

HiFi

REVIEW

February

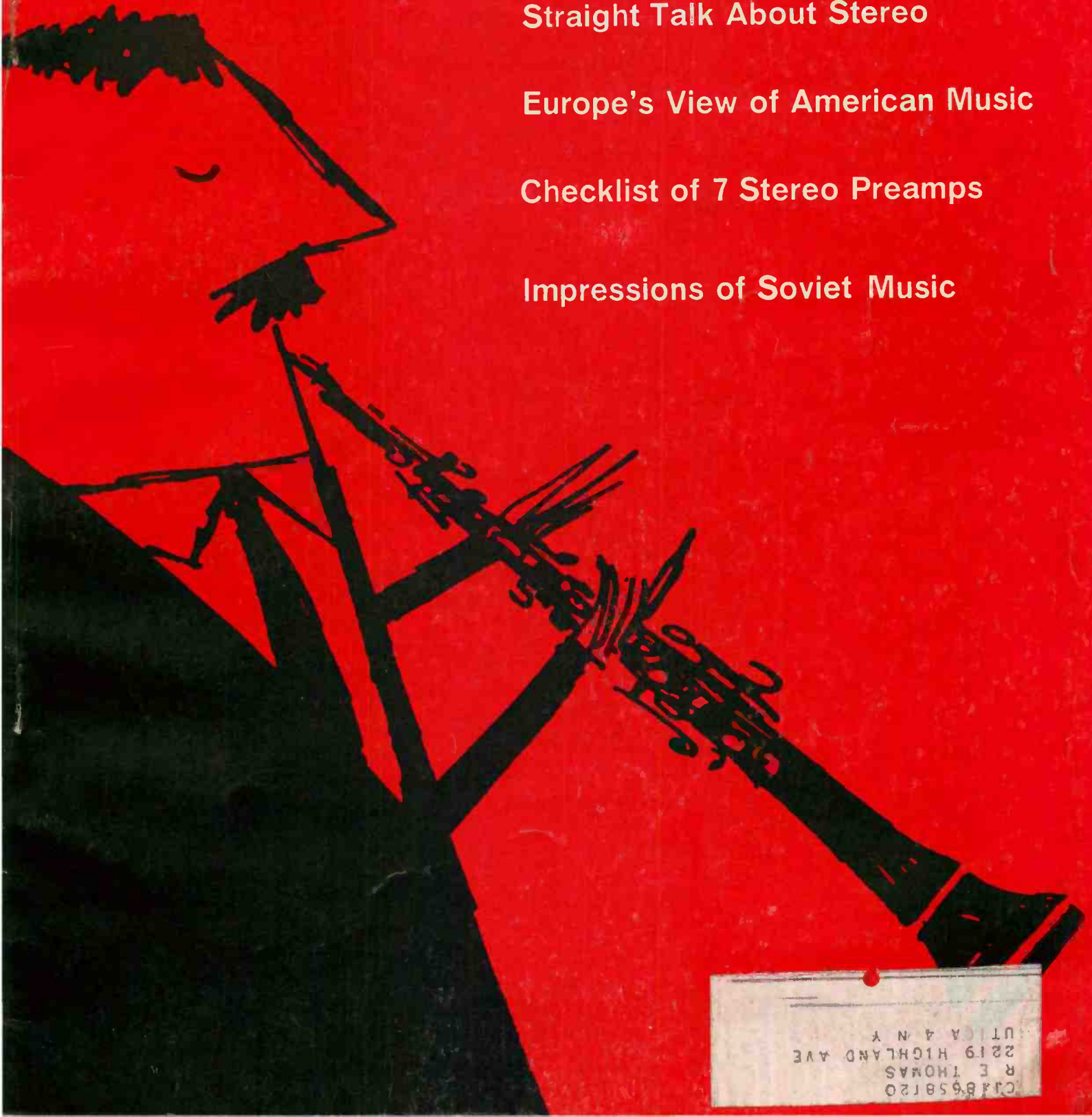
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