily to a new and different audience, most members of which will be using tape for the first time. But—and for me this is the vital consideration—I believe now that all of us who feared that the multiplication of tracks and the lowering of tape speed would inevitably result in deterioration of quality can be reassured that our skepticism was unjustified. Moreover, now there seems to be ample justification for two less radical methods of cutting recorded stereo tape costs: 1) by using the new playback heads with 90-microinch gaps for better processing and reproduction of two-track 3 $\frac{3}{4}$ -ips reel tapes (such as those announced recently by Livingston, whose example other manufacturers presumably will follow); and 2) by utilizing the new four-track head facilities for what well may be the connoisseur's ideal reconciliation of quality and economy: four-track 7 $\frac{1}{2}$ -ips tapes, which have been advocated by many tape users but haven't yet made a commercial appearance.

Happily, too, for tape collectors who cling fast to the *status quo*, it appears that regular two-track 7 $\frac{1}{2}$ -ips stereo tapes will continue being released by major manufacturers. Angel, for example, has just announced the long-awaited first list of EMI "stereosonic" recordings in American NARTB-equalized versions. I have been assured by many others that they have no intention of abandoning all re-

leases in this form as long as a public demand exists for them.

If anything, the more adventuresome and experimental-minded tape addicts will soon be faced with an embarrassing choice of media and equipments. But for those who wish to confine themselves to a single type only, the range of choice—and of prices—promises to be notably enlarged. Armour Research Foundation, for instance, has developed a different kind of tape magazine, said to be more compatible with existing tape transports than the RCA version. Whatever else may be uncertain, it is sure that stereo discs will continue to be given the sternest competition on either a quality or cost basis—and possibly both!

Present confusions may not be cleared up rapidly, but now we have at least some reassurance that while contemporary technology invariably involves changes and complications, it never yet has (in audio, anyway) reversed direction from progress to retrogression.

R. D. D.

REVIEWS

BERLIOZ: *Grande Messe des Morts*, Op. 5

Jean Giraudeau, tenor; Chorus of Radio-Télévision Nationale Française; Orchestre du Théâtre National de l'Opéra de Paris; Hermann Scherchen, cond.

• • WESTMINSTER SWB 201. Two 7-in. 99 min. \$23.90.

These two brimful reels are at once a tape devotee's delight and despair: at the same time that he exults in their overwhelming demonstration of the incomparable power and purity of the two-track 7.5-ips stereo-tape medium, he must face the bitter fact of their near-prohibitive cost. For the audiophile privileged to hear these tapes there will surely be the discovery of the full potentialities of stereo sound and the current limitations of stereo-disc processing and reproduction. For myself, highly as I esteem the WST 201 disc set of the present recorded performance, which I hailed so warmly last September, I shall now listen to it primarily as a comparative yardstick without which the transcendent qualities of the tape version scarcely can be comprehended.



Four-track tape machine and magazine.

How High Can You Get?

Pricewise, that is

The high cost of living depends pretty much on how you live. If you're satisfied with rib steak, if draft beer is the tipples, fine. But if you insist on going first class . . . prime fillet and dry, dry Martini's . . . then the Stereo records for you are quality Concert-Disc stereo albums.



QUALITY CONCERT-DISC STEREO ALBUMS cost more than others. They're \$6.95. They're worth it. Who else has a group like the internationally famous Fine Arts Quartet overseeing every last musical detail?

If you want "the cleanest sound in stereo," if only the best is good enough, see your dealer and write today for the complete catalog (everything we have is yours on standard LP's and on stereo tape as well.) Drop a card to Dept. E91.



CONCERTAPES, INC.
P.O. Box 88, Wilmette, Illinois

In the end it well may be that the supreme advantage of knowing this *Requiem* in tape reproduction is less the broadened dramatic impact—achieved here with far less sense of strain than in disc playback—than it is the indescribable aura of glowing warmth and transparency in which the most characteristic moments of tenderness, compassion, and quiet exultation are aurally consummated. It is not really surprising that the tape version should seem the less sensational, since it better reveals the true proportions of Berlioz's masterpiece—ideally combining, in Barzun's prescription, not only "massiveness" and "dramatic intensity," but also (and essentially) "religious awe." Here indeed it truly "leads the spirit to serenity"—the ultimate goal of both composer and present interpreters.

GLINKA: *Ruslan and Ludmilla: Overture. Valse fantaisie; Jota Aragonesa; Kamarinskaya*

Bamberg Symphony Orchestra, Jonel Perlea, cond.

• • STEREO-VOX MTV 8. 30 min. \$11.95.

Perlea's Glinka program on tape omits both the *Life for the Czar Overture*, included in both LP and SD versions, and also *A Night in Madrid*, included in the monophonic edition only. The performances themselves remain strictly symphonic pops readings, too often either pedestrian or slapdash; but at least the notably cleaner and more spacious sound in the taping does far better justice to the stereophony, so poorly served—as Paul Affelder's November 1958 review noted—in the stereo disc.

MENDELSSOHN: *Symphony No. 3, in A minor, Op. 56 ("Scottish")*

Symphony Orchestra of the Southwest German Radio, Eduard van Remoortel, cond.

• • STEREO-VOX LTV 6. 38 min. \$14.95.

Remembering Van Remoortel's zestful taping of the *Italian Symphony* (Phonotapes S 705, later reissued as Stereo-Vox MTV 2), I had high hopes for his version, not yet available in LP or SD, of the *Scottish*. Unhappily, it turns out that he not only has been given a less refined orchestra (and an apparently less congenial recording auditorium), but he displays quite different facets of his own interpretative personality. For me, at least, he dissipates much of the radiant charm of this far too often underestimated music by his alternations between tentativeness and overvehemence. And even when he approaches, in some of the livelier moments, the verve and conviction of his *Italian* performance, the transparent brilliancy of the present recording betrays only too cruelly his current orchestra's edgy intensity of higher-register string tone.

PAUL PRICE: "Music for Percussion"

Miller: *Prelude for Percussion*. Colgrass: *Percussion Music*. Harrison: *Song of*

Queztecoatl. Benson: *Trio for Percussion*.

Percussion Ensemble, Paul Price, cond.
• • PERIOD PST 10. 30 min. \$11.95.

Philip C. Geraci's review (July 1958) of the LP version of these *divertissements* (there titled "Sound Adventure" and including one additional work, by Gerald Strang) undoubtedly brought this novelty program to the delighted attention of hi-fi fanciers. Less sonically oriented listeners will find that while the tape does include occasional thunders, it is much more noteworthy for its *tang* than its *clang*—and most appealing by virtue of its primary concentration on dynamic delicacy and gracious interplay of piquant timbres in pianissimo.

Most interesting to me is the episodic evocation of Aztec music making in Lou Harrison's *Song of Queztecoatl*, which is a far more musically substantial composition than the pieces by Mallow Miller, Michael Colgrass, and Warren Benson. Yet these too also reveal the subtler aspects of modern percussionists' artistry, and at their best titillate one's mind as well as one's ears and diaphragm. At any rate, whether approached for purely aural or intellectual stimulation, the recorded performances themselves rank high indeed among the most off-the-beaten-track triumphs of present-day stereoism.

JOHANN STRAUSS: *Graduation Ball*
(arr. Dorati)

Minneapolis Symphony Orchestra, Antal Dorati, cond.

• • MERCURY MBS 5-37. 26 min. \$10.95.

Long a prime favorite of mine, this scintillating Straussian ballet score lacked in the conductor-arranger's most recent LP version the enchanting airiness and precise color differentiations which make it irresistible in live or stereo audition. Unlike his interpretatively heavy-handed treatment of the Offenbach-Rosenthal *Gaité Parisienne*, Dorati's performance of his own score is the epitome of balletic grace and dramatic gusto; and the present vibrantly lucid, superbly crisp (in both rhythm and transient-response), and beautifully blended stereoism is as technically flawless as it is sonically and melodically intoxicating.

VIVALDI: *Concertos for Bassoon and Orchestra: in C, P. 69; in B flat, P. 401 ("La Noite")*

Virginio Bianchi, bassoon; Gli Accademici di Milano, Piero Santi, cond.

• • STEREO-VOX MTV 10. 22 min. \$11.95.

My sole regret here is that only two of the four concertos in the stereo-disc version (STPL 10740, Aug. 1958) have been transferred to tape, for in rehearing Bianchi's jaunty yet always musicianly performances I am more convinced than ever that they are the finest of their kind we have had on records of any type. Here, too, the more marked, yet still discreet, differentiation between stereo

channels localizes the soloist more securely, as well as giving even greater authenticity to his tonal coloring and considerably more body and warmth to that of the accompanying strings and harpsichord continuo. Whatever the baroque revival may owe to LPs, it is fast running up an even heavier debt to stereo tape.

The following brief reviews are also of stereophonic tapes.

Ray Anthony: "Dancing Over the Waves." Capitol ZC 87, 32 min., \$11.95.

Corny as these rich big-band arrangements and salon tunes may be (the dozen-item program is heavily laden with heart-throbbing melodies of Flotow, Liszt, Schubert, Rubinstein, Tchaikovsky, *et al.*), they are all animated by a catchy rhythmic beat, brightened by Anthony's own expressive trumpet solos, and recorded with expansive warmth blended to evoke nostalgic magic.

"The Belafonte Singers." RCA Victor CPS 169, 21 min., \$8.95.

The present group of twelve voices—far superior to the previous ensemble sponsored by Belafonte (The Millard Thomas Group in CPS 84)—sings with enthusiasm and dramatic conviction, especially in the exciting *Ox Drivers*, rollicking *Whalers*, and Joe Crawford's somewhat sentimental but moving solo version of a truly lovely air, *The Red Rosy Bush*. The extremely high-level recording includes a good deal of echo-chamber trickery, but it does full justice both to the singing and to Bob Corman's fine orchestral accompaniments.

Eddie Haywood: "The Touch of Eddie Haywood." RCA Victor CPS 165, 26 min., \$8.95.

Except for its excessively high modulation level and close miking, this tape is admirably bright and open technically; and Eddie himself, ably backed by Al Lucas' bass and Bobby Donaldson's drums, brings a wealth of intricate pianism and rhythmic lilt to *Summertime*, *The Man I Love*, *Sitting on a Moonbeam*, and others. His contrasting essays in slower tempo (*I Cover the Waterfront*, *My Funny Valentine*, etc.) are perhaps too richly romantic, but they too are undeniably effective, not least for the authenticity of their "singing" piano sonorities.

Harry James: "The New James." Capitol ZC 92, 37 min., \$11.95.

The "newness" here lies less in the occasionally raucous, but generally brilliant, playing of the fifteen-man band than in its choice of selections, all twelve of which are originals. None of them is uninteresting, but probably the most distinctive is Sarah Cassey's unusually imaginative *Warm Blue Stream*. Neal Hefti's clattering *Bells* and J. Hill's bouncy *Walkin' on Air* and *J. Walkin'* are not far behind, however, and the warm recording is a sonic joy.

Stan Kenton: "Rendezvous with Kenton." Capitol ZC 43, 31 min., \$11.95.

An on-location stereo recording from the

INTEGRITY IN MUSIC

INTEGRITY

evidenced by an absolutely superb Stereo Amplifier



* STEREO TONE BALANCE

Stromberg-Carlson ASR-433 Stereo Amplifier

The most important aspect of stereo is stage effect. The instruments of the orchestra should come back to you from their exact positions on the stage. How?

The answer is balance.* The ASR-433 is the stereo amplifier with "Stereo Tone Balance," the surest method of achieving this realistic stage effect.

The ASR-433 is a superb monaural amplifier as well, giving you a full 24-watt output. The electronic crossover at 3,000 cycles provides output for 12 watts low and 12 watts high-frequency operation. Every function has its own control for each channel and a master volume control is provided.

SPECIFICATIONS:

POWER OUTPUT: 24 watts (2 12-watt channels). FREQUENCY RESPONSE: 20-20,000 cycles ± 1 db. HARMONIC DISTORTION: Less than 1%. NOISE LEVEL: 63 db down. INPUTS: Magnetic Phono, Ceramic Phono, Tape Head, Tuner and Aux. Tape. OUTPUTS: 4, 8, 16 ohms and dual Tape Out. LOUDNESS CONTROL: In-out, continuously variable. TONE CONTROLS: Bass 15 db droop, 15 db boost; Treble 14 db droop, 12 db boost. EQUALIZATION: RIAA Mag. Phono. NARTB Tape Head. TUBES: 2-12AX7/7025, 2-6AV6, 2-6U8, 4EL84. CHANNEL SELECTOR: Channel "A," Channel "B," Stereo, Monaural, Crossover (at 3000 cycles). DIMENSIONS: 13½" W, 13¾" D, 4¾" H. PRICE: \$129.95 (Audiophile Net, Zone 1).

See your dealer or write to us for full data on our complete new line of amplifiers, speakers, speaker systems, enclosures, program sources.

"There is nothing finer than a Stromberg-Carlson"

STROMBERG-CARLSON

A DIVISION OF GENERAL DYNAMICS CORPORATION
1419C N. Goodman Street • Rochester 3, N. Y.

Electronic and communication products for home, industry and defense, including High Fidelity Consoles; School, Sound, Intercom and Public Address Systems



STEREO SILK— STEREO DYNAMITE!



The stereo magnificence of "101" Strings is the result of three years music arranging and stereo engineering experiments that assure listeners a rich emotional sound experience. There are 16 different "101" Strings Stereo Albums covering every program taste including classics, Broadway shows, mood and travel categories. Available at better music counters everywhere sensibly priced at \$2.98 each 12" long playing stereophonic album. "101" Strings record exclusively for



Write for complete catalog to Dept. 101-R, Box 45, Swarthmore, Pa.
Stereo Fidelity Mfg. by Miller Int. Co., Swarthmore, Pa., U.S.A.



your records will
sound clear as tapes

with the new
groove-cleaning

LEKTROSTAT KIT

the first record cleaner designed
for long-play and stereo records

Something wonderful happens to records cleaned the Lektrostat way! Music sparkles with new clarity... annoying crackles, and hisses disappear. Get these results every time you clean with Lektrostat... first record cleaner designed for monaural and stereo long-play records! Only Lektrostat has a non-gumming, anti-static detergent PLUS special groove-cleaning Applicator. Buy it at your local record shop or high fidelity dealer... \$2.00



D-11

dexter chemical corporation
845 Edgewater Road, New York 59, N.Y.

Turn on your favorite mood

The Modern
Art of Jazz
Tony Scott
CELP 425



Pat Dorn
and his
Society
Orchestra
CELP 429

Available in Stereo and Monaural



If not at your dealers, write
SEECO RECORDS INC., 49 W. 60 ST., N.Y. 23, N.Y.

BRILLIANT RECORDINGS

Distinguished Repertory and Soloists in Classical, Modern, and Popular Selections.
12" LP (Monaural) \$4.98
12" Stereo-Discs \$5.95

(starred (*) items are issued both as stereo and monaural records)

*SPL 748 INTERMEZZO—(PRST 748) Arnold Eidus (violinist) accompanied by Gloria Agostini at the harp in a recital of favorite encores such as Dvorak's "Humoresque", Provo's "Intermezzo", etc.
*RL 1931 SPANISH MILITARY MARCHES—(PRST 1931) Banda de Aviacion de Madrid—Gomez de Arriba, conductor
*RL 1932 "BLOOD AND SAND"—(PRST 1932) Spanish Music of the Bullring Banda de Aviacion de Madrid—Gomez de Arriba, conductor

RL 1933 "EL PILI" (Pedro Jimenez)—Cante Jondo & Cante Flamenco

*RL 1934 AN EVENING IN BUDAPEST—(PRST 1934) Bela Babai & His Ensemble

*RL 1935 AROUND THE WORLD WITH ANTON KARAS—(PRST 1935) Another Musical Caravan across Europe. This time with Anton Karas at the zither.

*RL 1936 THE ARABIAN NIGHTINGALE—Folk Songs and Dances. HANAAN & Ensemble

PERIOD SHOWCASE

12" Monaural \$1.98
12" Stereo \$2.98—starred (*)

SHO 317 CAVALLERIA RUSTICANA (Mascagni)—The complete opera on one record. Famous soloists, chorus & Lombard Prom. Orch., Falco

*SHO 321 HAYDN: "Military" Symphony (SHO-ST 321) HAYDN: "Surprise" Symphony. Mannheim National Symp., Wolf & Albert, conductors

*SHO 322 AUSTRIAN BAND MUSIC—(SHO-ST 322) Neue Deutschemeister Band, Karl Zurbach, conductor

*SHO 323 CSARDAS PRINCESS (Kalman)—(SHO-ST 323) Soloists, Chorus & Vienna Staatsoper Orch., Drexler

*SHO 324. COUNTESS MARITZA (Kalman)—(SHO-ST 324) Soloists, Chorus & Vienna Staatsoper Orch., Drexler

SHO 325 SYMPHONIE FANTASTIQUE (Berlioz)—Paris Prom. Orch., DeCross

SHO 326 THE SLEEPING BEAUTY (Tchaikovsky)—Paris Prom. Orch., DeCross

For complete catalog write to

PERIOD MUSIC CO.

304 East 74th Street New York 21, N. Y.

Balboa Rendezvous Ballroom, with Kenton's big band comparatively restrained, yet bringing great sonic breadth and weight to Joe Coccia's arrangements of ten standards and two of his own originals, each featuring one or more individual soloists—notably trumpeter Sam Noto in *They Didn't Believe Me* and *I See Your Face Before Me*, trombonist Archie Le Cocque in a poetic *High on a Windy Hill*, Billy Catalano (trumpet), Bill Perkins (alto sax), and Kenton's own piano in an expressive *Walkin' by the River*.

Eartha Kitt: "St. Louis Blues." RCA Victor BPS 167, 21 min., \$6.95.

The star's distinctive personality, as well as her exploitation of both a bold low and lyrical high vocal register, is lustily supported by Shorty Rogers and his Giants in an all-Handy program from the *St. Louis Blues* film score. The bluesey numbers (like *Atlanta Blues* and the title song) brim over with rowdy verve, but the prime attractions—and surprises—here are the delicate lilt both soloist and orchestra bring to *Yellow Dog Blues* and their atmospheric lyricism in *Friendless Blues*.

Gordon MacRae: "In Concert." Capitol ZC 61, 36 min., \$11.95.

MacRae is no more than pretentious in his overly ambitious concert essays (*Old Man River*, Grieg's *I Love Thee*, and the sanctimonious *I Believe*), but his fine big voice and natural expressiveness achieve considerable eloquence in *Lost in the Stars*, *Begin the Beguine*, *So in Love*, and other more suitable ballads—all deftly accompanied by Van Alexander's Orchestra and recorded with broadspread yet well-blended stereoism.

Billy May: "Jimmie Lunceford in Hi-Fi." Capitol ZC 30, 42 min., \$11.95.

This long program of thirteen pieces (*Well All Right Then*, *Four or Five Times*, *Tain't What You Do*, etc.) in the famous Lunceford arrangements and in performances featuring several of the original Lunceford sidemen sometimes sounds rather old-fashioned (especially in the incongruous and anachronistic echo-chamber "enhancements"), but the marked stereoism adds brilliant clarity to the great moments when the authentic Lunceford bounce and buoyancy are re-created.

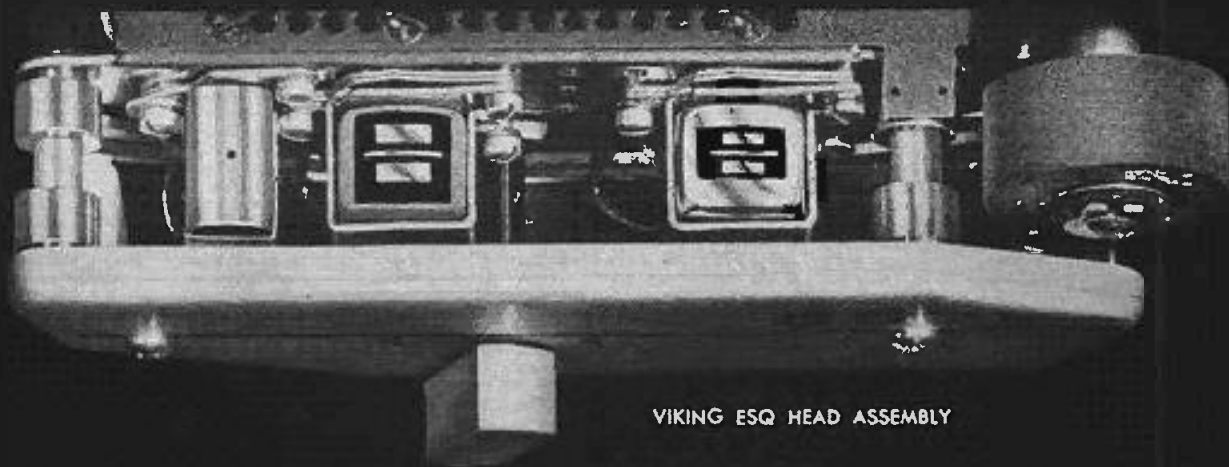
Ray McKinley: "Something Old, New, Borrowed, Blue." RCA Victor CPS 136, 26 min., \$8.95.

For all its advantages of widespread stereo sound, the New Glenn Miller Band has yet to generate the old one's high-voltage excitement (in *Domino*, *Man in the Street*, etc.); yet when it relaxes a bit, as in *Canadian Sunset*, it's fine in its own right both to dance and listen to. Vocalists Lorie Peters and Ronald Craig, however, sound colorless in comparison with McKinley's own personality-packed job on *Red Silk Stockings* and *Green Perfume*.



HALF TRACK? QUARTER TRACK?

The Choice is Yours!



VIKING ESQ HEAD ASSEMBLY

We believe it is time for a factual statement on quarter track tapes and tape recording. As a novelty, and in keeping with the constant trend toward miniaturization, there is today a considerable interest in home recording of quarter track (four track) tapes.

The laminated quarter track heads used on Viking decks may be used interchangeably with the half track heads for recording, and will provide for proper bias and equalization at $3\frac{3}{4}$ ips tape speed. On special order, Viking will provide quarter track erase heads, permitting monaural and stereo erase and recording of four track tapes.

However, the serious audio recordist will weigh these factors:

*Quarter track heads provide a track width of only 43 mils as compared to eighty mils—equivalent to almost six db of absolute signal-to-noise ratio.**

Reduction of tape speed to $3\frac{3}{4}$ ips, instead of $7\frac{1}{2}$ ips, does not result in again halving the maximum possible tape output, but does necessitate a shorter head gap to produce equivalent frequency response. Such a head is less suitable for recording applications.

These are the reasons why you will find full-size, maximum-performance, half track heads on Viking recording models. Use the quarter track heads for the one thing they are designed to do best—playback of quarter track (or half track music tapes).

For your own serious music recording we recommend consistent use of the half track heads available on Viking recording decks, permitting maximum frequency response and dynamic range. Your added tape cost (for raw tape) is your best insurance of professional recording performance.

*Based on residual system hum, tube noise, etc.

Viking tape components are sold through high fidelity dealers, exclusively. Further technical information may be obtained by writing directly to Viking's Customer Service Department.



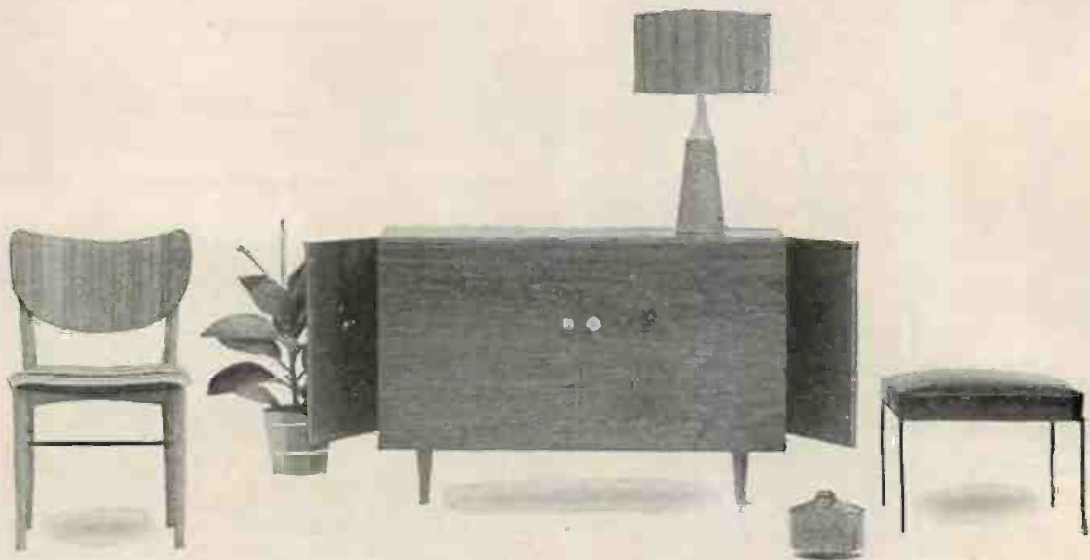
Viking OF MINNEAPOLIS, INC.

9600 Aldrich Avenue South, Minneapolis 20, Minnesota

EXPORT DIVISION: 23 Warren Street, New York City 7, New York
Cable: SIMONTRICE, NEW YORK (All Codes)

Versatile

Mono or stereo — a Bozak B-304 *Stereo-Fantasy* brings you the best of both. Its twin speaker systems, broad sound-source, and typically-Bozak musical sensitivity, reveal unsuspected beauties in your treasured LP's . . . re-create the entrancing realism inherent in fine stereo recordings without the usual limitations on speaker placement and listening area. The graceful, space-saving single-cabinet enclosure — *Contemporary* (illustrated) or *Provincial* — enhances the charm of a tasteful living room. As you stand on the threshold of stereo, take your first and longest forward step with the matchless versatility of a Bozak B-304. See a Bozak franchised dealer, or write for literature.



Audio Styling: a look ahead

by Paul Wrablica

Parts layout, control arrangement, fabrication methods, and consumer acceptance of high-fidelity components are all determined by exterior design. Here's a critical look at what has been and what can be done.

Is there more to high fidelity than sound alone?

The answer is a resounding affirmative—there's what you *see*. Any hi-fi enthusiast who will tear himself away for a moment from the technicalities of distortion and decibels can join me (a professional designer who finds high fidelity his most satisfying at-home diversion) in speculating on what-might-be in the design of high-fidelity components and package units.

While we speculate, there will probably be some manufacturers looking over our shoulders. Only a few of them have learned to do more than hand their chassis to an engineer with the order, "Design a cabinet around this." Actually skillful exterior design can make a unit work better, look better, and, often, be less expensive to produce. But the manufacturer has to be convinced that his customers want better design. Not long ago, one of the speakers at a furniture-makers' gathering told his audience that the public won't buy new ideas. Was he right?

I sincerely doubt it. To put the

present state of affairs very bluntly:

At best, most high-fidelity units have a monotonous uniformity of appearance.

At worst, they're monstrous.

And with stereo—two of everything—the situation grows even worse.

Although there are some nice touches in a few components today, appallingly few of them reflect sensible design: design with the human being in mind. One of the basic reasons for this failure to design imaginatively and directly is, I think, that too many units are crafted by engineers who simply build a cover around a chassis. They reflect the ideas and design of radio days. Since high fidelity developed from radio and recording studio equipment, its early design echoed the box covered with knobs, dials, and switches that was typical of professional gear. It was designed to satisfy the professional, and succeeded (with a complexity, I sometimes think, aimed at pleasing his ego by making it plain that he alone could handle the unit).

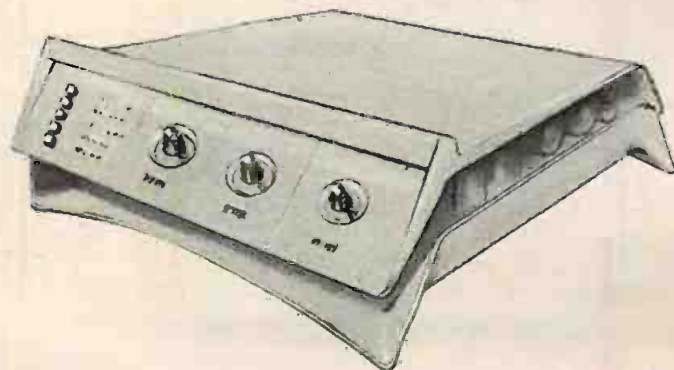
Now, no one quarrels with the need

for precise control and with the use of knobs and switches to accomplish it. But take knobs, for instance. Monotony results when all knobs and switches are virtually alike, in placement and in appearance—as they are today. Are all hi-fi knobs coming from the same production line? Did no one wonder, for example, whether a differently shaped knob might be more interesting or even more functional? Knobs, however, are only a symptom of the general failure to recognize that *an object's appearance should suggest the purpose for which it is intended*. Instead, most high-fidelity components contrive to look like something else: a radio, an intercom, or a factory control panel.

Yet this is a daring, adventurous field. High-fidelity manufacturers and listeners alike are engaged with the techniques of tomorrow. In view of this, it is disappointing to recognize that few components on the market truly reflect any of the exciting new

Continued on page 94

A two-section assembly, chassis and case, which can be molded of plastic or stamped from sheet metal. Smaller parts are sandwiched between, readily accessible and very well ventilated.



audiocraft

for the sound hobbyist

**Audio equipment design:
can it be improved?**

**Custom switching and
controls for added flex-
ibility in stereo systems.**

**How to retain maximum
fidelity when duplicating
recorded tapes.**

**High Fidelity Reports:
Tested in the Home —
Audiolab Test Reports.**

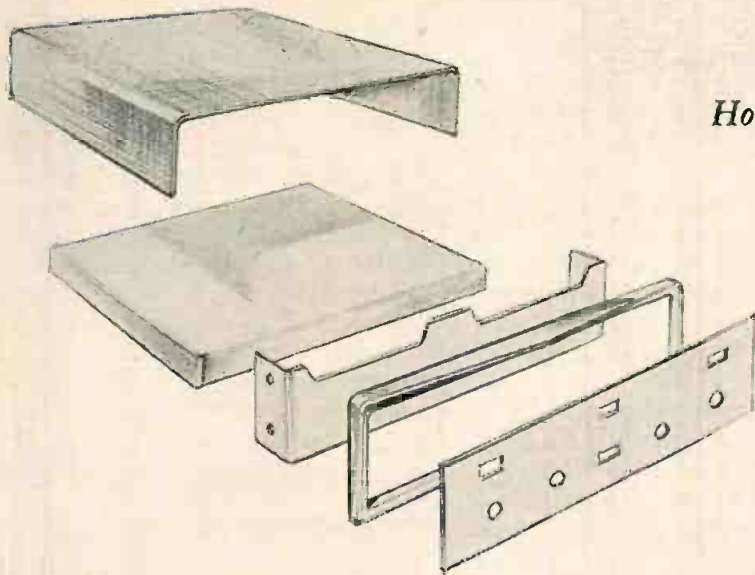
**Plus: Audionews
and Audio Forum.**

OUR LEAD ARTICLE ties in perfectly with the general theme of this issue: functional beauty in home high-fidelity systems. While other articles emphasize equipment selection, installation, and general integration into the over-all home decoration scheme, however, "Audio Styling: A Look Ahead" is concerned with the design of individual components. The author, Paul Wrablica, presents convincing reasons for his belief that high-fidelity components can (and will) be made simpler and more convenient to use, more imaginative and beautiful in design, and—at the same time—less expensive to manufacture, sell, and service.

Mr. Wrablica should be in a position to know about these matters; he is an industrial designer of considerable distinction, and has been a zealous audiophile for some time. He heads the New York City firm which bears his name: Paul Wrablica Associates. We think you'll agree that his ideas on audio styling are original and stimulating.

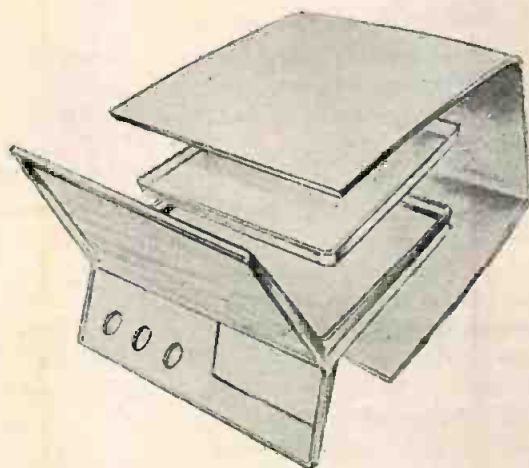
Although it's true that decorators won't put up with some things that might be desirable from the point of view of sound, it is never (well, *hardly* ever) impossible to work out a solution that will satisfy both eye and ear. Perhaps we should say "ears," because the sound systems described in the two articles up front are equipped for both mono and stereo sources. But sometimes one has to give a lot of thought, and exercise no little ingenuity, to reach a satisfactory compromise, and certainly that was true of these installations. What's more, you have to consider the system as a whole; a decision made to satisfy one requirement may well dictate a change in some other part of the system. In "Custom Controls for Stereo Flexibility," J. Gordon Holt expands on the equipment selection problems our staff had to solve in these two cases, and why we made the choices we did. He describes too the wiring details of the few special controls we added to the systems. They weren't absolutely necessary, but in terms of convenience they are worth many times their cost.

This issue we begin a series of articles designed to make it easier for you to select high-fidelity components that are best suited to your needs and your budget. The "HF Shopper" presents, in easy-to-read tabular form, performance specifications, prices, and special features for all equipment of a given type each month, with helpful hints on evaluating this data. This month: Record Changers and Manual Players. R.A.



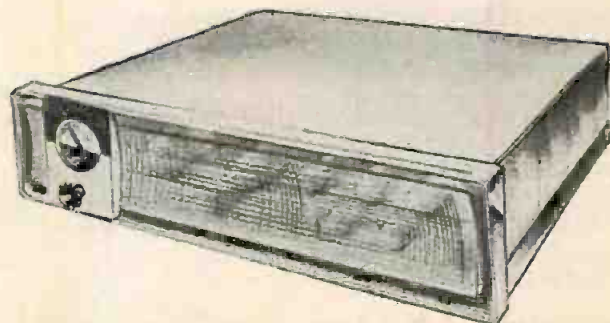
How a typical preamp-control console is built. There are five major parts which require bolts, screws, or spot welds to put together. Both fabrication and assembly costs are too high.

A simple method of construction using only three major sections. Assembly is accomplished with pressure and snap fits. For maintenance, the chassis tray is snapped out of the supporting frame in a matter of seconds. Neat, too.



How a variation of the equipment just above might look completely assembled. Knobs and dial are both easily readable; the natural angle of these control knobs makes them convenient to use. This design is inexpensive, attractive, and practical.

A slight departure from the usual "flat" box case. Here, the glowing tubes, visible behind a translucent front panel, are used as a decorative element. This design would be especially adaptable to some tuners and power amplifiers.



techniques today's industrial designers have put at their disposal.

Among other specific things which offend me, at least, are the visual confusions surrounding control units. Did you ever stop to think that the operation of most components demands study of a lengthy instruction sheet? Yet a high-fidelity component need not be a mystery to Mr. Audiophile's wife, no matter how complex and advanced its engineering. Careful planning ought to produce a unit which would almost say out loud: "Turn me on here, adjust me there, change settings at such-and-such time." Impossible? Well, I remember hearing the same doubt expressed during World War II, when I took part in a program of aircraft cockpit development as a design consultant to the Army Air Corps. Today, cockpit controls are so designed that the knob or switch for a specific function is instantly recognizable; it is difficult for a pilot or copilot to make a mistake. How to manipulate high-fidelity controls could be as self-evident. Generally, it isn't.

And what about the extraordinarily wide use of metal? Used properly, of course, metals can be perfect, but their employment for hi-fi componentry seems almost compulsive. It occurs to me to wonder if some manufacturers—perhaps feeling guilty about the lack of visual interest in their cabinets—have used perforated or decorative metals as a texture to add the interest they know is otherwise lacking. Is it possible that this doesn't come off? Aside from the fact that metals are sadly prone to scratches, they are patently not so warm to the touch or the eye as leather, wood, or even some of the ceramics or porcelain. A further objection to overuse of decorative metals is that they become confusing to the eye and mind. Highly polished metal often reflects the backs of knobs and switches, to begin the confusion. To compound it, textured metal conflicts with lettering and directions. The visual confusion is very real on some units, making a concentrated mental effort of what should be a relatively simple manual operation.

Instead of making work for the eye and mind, good design would harness these energies towards easier operation and acceptance of the unit.

Another much abused practice is, in my opinion, the overuse of perforated grilles for ventilation on many units. My main objection is that they are dust traps. Certainly, ventilation does not require that grilles be on the top of the components, as they are on many.

There are many approaches that might be taken for both visual and

functional improvement of audio components. For instance, consider whether several different units might be designed for basically the same chassis (as the automobile industry builds cars) to appeal to different levels of music lovers and hobbyists—all the way from the most technically naïve listener to the engineer-audiophile. To understand what the creative industrial designer might do with such problems, it is necessary to understand the difference between techniques of design.

Many engineers who do design work are oriented towards mechanical design: taking a piece of metal, stamping or forming it, making it perform a certain function. This is part of an industrial designer's role too, but he comes in another door. He will do the job differently, concerning himself much more fully with the integration of all the parts and always keeping foremost in mind the human being who will use the product.

He considers, among other things, the psychological and emotional factors connected with a given item (such as the eye- and mind-strain dis-



cussed above). Then there are also tangible elements such as weight and shape, on which depend the ease of lifting or moving the product, and methods for its efficient operation. Further, he considers the problems inherent in its use: Will it be operated by men, women, or both? Will it normally be positioned at eye level, or below? If something must be pushed or pulled, do people always have their hands free to manipulate it? And so on, through a thousand and one human considerations.

Many people think the industrial designer concerns himself with appearance alone. To the contrary; he properly considers first the function of the unit ("What's it supposed to do? How does it operate? Who will operate it?"),

and goes on to all of the problems of tooling, manufacturing, packaging, and merchandising. In short, he tries to control every future step while still at the drawing board.

With stereo coming along rapidly, high fidelity now needs creative engineering and design more than ever before. Broadly speaking, most design in stereo to date has produced two sets of controls, where before there was one, and all on the same kind of panel. This is not the ultimate answer. Might not a concave control panel be developed, for instance? With the knobs or switches (or how about more push buttons?) centered in a gently curving panel, there might be a fascinating, almost abstract, focal point for the eye, holding attention where it is needed. And the concave shape might permit lighting built-in just above the knobs. Perhaps a room would need no other light than would glow from the unit; and the sound of music would have a shadowy, romantic setting. A possibility?

Another thing, mechanical this time. Intricate and expensive metal forming and stamping procedures now are necessary on many control units to provide brackets and plates for attaching a front panel. Could they not be designed as one piece?

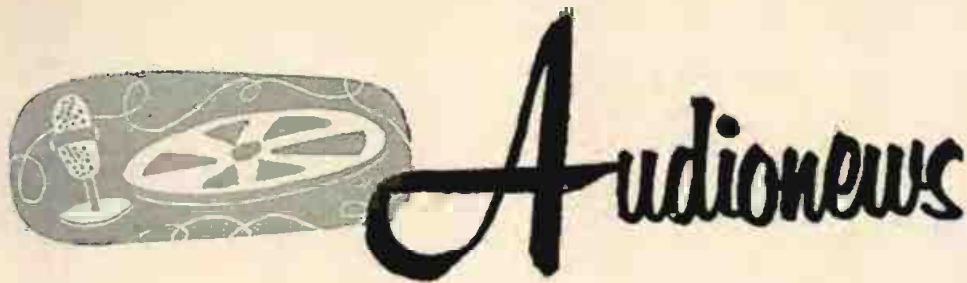
Better still, has anyone ever considered a glass-enclosed unit? There are methods of layout and use of color (which would not interfere with placement of capacitors, resistors, tubes, and leads) that might truly embellish the components. I can visualize such a unit as a piece of sculpture. (Shielding problems could be solved, I am sure.) Certainly if the over-all unit were well proportioned in layout and color, then glowing tubes, for example, could be beautiful.

And might controls be moved away from the chassis? Maybe we ought to experiment with chair-side control units.

There you have just a smattering of ideas. Any one idea might prove impractical—but the designer stirred by the creative challenge of high fidelity would explore them, step by step.

Certainly, good design heightens consumer appeal, but just as important, careful industrial design ought to ease manufacturing problems and possibly cut costs so that more could be spent on the vital parts.

All this will come. When it does, the manufacturer will end with a product that is easier to make and easier to sell. And the listener? Well, he will have in his home an object that reflects, in a beautiful exterior, all the great skill and knowledge that make its interior such a sonic marvel.



Audionews

CROWN STEREO RECORDER

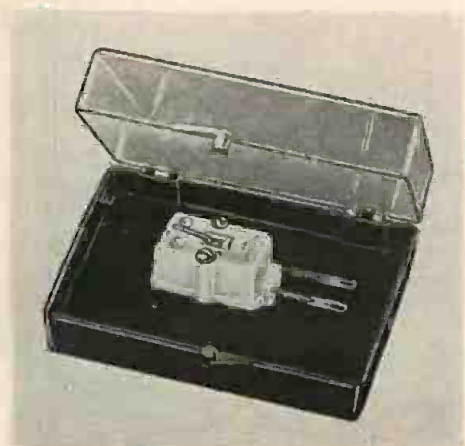
A new recorder, the *Gold Crown Prince Stereo*, is announced by International Radio & Electronics Corp. Half-track mono recording, and half-track mono or two-track stereo playback, are provided at 15, 7½, and 3¾ ips. The unit features three motors and will take 10½-in. reels. Two microphone preamps with separate record-level controls are supplied; there are separate bass and treble controls, and a built-in VU meter. Response at 7½ ips is claimed to be ±2 db from 20 to 20,000 cps, and wow and flutter .09%. The price is \$475.

UNIVERSITY DUAL WOOFER

University Loudspeakers has developed another dual-voice-coil woofer, the *C-12SW*, for use in stereo systems. It is designed to take advantage of the nondirectionality of low frequencies; its dual voice coil permits its connection to two amplifiers so that it can reproduce lows for both stereo channels. Impedance is 8 ohms. Claimed response is 40 to 6,000 cps, although a built-in response limiter can be set for cutoff at 700, 2,500, or 5,000 cps. Price of the *C-12SW* is \$39.50.

HEATH PICKUP CARTRIDGE

Heath Company is marketing the *MF-1* magnetic cartridge which, it is claimed, will play stereo records safely although it is a monophonic unit. Of moving-magnet design, the *MF-1* will operate at from 2 to 8 grams tracking force, and is suitable for use in any arm or changer. Specifications: verti-



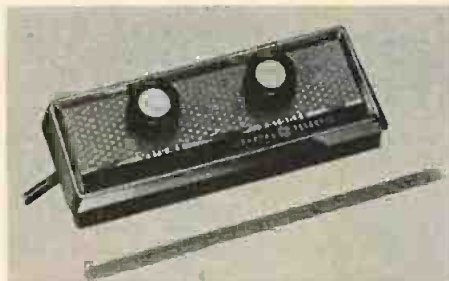
Heath *MF-1* monophonic pickup.

cal compliance, 1 $\mu\text{cm}/\text{dyne}$; lateral compliance, 2.2 to 3.1 $\mu\text{cm}/\text{dyne}$; output, 7 mv at 5 cm/sec; response, nominally flat from 20 to 20,000 cps; impedance, 5 k. Recommended load is 47 K. Price: \$26.95.

NEW GE PRODUCTS

General Electric has just released information on a remote-control unit, *Model RG-1000*, for adjustment of stereo balance and volume from the listening area. Designed primarily for use with GE *MS-2000* or *MS-4000* stereo amplifiers, it can also be employed with a pair of mono amplifiers set up in a stereo system. The *RG-1000* is supplied with a cable 30 ft. long. Price: \$14.95.

A small amplifier-speaker unit, the *AS-15* (mahogany, \$59.95) or *AS-16* (blond oak, \$64.95) has been added to the GE line. It has two 8-in. speakers and a 10-watt amplifier with bass,



GE *RG-1000* remote-control unit.

treble, and loudness controls, and is intended for mono to stereo conversions.

TRIX PORTABLE PHONOGRAPH

Ercona Corp. is importing the *Trixtereo* portable stereo record-playing system, which is carried as a single unit and weighs only 3¼ lb. Two full-range speakers in acoustic enclosures are detachable from the ends of the unit for stereo placement. A Garrard *RC 121* changer and a dual 8-watt amplifier with ganged volume, bass, and treble controls are in the central section.

PILOT STEREO CONTROL AMP

A complete mono-stereo control amplifier, Pilot Radio's new *Model SM-245*, has two 20-watt power amplifiers and a stereo control center on a single chassis. IM distortion is claimed to be

less than 1.5% at full rated output, and noise and hum are said to be 80 db down from 20 watts. There are six input circuits, including those for microphone and tape head. Controls include ganged bass, treble, volume, and selector knobs; stereo reverse and balance and loudness contour switches, and switching for stereo or mono operation through both speaker systems. Price in the East: \$189.50.

MILLER AM-FM TUNER

Model 561 AM-FM tuner is announced by Miller Radio Products. Equipped with a "feather-ray" tuning indicator and AFC, the *561* has out-



Miller's *Model 561* tuner.

puts to feed a recorder, a preamp, and a multiplex adapter. FM specifications are 2 μv sensitivity for 20 db quieting, and 20- to 20,000-cps response. AM specs: 30 μv for 20 db signal-to-noise ratio, and 20- to 7,500-cps response. Price is \$114.70.

AUDIO-TECH SPEAKER SYSTEM

The *JA-15* loudspeaker system has just been announced by Audio-Tech Laboratories. This incorporates a 15-in. woofer, an LC dividing network designed for peak-free performance, and a high-quality tweeter with level control, in an infinite-baffle enclosure 29 in. high by 26 wide by 16 deep set on 2-in. legs. Impedance is 8 ohms; smooth response from 32 to 17,000 cps is claimed.

For more information about any of the products mentioned in *Audionews*, we suggest that you make use of the Product Information Cards bound in at the back of the magazine. Simply fill out the card, giving the name of the product in which you're interested, the manufacturer's name, and the page reference. Be sure to put down your name and address too. Send the cards to us and we'll send them along to the manufacturers. Make use of this special service; save postage and the trouble of making individual inquiries to several different addresses.

The HF Shopper, No. 1: Record Changers and Manual Players. See comments on facing page.

Manufacturer or Importer	Model	Spds	Table wt.	Rumble, db	Wow, %	Flutter, %	Arm Conn.	Trip Force, grams	Stylus Force Var. ¹	Drop Mech. ²	Dichbl. Critiq. Hldr? ³	Intmx. Oprtn. ⁴	50-eps. Unit Avble? ⁵	Dimensions, in.				Spec. Ftrs.	Unit Price	Price of Base
														L	W	HAB ⁶	DBB ⁷			
Audiogorsh	XS-200	4	4 1/2 lb.	-43	0.25 max.	0.25 max.	3	4	0.5 gm	s	Yes	Yes	Yes	12 1/2	10 1/4	2 1/2	2 1/4	A, B	\$67.50	\$5.95
	XMS-210	4	4 1/2 lb.	-43	0.25 max.	0.25 max.	3	4	mp	mp	Yes	mp	Yes	12 1/2	10 1/4	2 1/2	2 1/4		47.50	5.95
Bogen	B21-LCS	4	—	—	0.7	0.7	3	—	mp	mp	Yes	mp	No	13	10	2 1/2	2 1/4	C	25.95	4.80
	B50-16LCS	4	—	—	0.5	0.5	3	—	mp	mp	Yes	mp	No	15	11 1/2	2 1/4	1 1/4	D	40.40	4.80
British Industries (Garrard)	RC88	4	2 lb.	-52	0.18	.04	3	2	0.8 gm	p	Yes	No	Yes	15 1/2	13 1/2	3 1/4	3 1/4	B, E	54.50	4.45 ⁸
	RC98	4	2 lb.	-52	0.18	.04	3	2	0.8 gm	p	Yes	No	Yes	15 1/2	13 1/2	3 1/4	3 1/4	B, C, E	67.30	4.45 ⁸
British Industries (Garrard)	RC121	4	2 lb.	-48	0.18	.04	3	2	0.8 gm	s	Yes	Yes	Yes	14 1/2	13	5	3 1/4	B, E, F	42.50	4.15 ⁸
	4HF	4	4 1/2 lb.	-56	0.18	.02	3	2	mp	mp	Yes	mp	Yes	17 1/2	13 1/2	3 1/4	3 1/4	C	59.50	4.15 ⁸
Eterna (DeKamitz)	T/II	4	2 lb.	-50	0.18	.04	3	2	mp	mp	Yes	mp	Yes	14 1/2	12 1/2	3	2 1/4		32.50	6.50
	D100/S	4	0.81 lb.	-47	0.2	0.2	3	0.1	.01%	s	Yes	Yes	No	16	12 1/2	6 1/4	2 1/4		39.95	6.00
Glaser-Steers	GS-77	4	1 lb. 12 oz.	-46	0.12	.04	4	3	0.9 gm	8	Yes	Yes	Yes	12	13 1/2	5 1/4	3	B, E, G, H, I	59.50	9.40
Heath	RP-37	4	1 lb. 12 oz.	-40	0.18	—	3	2	1 gm	s	No	Yes	No	12	13 1/2	5	3	B, E, G, H	64.95 ⁹	— ⁷
Lafayette	PK-160S	4	—	-40	0.3	—	5	—	mp	mp	Yes	mp	No	10 1/2	12 1/4	3	2 1/4	C	26.95	3.95
	TP-59	4	1 lb. 14 oz.	-55	0.25	0.1	5	—	mp	mp	Yes	mp	Yes	12	13 1/2	2 1/2	2 1/4		29.50	5.65
Rockbar	TCS-440	4	1 lb. 14 oz.	-57	0.25	0.1	5	2 1/2	1 gm	s	No	Yes	Yes	12	13 1/2	5	2 1/4	B, E	36.50	5.65
Collora	TCS-740	4	1 lb. 14 oz.	-57	0.25	0.1	5	3 1/2	1 gm	s	Yes	Yes	Yes	12	13 1/2	5	2 1/4	B, E	42.50	5.65
	TCS-840	4	1 lb. 14 oz.	-57	0.25	0.1	5	3 1/2	1 gm	s	Yes	Yes	Yes	12	13 1/2	5	2 1/4	B, E	49.50	5.65
Thorens	COM3NS	3	2 1/4 lb.	— ⁹	0.3	0.1	3	4	0.25 gm	s	Yes	Yes	No ¹⁰	15	12	6	3 1/4	B, F, J	79.95	6.00
	CB33NS	3	2 1/4 lb.	— ⁹	0.3	0.1	3	4	mp	mp	Yes	mp	No ¹⁰	15	12	3	3 1/4		48.00	6.00
Thorens	CB33NS	3	2 1/4 lb.	— ⁹	0.3	0.1	3	4	mp	mp	Yes	mp	No ¹⁰	15	12	3	3 1/4	K	39.95	6.00
	TD134	4	2 3/4 lb.	— ⁹	0.2	0.15	5	2	mp	mp	Yes	mp	Yes	15	11 1/2	2 1/2	3 1/4		60.00	9.00
UAP (Dual)	TD184	4	2 3/4 lb.	— ⁹	0.2	0.15	5	2	mp	mp	Yes	mp	Yes	15	11 1/2	2 1/2	3 1/4	L	75.00	9.00
	1006	4	4 lb.	—	0.2	0.4	4	2	1 gm	s	Yes	Yes	Yes	13	10 1/2	6	3	B, F, L, J, O	67.50	—
V-M	1201	4	1 lb. 6 oz.	-52	0.5	0.25	4	4	0.25 gm	s	No	Yes	Yes	11 1/2	13 1/2	5 1/4	2 1/4	L, M	40.00 ¹¹	4.80
	1202	4	1 lb. 6 oz.	-52	0.5	0.25	4	4	0.25 gm	s	Yes	Yes	No	11 1/2	13 1/2	5 1/4	2 1/4	J	40.00	4.80
Webcor	TR1941-1	4	—	—	—	—	3	—	—	p	No	Yes	—	13 1/2	14 1/4	3 1/2	4	L, M, N	37.50 ¹¹	5.80
	TR1931-27	4	—	—	—	—	3	—	—	p	Yes	Yes	—	13 1/2	14 1/4	5 1/2	4	L, N	44.50	5.80

Notes: Dash indicates information not supplied. 1—Variation in stylus force from top to bottom of full record track. 2—"s" indicates single drop; "p" indicates autor drop mechanism. 3—"s" indicates manual player. 4—Flight registered above mounting board. 5—Depth required below mounting board. 6—Does not include spindle. 7—Case price depends on finish. 8—Unit price includes base, 45 spindle adapter, and OE V.E. cartridge. Changer is not sold alone. Model RP-37 (\$74.95) has Heath MF-1 cartridge model RP-35 (\$74.95) has Heath stereo cartridge. 9—Flutter is included in wow specification. 10—Rumble is specified as "below NAB/IB broadcast standards." 11—Adapter (a) is furnished because table speed is established by built-in Byball governor. 12—Price includes ceramic stereo cartridge; motor is 2-pole type.

Special Features: A—Push buttons for start, stop, scratch filter, repeat, and variable time delay between records. B—Usable at manual player. C—Variable speed control. D—Continuously variable speed, 16 to 84 rpm. E—Mixing switch operates during change cycle. F—Pause control. G—"Speedolator" for increasing record speeds at will at 1200 rpm. H—Luminous stops during change cycle. I—Has stereo mono switch. J—Repeat control. K—Push-button "Automatic" record size control. L—"Dial O-Matic" record size control. M—Supplied with ceramic stereo cartridge; has 2-pole motor. N—"Magic Mind" for invading speeds as well as pitch. O—Will fit stylus pressure gauge.

The HF Shopper

THIS ISSUE: Record Changers and Manual Players

A tabulation of specifications, special features, and prices of high-fidelity components, prepared by the HIGH FIDELITY staff from information supplied by manufacturers.

THE table on the facing page lists 27 distinct models of record players and changers from 12 manufacturers or importers. The models described are all as current as our publication schedule permits, and all are wired for stereo cartridges.

Many have special features that cannot be described fully here. One or more such features may be important in making a choice between two models with otherwise identical specifications; in some cases, appearance or color may decide the issue. The "HF Shopper" is intended only to help you narrow your field of investigation to a few items which have all the features you consider to be most important. Beyond that, personal shopping is in order; or, if that is impossible, you should rely on more detailed reports such as appear in our "Tested in the Home" department. You'll find that advertisements often are surprisingly helpful, too.

Most changers and players are able to handle records of all four current SPEEDS: 16 $\frac{1}{2}$, 33 $\frac{1}{2}$, 45, and 78 rpm. The 16-speed is used for "talking book" records, and, recently, a few music records. As noted in the "Special Features" column, some units have vernier speed controls, which permit adjustment to the exact pitch and tempo desired; this is especially valuable if you want to play an accompaniment to a recording. One manual player has a continuously variable speed control, with click stops at the four standard speeds.

TABLE WEIGHT is often considered to be an indicator of quality, because professional turntables usually are quite heavy. It is dangerous to rely on this generality, however; the fact is that many exceptionally fine units have tables of moderate or light weight.

RUMBLE is mechanical vibration transmitted to the pickup cartridge as noise. It is expressed in decibels below the cartridge output level when play-

ing a groove modulated at a given velocity; the larger the figure, generally, the better. Unfortunately the rumble figure is affected by the cartridge response, by the arm characteristics, by the reference level chosen, and by the measurement method used. Since these conditions are rarely stated in the specification, the figure may not be meaningful except as a method of comparison among various models of one manufacturer.

Figures for WOV and FLUTTER are more directly useful, provided they are truly representative of production models, because there seems to be more adherence to standard test conditions. Wow is defined as speed eccentricities occurring at a rate below 10 cps; flutter is speed eccentricities occurring at a rate above 10 cps. The lower these figures are, the better.

ARM CONNECTIONS for stereo cartridges may be of three-, four-, or five-wire type. In a three-wire hookup one wire is used as a common or ground connection for both sections of the cartridge, and often as a ground lead for the arm; the other two wires are the "hot" connections for the stereo outputs. In a four-wire hookup there are separate ground wires for the two halves of a stereo cartridge, so that the circuits can be kept separate. A fifth wire would be used as still a separate ground for the cartridge shell and/or the arm.

A three-wire hookup can, of course, be used with a four- or five-terminal cartridge by strapping the appropriate terminals together, but will negate the occasional advantages such cartridges may have in flexibility of amplifying equipment. By the same token, it is possible to use a three-terminal cartridge in a four- or five-wire arm by connecting the proper wires together. If you are going to use a three-terminal cartridge, then, any stereo changer or player will be suitable in this respect; if you must have separate out-

put circuits, you'll need both arm and cartridge with four or more connections.

TRIPPING FORCE listed is the minimum stylus force necessary to assure proper operation of the changer or automatic shutoff mechanism. The lower the better, down to the minimum force recommended by the manufacturer of the cartridge you will use.

STYLUS FORCE VARIATION is the change in stylus force from first to last record in a full stack. Because accurate stylus force setting is more important with stereo cartridges than it used to be for mono units, this variation should be as low as possible. Note that all manufacturers list this variation as 1 gram or less, which is satisfactory with most cartridges available now.

The general type of DROP MECHANISM used is, we feel, less important than the specific application. Nevertheless, we have included this information for interested readers.

There are three kinds of INTERMIX OPERATION. Some changers will intermix sizes (but not speeds) provided the records are grouped according to size and the groups are stacked in order of decreasing record size. Other changers will intermix sizes (but not speeds) in any order within the stack. These are not differentiated in the table. A few units will intermix records of differing size *and* speed; these are identified in the "Special Features" column.

The only other variable feature that may need some comment is an ADAPTER FOR 50-CPS operation. Such an adapter would be necessary only in an area served by 50-cps line current. Consequently, if you are contemplating an extended foreign visit, an adapter may be important to you. If "yes" is listed on this question, such an adapter is provided or is available, or 50-cps models are available. For three changers (identified by footnotes) no adapter is needed.

HF reports

combining:

Audiolab Test Reports

Tested in the Home

prepared by **Hirsch-Houck Laboratories**

and the technical staff of

High Fidelity

HF REPORT POLICY

Equipment reports appearing in this section are of two types: Audiolab Test Reports and Tested in the Home Reports. **AUDIOLAB TEST REPORTS** are prepared for us by Hirsch-Houck Laboratories, a completely independent organization whose staff was responsible for the original Audio League Reports. Audiolab Reports are published exactly as they are received. Neither we nor manufacturers of the equipment tested are permitted to delete information from or add to the reports, to amend them in any way, or to withhold them from publication; manufacturers may add a short comment, however, if they wish to do so. Audiolab Reports are made on all-electronic equipment (tuners, preamplifiers, amplifiers, etc.). **TESTED IN THE HOME REPORTS** are prepared by members of our own staff, on equipment that demands more subjective appraisals (speakers, pickups, etc.). The policy concerning report publication and amendment by the manufacturer is the same as that for Audiolab Reports.

(Note: several reports in this issue were prepared before the new policy went into effect.)

ATR

Connoisseur Mark II Pickup

The Connoisseur Mark II is an integrated pickup, consisting of a moving iron magnetic pickup and a compact lightweight arm of tubular construction, which must be used together. A template is supplied for mounting the pickup on any motor board. The Connoisseur turntable motor board is pre-drilled for this pickup, and in our tests was so mounted.

Separate plug-in heads are available, with 1-, 2.8- and 3-mil styli, either sapphire or diamond. The stylus assembly is easily replaceable by the user. Stylus and armature are suspended by means of a nylon thread allowing lateral motion but preventing stylus motion tangential to the groove. Vertical compliance is obtained from a rubber support at the end of the armature opposite the stylus.

The arm is short, and mounts less than 8 in. from the turntable center. It is of tubular construction, and is pivoted on a single needle point. An adjustable counterweight permits variation of tracking pressure, and the arm is adjustable in height.

The manufacturer's specifications state that output is within ± 2 db

from 25 to 20,000 cps, and from a typical LP record it is 15 millivolts. Recommended stylus force is 4 to 6 grams, and armature mass is between 4 and 5 milligrams. Resistive termination is not specified, but it is recommended that high-frequency equalization be accomplished by loading the pickup with approximately 10 k.

Since practically all American preamplifiers equalize with their internal circuitry and load the cartridge with a resistance of about 47 k, we used that termination in our tests.

Test Results

Response curves taken with the Cook Series 10 78-rpm test record and Cook Series 10LP 33 $\frac{1}{2}$ -rpm record show dramatically the pitfalls involved



Connoisseur arm and pickup.

in attempting to make absolute measurements of pickup performance, especially at high frequencies. Up to 8 kc the curves are fairly similar, but above that the response rises sharply at 78 rpm and falls sharply at 33 $\frac{1}{2}$ rpm,

This is a universal effect with phono pickups, and indicates the need for specifying the test record when stating response units.

The Elektra 35 test record (see photo) is a 33 $\frac{1}{2}$ -rpm disc which sweeps slowly from 20 kc down to 20 cps. Not surprisingly, the pickup's response to high frequencies on this record falls as does response to the Cook 10LP. Elsewhere it is smooth and free from significant peaks.

The low-frequency performance of the pickup can be seen from the photo of response to the Components 1109 record, which sweeps from 100 cps to 10 cps. Absolute response here includes the effect of preamplifier equalization (we used a Dynakit), but even so it can be seen that there is no significant resonance or falloff of response down to 10 cps.

Output of the Connoisseur Mark II is moderately high—13.6 millivolts at the 5-cm/sec velocity on the 1,000-cps band of the Cook 10LP.

The tracking-angle error of the arm was measured at various record radii, with the arm mounted in the pre-tapped holes on the Connoisseur turntable motor board with which this pickup was tested. Between a 2-in. and 4-in. radius the tracking error is 2° to 3°—quite good for as short an arm as this. The error is smaller at

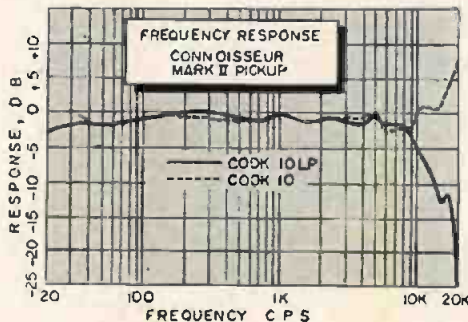
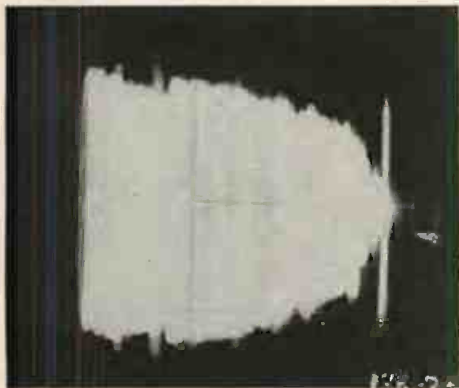
larger radii, passing through zero and becoming 1.5° in the opposite direction at a 6-in. radius.

Listening Tests

The listening quality of the Connoisseur pickup is good—clean and crisp, with notably good bass definition. Needle talk is somewhat greater than that from several other pickups we have used, and the unit should be operated in a confined space so that needle chatter is not audible above the reproduced sound.

Although this has nothing to do with sound, we do not care for the manner in which the cartridge plugs into the arm with two very light and fragile-looking contacts. The arm rest is a clip type which holds the arm firmly for transit (a fine idea), but is

Response to Elektra 35 test record shows slow sweep from 20 cps (left) to 20 kc.



so stiff that any attempt to raise the arm from the rest by its finger lift would certainly break off the cartridge contacts. The arm must be grasped by its tubular metal body to detach it from the rest. In use, the arm may simply be placed on top of the rest instead of being clipped firmly to it, although this arrangement is not very secure. The instructions accompanying the pickup do not caution the user against this hazard.

Summary

The Connoisseur Mark II pickup appears to be a rather good buy at its low price of \$49.50. Few, if any, cartridge/arm combinations at that price can provide the clean, smooth, wide-range response we measured.

Aside from the cartridge performance, the arm is compact, free from resonances in the audible range, and has a satisfactorily low tracking-angle error. The only weak point in its design seems to be the fragility of the

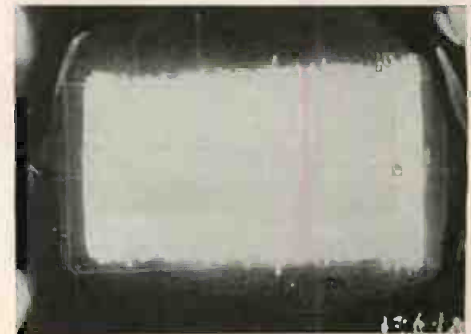
cartridge mounting, or more properly, the excessive strength of the arm rest.

Output is high, hum pickup is low (practically nil with the Connoisseur turntable), and as an added bonus, the stylus is easily replaceable at home.

MANUFACTURER'S COMMENT: We are happy to learn that this report confirms that all specifications and claims made for Connoisseur products are traditionally conservative and are, in fact, minimums which are always reached, but more often exceeded.

When designing the arm rest we were mindful of providing maximum safety, but do agree that the instructions could better serve the user by cautioning removal from the securing position by applying upward pressure to the arm itself rather than attempting to raise it by the finger-lift device which is affixed to the plug-in shell itself, and provided as a convenience for placing the pickup on the record and ultimately removing it at the end of play. There is actually no weakness in the design, and we agree that the fit of the arm in the U-shaped rest is a trifle on the robust side.

Response to Components 1109 test record. Slow sweep from 10 cps (left) to 100 cps.



TTH

Irish Tape Stroboscope

DESCRIPTION: A stroboscope disc for checking the speed of tape transport mechanisms. Price: \$4.95. **MANUFACTURER:** ORRadio Industries, Shamrock Circle, Opelika, Ala.

A recorder that is running too fast or too slow may reproduce its own tapes perfectly (since the tape plays at the same speed at which it was recorded), but if a commercial tape recorded at the proper speed is played on such a machine, any inaccuracy in the machine's speed will show up as a raising or lowering of musical pitches and tempos.

For this reason, it is important that any recorder that is to play tapes other than its own be kept operating at the correct speed, and this is where something like the Irish tape stroboscope comes in handy. This device consists of a handle and a Bakelite disc marked off in three concentric rings of radiating lines, with each ring representing a nominal tape speed. The stroboscope functions precisely as does a turntable

strobe disc; when viewed under a light source that is alternating at 60 cps (a fluorescent lamp is best, but an ordinary light bulb will work), the radial lines comprising one of the concentric bands will appear to stand still when the stroboscope is being driven by tape moving at precisely the correct speed.

To use the Irish stroboscope, you hold it lightly but firmly against the

surface of the moving tape. Extremely low-friction needle bearings allow the disc to revolve freely in correspond-

ence with the tape motion. If the tape is moving at, say, $7\frac{1}{2}$ ips, the lines on the $7\frac{1}{2}$ -ips band on the stroboscope disc will appear to stand still. If the tape is running too fast, the lines will seem to advance in a clockwise direction, and vice versa. If the tape is not running true to speed, corrections can usually be made by adjusting pressure pads and brakes according to the service manual supplied with the recorder. There's nothing I can see that could go wrong with this gadget. It is extremely simple in design and construction, and its calibrations appear to be very accurate. It works fine, but there are two things to bear in mind when using it. First, tape recorders employing nonsynchronous motors will nearly always tend to run slightly fast at the beginning of a reel and slightly slow near the end of the reel. Such units should be checked for speed with about half of the tape wound from the feed reel to the supply reel. Second, because of a slight eccentricity in the patterns printed on the strobe wheel, the indicating lines may appear to move slightly back and forth with



surface of the moving tape. Extremely low-friction needle bearings allow the disc to revolve freely in correspond-

each revolution of the disc. This is *not* an indication that the tape deck is introducing cyclic speed variation—otherwise known as wow. If this shuttling of the lines is observed, simply note whether the lines tend to stay in the

same area. If they advance or go backward in steps, the tape is off speed; otherwise, everything is in tiptop working order.

This is a boon to the dedicated hobbyist or the musical ear, and almost a

necessity for the tape perfectionist.

J.C.H.

MANUFACTURER'S COMMENT: The eccentricity of the pattern on the printed strobe disc has been corrected in production units. The stroboscope submitted for testing was a hand-made model.



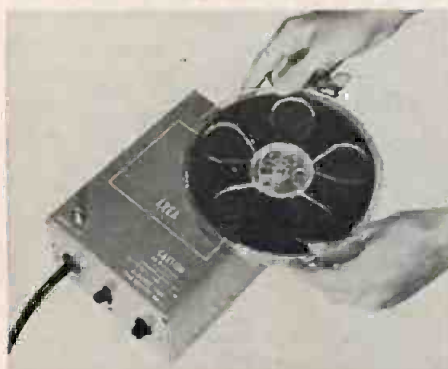
Aerovox 710 Tape Degausser

SPECIFICATIONS (furnished by manufacturer): a professional, heavy-duty bulk eraser for demagnetizing reels of tape without rewinding. **Power requirement:** 110 to 130 v 60 cps AC. **Current consumption:** 10 a. Screw-in type fuse holder, accessible from side of unit. **Dimensions:** 5¼ in. wide by 4 high by 8 deep, over-all. **Weight:** 15½ lb. **Price:** \$49.50. **MANUFACTURER:** Aerovox Corp., New Bedford, Mass.

The erase head on most tape recorders is capable of removing every trace of recorded sound from average tapes, but tapes which have been overloaded or have been stored for some time with recordings on them may prove impossible to erase completely on the recorder itself. Tapes such as these require the more potent erasure of a bulk eraser like the Aerovox 710.

This unit contains a heavy coil of

wire which, when connected to a 110-v AC supply, produces a strong field of alternating magnetism that is capable of saturating any magnetic tape coating. Any tape exposed to this field, and then slowly removed from the



The Aerovox degausser handles tape reels up to 10½ in. diameter and 1 in. thick.

field, is wiped clean of its recorded signals and reduced to a noise level that is as low if not lower than that

of fresh tape. The recorder may raise the tape's noise level again next time a recording is made, but the old program will remain permanently and completely erased.

The Aerovox degausser has one of the most powerful demagnetizing fields of any such device I've encountered to date. It is not even necessary to turn a ½-inch reel over and erase it from the other side in order to obtain complete erasure; the magnetic field penetrates the entire width of the tape from one side. The unit is simplicity itself to use, and is extremely effective, leaving tapes as magnetically clean as they are ever likely to be. This isn't an inexpensive gadget for the casual dabbler, but it is a worthwhile investment for the professional or the serious amateur tape recordist.

It's fine for demagnetizing screw drivers and other things, too, but don't get anything delicate too close.—J.C.H.



JansZen Z-300 Speaker System

SPECIFICATIONS (furnished by manufacturer): a two-way loudspeaker system incorporating a two-element electrostatic tweeter and an 11-inch cone woofer in an integrated enclosure. **Frequency range:** 30 to 30,000 cps. **Power rating:** up to 100 watts program. **Impedance:** 8 ohms. **Power requirements:** 105–125 v 50–60 cps AC, 2 w drain, for tweeter power supply. **Dimensions:** 28 in. high by 20 wide by 13 deep. **Price:** \$199.75 in birch or mahogany; \$203.50 in walnut. **MANUFACTURER:** Neshaminy Electronic Corp., Neshaminy, Pa.

This is a small, integrated two-way speaker system containing a new-model JansZen 11-in. cone woofer and a two-element push-pull electrostatic tweeter. (See the "Tested in the Home" report on the JansZen Model 65 tweeter, December 1958.) The woofer is installed in a completely sealed 2.2-ft. enclosure, and the tweeter is mounted above the woofer in a recessed, acoustically isolated compartment. The two tweeter elements are located at the outer edges of the recessed panels, and are aimed slightly upward and inward so that their axes converge.

Efficiencies of the woofer and tweeter sections are so closely matched that,

in most of the rooms in which I tried the Z-300, proper musical balance was established with the tweeter's continuously-variable level control set just a



An acoustically isolated compartment above the Z-300's woofer enclosure houses two electrostatic tweeter units.

little above half-way up. There is enough range of adjustment on this control to cope with any normal listen-

ing-room variations, and with the control set for what sounded to me like correct balance, the system was very smooth, full, and lucid. Its low end was big, full, and healthily solid, without a trace of boom or thud. Definition was excellent; bass instruments were immediately distinguishable from one another, and bass pitch and timbres were easily recognizable. Yet the system was capable of reproducing easily the deepest organ pedal notes on the records in my collection.

The middle and upper ranges of the Z-300 were very smooth and transparent, albeit not too warm-sounding. The separation of instruments, and the subtle details in complex musical material, were superbly reproduced. Over-all coloration was minimal. The extreme high end tended to rise somewhat, particularly on the axes of the tweeter elements, although the audibility of this tendency was minimized when the speaker was used in a large or acoustically live room.

The over-all sound of the Z-300 was almost completely neutral. It did not seem to favor or to discriminate against any instruments, and the human voice came through with remarkable naturalness. Because of their mild tendency to beam high frequencies, optimum stereo operation of a pair of Z-300s

calls for a rather live listening room, or a large one in which listeners can sit farther than about ten feet from the speakers.

This system is a severe critic of every component preceding it in the system, for the same reasons that it is an excel-

lent loudspeaker. It does not exaggerate amplifier distortion and pickup peaks, as much as it reproduces them with analytical accuracy. It demands a very smooth pickup cartridge as well as a virtually distortionless amplifier and preamplifier with excellent

high-frequency stability. When used with such a combination, the Z-300 is an unusually accurate reproducer of all kinds of material, musical or otherwise.—J.G.H.

MANUFACTURER'S COMMENT: Amen!

ATR

Miracord XS-200 Changer

The XS-200 is similar to the well-known Miracord XA-100 changer, with wiring for stereo cartridges. Its over-all dimensions (12½ by 10½ in.) make it one of the more compact record changers, and it is one of the most flexible we have seen.

All operations are controlled by five push buttons. The **START** button turns on the changer and may be used also for initiating a record change at any time. The **STOP** button returns the arm to its rest position and shuts off the motor. The **REPEAT** button (used with the **START** button) allows a record to be repeated, preventing the next record from dropping.

Less likely to be used, we believe, are the **PAUSE** and **FILTER** buttons. The **PAUSE** button has four different settings as well as an **OFF** position. It provides a time delay between records, during the change cycle. The turntable continues revolving but the next record does not drop for a predetermined interval, which varies from 5 seconds to over 5 minutes, depending on the record speed and the setting of the **PAUSE** button. Conceivably this would be useful if a stack of dance-music records were on the spindle, and it was desired to rest between dances.

The **FILTER** button shunts a low resistance across the cartridge and rolls off the high-frequency response (if the cartridge is of the high-impedance type such as the Miratwin, GE, Pickering, etc.). When a stereo cartridge such as the Stereotwin is installed, the **FILTER** switch shunts the resistance across the two channels. This has negligible effect on the frequency response but causes a reduction in channel isolation, which may be desirable to fill in the "hole in the middle" found on some stereo records.

Records are supported entirely by the slim spindle which contains the dropping mechanism. It lifts out for removal of records after playing, or for replacement by the manual spindle which also is provided. With the manual spindle installed, the player is operated by lifting the arm and placing it on the record. The turntable starts

as soon as the arm is lifted; when the record is finished, the arm returns to its rest and the motor shuts off. The arm doesn't have to be touched even in the manual mode of operation—if you press the **START** button the arm sets itself down on the lead-in groove of a 12-in. record as it would in automatic operation.

The motor is a 4-pole induction type, mounted on rubber vibration isolators. Four playing speeds are selectable by a knob, with **OFF** positions between the speed settings. It is necessary to return the knob to an **OFF** position after use to disengage the idler wheel and prevent formation of flats on it.



Miracord XS-200 changer.

The plug-in shell on the arm is wired for 3-wire stereo setups. Two shielded output leads with phono plugs are already wired into the player, as is the power cord. A shorting plug is provided for the unused lead if a monophonic cartridge is installed.

Tests Results

We tested the turntable with a Stereotwin cartridge installed. Rumble was measured with the quiet grooves of the Components 1108 test record, relative to the output produced by a tone of 7 cm/sec velocity at 1,000 cps. On each channel output, the total rumble (including vertical components) was -33 db relative to the reference level. When the two channels were paralleled, in order to cancel vertical rumble components, the reading was -33.5 db. This shows that the vertical rumble is well below the horizontal rumble level, since it has a negligible effect on the combined figure.

A similar measurement was made with the Components 58 45/45 stereo test record, with figures of -30 db

and -32 db obtained. Measurements of rumble with accuracies of better than a couple of db are difficult to make because of the continuous motion of the pointer on the indicating meter.

Wow and flutter were measured with the Components 1106 test record. A Donner 2800 Wow & Flutter meter was used. The wow (0.5 to 10 cps) was 0.15%, and the flutter (10 to 300 cps) was 0.1%.

The tracking angle error of the tone arm was measured at various radii from 2 to 6 in. It was less than 1.5° for radii from 2 to 5 in., rising to 3.5° at the outside of the record (6 in. radius).

The player was given extensive use tests. It functioned perfectly in all respects. An appreciable amount of mechanical noise could be heard (in a quiet room) when the turntable was rotating but this, apparently, did not introduce any noise into the electrical output. The idler was inadvertently left engaged overnight on a couple of occasions (before making measurements) but even that didn't seem to cause any wow or rumble difficulties.

Summary

Literature accompanying the Miracord XS-200 calls it "the turntable that changes records." After our tests, we quite agree. In practically every respect, the performance of this turntable met the requirements of the finest high-fidelity systems. Its wow and flutter were comparable to those of the finest turntables. Although the rumble level was appreciably higher than that of most turntables, it was not audible in ordinary use and, in fact, was as good as that of many turntables only a few years ago. Negligible hum was introduced into the cartridge from the motor.

Although we used the manual mode of operation most of the time, and we suspect most audiophiles would do the same, the automatic operation was flawless and easy to use. We have only two reservations concerning operational facility of the XS-200. First, it is very easy to forget to return the speed selector to its **OFF** position after using the player. No doubt this would become a routine procedure for someone using the unit regularly. Second, if the **PAUSE** button is not in the **OFF**

position when using the changer, it must be allowed to complete its cycle before the next record can be played. On occasion we forgot to notice the position of this control, which some-

one had pushed in curiosity, and had to wait a couple of minutes for the mechanism to clear itself so that we could play the next record.

The Miracord XS-200 can be high-

ly recommended for anyone who wants the convenience and flexibility of a record changer combined with the performance qualities usually associated with turntables.



Argonne Speaker Selector Switch

DESCRIPTION (furnished by manufacturer): a seven-position wall-mounting rotary switch for selection of any combination of three loud-speaker systems. **Dimensions:** 4½ in. long by 1½ deep, over-all; 1¼ in. required behind front panel. **Price:** \$1.39. **DISTRIBUTOR:** Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.

This speaker selector switch is a product of the Argonne Electronics Corporation, and is made in Japan for U. S. distribution through Lafayette Radio. It consists of a seven-position wafer-type rotary switch, attached to a brass-plated steel escutcheon plate. At the rear of the switch deck is a terminal board having seven screw terminals, four for the loudspeaker connections and three for amplifier connections.

One of the speaker connections is



common to all speakers; the others go to speaker 1, speaker 2, and speaker 3 (if a third speaker is being used). The amplifier connections go to the amplifier's Common or Ground connector, and to its 8- and 16-ohm output taps.

With two or three 16-ohm speakers connected to the switch, it can be used to select any speaker combination and will automatically change the impedance connections. When a single 16-ohm speaker is operating, the switch selects the amplifier's 16-ohm output tap. When two or three are operating together, they are automatically connected in parallel with one another and the switch selects the amplifier's 8-ohm tap. This produces a slight mismatch when all three speakers are operating simultaneously, but will give correct matching for any other operating combination.

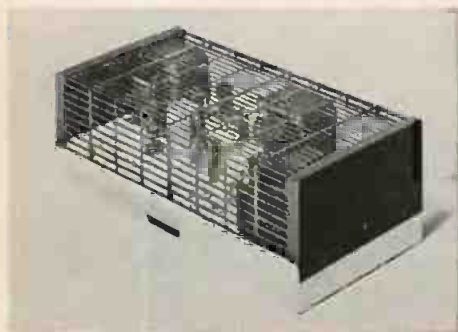
If 8-ohm speakers are being used, it is only necessary to connect the Argonne selector switch to the amplifier's 4- and 8-ohm output taps in order to match the speakers. The optimal operation of this device demands that all of the speaker systems be of the same impedance, but apart from this one limitation the unit is eminently satisfactory in all respects.—J.G.H.



Sargent-Rayment SR-517 Amplifier

SPECIFICATIONS (furnished by manufacturer): —a compact single-chassis power amplifier. **Rated power:** 17 watts. **Frequency response:** ±0.5 db, 15 to 70,000 cps. **Distortion:** less than 1.5% 1M at 17 watts; less than 0.5% at 10 watts out. **Hum and noise:** 70 db below 17 watts output. **Sensitivity:** 1 v in for 17 watts out. **Input:** one at high level high impedance. **Control:** input level-set. **Outputs:** 4, 8, 16 ohms to speaker. Octal socket provides power for Sargent-Rayment tuner or preamplifier. One fused AC outlet. **Dimensions:** 14¼ in. long by 4½ wide by 5½ high. **Price:** \$59.60.

Sargent-Rayment's SR-517 is a compact single-chassis basic amplifier for use in stereo or monophonic systems of



The SR-517 power amplifier.

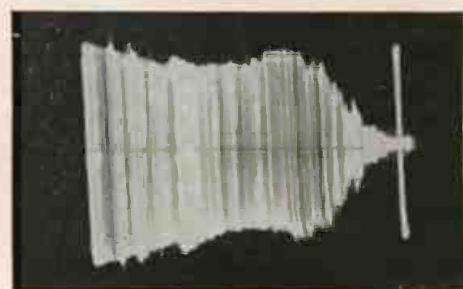
moderate power requirements. Its design is straightforward and comfortably conventional, and it is unusually attractive in appearance. It is evident that considerable effort has been devoted to making this amplifier as dependable and durable as possible; it uses what appear to be high-quality components throughout, and its tubes are being operated so conservatively that after several hours of continuous use the top of their protective cage was still only slightly above room temperature. This is a reassuring indication, by contrast with amplifiers which achieve high performance at the expense of durability by running tubes to the limit of their design ratings.

Within its power limitations, the SR-517 produced clean, nicely balanced sound. Its low end was full and deep, and a trifle on the heavy side; highs were fine-grained and sharply etched rather than silky-sweet.

The SR-517's compactness and moderate power capability make it very well suited for use in a stereo system, in which capacity it can reproduce cleanly the original volume levels of just about anything short of a steam locomotive. For monophonic use, however, it is best coupled to a

high-efficiency speaker system because, although it actually exceeds its power output rating, its recovery from overload is not sufficiently prompt to escape unnoticed. When overloaded momentarily, it tends to hesitate for a moment before resuming an even keel. Hum was completely inaudible.

Judging this amplifier on an absolute basis, it is quite good but not much more. On a cost basis, though, it takes on a different aspect, being one of the finest-sounding amplifiers I have heard in its price class.—J.G.H.



CORRECTION: An incorrect sweep photo appeared with the Norelco cartridge ATR (Audiocraft, November '58). Above is the correct photo which shows response to the Elektra 35 test record. The sweep begins at 200 cps (shown at left) and extends smoothly to 20 kc.

TAPE NEWS AND VIEWS

by J. GORDON HOLT

The right way to copy tapes

SOME TIME AGO a reader wrote to ask whether or not he was courting court action by copying commercially recorded tapes for his own use. The reply was, of course, that he was infringing all sorts of things: copyrights, musicians' union regulations, and so on. In deference to practicality, I was also obliged to tell the gentleman that while he might well end up behind bars if his scurrilous activities were brought to the attention of The Proper Authorities, he was not likely to come to grief unless he went out of the way to publicize his duplicity.

Now, I am certainly not going to go on record as advocating in print the pirating of commercial recordings. But just for something to talk about, let's assume that you, an honest home recordist, have borrowed from a friend a tape recording of his talented teenage daughter playing uncopyrighted music on the zither. Let us further assume that you have a weakness for zither music and would like to make a copy of the tape, preserving as much as possible of the recording's original fidelity. Uncopyrighted music is in the public domain, so there are no royalties due anybody. The performing artist was nonunion, so there are no recording fees to be paid. The owner of the tape hasn't copyrighted it, and has given you permission to duplicate it. In short, there are no strings attached to the tape that you wish to duplicate.

It should not be necessary to point out that the minimum equipment needed for tape duplication is a tape player and a tape recorder. The pro-

cedure will depend largely upon the equipment you are able to get hold of for the job. If you are fortunate enough to have access to two professional-type recorders, both incorporating the standard NARTB recording and playback equalization curves for 7½ ips, then your task is immensely simplified. In essence, all you do is play the loudest part of the original tape, use this to set the recording level on the second machine, and run off a copy of the tape. If you don't happen to like the sound of the original tape, you can route the signal from the playback machine through your high-fidelity system's control unit, flavor to taste by means of the tone controls, and feed the output from the preamp to the duplicating recorder. No trouble at all!

Not everyone can afford to buy two professional tape recorders. Most of us have to make do with one recorder; a semiprofessional one at best, and a nonprofessional one at least, if you see what I'm driving at. The second unit must usually be borrowed from somewhere: from a trusting friend or from a fellow recordist who'll let you use his machine as long as he's there to operate it for you and make sure you don't lay cigarettes on its finely-tooled leatherette case. This is where the problems begin, because the less professional is a tape recorder, the less likely it is to incorporate NARTB standard playback equalization—and the less likely you are to get a precise duplicate of the original tape.

Let's say that the zither recording

was made on a 7½-ips tape recorder which has the same modified NARTB recording and playback characteristic at 7½ ips as is used for all commercially recorded tapes manufactured in the U.S.A. In order to obtain an accurate copy of an NARTB-recorded tape from a duplicating setup that doesn't conform to the NARTB standard, we will have to do a little gimmicking with the recording and playback curves used in the player and the re-recorder.

We'll make an assumption that the original tape is sonically satisfactory, and work backward from there. If one of the machines being used is a playback-only unit, we don't have much choice as to which one to use as the player and which to use for the re-recorder. If *both* units are capable of recording, a decision is in order: which machine should serve which purpose? If the two machines are electronically identical, choose the one with the better speed regulation as the re-recording machine. If they are electronically dissimilar, it will be necessary to do a little preliminary experimenting to find out which arrangement will give the closest approach to the NARTB curve on the duplicated tape.

The easiest way of establishing this is by means of a standard NARTB test tape (such as the Ampex #5563 alignment and equalization tape) and a sensitive audio voltmeter or VTVM. Here's the procedure: first, connect the VTVM to the output from the tape

Continued on page 108

CUSTOM CONTROLS

for stereo flexibility

by J. Gordon Holt

A host of technical problems arose when we contemplated the décor installations illustrated in the front of this month's issue. Here are the means by which we achieved their solution.

ONE of the most important differences between a packaged hi-fi and a component high-fidelity system is that the latter can be tailored to the specific requirements of the listener and his listening room. Of course, a high-quality music system doesn't *have* to be made to order—very high sonic quality can be obtained from components selected purely on the basis of their performance specifications as published in catalogues—but a major advantage of the custom system is being overlooked by the buyer who fails to consider himself as well as the specifications of his equipment.

The "customizing" of a high-fidelity system may involve no more than the elimination of a single record-playing speed that will never be needed; or it can involve building-in, connecting to several loudspeakers in different parts of the house, and coping with other

installation problems that aren't mentioned in instruction brochures or books for the novice audiocrafter. Both of the installation projects that were undertaken especially for this issue of *HIGH FIDELITY* illustrate some of the elaborations that make the difference between a typical component system and one that is a custom installation in the truest sense of the term.

Arthur Klevens' system—in the modern mode—was to be a built-in of relatively conventional concept. No extension speakers were required. All the components were to be located fairly close to one another, standard components were to be used throughout and, if possible, all control facilities were to be provided by the components themselves.

The typical modern décor, with its wide expanses of bare wall and its floor-to-ceiling glass doors and win-

dows, tends to be acoustically hard and reverberant because of the relative lack of absorption of high frequencies. For this reason, speaker systems having a soft or "sweet" sound generally work out better in modern surroundings than do crisp, forward-sounding systems. The Acoustic Research AR-2s were considered to be an excellent combination of this sweetness with low distortion and extended range at both ends of the frequency spectrum. In addition, their small physical size makes them especially suitable for wall-mounting, a placement that was deemed advisable in this instance because of the highly variable seating arrangements in the Klevens' listening room. The speakers were located directly beneath the ceiling and above the equipment cabinet, making it impossible for a listener to get "on axis" of either speaker, providing uniform distribution of sound throughout the entire listening area, and eliminating the possibility of muting either speaker by placing a chair in front of it.

The Klevens wished to have facilities for playing all monophonic record speeds, as well as stereo discs and tapes. They did not intend to use their system for background-music listening, so they were willing to forego the convenience of a record changer for flexibility of a transcription turntable. This simplified matters in all directions, because it made it possible to use a pair of pickup arms with separate cartridges, one for 78-rpm discs and the other for microgrooves.

A Lafayette PK-90 arm and a GE single-stylus cartridge were chosen for 78-rpm records. The arm's damping was adjusted rather lightly to enable the arm to cope with the rapid motions encountered when playing

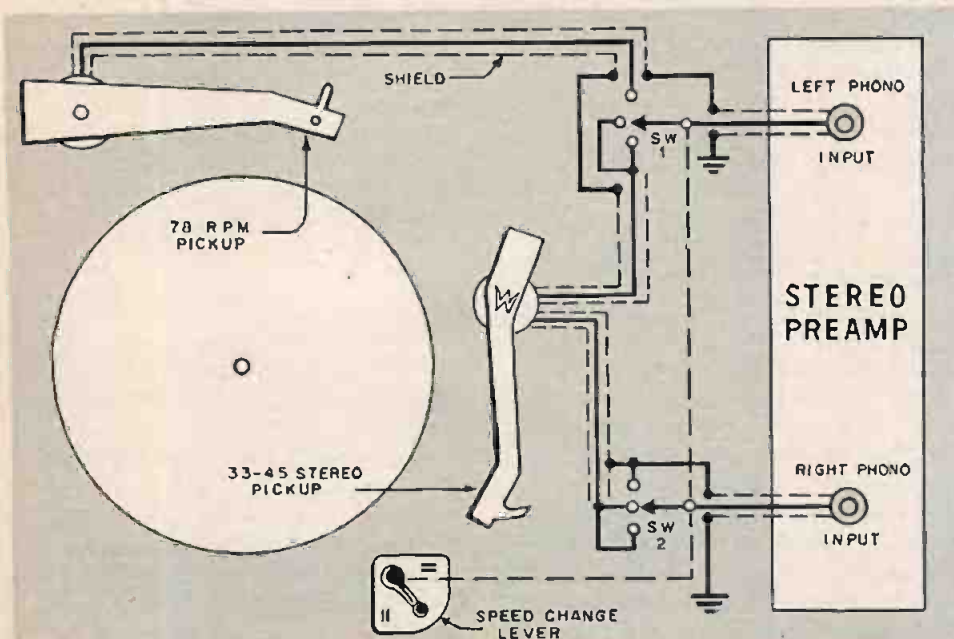


Figure 1. A three-position two-pole rotary switch deck attached to the Garrard turntable's speed selector knob connects the appropriate pickup for each speed.

warped or off-center 78-rpm discs, and stylus force was set at 6 grams.

The Weathers stereo ceramic cartridge, unlike most of its genre, is designed to feed the magnetic phono input on a preamplifier. The control unit—a Grommes 208—has two low-level inputs in each stereo channel, but one of these was to be occupied by the playback head in the Viking Model 85SQ tape deck. The deck is a two-speed model with a four-track playback head and a throwover switch to select playback of conventional two-channel stereo tapes or the new (and yet-to-come) four-track stereo tapes. It was still necessary, however, to add some provision for switching between the 78 cartridge and the stereo/mono microgroove one. This could have been accomplished by installing a small switch on the motor board, but a better solution was found in the Garrard Model 301 turntable.

A little-publicized feature of the Garrard 301 is its provision for adding, with a minimum of bother, a rotary switch deck to its speed selector control. The shaft of this selector is extended and flattened, to accept the deck part of a standard Centralab rotary selector switch (Centralab type K D with P-125 spacers). With this switch deck installed under the turntable, it was possible to have the speed selector automatically select the proper pickup cartridge, an operational simplification which also makes it impossible to play a disc at the proper speed with the wrong-sized stylus.

Figure 1 shows how the pickups were wired to this switch. It will be noted that the 78-rpm cartridge feeds the left-hand channel only, while the stereo cartridge feeds both channels. The mode switch on the preamplifier itself takes care of any necessary paralleling of channels when reproducing monophonic discs from either cartridge.

The rest of the components used in the Klevens' system—the Fisher 90X tuner and the two Dynakit Mark III amplifiers—are conventional types chosen simply for their dependability and very high sonic quality. Chances are that a less sensitive tuner would have sufficed in this application if the Klevens had not had designs on FM stations as far from Gotham as Boston and Philadelphia, as well as the local New York stations.

Two Dynakit Mark IIIs represent a total of 120 watts of power, which might seem ridiculous were it not for the fact that the speakers used in this system are quite inefficient and the room is unusually large.

The installation in Jesse Seligman's Park Avenue apartment was a much

more involved project, partly because of the necessity for serving two different listening locations, and partly because the existing décor imposed much more rigorous limitations on the placement of loudspeakers.

The Seligmans wanted a source of background music as well as a system that could hold its own under attentive listening conditions. They demanded a record changer, and although they owned enough 78-rpm discs to warrant including provision for them, they intended to listen mainly to LPs and 45s. The Garrard RC-88 seemed to fill the bill nicely, in that it came equipped with two easily-in-

assistance. This was supplied by the speaker compensator switch on each of the Pilot AA-908 amplifiers. The first bass-boost position of this switch added just enough deep bass to fill out the bottom without causing boominess, and the rumble filter on the Scott 130 stereo preamplifier eliminated any subsonic disturbances that were being aggravated by the speaker-compensating bass boost.

It was now necessary to thin out the low end of the dining-room systems correspondingly, to prevent excess bass in that room. This was accomplished easily by using loudspeakers that normally require horn or

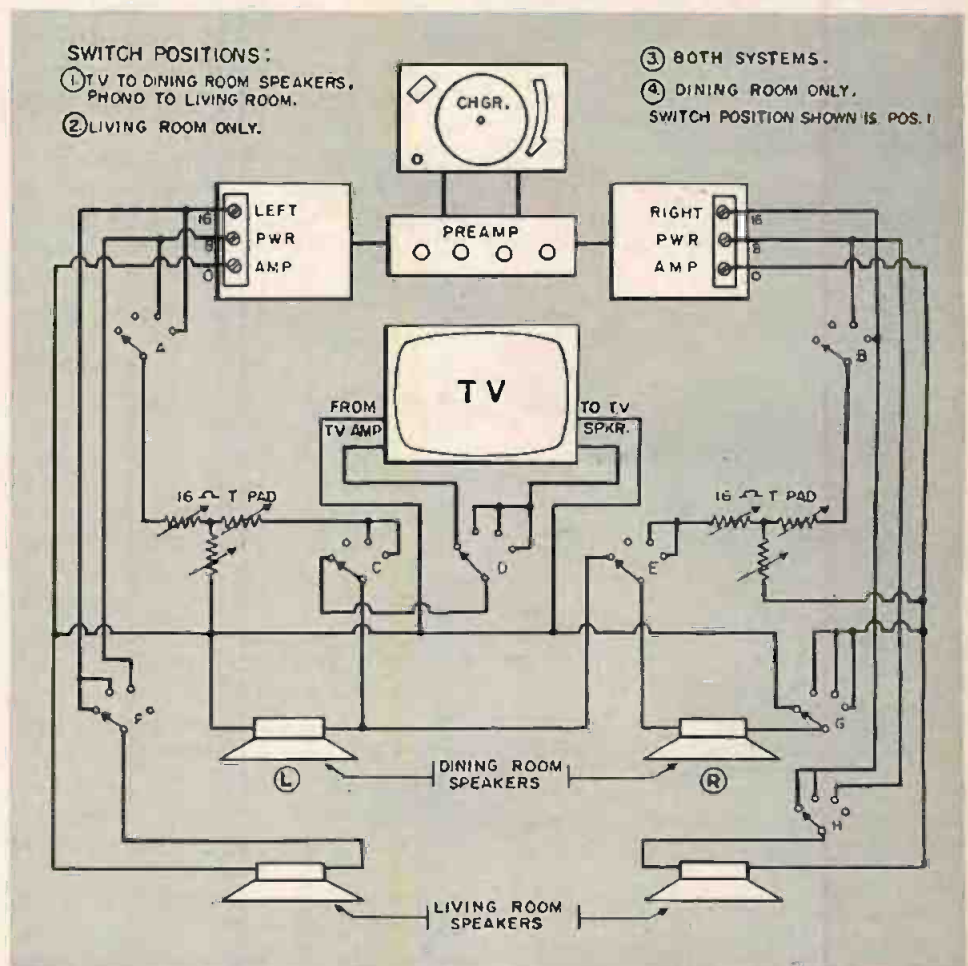


Figure 2. This switching system permits the Seligmans to listen to either or both of their stereo speaker systems, or to use the dining-room speaker systems for TV.

terchangeable plug-in cartridge shells. One of these was fitted with a GE turnaround cartridge, which the Seligmans would use until the time when a Shure Stereo Dynetic could be obtained for installation in the second shell.

The article starting on page 34 pretty well describes the problems encountered with this installation, as well as their solutions. It is necessary to add here only that, because of the severe size restrictions imposed upon the living-room speaker enclosures, these systems were not capable of reproducing adequately the full recorded bass range without some electronic

bass-reflex loading, and installing these in infinite baffles.

The switching arrangement to select either or both stereo loudspeaker systems was considerably complicated by several things. First, because of the limited space available, it was not possible to use the logical choice for a TV tuner—a Fleetwood. A conventional RCA table-model unit best met the dimensional requirements, and while this came replete with the usual miniscule TV speaker and low-powered amplifier, the set was a standard chassis that the manufactur-

Continued on page 112.

AUDIO FORUM



Stereo Disc Compatibility

SIR:

As an innocent consumer, I find myself bombarded from all sides by claims and counterclaims concerning the monophonic compatibility of stereo discs. I am not enlightened by this apparent disagreement among various record manufacturers, and neither am I amused. I am, in short, asking for some straight, unbiased answers to the following questions:

1. Can I get satisfactory sound and reasonably low record wear by playing a stereo disc on a conventional monophonic phonograph?
2. Will a monophonic record, played with a high-quality stereo cartridge, be as smooth, clean, and wide-range as a comparable stereo disc played on the same pickup?
3. If my present monophonic turntable is satisfactory for conventional discs, will it be equally satisfactory for stereo discs?
4. Is it, or is it not necessary to modify the connections to a stereo pickup cartridge when playing monophonic recordings?

Henry L. Turner
Ithaca, N. Y.

To answer your questions in order:

1. The sonic quality and rate of wear produced by playing a stereo disc on a monophonic phonograph depends almost entirely upon the pickup cartridge used. The main factor here is the vertical compliance of the cartridge's stylus; the more compliant it is vertically, the lower will be the record wear. A cartridge having little vertical compliance will tend to erase the vertical undulations in the groove, removing from it the signal components which represent the difference between the channels. The resulting wear may not be audible until the disc is played on a stereo phonograph, at which time it will be found that the disc has lost most of its stereophonic qualities of depth and direction.

The cleanness of a stereo disc reproduced monophonically depends upon the pickup cartridge's sensitivity to vertical motion. If vertical motion of the stylus is converted into signal impulses, these impulses will be re-

produced as distortion by the monophonic cartridge.

Stereo discs themselves generally are not yet of as high technical quality as the best monophonic discs. In addition, it is extremely difficult to set up microphones for a good stereo recording whose combined-channel sound is as good as that from a good monophonic recording.

2. In theory, a monophonic disc played on an excellent stereo cartridge should be at least as good as the same disc played on a comparable monophonic cartridge. At the present state of the art, however, there are very few stereophonic cartridges that can reproduce monophonic discs with the same quality as is obtained from the best monophonic cartridges.

Monophonic discs can be played with any stereophonic cartridge without sustaining undue wear. The rate of wear will depend on the cartridge's compliance and tracking force, just as is true of a conventional monophonic cartridge.

3. It is difficult to say whether a turntable whose rumble is satisfactorily low in monophonic applications will be satisfactory for stereo, because it depends on whether the main part of the turntable's rumble comes from lateral or vertical vibration. In general, rumble will be found to increase when a stereo cartridge is used, so if a turntable's rumble is audible monophonically it may be annoyingly prominent on stereo. A turntable whose rumble is well below the threshold of audibility, at normal monophonic listening levels, will more than likely be perfectly satisfactory for stereo.

4. When using a stereo cartridge for playing monophonic discs, it is advisable to eliminate its vertical sensitivity by combining electrically both of its output channels. This should be done within the preamplifier rather than at the cartridge itself.

Tape Deck Hum

SIR:

I have a Viking FF-75 tape player in a phono drawer in my equipment cabinet, and am having trouble with a slight hum from it. The funny thing about this hum is that it increases in

level as I slide the drawer open. I have checked all the obvious causes such as incorrect grounding, the way the AC plugs are inserted, proximity of AC lines, etc., but the hum remains. What do you suggest?

George W. Miller
San Antonio, Tex.

The two most likely causes of the hum you notice when using your Viking tape deck are inductive radiation from a nearby phono motor or power transformer into the tape head, or inductive hum pickup in the shielded leads carrying the signal from the tape head to the preamplifier. Try orienting the power amplifier to produce minimum hum from the tape deck, and see whether it is not possible to minimize the hum by carefully draping the signal input leads in some devious route from the deck to the preamp.

Also, make sure you have the tape deck chassis connected to the preamp's chassis at the input plug. Try a wire from one of the deck's structural bolts to the preamp input plug (outer shell), and if this reduces the hum, leave it in place.

Pickup Arm Grounding

SIR:

I am using a four-terminal stereo cartridge in a metal pickup arm, and find that a loud hum is produced every time I touch the arm.

Obviously the arm should be grounded, but what I would like to know is, to which stereo channel should it be grounded? To the left-hand channel, or the right-hand one, or to both? If I ground it to both, I'll lose all the advantage of using a four-terminal cartridge because I'll have to tie both channel grounds together at the arm, and this is effectively the same thing as tying them together at the cartridge.

What to do?

G. R. Wells
Philadelphia, Pa.

The arm should be grounded to one channel only of the stereo system. Try grounding it to each in turn, and use the connection which more effectively eliminates the hum.

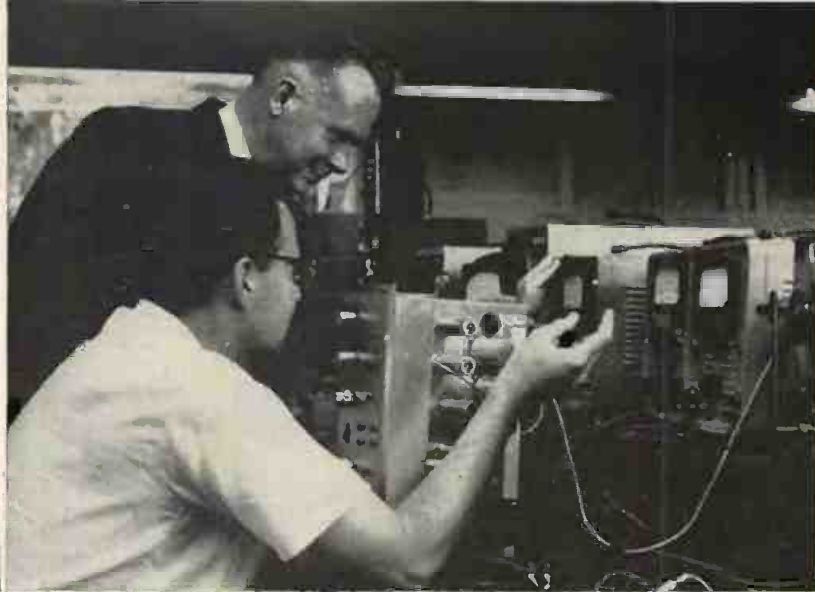
This Man is Using an Electronic Crystal Ball

The H. H. Scott advance development team must foresee the future. They must design new products so that they stay current for many years. Hermon Hosmar Scott insists on this as a protection to your investment.

The new 130 Stereo preamp is an example of the way Scott engineers work ahead. Engineering of this brand new product was started when stereo was nothing more than a hobbyist's delight. This allowed time for thorough testing of its many advanced features.

Careful, long-range planning has always made H. H. Scott a top buy. The 330 Stereo AM-FM tuner is an example. When the 330 was first marketed in 1955, it was designed for stereo . . . it used wide-band circuitry . . . it was equipped for multiplex . . . it included many new engineering advances to keep it current for years to come.

Every H. H. Scott component is designed to defy obsolescence. Careful planning, fine engineering, exceptional quality mean your investment in the new H. H. Scott stereo-preamp. . . or any H. H. Scott product . . . is an investment in a component that will still be up-to-date many years from now.

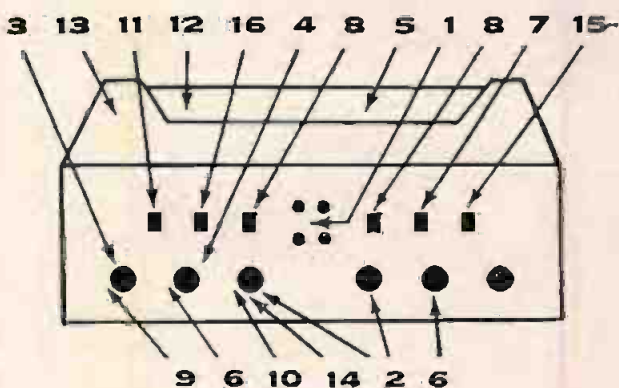


17 reasons why you should buy the

New H. H. Scott Stereo- Preamp



H. H. SCOTT, INC., 111 POWDERMILL RD., MAYNARD, MASS.
EXPORT: TELESCO INTERNATIONAL CORP., 55 W. 40TH ST., N. Y. C.



1 Visual signal light display panel shows mode of operation at a glance. 2 Completely separate bass and treble controls on each channel so that different speakers may be matched. 3 Play stereo from any source — Records, FM-AM Tuner, Tape. 4 Reverse channels instantly, or play monaural from any source through both channels doubling your power. 5 Play Trereo — a center channel output lets you use your present speaker as a middle channel. 6 Special circuitry lets you balance channels quickly and accurately. 7 Reverse the phase of one of your channels 180 degrees instantly. Lets you correct for improperly recorded tapes. 8 Separate 12 db/octave rumble and scratch filters. 9 Complete record equalizer facilities. 10 Use as an electronic crossover at any time. 11 Two stereo low-level inputs. You can connect both a stereo phono pickup and stereo tape head. 12 Stereo tape recorder inputs and outputs. 13 Provision for operating stereo tape heads without external preamps. 14 Quick-set dot controls allow any member of your family to use equipment. 15 Loudness-volume switch. 16 Stereo tape monitor switch. 17 The exceptional quality of all H. H. Scott components . . . PLUS all the features and specifications long associated with H. H. Scott monaural preamplifiers.



Sensitivity $1\frac{1}{2}$ millivolts on tape head input, 3 millivolts on phono for full output. Hum level 80 db below full output on high level outputs. Size in accessory case $15\frac{1}{2}$ w x 5 h x $12\frac{1}{2}$ d. Model 130 price \$169.95 (\$172.95, 11% of Rockies).

Write for complete technical specifications and new catalog HF-1

TAPE NEWS

Continued from page 103

Sound Talk



by J. I. Noble
Chief Engineer, Electronics

SIGNIFICANCE OF FM TUNER SENSITIVITY

The most sensitive tuner can often fail to bring in clearly a distant station received by less sensitive tuners. All a statement of sensitivity indicates is the strength a signal must have at the receiving antenna to provide a useful output from the tuner. Thus, the logical assumption that the more sensitive tuner will perform better on weak or distant stations than the less sensitive tuner is not necessarily valid. In fact, because of a phenomenon called "regeneration," some of the so-called "sensitive tuners" don't perform up to their stated sensitivity specifications.

Regeneration is caused by coupling between circuits of differing power levels. It may take place through electro-magnetic linkages of adjacent current carrying parts, electro-static coupling between elements of differing voltage potentials, or conductive coupling through common connections such as the power supply and chassis ground paths. Perfect as the electrical design may be, the tuner's physical construction and the arrangement of its component parts ultimately determine the degree of regeneration. Poorly controlled assembly and wiring methods can so strongly affect performance that two tuners of identical design assembled under differing conditions will perform differently.

When a receiver is tuned to a very weak station, the automatic gain control circuit (AGC) increases gain or sensitivity to maximum so the weak signal picked up by the antenna may be multiplied as much as a million times. If even a minute amount of this amplified energy is introduced into the input stages through coupling, the resultant regeneration causes still greater amplification, with an apparent increase in sensitivity. Regeneration, however, tends to change the band pass characteristic, making the tuning action sharp and critical. The resulting distortion renders the tuner useless for high fidelity reception of all but moderately strong signals.

Degree of regeneration and constancy of band pass characteristics cannot be determined through specifications or visual inspection. Accurate measurements can be obtained only in a properly equipped laboratory or—a practical method for the prospective purchaser—through critical listening tests of the tuner's ability to receive weak stations. When selecting your next tuner, make sure the sensitivity is real, not just statistical. Try the "weak signal test" with several tuners of different make and compare performance.

All Altec FM Tuners are certified to comply with the restricted radiation requirements of the FCC.

Write for free catalogue: ALTEC LANSING CORPORATION, Dept. 1H-A, 1515 So. Manchester Avenue, Anaheim, Calif., 161 Sixth Avenue, New York 13, N.Y. 12-44

unit that you will normally use for playing your tapes, and load the test tape on the deck. (This machine will be referred to henceforth as recorder A.) Run the test tape through, use the 10,000-cps signal on it for aligning the playback head, and then plot a frequency response curve from the test signals on the tape. If recorder A has variable equalization or tone controls, try different settings of these to obtain the flattest over-all frequency response before plotting the final response curve. Make a note of the tone control settings; then rewind the test tape and thread it on the other tape deck (recorder B).

Connect the VTVM to the output from recorder B, and check the alignment of its playback head. Now return the tape to recorder A, connect recorder A's output into the high-level input on recorder B, bridge the VTVM across this signal line, set recorder A's playback level control about two-thirds up, and let the tape play through until it reaches the "maximum recorded level" or "zero VU" test tone. Use this to adjust the recording volume of recorder B for maximum undistorted level, and observe the reading on the VTVM. Now reduce the playback volume from recorder A to drop the VTVM reading on this test tone by about 7 db.

Load a blank tape on recorder B, start this unit recording, and run off a copy of the frequency response test section of the standard tape being played by A. Finally, remove this duplicated tape from B, load it on recorder A, and connect the VTVM to recorder A's output again. Play the tape, and adjust any equalizers or tone controls to obtain the closest possible approach to the response curve that was plotted originally. The difference between the original equalizer settings and the newly established ones represents the amount of compensation that is needed to match the playback and recording system to the NARTB standard; and when these revised settings are used in the duplicating process, they will give the closest approximation to the NARTB characteristic that is obtainable with the equipment at hand.

It should be possible to achieve conformity to within ± 3 db of the NARTB curve in this manner with average moderate-price recorders. Greater accuracy often can be attained by connecting an audio consolette of some kind between the recorders, and us-



Marantz 30 Watt Amplifier

The **marantz** name puts it years ahead!

During the past few years a considerable upgrading in the level of high quality performance has been established with the introduction of the conservatively rated Marantz 40 watt amplifier. Subsequently, with the recent appearance of the compact 30 watt version, a growing awareness of the unprecedented performance provided by Marantz amplifiers has given rise to some interesting questions.

① How can an amplifier, rated at only 30 watts, perform as if it were considerably greater in power?

② Why can it be capable of effortlessly driving even the most inefficient loudspeakers to very high listening levels without exhibiting signs of distortion and overload "breakup"?

The answers lie in the fact that overload characteristics are determined as much by the circuit design as by power. "Brute-force" use of more power can not entirely make up for basic circuit weaknesses. In the development of the Marantz amplifier circuit very careful attention was given to its behavior under dynamic conditions. One important consideration was the ability of the circuit to recover instantaneously from sharp, maximum-power musical transients. Other major requirements were exceptionally low noise and distortion, unconditional stability, fine construction and high reliability.

All this adds up to an amplifier which will repay its slight additional cost with far better listening!

30 Watt, Model 5 Amplifier, \$147
Cover Grille, \$7.50

★ Did you know that the new Marantz Stereo Console is now available?

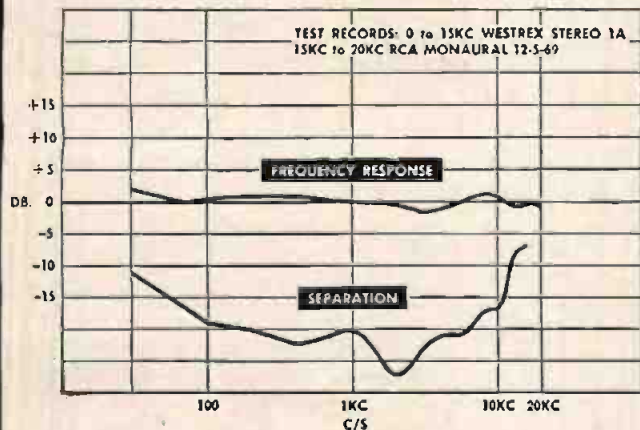
Slightly higher in West

marantz company

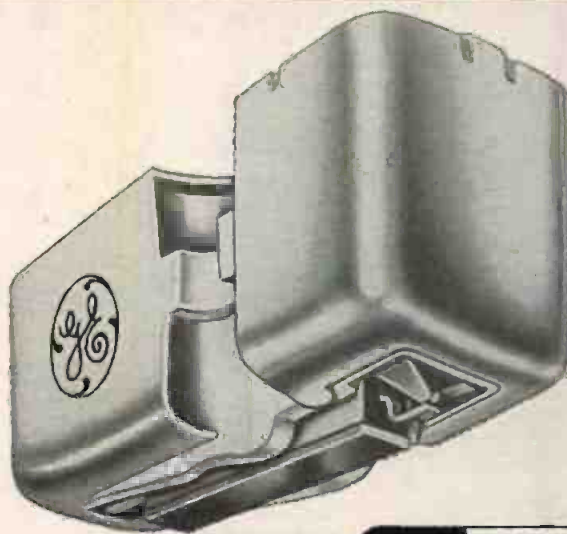
25-14 Broadway, Long Island City 6, N. Y.

Continued on page 110

New G-E "Golden Classic" stereo-magnetic cartridge



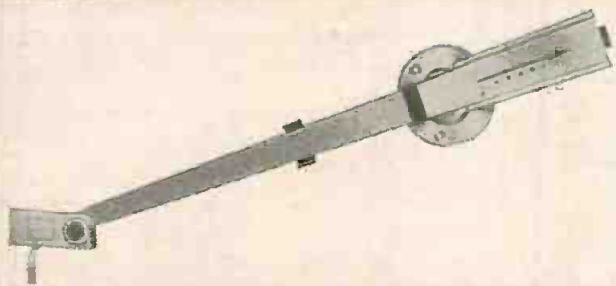
Smooth response on both stereo and monaural records. Consistently high separation between stereo channels.



- Compatible with both stereo and monaural records
- Full frequency response, 20 through 20,000 cycles
- "Floating armature" design for increased compliance and reduced record wear
- Effective mass of stylus approximately 2 milligrams
- High compliance in all directions—lateral compliance 4×10^{-9} cm/dyne; vertical compliance 2.5×10^{-9} cm/dyne
- Recommended tracking force with professional-type tone arm 2 to 4 grams
- Consistently high separation between channel signals. (Specifications for Model GC-5.)

Stereo is here! General Electric makes it official—with the new "Golden Classic" stereo-magnetic cartridge, a fitting climax to the famous line of G-E cartridges. It makes stereo a superb, practical reality—at a very realistic price. Model GC-7 (shown) with .7 mil diamond stylus, \$23.95. Model GC-5 (for professional-type tone arms) with .5 mil diamond stylus, \$26.95. Model CL-7 with .7 mil synthetic sapphire stylus, \$16.95. (Mfr's suggested retail prices.)

...and new "Stereo Classic" tone arm



- A professional-type arm designed for use with G-E stereo cartridges as an integrated pickup system
- Features unusual two-step adjustment for precise setting of tracking force from 0 to 6 grams
- Lightweight brushed aluminum construction minimizes inertia; statically balanced for minimum friction, reduced stylus and record wear \$29.95. (Mfr's suggested resale price.)

See and hear the G-E "Stereo Classic" cartridge and tone arm at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept. HF-19, W. Genesee St., Auburn, New York.

GENERAL  ELECTRIC

GRADO

"Truly
the
world's
finest..."

STEREO CARTRIDGE \$49.50

COMPATIBLE WITH:
Monaural • Lateral • Vertical
Stereo • Westrex • Minter

STEREO TONE ARM \$29.95

Finest Walnut Wood
& Wires and Shield



GRADO
LABORATORIES, INC.

4614 7th Avenue Brooklyn 20, New York
Export-Simonrice, 25 Warren St., N.Y.C.

TAPE NEWS

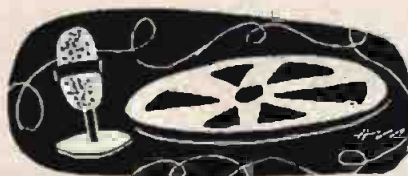
Continued from page 108

ing this for trimming up leftover discrepancies. Just bear in mind, though, that it is much more important to have agreement with the original plotted curve between the limits of, say, 70 and 8,000 cps, than it is to get extreme low- and high-frequency range. Deviations *between* the frequency extremes will have more effect on overall sound quality than will the lack of a few cps at the bottom or a few kc at the top.

Once the necessary tonal compensation has been worked out, the actual duplication of the tape is no problem at all. Most commercially recorded tapes are made on extra-play tape, so a full 7-inch reel of recorded material will call for a correspondingly full reel of extra-play tape (1,800 feet) on recorder B. If the original tape is obviously of less than a half hour's duration (this can be checked by playing the tape all the way through or by referring to the manufacturer's price-versus-tape-length table), a 1,200-foot roll can safely be used on the recording unit, but anything shorter than this is asking for trouble. If there's any left over (and usually there is), it can be spliced to other leftover lengths and used to make up another full reel.

Once the interconnections have been made and the equalization requirements established, recording levels can be checked by playing the loudest portions of the original tape into the duplicating recorder (recorder B). Recorder A's volume control, if any, should be set about two-thirds up, as should the volume controls on any intermediate devices (such as tone control units), and the control on recorder B should be used to vary the recording level. This arrangement will reduce the possibility of overloading the tone control unit or the playback recorder's amplifier, and will keep hum and noise at a minimum.

After the proper recording level has been set, rewind the original tape to a spot about five seconds ahead of its beginning, start the duplicator recording, and then turn on the playback unit. You may now twiddle your thumbs, lie down for a short nap, or take a walk around the block. The rest of the job is up to the equipment itself.



TRADER'S MARKETPLACE

Here's the place to buy, swap, or sell used equipment, records or what have you. Rates are only 45¢ a word (no charge for name and address) and your advertisement will reach more than 110,000 music listeners. Remittance must accompany copy and insertion instructions. Copy must be received by 5th of 2nd month preceding publication and is subject to approval of publishers.

WANTED: Used Weathers tone arm and stylus assembly. State Price. Leroy McAdam, 238 South Minnesota, Wichita, Kansas.

HIGH FIDELITY Magazine, Nos. 1 to 52 complete. Highest offer, plus shipping charges. Frank Soeldner, 16 Farnum Rd., Wallham 54, Mass.

UNUSUAL VALUES. Hi-Fi components, tapes and tape recorders. Free catalog H. Stereo Center, 51 W. 35 St., N. Y. C. 1.

KITS BUILT and tested. Several years experience. Work guaranteed. W. G. Brill, 1-1 Ross-Ade Drive, West Lafayette, Indiana.

KLIPSCHORN—birch utility model—\$190.00. Ross Hopkins, 2022 Orchard Drive, Cedar Falls, Iowa.

LOWEST QUOTES ON HI-FI components, tape recorders, tapes. Write to Dept. A, PROFESSIONAL HI-FI, Box 62, Canal St. Station, New York 13, N. Y.

SALE: 78 P.M. RECORDINGS, 1902-1950. Many types Free lists. Mr. Ellie Hirschmann, P.O.B. 155 (HF), Verona, N. J.

HI-FI HAVEN, New Jersey's finest sound center. Write for information on unique mail order plan that offers professional advice and low prices. A registered component dealer with the IHFM. 28 Easton Ave., New Brunswick, N. J.

HIGH FIDELITY, 1-60, \$30 plus Express. C. C. Carter, 8-239 Colony St., Winnipeg 1, Manitoba, Canada.

BROCINER MODEL 4 corner horn speaker with Lowther driver. Unscratched. Golden mahogany. Cost \$396. Now \$190. B. P. Bridge, 7432 Devon St., Philadelphia 19, Pa.

WILL BUILD all types of kits, hi-fi, etc. 30% above cost. Write for details. Howard's Radio Service, Box 528, Myrtle Creek, Oregon.

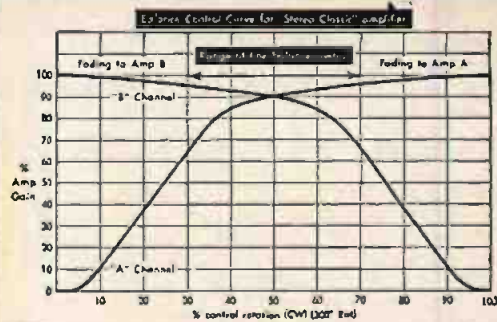
HAVE AMPEX, will duplicate. Bob's Tape Service, 7909 Lazy Lane, Ft. Worth 18, Texas.

INDUCTORS for Crossover networks. 118 types in stock. Send for brochure, C & M Coils, 3016 Holmes Ave., N.W., Huntsville, Ala.

McINTOSH MC-30, 30-watt amplifier with C-8 "Audio Compensator" (pre-amp). Like New. Both for \$149. B. P. Bridge, 7432 Devon St., Philadelphia 19, Pa.

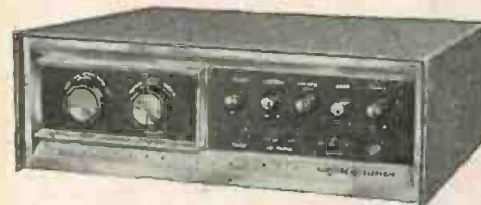
WANTED: Lafayette LA-40, Music Mate amplifier. Ken Pascal, 465 W. 57th St., N. Y. 19, N. Y.

New G-E 40-watt "Stereo Classic" Amplifier



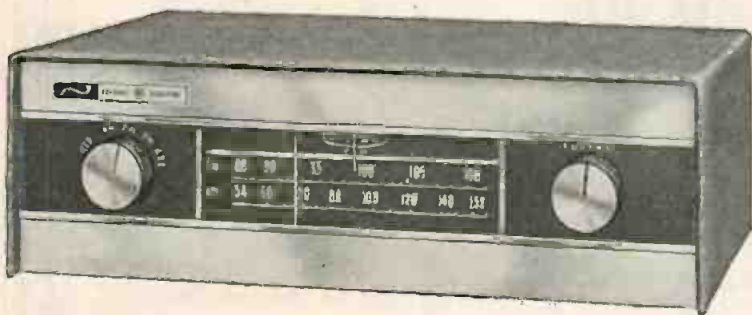
Versatile, convenient switches and controls. In this completely new and striking General Electric design you'll find every useful variation in stereo and monaural amplification, controlled swiftly and accurately. Balance control allows you to adjust for maximum stereo effect without overloading one channel when the other is cut down. New contour control boosts the bass smoothly, gradually, without increasing sound intensity. Each control handles both 20-watt channels.

- Full 20-watt power output from each channel at the same time.
- No audible distortion at full power.
- Flat response within .5 db from 20 to 20,000 cycles.
- Outstanding sensitivity, extremely low hum and noise level.
- Inputs: FM-AM tuner (and FM multiplex adaptor), stereo and monaural phono cartridge and tape, auxiliary.
- Speaker modes: stereo, stereo reverse, single or two-channel monaural.
- Speaker phasing switch saves manual phasing. \$169.95*.



New 28-watt Stereo Amplifier has similar features, except for speaker phasing switch. \$129.95*.

...and new FM-AM Tuner



Top performance in a trim, modern cabinet. Receives even weak signals with unusually low distortion, hum and noise level. No audible drift. Visual meter provides center channel tuning of FM and maximum AM signal. RF amplifier stage in both FM and AM for increased sensitivity. FM multiplex jack for stereo adaptor. Built-in AM antenna; folded FM dipole included. \$129.95*.

Model FA-11 (left) has russet leather vinyl finish. Model FA-12 finished in willow gray vinyl. Both models are style-matched to the amplifiers. Cabinet removable for custom mounting.

*Manufacturer's suggested resale prices.

GENERAL  ELECTRIC

See and hear the G-E "Stereo Classic" amplifier and tuner at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., HF-19, W. Genesee St., Auburn, N. Y.

COMING to your city HIGH FIDELITY MUSIC SHOWS

See and hear the latest in HIGH FIDELITY from leading high-fidelity manufacturers . . .

Don't miss these public showings of Hi-Fi Equipment . . . from the most economical units for the budget-minded to spectacular home music theatres . . . compare and enjoy them all. Components and complete systems will be displayed.

● 1959 HIGH FIDELITY MUSIC SHOW SCHEDULE ●

MINNEAPOLIS, MINN.—Leamington Hotel
January 16, 17, 18, 1959

BALTIMORE, MD.—Iord Baltimore Hotel
March 20, 21, 22, 1959

DENVER, COLO.—Cosmopolitan Hotel
March 6, 7, 8, 1959

PITTSBURGH, PA.—Penn-Sheraton Hotel
April 3, 4, 5, 1959

Rigo Enterprises, Inc. 500 North Dearborn Street, Chicago 10, Illinois

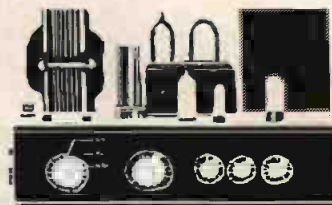
CUSTOM CONTROLS

Continued from page 105

er uses in several different cabinet styles, including console models. As a result, its audio section was quite a bit better than is usually the case. Enough good audio is transmitted along with New York TV programs that it seemed advisable, as well as feasible, to be able to use the TV set's power-amplifier section with the dual speaker system in the dining room. Working this into the speaker selector switch, without interfering with the operation of the main system, was the first problem.

The second problem entailed balancing the levels of the dining room speakers one with the other, and with those in the living room. The Altec Biffex speakers in the dining room have about the same efficiency as the JBL-Jensen-Electro-Voice systems in the living room, but the rooms themselves are of drastically different size and acoustical properties. The smaller, more reverberant dining room would have become saturated by power levels that would barely fill the living room, unless there were some way to attenuate the dining-room speakers individually. Also, the relative placement of these speakers directed the sound from the left-hand unit toward the most-used listening location in the room, so proper volume balance dictated that this be adjusted to a lower level than the right-hand speaker. Individual T-pad controls for these speakers offered the logical solution but, because of the limited power output from the TV set's amplifier, it was necessary to bypass these controls when feeding the TV sound to the dining-room speakers.

The result of all this is diagrammed in Figure 2, which shows the wiring of the entire speaker selector and control system. The first position of the four-position eight-pole rotary deck switch connects the TV amplifier to the dining-room speakers (bypassing the 16-ohm T-pad controls) and connects the main system to the living-room speakers. The other three positions connect the TV amplifier to its own speaker, and select either or both of the main speaker systems, automatically changing the connections to the amplifier output taps to maintain proper matching at all times.



the quietest stereo turntable you NEVER HEARD!

THE NEW
MARK III belt driven
turntable with
exclusive 3 speed
"Lever-Matic" control.



Designed with stereo in mind — the Mark III has a rumble level more than 70 db down — the lowest of any turntable! The 3 speed "Lever-Matic" control is a precision system exclusive with Components Corp. for accurate and instantaneous speed selection. Finished in black and satin chrome with a 1 1/4" non-slip non-magnetic turntable, the Mark III is a must for your goal of better Stereo High Fidelity. Audiophile net: \$79.50



NEW — COMPONENTS "AUTO-SET" STEREO TONE ARM

The "Auto-Set" arm is inertially balanced with a variable tension control for perfect record tracking. Subaudible resonant frequency and quick change cartridge shell (4 leads) make the "Auto-Set" arm the perfect companion for any stereo turntable. Easily assembled without tools in only 8 minutes. Audiophile Net: \$19.50

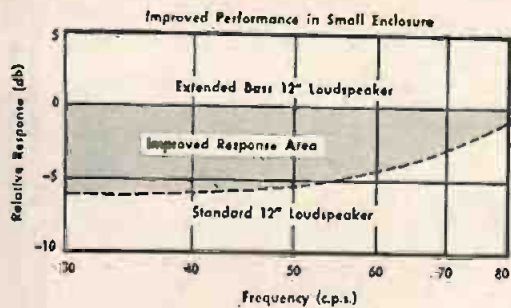
WRITE TODAY
FOR COMPLETE
SPECIFICATIONS

COMPONENTS®
CORPORATION

DENVILLE

NEW JERSEY

MANUFACTURING PIONEERS OF THE BELT DRIVEN TURNTABLE.

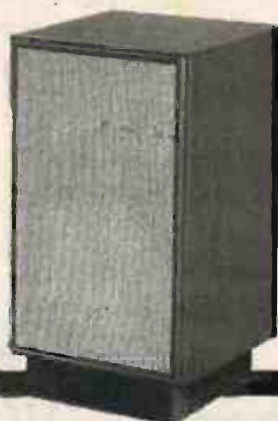


New General Electric "Stereo Classic" Speaker Systems

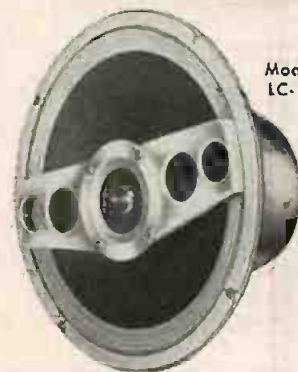


Model LK-12 (Kit)

Model LH-12



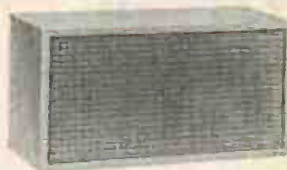
Model LC-12



"Stereo Classic" speakers are offered in three different forms: • Model LK-12 woofer-tweeter kit with crossover network for those who prefer a biaxial installation using their own enclosure. \$89.95* • Model LC-12 coaxial speaker with crossover network. Some basic woofer with tweeter mounted coaxially in front. \$89.95* • Model LH-12 speaker system. Separate woofer, tweeter and crossover factory-installed in a 2 cu. ft. wood enclosure. Available in mahogany, blond oak, cherry and walnut veneers. \$129.95*

G.E.'s new 12" Extended Bass speaker systems produce four times as much undistorted power at low frequencies (± 6 db) as standard 12" speakers in the same enclosure. These systems require amplifiers of only moderate power, since their efficiency is two to four times higher than comparable speaker systems. The new direct radiator tweeter provides unusually smooth response and exceptional sound dispersion at higher frequencies, without unnatural tone coloration. For overall flat response, we invite you to compare these speakers with all others.

...and Bookshelf Speaker System



Only 9" high, 17 $\frac{3}{8}$ " wide and 8 $\frac{3}{8}$ " deep, yet provides better low-frequency response than speakers tested in enclosures up to twice the size. Also offered as kit without enclosure. From \$49.95 to \$57.50*



"Stereo Classic" Equipment Cabinet

Long, low modern styling. Three spacious compartments for easy placement of tuner, amplifier and changer or turntable. Two large sections for records. Mahogany, blond oak, or cherry veneer finishes. 31" high, 39 $\frac{3}{4}$ " wide, 17 $\frac{3}{8}$ " deep. \$109.95*

See and hear all the new G-E "Stereo Classic" components at your Hi-Fi dealer's now. For more information and the name of your nearest dealer, write General Electric Company, Specialty Electronic Components Dept., HF-159, W. Genesee St., Auburn, New York.

*Manufacturer's suggested resale prices.

GENERAL  ELECTRIC

Continued from page 47

in the history of opera. Their correspondence reveals a composer extraordinarily literate and sensitive to the significance of his texts and a librettist himself extremely musical, with a rare capacity for responding to the demands of a highly specialized and relatively ungrateful task. (We know almost nothing of the problems encountered by Mozart, Gluck, or Beethoven—to name only a few who displayed more than a hand-to-mouth interest in the questions which so much occupied Strauss. Wagner, of course, did not have to write himself daily admonitions.) Endless criticism has been directed against the Strauss-Hofmannsthal operas (with the exception of *Rosenkavalier*), most of it contrasting the pellucidity of Strauss's music with the heavily idea-laden texts of Hofmannsthal. But Strauss himself never agreed with these critics: "One of these otherwise good-natured idiots assured me, after he had commiserated with me on the text of *Helena* which 'so burdened my music,' that nevertheless he already (after ten years) understood the text of *Die Frau ohne Schatten*. Let's hope it does not take him another ten years to understand *Helena*!"

Having lost one librettist, Strauss was approached by another who was also a distinguished author in his own right. In 1931 Stefan Zweig was encouraged by a mutual friend to introduce himself to the composer whose music he admired passionately. At their first meeting Zweig outlined two works, one a grandiose and overambitious history of ballet, the idea of which proved almost too strong for Strauss's sense of humor. The other was an adaptation of Ben Jonson's *The Silent Woman*, which Strauss seized upon at once as the ideal comic opera he had long had in mind.

As in the case of his adaptation of *Volpone*, Zweig did not go to the original Jonson play *Epicoene, or the Silent Woman* (1609) but to a German translation by Ludwig Tieck (the famous German translator of Shakespeare). The original is in Jonson's typically bawdy style: as the title indicates, the heroine, Aminta, is really a boy disguised as a girl; and the divorce proceedings are based on the Captain's impotence. In the seventeenth century this combination must have appeared irresistibly funny, and the joke was unmercifully at the old man's expense. This did not suit Zweig (or the sixty-eight-year-old Strauss

Continued on page 116

SAVE on High Fidelity components



25% RECORD BONUS

With the purchase of any Hi-Fidelity component or system . . . 25% of the purchase price will be refunded in FREE RECORDS of your choice (Monaural or Stereo) at list price.

*Fair traded items excepted offer good until Feb. 1, 1959

- Complete Stereo Systems
- Stereo Conversion Units
- Complete Monaural Systems
- Individual Components



You SAVE at **CUSTOM AUDIO**

Division of Discount Records, Inc.

Visit any of our convenient showrooms for an expert demonstration or write to 12 Warren St., New York 17, N. Y., for details of special offer.

CLEVELAND
848 Huron Rd.
Corner East 9th
MAin 1-2816

SAN FRANCISCO
262 Sutter St.
EXbrook 7-0472
(Delivered FOB Cleveland)

DETROIT
202 Michigan Ave.
in Sheraton Cadillac Hotel
WOODward 1-2707

CHICAGO
201 North La Salle
CENTral 6-2165

DEWALD



more for the money

AMAZING DOUBLE-PURPOSE STEREO AND MONAURAL HI-FI COMPONENTS

Double the Quality at Half the Price!



Model M-1200 "CONCERTO." Stereophonic and Monaural Pre-Amp Equalizer and Power Amplifier with "Multi-Phonic" Control. 15 Watts each Channel. Monaural 30 Watts—Tape Monitor—Speaker Phase Reverse.

\$98.50 List (case included)

Superior to many instruments selling at much higher prices. Advanced engineering and styling—Complete flexibility—Input from any source!

Model M-1000 "AMBASSADOR." Stereophonic and Monaural Hi-Fi AM-FM Tuner with "Stereo-Matic" Slide Rule Tuning.

\$98.50 List (case included)

Full Line Quality Hi-Fi Stereo and Monaural Tuners & Amplifiers.

"You Never Heard It So Good!"



OVER 35 YEARS OF DEPENDABILITY!

EXPORT DEPT.:
25 Warren St.
New York, N. Y.
Cable Address:
SIMONTRICE

DEWALD

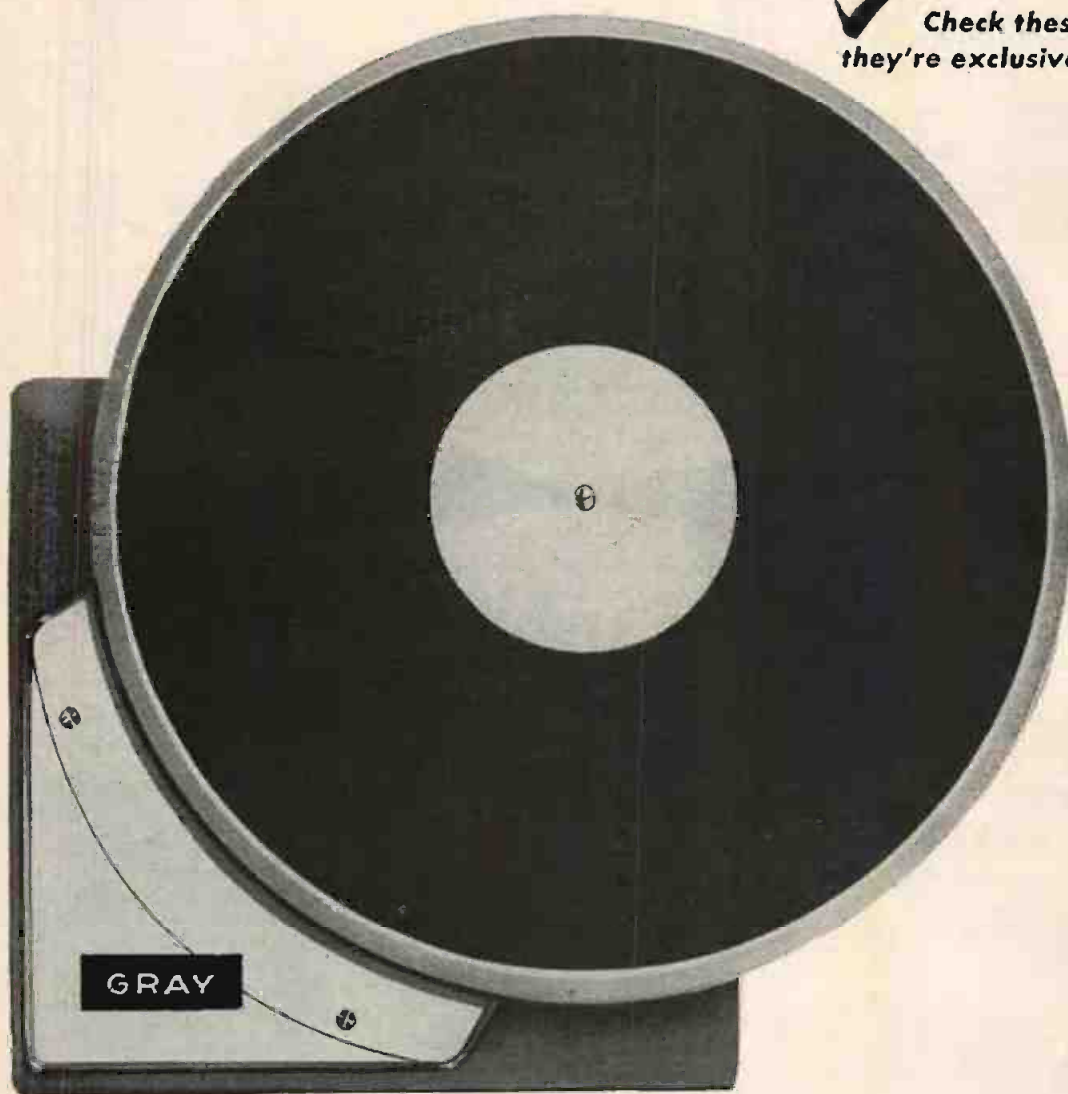


A DIVISION OF
UNITED SCIENTIFIC LABORATORIES, Inc.
35-15 37th Ave., Long Island City 1, N. Y.

Free!
ILLUSTRATED BROCHURE ON REQUEST

A HYSTERISIS SYNCHRONOUS TURNTABLE KIT FOR 49⁵⁰

✓ Check these outstanding features,
they're exclusive with Gray at this LOW price



GRAY 33 1/2 RPM SINGLE SPEED HSK-33 TURNTABLE KIT

Here's an exciting project for anybody who wants professional performance at a low kit cost. Gray engineering and custom mass production techniques now make this wonderful value possible. You'll be pleasantly surprised at how easy it is to fully assemble—and have ready for monaural or stereo operation—this studio designed turntable.

Also available at low cost . . . turntable bases in finished and kit form.

See and hear Gray high fidelity products at your favorite quality dealer.



*Manufacturers of
the world famous
Gray tone arm.*

GRAY

our 67th year in communications . . .

High Fidelity Division

DEPT. H-1 • 16 ARBOR STREET, HARTFORD 1, CONN.

Special hysteresis synchronous motor provides constant speed and lowest wow, flutter and rumble content.

Heavy machine ground 12 1/2" turntable platter with micro polished 7/8" shaft rotates in a super oilite bearing with noiseless nylon underfacing thereby guaranteeing freedom from vertical movement... a stereo prerequisite.

Customized slip-proof, stretch-limited composite belt offers vibrationless link between motor and platter edge.

Shock-proof motor mount is adjustable in 3 planes to compensate for lifetime movement and wear.

Sturdy mounting plate offers maximum shielding. Easy to level and center because it extends past the platter and motor structure.

Micro precision parts pretested for accuracy in sub assemblies.

Assembly time 25 minutes or less with simple tools.

ELIMINATES HUM

thanks to special construction
and Mu Metal Shielding!



STEREOTWIN 200

magnetic stereo hi-fi cartridge
that fits all record changers
and standard tone arms

NOW \$44⁵⁰ formerly \$59.50
audiophile net

STEREOTWIN is the perfect cartridge for stereo and monaural. No modifications or changes required in your record-playing equipment, since STEREOTWIN 200 is perfectly shielded to eliminate hum! Instant stylus replacement. Completely compatible for both stereophonic and monophonic reproductions. And now at a new low price!

SPECIFICATIONS: Magnetic cartridge • 7 mil diamond stylus • transient response within 2 db from 20 to 20,000 cps • no magnetic pull • instant stylus replacement • fits all standard tone arms and record changers • eliminates hum problem.



The Turntable That Changes Records

MIRACORD XS-200

No other record-player has all these features: Plays stereo and monaural • heavyweight, professional-type turntable • push-button controlled • Magic Wand spindle • automatic manual player • automatic record changer • intermixes 10" and 12" • plays all 4 speeds • free tone arm • 4 pole motor

\$67⁵⁰ audiophile net



FAR AHEAD THE PINEST BY FAR
Available at selected dealers.

For Free catalogue, please write Dept. H

AUDIOGERSH CORP.

514 Broadway, New York 12, N.Y.

WORTH 6-0800



STRAUSS

Continued from page 114

either), and they worked to retain the humor while softening the cruelty and humanizing the stock characters of the play.

In Zweig's version Sir Morosus Blunt is a retired admiral whose eardrums were blasted in a battle at sea. He cannot bear the least noise; and when he finds that his prodigal nephew Henry is married to an opera singer, Aminta, and is traveling with a whole troupe of Italian singers, he is outraged and cuts Henry off without a shilling. He orders his barber, Cutbeard, to find him a silent wife so that he can get rid of his gossipy housekeeper who has aspirations of becoming Lady Blunt. The barber is pained at the thought of the Admiral's fortune going to waste on a young bride (there is a delightful waltz here sung by the whole company, on their knees at the thought of so much gold!). For a share of the proceeds, he offers to save the day. He suggests to Henry that Aminta play the role of Timida, quiet until the wedding—a mock affair performed by the players—and a veritable shrew after it. It goes off as planned, except that Aminta-Timida sympathizes with the old man and his real need for silence and is hard put to go through with her part. But she has no choice: after all she is not married to the old man, and she is married to Henry! So she sets up such a racket that Sir Morosus is pathetically pleased to see Henry, who arrives opportunely to save him from the termagant. In the third act the players arrive again, this time to try to untie the matrimonial knot in a masterful parody of the divorce courts. But in vain—there are "legal" obstacles and Sir Morosus must keep his bride. At this the Admiral is so horrified that he is ready to kill himself, and finally collapses under the strain. Somewhat chastened, Henry explains the whole plot. At first Morosus is furious, then, fortunately sees the joke: "a fool in his folly gets what he deserves."

Nothing pleased Strauss more than Zweig's idea of transporting the action into the eighteenth century and making his hero and heroine members of a stock *commedia dell'arte* company. The composer exploits here, as elsewhere, the anachronism of imposing his own modern techniques on styles long past. With what delicate irony he adapts passages from Monteverdi and the Fitzwilliam Virginal Book! Even more remarkable than the noise and horseplay are the scenes in which Sir Morosus woos Aminta. As in *Cosi*

Continued on page 118

what's so special about VITAVOX?



Made in England
by Vitavox, Ltd.

Sound craftsmanship! In a world of mass production and competition by price there is, fortunately, still room for the individually assembled craftsman-made product. In the field of sound reproduction, Vitavox loudspeakers are renowned for just these characteristics and are prized by the purchaser who places quality of performance and construction above other considerations. The DU120 Duplex Coaxial Full Range Loudspeaker is a fine example of modern audio craftsmanship.

A full range of Vitavox speakers are available to meet individual needs — at leading Hi-Fi specialists.

ERCONA CORPORATION

(Electronic Division)

16 W. 46 St., Dept. 12, New York 36, N. Y.
In Canada: Astral Electric Co. Ltd.
44 Danforth Road, Toronto 13

the "MASTERPIECE"

LUXURY EQUIPMENT CONSOLE \$345.00



EASILY ACCOMMODATES THE MOST ELABORATE HI-FI MUSIC SYSTEMS, INCLUDING STEREO. EXCELLENCE IN BEAUTY AND CRAFTSMANSHIP

the "Boulevard"

EQUIPMENT CONSOLE \$164.50



HANDSOME DECORATOR STYLING WITH GENEROUS HI-FI COMPONENT ACCOMMODATION.
Write for literature describing entire line.

CONCERT
Cabinetry

E. and R. SCHELLER

1630 West Granville Ave.
CHICAGO 26, ILLINOIS

Now,
in
tuners,
too—

BOGEN MEANS STEREO REALISM



NEW FM-AM STEREO TUNER

A stereo tuner with a built-in future. The new ST662 offers tremendous versatility to the present and prospective high fidelity fan. It brings you AM-FM stereo broadcasts (available in many cities), and monaural AM or FM. It also includes built-in provision for adding FM Multiplex stereo reception—a standard feature in all Bogen FM and FM-AM tuners.

The versatility of the ST662 is suitably complemented by its performance, and such features as individual AM and FM tuning-eye indicators and a superb Automatic Frequency Control on FM. Price: only \$189.50*, enclosure and legs \$7.50*.

*Slightly higher in the West.

David Bogen Co., Paramus, N. J. • A Division of The Siegler Corporation.

SPECIFICATIONS

Frequency Range: FM-88-108 mc, AM-520-1640 kc. Sensitivity FM, for 30 db quieting: 1.25 microvolts at 75 ohm input, 2.5 microvolts at 300 ohm input. AM—Loop sensitivity—100 uv/meter for 20 db S/N. Frequency Response FM 20 to 18,000 cps \pm .5 db, AM 20 to 4,500 cps -3 db. Automatic Volume Control on AM and FM. Separate tuning-eye indicators and tuning knobs. Automatic Frequency Control, with defeat, on FM. Dimensions: 15" wide x 10½" deep x 4½" high excluding knobs and ferrite loopstick.

Bogen
HIGH FIDELITY
...because it sounds better

MANUFACTURERS OF HIGH FIDELITY COMPONENTS, PUBLIC ADDRESS EQUIPMENT AND INTERCOMMUNICATION SYSTEMS

TERMINAL SELECTS A BEST BUY FOR YOU!



**All-Stromberg
Stereo System**

Customers often ask us to select Hi-Fi systems for them. With the vast line-up of fine equipment now available it is no easy task. But Terminal can enthusiastically recommend this Stromberg-Carlson stereo system as a best buy — best in price and quality, best all-round deal! Stromberg's half-century of producing audio equipment plus huge development and production facilities make possible these top quality components at down to earth prices . . .

ASR-433 Stereo Amplifier: Brand new, including the 1959 styling. Output 12 watts each channel (24 watts monaural). Response 20-20,000 cps \pm 1db. Distortion under 1.5%. Noise —63db. Inputs for magnetic or ceramic cartridges, tape, tuner, and a spare. Loudness control switch. RIAA phono and NARTB tape equalization. 4, 8 and 16 ohm and dual tape outputs. Built-in 3000 cycle electronic cross-over. 13 1/2" wide, 13 3/4" deep, 4 3/4" high. \$129.75.

SLIM-LINE RF-480, 8" speaker: A pair is ideal for Stereo. A mere 3-1/16" deep, mounts in any wall between studs! New ceramic magnet material has twice normal magnetic strength! Handles up to 18-watt peaks. Covers 45-14,000 cps. Intermodulation distortion 1.5%. 13,000 gauss. 8 ohms. Each \$24.95.

Turntable and Tone Arm of Advanced Design: New turntable with Stromberg-Carlson's own unique suspension system isolates table and arm from all unwanted, extraneous vibration. Precision motor and workmanship assure constant speed. Belt driven. Unique drive cone and accurately calibrated speed indicator permit fine adjustment to any speed, 40-80 rpm. PR-497 Turntable \$99.95.

Tone Arm's single pivot-point, true viscous damping, high moment of inertia, resonance as low as 12 cycles (depending on cartridge used) and calibrated adjustable counterweight all make this the perfect arm for whatever cartridge you may use. PR-498 Arm (less cartridge) \$24.95.

Complete Stereo System (less cartridge) \$304.55.

Come in and pick up your free copy of Terminal's new 1959 catalog showing all our important lines of audio equipment.

TERMINAL
RADIO CORPORATION
85 Cortlandt Street • New York 7,
WORTH 4-3311 cable TERMRADIO

STRAUSS

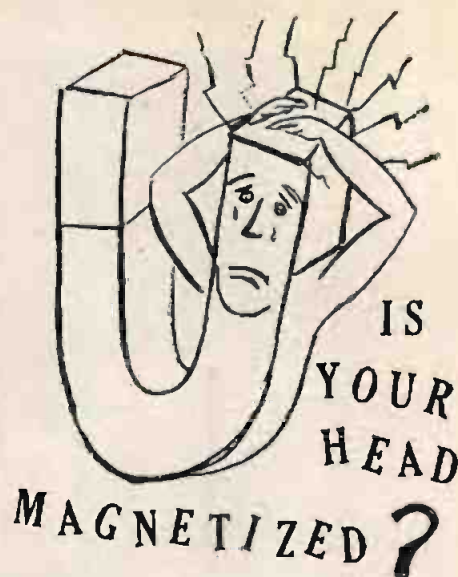
Continued from page 116

far tutte there are occasions where the joke is set to one side and, ignoring the immediate exigencies of the dramatic situation, the composer writes duets of enchanting tenderness and genuine humanity. For a brief space the noise which Morosus cannot bear becomes the symbol of all that is ugly in life, and his longing for peace and love evokes such a response in the listener that it is with a wrench that we are brought back, all unwilling, to the action.

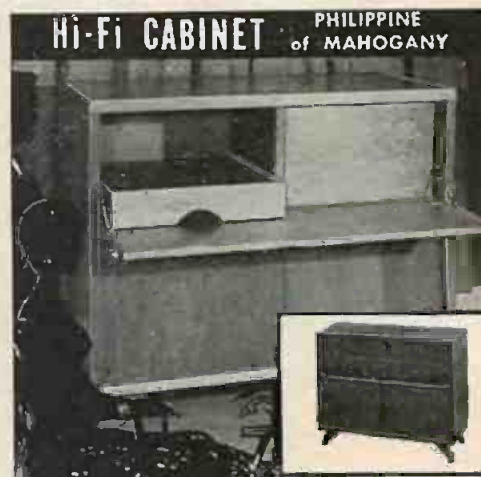
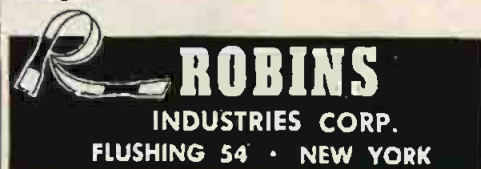
Unlike Hofmannsthal, who was often overconcerned with his own literary aspirations, Zweig wrote for Strauss with self-effacement and with acute understanding of the composer's needs and techniques. Zweig showed particular sensitivity to the problems of recitative, aria, and ensemble, and his letters are full of the most valuable insights into Strauss's working methods. One passage, from Zweig's autobiography, bears closely on the cardinal question we have been considering. "Strauss frankly admitted to me that he knew well that at seventy the composer's musical inspiration no longer possesses its pristine power. He could hardly succeed in composing symphonic works like *Till Eulenspiegel* or *Death and Transfiguration*, because just pure music requires an extreme measure of creative freshness. But the word could still inspire him. Something tangible, a substance already scaffolded, appealed to him for full dramatic realization, because musical themes sprang to him out of situations and words, hence he had been devoting himself to the opera in his later years."

Few writers on Strauss seem to have had access to the Strauss-Zweig correspondence which appeared only last year and has not yet been translated, and it is worthwhile clearing up some misapprehensions that have arisen in connection with the authorship of Strauss's remaining operas. After *Die schweigsame Frau* Strauss wrote four stage works. Of these the first three, *Friedenstag*, *Daphne*, and *Liebe der Danae*, are attributed to Josef Gregor, and the last, *Capriccio*, to Clemens Krauss. Political conditions being what they were in Germany in the early Thirties, Zweig, as a Jew, was not willing to embarrass Strauss or appear himself to be seeking special treatment by writing for Strauss under his own name. The ideas for all these operas, except *Liebe der Danae*, appear in the correspondence as early as 1934. Despite the political storm

Continued on page 120



Science does not know what effect magnetization has on the electrical impulses of the brain. BUT WE DO KNOW THAT MAGNETIZATION OF YOUR RECORDING HEAD WILL GIVE YOU A HI FI "HEADACHE". That is why most recorder manufacturers recommend periodic demagnetization of recording heads. Head magnetization is caused by many factors inherent in normal recorder use. It causes high noise level and harmonic distortion and sometimes ruins precious recordings. Use ROBINS HEAD DEMAGNETIZER HD-6 to get rid of these "headaches". At dealers everywhere. \$10 List. Write for free accessories catalogue.



Luxurious Looking Cabinet

FULLY ASSEMBLED—READY TO FINISH

\$4488

TAX INCLUDED

Turntable Base and Front Paneling for amplifiers and tuners included. Bottom half for speaker systems or record storage. Accommodates all types of components.

2 top compartments with drop door, each 17" deep, 19" wide, 11 1/2" high.

2 lower compartments with sliding doors, each 17" deep, 19" wide, 14" high.

Overall outside dimensions: 18" deep, 40" wide, 34" high. Weight: 55 lbs.

F.O.B. Factory, Chicago, Ill., Philadelphia, Pa., Los Angeles, Cal. Send Check or Money Order to:

ALFRAN DISTRIBUTORS SUITE 900
22 W. MADISON ST.
CHICAGO 2, ILLINOIS

Gentlemen—you're not hearing it as we wrote it!



DISCOVER THE HIDDEN MUSIC IN YOUR FM TUNER!

with the new

JERROLD

VHF Preamplifier

No matter how good your FM tuner—it must receive enough signal to allow it to “limit”, since if it cannot limit, it cannot produce the quiet background so essential to the enjoyment of fine music.

Jerrold's new VHF Preamplifier, Model HSA-46, takes the FM signal and raises its power 32 times of that delivered from the antenna. Under these conditions, your FM tuner can produce the fine audio quality of which it is capable . . . even from stations previously not heard.

This extremely sensitive VHF Preamplifier greatly improves TV as well as FM reception . . . and, by adding Jerrold's special plug-in outlets, several FM and TV receivers can be operated *simultaneously*.

A home equipped with Jerrold's new VHF Preamplifier is equipped to obtain the ultimate in FM and TV reception—including STEREO broadcasts and COLOR TV—at a remarkably low cost.

A demonstration will convince you that your present reception is not what it can be!

developed and manufactured by Jerrold Electronics Corp., producers of the famous FM Range Extender and the World's Finest Master Antenna Systems!

JERROLD

Write for Descriptive Brochure:

ELECTRONICS CORPORATION

Dept. PD 133, The Jerrold Building, Philadelphia 32, Pa.

now... a professional turntable
IN KIT FORM!



REK-O-KUT RONDINE MODEL K-33

4-pole induction motor, single-speed belt drive—styled by George Nelson **\$39.95**

Stereo records must be played on a professional quality turntable like Rek-O-Kut's new K-33 Rondine in kit form! Protects your monaural and stereo discs—gives rumble-free performance—assembles easily in 30 minutes or less... and it's yours for less than the cost of a record changer!

SEND FOR LITERATURE

REK-O-KUT CO., INC., Dept. HF-1
38-19 108th Street, Corona 68, N.Y.

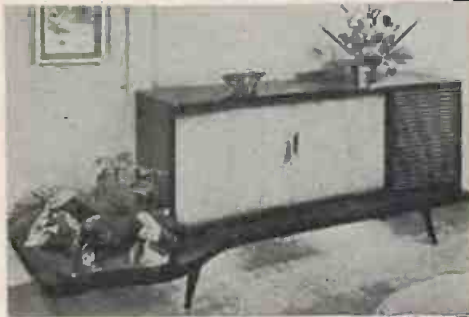
Please rush me more data on your K-33, and your new catalog.

Name.....
Address.....
City.....Zone.....State.....

RK 337

Custom cabinetry

for the perfectionist
who demands
"the finest in sight"
as well as sound.



Custom luxury cabinetry in every style and price range, built to house your complete Hi-Fi Stereo System. Precision engineered to your exact specifications by experts with a know-how that guarantees not only beauty and the finest craftsmanship but also the ultimate in acoustical perfection.

Complete range of the finest Hi-Fi, Stereo and Components available.



Factory and Showroom at

616 Merrick Road
Lynbrook, L. I.
LY 3-9437

STRAUSS

Continued from page 118

which surrounded the first performance of *Die schweigsame Frau*—Hitler himself passed on the libretto to see whether Aryan racial pride was affronted—Strauss was equally unwilling to give Zweig up or to accept his work under another name.

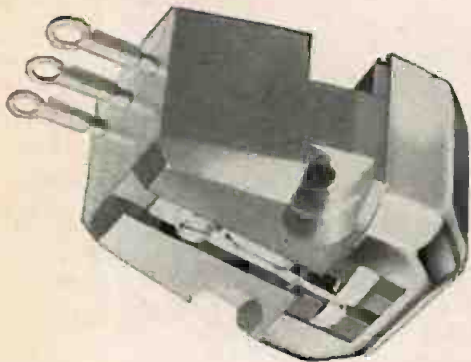
Nevertheless, Zweig himself proposed Gregor as a suitable librettist and offered to work with him without fee or mention. Commenting on one of the drafts Gregor submitted for *Friedenstag*, Strauss wrote Zweig (October 31, 1935): "I have to thank you for your efforts on *Friedenstag*. . . . your version is conciser and more suited to the theatre than that of our friend Gregor. Now as to the enclosed comedy [*Liebe der Danae*]: apart from a few rough places I find the draft excellent, but I will never believe that it is by Gregor. After all, you yourself told me a year ago about De Casti's piece [*Capriccio*], also about 1648 [*Friedenstag*]. It is very nice and unselfish of you and displays delicacy of feeling for me if you abdicate your author's rights to our good friend Gregor, but I simply don't believe it, and besides Gregor just does not have it in him to turn it into a usable libretto! Therefore I beg you once again to do the piece yourself I promise complete silence!"

Strauss consistently referred to Gregor as an enthusiastic philologist and a cold-blooded academician, yet once Zweig was definitely lost to him his letters to Gregor became models of perseverance and tact. But we now have no way of knowing, at any rate on the basis of what has been published to date, how much is due to Zweig and how much to Gregor. *Friedenstag* and *Liebe der Danae* are not successful works, but *Daphne* once again displays that amazing fluidity of melody which seems to soar beyond imagination's reach. One critic, indeed, has said that *Daphne* consists of "one long unbroken aria from beginning to end." Even its tragedy is too deep for grieving as the heroine passes from human shape to become the spirit of a tree, her voice merging imperceptibly with the finely articulated orchestration that here becomes the symbol of nature. If one wishes to make a plea for the next Strauss opera to appear on records, it would surely have to be for *Daphne*.

For his last work, *Capriccio* (1941), Strauss took up again a theme, discussed with Zweig in some detail, based on a libretto by the Abbé de Casti, *Prima le parole, dopo la musica*

Continued on page 122

For the record...



TANNOY
VARI-TWIN
STEREO
CARTRIDGE

AND NOW, from the Tannoy laboratories comes the new 'Vari-Twin'—a stereo cartridge of superb performance. Designed with a low dynamic mass, the 'Vari-Twin' has definitive channel separation, a tracking pressure of 3 to 4 grammes, excellent frequency response, protection against hum pick-up, and an output of 7 mV. per channel. Here indeed is a device contributing a decisive step forward in stereo cartridges—the Tannoy 'VARI-TWIN'. The cartridge will be provided with four pin terminals for the American market.

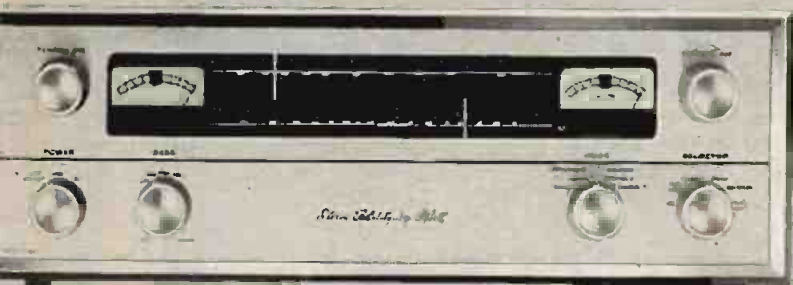
Advocating now, as in the past, that the enclosure is an integral part of the speaker system, Tannoy has designed a complete range of stereo speaker enclosures for their Dual Concentrics, Direct Radiators, and separate speaker systems. WRITE FOR DETAILS

TANNOY (AMERICA) LTD.,
BOX 177, EAST NORWICH, L. I., N. Y.

TANNOY (CANADA) LTD.,
36 WELLINGTON ST. EAST, TORONTO, ONT.



A CHOICE YOU'LL BE PROUD OF FOR YOUR PERSONAL STEREOPHONIC SYSTEM



FA-680 Stereo FM & AM Tuner & SM-245 Stereo Preamp & Control Amplifier

Nine newly-designed, modern Pilot components form the basis for planning several superb stereophonic systems. There is one perfectly tailored to your needs. And whichever you select, your choice of Pilot equipment will give you every reason for pride in your system: appearance, performance and trouble-proof reliability.

An increasingly popular choice is the illustrated combination of FA-680 and the SM-245.

The FA-680 is a true stereo tuner. The FM and AM sections tune independently. Two professional type tuning meters are used—a null-center type for FM and maximum swing type for AM. In addition to separate outputs for FM and AM sections enabling FM-AM stereo, the FA-680 also has terminals for multiplex FM-FM stereo, if and when adopted.

Through the use of a gold grid cascade RF amplifier, the 680 achieves 1 microvolt FM sensitivity. Extreme wide-band detectors, and other advanced designs are used to assure

lowest possible distortion on AM and FM.

The SM-245 is a stereo (dual-matched) preamp-amplifier with virtually immeasurable noise and hum. There are stereo inputs for the 680 tuner as well as inputs with equalization for stereo and monaural records, stereo tape heads and recorders, and dual microphones. And there are special outputs for making stereo and monaural tape recordings.

The stereo power amplifier built into the 245 has a total, dual-channel power output of 40 watts for music waveforms (80 watts transient peak). Harmonic distortion is less than 1% at full rated output.

The FA-680 is priced at \$199.50, and the SM-245 at \$189.50. Both are supplied complete with enclosures, attractively finished in vinyl black and gold. Other Pilot components offer you a wide choice of stereo system combinations. See and hear them at your Pilot dealer, or write for complete details and specifications.

RADIO CORPORATION

37-02 36th Street, Long Island City 1, New York

Electronics manufacturer for more than 39 years

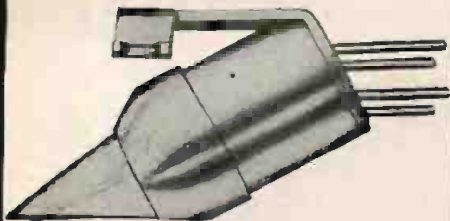
prices slightly higher in West

DYNACO

STEREODYNE

PHONO PICK UP

This new, unique pickup is made in Denmark by Bang and Olufsen. It features a push pull magnetic principle (patent pending) which permits realization of the full potentialities of the most modern recording techniques. The special attributes which make the Stereodyne an outstanding stereo pickup make it equally exceptional for monophonic discs. On any type of record the Stereodyne offers smooth and natural sound — firm clean bass and sparkling treble — while its light tracking pressure insures negligible record wear.



BEST in every way . . .

- **Wide frequency response**
Smooth peak free response from 30 cps to over 15 Kc
- **True Stereo**
Highest channel separation over entire audio spectrum — better than 22 db.
- **Precision balance**
Both channels identical. Same high compliance (5×10^{-6} cm/dyne) in all directions
- **No hum pickup**
Balanced coil structure plus low impedance plus complete shielding eliminates hum from external fields
- **High output**
7 millivolts per channel even on low level stereo discs provides gain to spare
- **No magnetic pull**
Special magnetic circuit eliminates attraction to steel turntables
- **Easy installation**
Compact size and standard mounting centers simplifies mounting. 4 terminals to avoid hum loops
- **Low price**
Only \$29.95 net including .7 mil diamond stylus (replaceable in 2 seconds)

Available from leading
high fidelity dealers everywhere

DYNACO INC.

Dept. HF, 617 N. 41st St., Phila. 4, Pa.
Export Division: 25 Warren St., New York, N. Y.

STRAUSS

Continued from page 120

(First the words, then the music), a contemporary parody of Gluck's theories. Strauss wrote: "I don't really want to write another opera, but I would rather write something quite out of the ordinary, a dramaturgical treatise, a theatrical fugue." The dramaturgical treatise is of course the relationship of words and music. Strauss wanted to reopen the debate in terms of his own inner conflict, and in the end leaves the question unanswered. Here too, we do not know how much Zweig contributed, but the simple attribution to Krauss will not do, given the evidence of Strauss's letters. We do know that the sonnet, which is central to the discussion, is by Ronsard and was translated from the French by Hans Swarowsky, who is also responsible for other work on the libretto.

The story of *Capriccio*, simplicity itself, is cast in a stylized symmetrical form that recalls *Così fan tutte*. A young musician and a poet are arguing their respective points before a group of other guests assembled in the house of the Countess with whom they are both in love. She is torn by her feelings for both of them and will decide whom to marry by saying whether she prefers the poet's sonnet or the musician's setting of it. One of Strauss's most characteristic flashes of wit is to cast the great discussion, in which all the guests participate, in the form of a fugue.



The reader of the libretto is bound to be struck by the intelligence, wit, and sheer eloquence of the language at this point. The discussion is certainly no academic one—and just to be sure that it should not become academic, we have the powerful personality of the impresario who knows what the public wants and, much to the disgust of poet and musician, claims both arts as subordinate to his own. Strauss here speaks through the impresario both out of his experience of theatre directors and as one him-

Continued on page 126

the incomparable

Ferrograph

STEREO

tape recorders

Ferrograph Stereo equipment is designed to meet traditionally exacting high quality standards.

Two superb models are available:

The Ferrograph Stereo 88 is designed for both recording and playback of stereo tapes. Professional quality twin-recording amplifiers and playback pre-amplifiers are inbuilt. Monaural recording/playback on both tracks is also possible.

The Ferrograph Stereo 3S is designed for the playback of stereo tapes and also offers all the features monaurally of the popular Ferrograph 3A Series. While it is possible to employ auxiliary amplifiers, the Ferrograph "Stere-ad" unit offers the ultimate in matched amplifiers resulting in superb stereo reproduction.

Conversion kits to permit stereo replay are now available in limited quantities to owners of non-stereo tape recorders.

ERCONA CORPORATION

(Electronic Division)

16 W. 46 Street, Dept. 11, New York 36, N. Y.

In Canada: Astral Electric Co. Ltd.
44 Danforth Road, Toronto 13

Your
fine high fidelity
and stereo
equipment receives
**TENDER
LOVING
CARE**

. . . when it's custom installed in a Jerome Fulton installation, either in a cabinet from your dealer or our own.

House your equipment properly. Ask your dealer for a certified electronic installation. Only Jerome Fulton can give you that guarantee.

DEALERS: Exclusive areas are still open. Write for full information about your participation in our certified electronic program.



JEROME FULTON

927 Flatbush Avenue
Brooklyn, N. Y. • IN-29300

for Ultimate Fidelity

60 WATTS

by **SHERWOOD***

Over 200 record companies, each with its own impresario guiding variations in recording method and technique; but only one amplifier with the flexibility and capacity to give you a uniformly high plateau of reproduction:

Sherwood's new 60-watt amplifier!



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

The Model S-1060 features six 7189 push-pull output tubes; 60 watts at 1½% IM distortion; silicon rectifier power supply; "tube-saver" delay relay; DC preamp filaments. The most compact 60-watt ever, it consumes less power (only 110 watts) than many 20 watt amplifiers. Eleven front panel controls include presence rise, tape playback, scratch and rumble filters 12 db/octave, tape monitor, etc.

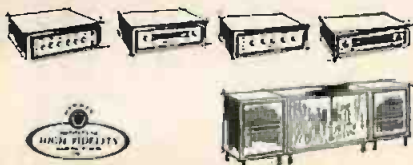
Model S-1060—60 Watt Amplifier, Fair Trade \$149.50; Model S-1000 II—36 Watt Amplifier, Fair Trade \$109.50; either unit readily adapted to Stereo by addition of Model S-4000—20 Watt "Add-Stereo" Amplifier, Fair Trade \$109.50.

For complete specifications, write Dept. H-1

SHERWOOD

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

The "complete high fidelity home-music center"—monophonic or stereophonic.



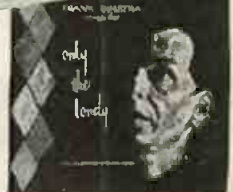
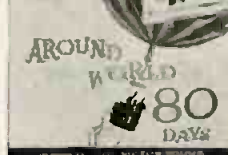
for Ultimate Fidelity

STEREO

by **SHERWOOD***



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



If your choice is stereo, Sherwood offers The Ultimate—a dual 20+20 watt amplifier for stereo "in a single package"; or a 20 watt "add-stereo" amplifier.

Basic coordinated controls for either stereo or monaural operation include 10 two-channel controls, stereo normal/reverse switch, phase inversion switch, and dual amplifier monaural operation with either set of input sources. The five modes of operation (stereo, stereo-reversed, monaural 1, monaural 2, monaural 1+2) are selected by the function switch which also operates a corresponding group of indicator lights to identify the selected operating mode.

Model S-4000—20 Watt "Add-Stereo" Amplifier, Fair Trade \$109.50

Model S-5000—20+20 Watt Stereo Dual Amplifier, Fair Trade \$189.50

For complete specifications write Dept. H-1

SHERWOOD

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

The "complete high fidelity home music center"—monophonic or stereophonic.



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 FM tuner selected was the Sherwood S-3000.

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 editors of Hi-Fi Music at Home created their 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

music listener's bookshop



Save yourself time and trouble by ordering your books directly from us. Just fill in the coupon below and mail it to us with your remittance.

The standard reference series for the intelligent purchase of LPs and tapes



RECORDS IN REVIEW — 1958

The Fourth High Fidelity Annual \$5.95 275

RECORDS IN REVIEW — 1957

The Third High Fidelity Annual \$4.95 257

Each of these books, the only ones of their kind, contains reviews of classical and semi-classical music, and the spoken word, that appeared in HIGH FIDELITY Magazine for the twelve months — July through June inclusive — preceding their date of publication. The reviews discuss performances, interpretations, and sound qualities; in addition they compare recordings with earlier versions. Reviewers include some of the most distinguished music critics.

Also Available

High Fidelity Record Annual 1956 \$4.50 237
High Fidelity Record Annual 1955 \$4.95 201



THE RODGERS AND HAMMERSTEIN SONG BOOK—For the first time the heart of the incomparable Rodgers and Hammerstein musical is presented in one big, colorful, singable, hummable volume. Here are the songs that, in a short fifteen years, have become as much a part of America as ice cream and pumpkin pie. All the words, and all the music of these wonderful songs are here. \$12.50 276

FOLK BLUES—This is a book which is meant to be used. It contains one hundred and ten of the outstanding American folk blues compiled, edited, and arranged for voice, piano, and guitar with a chart of basic guitar chord fingering patterns and a full bibliography and discography. \$6.95 277

THE NEW YEARBOOK OF JAZZ—Volume 3 of THE ENCYCLOPEDIA OF JAZZ Series — by Leonard Feather. Tells the complete story of what has been happening in jazz since 1956, comprising the indispensable source of information both for the expert and the increasing number of newcomers to the field who want to know all there is to know about this vital art. Illustrated with 34 photographs. Introduction by John Hammond. \$4.95 278

MAINTAINING HI-FI EQUIPMENT—By Joseph Marshall

A much-needed book on the specialized approach necessary to service high-fidelity equipment. The author discusses not only electronic faults, but the mechanical and acoustical defects which cause a hi-fi system to function less than perfectly. The book is clearly written and well indexed. Hard cover, \$5.00 232 Soft cover, \$2.90 233

UNDERSTANDING HI-FI CIRCUITS—By Norman H. Crowhurst

Here the audiophile will find the answers to questions often confusing. The chapters are: special output stages, feedback, damping, inverter and driver stages, input stages, matching, equalization, speaker distribution and crossovers, loudness and volume controls, tone controls. Hard cover, \$5.00 254 Soft cover, \$2.90 255

Recent paperbacks

GREAT OPERAS—by Ernest Newman

In these two volumes the foremost authority on opera discusses thirty masterpieces of the repertoire. Ernest Newman's gigantic grasp of his subject is clear at every turn, as are his pellucid style and wit. This definitive treatment of the history, stories, and music of the great operas is unique as both guide and armchair companion. With 652 musical examples. Vol. I, \$1.25 279 Vol. II, \$1.25 280

THE COLLECTOR'S BACH—By Nathan Broder

Every available (up to time of publication) recording of Bach's music on LP records is discussed and rated: vocal, keyboard, chamber music, and orchestral compositions. A brief biography highlights Bach's major compositions and achievements. \$1.25 272

THE COLLECTOR'S JAZZ—By John S. Wilson

This complete discography and guide to LP records analyzes jazz styles up to World War II and provides a succinct history of jazz up to the great swing band era. \$1.45 273

Book Department

HIGH FIDELITY Magazine
2160 Patterson Street, Cincinnati 22, Ohio

I enclose \$ for which please send me, postpaid, the books indicated by the circled numbers below. (No C.O.D.s or charge orders, please.) Foreign orders sent at buyer's risk. Add 25¢ per book for postage on foreign orders except Canadian.

Unmarked binders \$2.75 each	201	272
HIGH FIDELITY RECORD REVIEW INDEXES—50¢ each	232	273
<input type="checkbox"/> 1954 <input type="checkbox"/> 1955 <input type="checkbox"/> 1956 <input type="checkbox"/> 1957	233	275
	237	276
NAME	254	277
ADDRESS.....	255	278
	257	279
.....		280

PROFESSIONAL DIRECTORY

CALIFORNIA

send for famous Bulletin G

it's free!

HIGH-FIDELITY HOUSE

Most complete stock of Audio components in the West

Phone: RYan 1-8171

536 S. Fair Oaks, Pasadena 1, Calif.

NEW YORK

FOR THE TOPS IN VALUE AND THE BEST TRADE-IN ON HIGH FIDELITY EQUIPMENT
Check with Arrow!

ARROW ELECTRONICS, INC.

65 Cortlandt St., New York 7, N. Y.
Dgby 9-4730
525 Jericho Turnpike, Mineola, N. Y.
Pioneer 6-8686

NEW YORK

COMPLETE SYSTEM

STEREO - MONAURAL

REG. \$248.25 Now \$179.00

Gen. Elec. G.C-7 Stereo-Diamond \$23.95
Harman Karlon A-224 (Dual 12 Watt) 60.95
Garrard RC21/11 with Base 47.45
Two Jensen 5" Speakers with Two Finished Baffles 17" H., 16" W., 10 1/2" D. 76.00
(Mah. Wat. Bl)
Just Plug In and Play \$248.25

BUY FOR PRICE
110 West 40 St., N. Y. C. BR-9-4050
Merchandise Shipped Collect F.O.B. N. Y. C.
26% Deposit Required

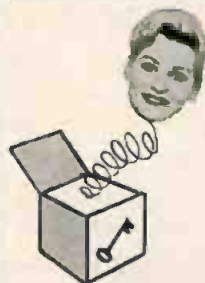
NEW SLEEP-INDUCING LOOP
Induces refreshing sleep in anybody. It's personalized. State first name, or nickname, "John," "Hal," "Lou," or for couple, as "John & Mary," etc. Goes on any tape recorder, as is. \$1 postpaid, with instns & \$1 credit coupon on our new effective personalized tapes. Also our fascinating step-by-step how-to-do-it-book. **PRESLEEP TAPES** now ready, \$3 ppd. Achieve a new, vital use for your tape recorder!

PRESLEEP TAPES, 1214 W. 30th St., Los Angeles 1, Calif.

Only a Rich Purple People Eater Does Not ... *Check with AUDION* before buying HI-FI components

Write for free Catalog

audion 25-HF-Oxford Road Massapequa, L.I., N.Y.



ENJOY PLEASANT SURPRISES?

Write us your hi-fi needs now, you'll be glad you did. Ask too, for our unusual free audio catalog.

KEY ELECTRONICS CO.
120 Liberty Street
N. Y. 6, N. Y.
EVERgreen 4-6071

NEW JERSEY

RECORDS from YOUR TAPES

Spectrofonics® - HIGH FIDELITY

Your tapes transferred by our skilled engineers using top professional equipment: Ampex 300's - Gramplan Feed-Back Cutters - Thermo Stylus

Write for Free Folder

Recorded Publications Laboratories
1540-1568 Pierce Avenue, Camden 5, N. J.

Only a Rich Purple People Eater Does Not ... *Check with AUDION* before buying HI-FI components

Write for free Catalog

audion 25-HF-Oxford Road Massapequa, L.I., N.Y.

Only a Rich Purple People Eater Does Not ... *Check with AUDION* before buying HI-FI components

Write for free Catalog

audion 25-HF-Oxford Road Massapequa, L.I., N.Y.

the unique **ISOTONE** acoustical spiral system of music reproduction featuring the rugged Hartley polymerized cone speaker, among other top grade units, now available; to Dealers. Please inquire; to Audiophiles. Send for brochure.

Isotone Acoustic Spiralways, Inc.
3402 Third Avenue,
N. Y. 36
Phone: WY3-1821

NEW YORK

SOUNDTASTIC!

That's what our customers are saying upon receiving our price sheets on our latest **HIGH FIDELITY • STEREO • MONAURAL** AMPLIFIERS • TUNERS • TURNTABLES • SPEAKERS • TAPE RECORDERS • KITS • ALL BRAND NEW WITH FACTORY GUARANTEE. Prompt in-stock service. Free selector and planning booklet - available on request.



2057 Coney Island Ave., Bklyn 23, N. Y.

RECORDING TAPE AT ROCK-BOTTOM PRICES

1408 Hi-Fi enthusiasts, now using P&B recording tape say "why pay more when P&B absolutely guarantees new, fresh, highest quality, hi-fi tape - freq. resp. 30-15,000 cycles - or your money refunded"

Just Compare These Rock-Bottom Prices

600 Ft. 5" Reel - Acetate Base - 3 for	\$2.85
900 Ft. 5" Reel - Acetate Base - 3 for	3.40
900 Ft. 5" Reel - Mylar Base - 3 for	4.20
1200 Ft. 5" Reel - Acetate Base - 3 for	3.95
1800 Ft. 7" Reel - Acetate Base - 3 for	5.25
1800 Ft. 7" Reel - Mylar Base - 3 for	6.85
2400 Ft. 7" Reel - Mylar Base - 3 for	10.60

Please Add 15¢ PP & Handling - Per Reel
FLORMAN & BARR, INC.
68 West 45th Street New York 36, N. Y.

LEONARD RADIO, INC.

69 Cortlandt St., New York 7, N. Y. (Orlandt 7-0315)

ELECTRONICS for HOME and INDUSTRY
FREE . . . !

128 PAGE HiFi STEREO CATALOGUE

TAPE RECORDERS



HI-FI Components Tapes Accessories. Unusual Values

MERITAPE
Low cost, high quality recording tape, in boxes or cans.

FREE 1959 Catalog

DRESSNER, 69-02 FA, 174 St., Flushing 65, N. Y.

"BUCK STRETCHER" HI-FI VALUES!



Expand the buying power of your Hi-Fi dollar at Sun Radio on new and fully guaranteed name brand Hi-Fi components!

Send for our special price quotations and our Hi-Fi package specials!

SUN Radio & Electronics Co., Inc.
650 6th Ave., New York 11, N. Y.
Phone: ORegon 5-8600

World Renowned **HARTLEY** Speakers

Few areas still open. Moderate franchise requirements.

WRITE • WIRE • PHONE

HARTLEY PRODUCTS CO.
521 East 162nd Street, New York 51, N. Y.
LUdlow 5-4239

T.T.T. FOR A P.D.Q.*

*Talk To Terminal for a Package Deal Quote
Come in or write to: Irwin Levy, Mgr., Audio Dept.,
TERMINAL RADIO CORPORATION
85 Cortlandt Street, New York 7, New York

HOME INSTALLATIONS

Sound Reinforcement and Television Systems for the discriminating

Featuring CUSTOM **AMPEX** PROFESSIONAL MAGNETIC RECORDERS SALES RENTALS SERVICE

Specialized equipment built to order
AKG Microphones - ALTEC Consoles

Hi-Fi HQ

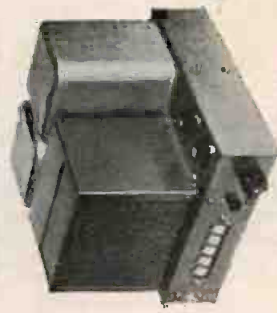
234 E. 46th St., N. Y. C. YU 6-5060

CHANGE OF ADDRESS

If you plan to move soon, please notify us six weeks in advance. Give old address as well as new, clipping stencil imprint from wrapper of last copy received.

ACRO-SOUND ULTRA-LINEAR STEREO

Enjoy a DOUBLE Benefit - Genuine Patented Ultra-Linear® Circuitry PLUS Famous ACRO Transformers



16 WATTS MONAURAL



ADD FOR STEREO USE



It takes TWO to Stereo



TWIN CHASSIS STEREO 20-20

\$69.50 KIT

36 WATTS - MONAURAL
18 WATTS PER CHANNEL

STEREO 20-A

\$29.50 KIT

SATELLITE

Three Pay as you GROW Stereo-Series 20 Amplifiers of Unique Size, Set New Standards of Performance WRITE TO ACRO PRODUCTS CO., 369 SHURS LANE, PHILADELPHIA 26, PA. FOR INFORMATION ON LATEST ULTRA-LINEAR® DEVELOPMENTS

STRAUSS

Continued from page 122

self. Another typical Strauss touch is to have the servants clearing up after the party renew the discussion they have overheard; their music manages to suggest a trace of vulgarity without being vulgar itself. Another delightful scene is a ghostly whispered colloquy with the stage prompter, who for once emerges from his subterranean haunts.

The guests decide that instead of the grandiose theatrical spectacle planned in honor of the Countess' birthday they will write an opera to illustrate their theories. "How about *Ariadne on Naxos*?" asks Olivier. "It's been done too often already," Flaman replies, and the impresario adds: "A well-worn excuse for a great many endless tragic arias." They do have a kind word for *Daphne*, however. In the end they decide to write an opera about the day's events, the conflict and debate they have been involved in. This opera about opera is *Capriccio* itself. Nothing Strauss ever wrote is so crystalline in structure and style. He uses a small orchestra, subdivided so as to produce the most delicate of chamber-orchestra effects and yet, when he needs them, powerful climaxes. All the old Strauss qualities are to be found in this last stage work of the master: his soaring lyricism, the delicate underscoring of dialogue with orchestral touches, making the words float without robbing them of their natural inflections, and above all, his ironical self-comment. But far transcending the wit of form and manner is the great closing scene as the Countess, sitting before her mirror, ponders the choice she must make. She asks her reflection for help but her only answer is the same ironical inquiry—"Is there an answer which is not trivial?"

Thus ends the great series of soprano soliloquies which runs throughout Strauss's operatic career: *Salome*, *Elektra*, *Marschallin*, *Ariadne*, *Empress*, *Helena*, *Arabella*, *Daphne*, and finally, the Countess. What a superb array, human and more than human, probing the mysteries of life, love, and art with tenderness and compassion.

In one sense, at least, Gluck anticipated Strauss as well as Wagner. We have seen how dependent Strauss was upon his librettos, how he derived musical inspiration from the poetic content and symbolism of the texts. Yet, unlike Gluck, Strauss had a gift of spontaneous melody which goes far beyond anything which words, with their more limited connotation, can suggest. He spoke of this gift in an article on "Inspiration in Music" in his *Reflections and Recollections*: "The melodic idea which suddenly falls

PURCHASING A HI-FI SYSTEM?

Send Us Your List Of Components For A Package Quotation

WE WON'T BE UNDERSOLD!

All merchandise is brand new, factory fresh & guaranteed.

AIREX RADIO

CORPORATION

64-HF Cortlandt St., N. Y. 7, CO 7-2137

PARTIAL LIST OF BRANDS IN STOCK

Altec Lansing
Electrovoice
Jensen
Hartley
University
Acoustic Research
Janszen
Wharfedale
Karlson
Viking
Concertone
Bell • G.E.
Weathers
Harman • Kardon
Eico • Pilot
Sherwood
Acrosound
Fisher
Bogen • Leak
Dynakil
H. H. Scott
Pontron
Ampro • VM
Revere • Challenger
Wallensack
Garrod
Miracord
Glaser-Steers
Rok-O-Kut
Components
Norelco
Fairchild
Pickering • Gray
Audio Tape

Full Line of Cabinets

Save Half ASSEMBLING ONE OF THESE TWO

Schober

ELECTRONIC ORGANS in KIT form

"CONCERT" "CONSOLETTA"

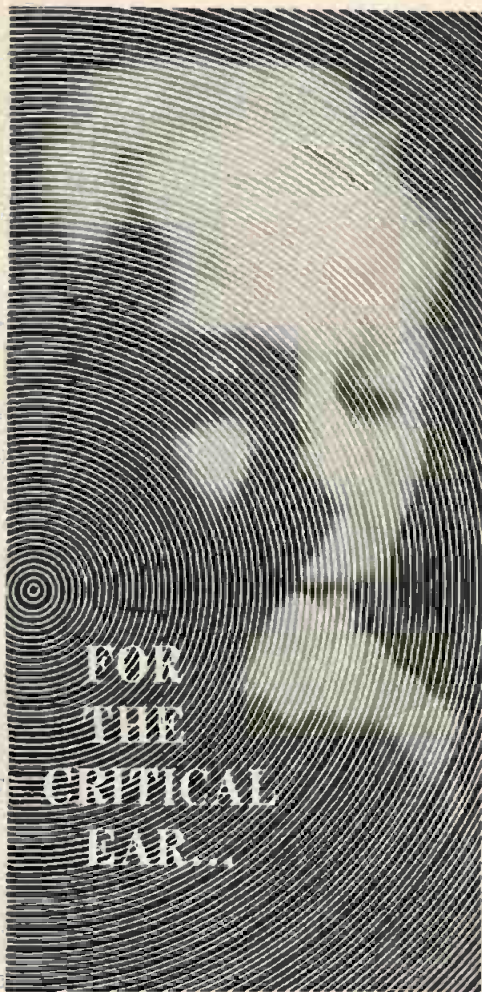


NO SPECIAL SKILLS PAY KIT-BY-KIT

CONCERT MODEL
Conforms to AGO standards
32 Bass Pedals

- HANDSOME ASSEMBLED CONSOLES
 - DOUBLE KEYBOARDS — 122 KEYS
 - ABOVE-KEYBOARD TABS
 - CONSOLETTA MODEL OCCUPIES ONLY 2' x 3'2" FLOOR SPACE
 - BUILT-IN SPEAKERS OPTIONAL (For Console Model only)
 - COMPLETE DETAILED INSTRUCTIONS
 - FREE—NEW 1959 EDITION of 16-page BOOKLET DESCRIBING BOTH MODELS
 - 10" LP RECORD DEMONSTRATING BOTH MODELS available for \$2, refundable on receipt of order
- Write today—see what fine instruments you can have at such great savings.

The SCHOBBER ORGAN CORP.
2248-L Broadway, New York 24, New York



FOR
THE
CRITICAL
EAR...

introducing the incomparable

SHURE
PROFESSIONAL

Stereo Dynamic
PHONO CARTRIDGE

The Shure Stereo Dynamic Cartridge is designed and made specifically for the listener who appreciates accuracy and honesty of sound. It separates disc stereo sound channels with incisive clarity. It is singularly smooth throughout the normally audible spectrum . . . and is without equal in the recreation of clean lows, brilliant highs, and true-to-performance mid-range. Completely compatible . . . plays monaural or stereo records. It is manufactured in limited quantities for the music lover—is available through responsible high fidelity consultants and dealers at \$45.00, audiophile net, complete with 0.7 mil diamond stereo stylus.

**A NOTE TO THE
TECHNICALLY INCLINED**

Individually tested . . . Frequency response: 20 to 15,000 cps. . . . Output level: 5 mv per channel at 1000 cps. . . . Compliance: 4.0×10^{-6} centimeters per dyne. . . . Channel separation: More than 20 db throughout the critical stereo frequency range . . . Recommended Tracking Force: 3 to 6 grams . . . Fits all 4-lead and 3-lead stereo record changers and transcription-type arms . . . 10 second stylus replacement.

Literature available: Department 7-A

SHURE BROTHERS, INC.
222 Hartrey Avenue, Evanston, Illinois

upon me out of the blue, which emerges without the prompting of an external stimulant or of some spiritual emotion . . . appears in the imagination immediately, unconsciously, uninfluenced by reason. It is the greatest gift of the divinity and cannot be compared with anything else. Poetic inspiration may somehow be connected with the intellect if only because it must express itself in words—musical inspiration is the absolute revelation of innermost secrets." Yet certain outstanding characteristics of his music, one cannot help feeling, are indeed due in the first place to extramusical stimulus: the irony and wit, and that extraordinary mingling of opposed emotions which one can only call, horrifying a figure associated with poetry, oxymoron—the bittersweet mixture of joy and tears, longing and resignation, the conscious communing of spontaneous abandon and searching self-criticism. It is a sign of Strauss's perennially fresh outlook that he spoke of *Capriccio* as answering the question of words and music "with a question mark." He was wise and modest enough to recognize that in all the great problems of art a solution can only be sought, never definitively found.



Now Available

1957

High Fidelity

**RECORD REVIEW
INDEX**

A complete index to all classical, semiclassical, jazz, and spoken word record reviews which appeared in HIGH FIDELITY Magazine in 1957.

Arranged alphabetically by composer or by collection-title, with the issue and page on which you will find the review you wish.

ONLY 50¢ EACH

1954, 1955 and 1956 Indexes also available at 50¢ per copy.

HIGH FIDELITY Magazine
2160 Patterson St., Cincinnati 22, Ohio

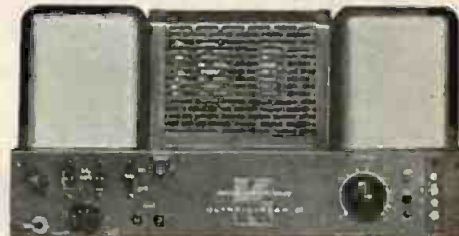
Enclosed find Please send me
 copies of the 1954 Index
 copies of the 1955 Index
 copies of the 1956 Index
 copies of the 1957 Index

Name

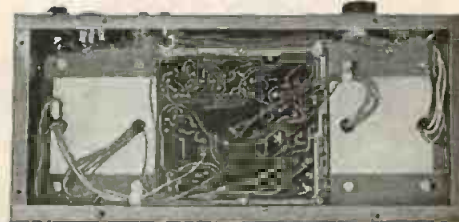
Address

No C.O.D.s or charge orders please

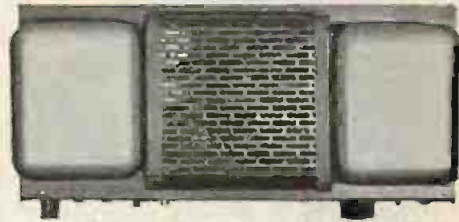
From
any Point of View,
more Experts choose
ACROSOUND
ULTRA-LINEAR II
60 watt amplifier



DESIGN The combination of patented ULTRA-LINEAR circuitry—plus new HYBRID FEEDBACK principle—VARIABLE DAMPING control, and ULTRA STABILITY, represents a new high in the art of amplifier design . . . an example of ACROSOUND'S latest achievement in AMERICAN Know-How. This superiority of design now enables anyone with or without any previous knowledge of electronics to assemble for himself or herself . . . (yes! it's that easy!) . . . the finest of amplifiers and at a most reasonable cost, in only two hours!



PERFORMANCE By listening test, or by instruments . . . second to none in clarity and frequency response. Normal level distortion is virtually unmeasurable—IM 1% or less at 60 watts, 120 watts peak. Completely stable . . . unaffected by loads, perfect square waves.



QUALITY Every part going into the assembly of critical and even non-critical circuitry is tested and checked to allow no more than $\pm 4\%$ variation from ACROSOUND'S standards. Specialized test equipment unavailable commercially was designed in ACROSOUND'S laboratories to achieve this result. Every printed circuit board is placed in trial operation on a laboratory amplifier. Output tubes are matched by trial and double checked.



COMPONENTS ACRO'S newest TO-600 output transformer with special hybrid winding—separates functions of output circuit and feedback circuit. Heavy duty, completely assembled, and thoroughly tested, printed circuit board assures uniformity of performance. Low distortion EL34 output tubes are operated well within their ratings ensuring long tube life and optimum performance.

PRICE In preassembled kit form so that you may save money, learn while doing, and have the proud satisfaction you built the best for only \$79.50 net . . . or if you feel you would prefer it laboratory assembled it still represents a bargain at \$109.50 net.

HEAR IT AT YOUR DEALER NOW!

BE READY FOR ACROSOUND DISTORTIONLESS PRE-AMP DESIGNED FOR THE STEREO-PHILE

*Experts know why ACRO is best!
Others . . . Learn why! Write to*

ACRO PRODUCTS
369 SHURS LANE
PHILA. 28, PA.

ADVERTISING INDEX

**audio
exchange
now has a branch
in Manhasset ...**

**to serve
Nassau and
Suffolk County
residents**

**TRADE-INS
INSTALLATIONS
LABORATORY
SERVICES**

**NEW
COMPONENTS
Fully guaranteed
used equipment
available in
Jamaica only**

WRITE DEPT. HFM FOR
FREE TRADING INFORMATION



INSTITUTE OF
HIGH FIDELITY
MANUFACTURERS
INC.

REGISTERED COMPONENT DEALER

**audio
exchange**

THE HI-FI TRADING ORGANIZATION

153-21 Hillside Ave. 367 Mamaroneck Ave.
Jamaica 32, N. Y. White Plains, N. Y.

836 Flatbush Ave. 451 Plandome Road
Brooklyn, N. Y. Manhasset, L. I.

CLOSED  Parking
MONDAYS at all
stores

the audio exchange exchanges audio

Key No.	Page	Key No.	Page
1...	Acoustic Research, Inc. ...14, 20	56...	JansZen18
2...	Aero Products126, 127	57...	Janus Records82
3...	Airex Radio Corp.126	58...	Jensen Mfg. Co.1
4...	Alfran Distributors118	59...	Jerrold Electronics Corp. ...119
5...	Allied Radio9, 22		
6...	Altec Lansing Corp.21, 108	60...	Kapp Records61
7...	Angel Records50	61...	Key Electronics125
9...	Arrow Electronics125		
10...	Audio Devices, Inc.23	62...	Lafayette Radio4
11...	Audio Exchange128	63...	Leonard Radio125
12...	Audio Fidelity Records75	64...	Leslie Creations82
13...	Audio World125	65...	London Records77
14...	Audiogersh Corp.116		
15...	Audiolab Test Report Reprint 70	66...	Marantz Co.108
16...	Audion125	67...	Mercury Record Co.59
		68...	Miller International88
17...	Bogen, David, Inc.117	69...	Minnesota Mining and Manufacturing Co.19
18...	Bozak, R. T., Co.90	70...	Music Listener's Bookshop ..124
19...	British Industries Corp.17		
20...	British Industries Corp.32	56...	Neshaminy Electric Corp. ...18
21...	Bryce Audio125		
		71...	Period Music Co.88
22...	Capitol Records, Inc.67	72...	Pickering & Co., Inc.2
23...	Carston Studios, Inc.125	73...	Pilot Radio Corp.121
24...	Collaro25	74...	Presleep Tapes125 Professional Directory125
25...	Columbia LP Records5		
26...	Components Corp.112	75...	RCA Victor Division65, 71 Inside Back Cover
27...	Concertapes, Inc.86		Record Market82
28...	Custom Audio114	76...	Record Review Index127
		77...	Recorded Publications Inc. ...125
29...	Dantomuro Furniture, Inc. ...120	78...	Rak-O-Kut Co., Inc.120
30...	Design Records63	79...	Rigo Enterprises, Inc.112
31...	DeWald Radio Manu- facturing Corp.114	80...	Robins Industries118
32...	Dexter Chemical Corp.88	24...	Rockbar Corp.25
33...	Dressner125		
34...	Dynaco Inc.122	81...	Scheller, E. & R.116
		82...	Schober Organ126
35...	EICO11	83...	Scott, Hermon Hosmer, Inc.81, 107
36...	Electro-Voice Inc. ...Back Cover	84...	Seeco Records88
37...	Ercona Corp.116	85...	Seven Arts Book Society7
38...	Ercona Corp.122	86...	Sherwood Electronics Laboratories123
		87...	Shure Bros.127
39...	Fairchild Recording Eqpt. Co. 26	88...	Stromberg-Carlson87
40...	Ferrodynamics Corp.84	89...	Sun Radio and Electronics ...125
38...	Ferroglyph122		
41...	Fisher Radio Corp.13, 15	90...	Tannoy, Ltd.120
42...	Florman and Babb125	91...	Terminal Radio118, 125
43...	Fulton, Jerome122	92...	Thorens Co.16 Trader's Marketplace110
		93...	University Loudspeakers, Inc. 8
20...	Garrard Sales32	94...	Urania Recordings79
44...	General Electric Co.109, 111, 113		
45...	Glaser-Steers Corp.Inside Front Cover	95...	Vanguard Recording Society, Inc.78
46...	Grado Laboratories, Inc. ...110	96...	Viking of Minneapolis89
47...	Grand Award Records82	37...	Vitavox116
48...	Gray Manufacturing Co.6, 10, 115	97...	Vox Productions, Inc.76
49...	Harman-Kardon, Inc.83	98...	Warner Bros. Records, Inc. ...69
50...	Hartley Products Co.125	99...	Washington Records82
51...	Heath Co.27-31	100...	Weathers Industries12
52...	Hi Fi Headquarters125	101...	Webster Electric24
53...	High Fidelity House125	102...	Westminster Recording Co. ...57
54...	High Fidelity Recordings ...72	19...	Wbarfedale17
55...	Isotone Acoustic Spiralways, Inc.125		

wonderful
waves
of

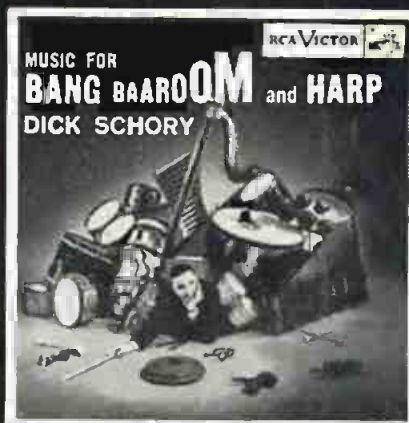
SOUND

in
these
new
pop
albums
from
RCA Victor



FOUR CORNERS OF THE WORLD
ESQUIVEL: HIS PIANO & GROUP

A fiery maestro shows off his sparkling piano style. Songs from twelve countries.*



MUSIC FOR
BANG BAAROOM and **HARP**
DICK SCHORY

Twelve virtuoso percussionists go wild with two truckloads of instruments, in hi-fi!*



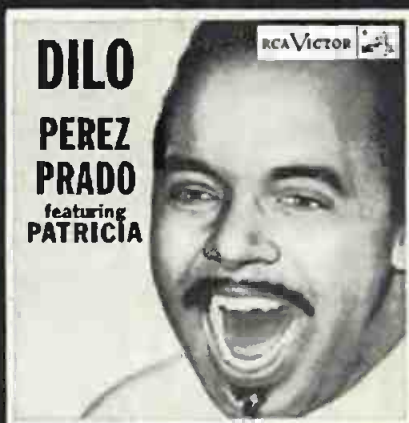
IN LONDON WITH
THE COLDSTREAM GUARDS

Precision recording of a brilliant band, in crisp high fidelity. Fabulous brasses!*



STRAUSS WALTZES
THE MELACHRINO
ORCHESTRA
GEORGE
MELACHRINO

A bouquet of 3/4 creations by the master. Blue Danube, Emperor Waltz, 10 others.*



DILO
PEREZ PRADO
featuring
PATRICIA

The Latin leader's light-hearted touch on top hit Patricia and 11 other Prado prizes.



RODGERS & HAMMERSTEIN'S
SOUTH PACIFIC

AN ORIGINAL
SOUNDTRACK
RECORDING

A big best-seller! Original soundtrack recording of the glorious film version.*

*ALSO AVAILABLE ON LIVING STEREO RECORDS. ALL RECORDED IN NEW ORTHOPHONIC SOUND.

 **RCA VICTOR** 



the case of the stereo

HUMMMMINGBIRD

or **MAGNETIC vs CERAMIC**

You may have been reading many controversial advertisements as to the merits of various stereo cartridges... namely, the magnetic version vs. the ceramic version. Qualified claims are made by their manufacturers... and most are accurate. But how a specific cartridge *sounds* in your stereo system is really the criterion. Let's consider the real facts:

.....: Audio Engineers agree that magnetic
IT'S A FACT! stereo cartridges are excellent, costly
 ...but burdened with *hum*. Tests prove that the new Electro-Voice Magneramic cartridge is completely hum-free. No motor or line hum can possibly be introduced to mar soft record passages, because the Magneramic is *non-inductive*.

.....: The simpler the
IT'S AN ENGINEERING AXIOM! design of a precision product, the less chance there is of manufacturing defect. Magnetic stereo cartridges are far more complicated than the comparable Electro-Voice Magneramic stereo cartridge. With E-V, you are assured years of trouble-free, high fidelity stereo performance.

.....: When the Electro-Voice corps of
IT'S POSITIVE! 60 engineers began intensive scientific stereo studies, they had the choice of either designing a magnetic or a ceramic cartridge. Knowing that two of the most vital factors for true audio reproduction were lack-of-hum and trouble-free performance, they took the positive approach and produced a stereo cartridge incorporating simple elements permitting positive, stable control for uniform output.

And so, with the advent of stereo, Electro-Voice introduced an entirely new concept in ceramic cartridges... a true high-fidelity series...

21 MD with 0.7 Mil Diamond Stylus, net \$19.50; 26 MOST Turnunder with 0.7 Mil Diamond Stylus, and 3-Mil Sapphire Stylus for 78 R.P.M.'s, net \$22.50; 21 MS with 0.7 Mil Sapphire Stylus, net \$9.90; 26 MST Turnunder with 0.7 Mil Sapphire Stylus, and 3-Mil Sapphire Stylus for 78 R.P.M.'s, net \$12.90.

GOOD STEREO DEPENDS ON THESE VITAL FEATURES: FREQUENCY RESPONSE, 20-16,000 cps flat (Westrax IA); ELEMENTS, 2 PZT Ceramic; OUTPUT VOLTS, 20 mv. Nominal; COMPLIANCE, 2×10^{-6} cm/dyne; WEIGHT, 3.4 Grams; TRACKING FORCE, 4.6 Grams; CHANNEL SEPARATION, 25 db at 1 KC; MOUNTING, EIA (RETMA) Standard 1/2"-7/16" Center; STYLUS, .7 Mil (Diamond or Sapphire); OUTPUT TERMINALS, Standard .050 Connectors; IMPEDANCE OR LOAD, 22,000 ohm or higher magnetic input.

THE E-V MAGNERAMIC



which will consistently outperform the best magnetics and do away with the "hummingbird" in your stereo system.

Choose the Magneramic... a new improved stereo cartridge which goes directly into magnetic input. See why it's the choice of so many FM stations for critical stereo broadcasts:

- ✓ **NO HUM**
- ✓ **BEST CHANNEL SEPARATION**
Over 25 db isolation between channels
- ✓ **HIGHEST COMPLIANCE**
Horizontal and vertical compliance equal to or surpasses the best magnetic cartridges
- ✓ **WIDEST RANGE FREQUENCY RESPONSE**
Flat in excess of any monaural (monophonic) or stereo record
- ✓ **FLATTEST RESPONSE TO WESTRAX IA VELOCITY CURVE**
From 20 cps to beyond audibility
- ✓ **HIGH 30 MILLIVOLTS OUTPUT**
All the voltage you need... and the time
- ✓ **PROVEN SUPERIOR**
for conventional monophonic records as well as stereo records
- ✓ **GUARANTEED FOR YOUR MONEY BACK**
We invite you to try an E-V Magneramic, with E-V's unqualified guarantee backed by over 30 years as a manufacturer.

Give the Magneramic a thorough listening test. If, for any reason you aren't completely convinced of its superiority, your FRANCHISED Electro-Voice dealer is authorized to give you a full refund.

Step up to the excitement of stereo... step up to Electro-Voice Stereo... the industry's standard! Over a half-million in use, more than the total of all other stereo cartridges combined, attest to its acceptance as stereo's standard. Choose either the E-V Magneramic for magnetic input or the E-V Standard Stereo Cartridge for non-magnetic input.

See your High Fidelity Specialist or write Dept. HF-1

Electro-Voice

INC., BUCHANAN, MICHIGAN

Over 1/2 Million In Use...

MORE THAN ALL OTHERS COMBINED

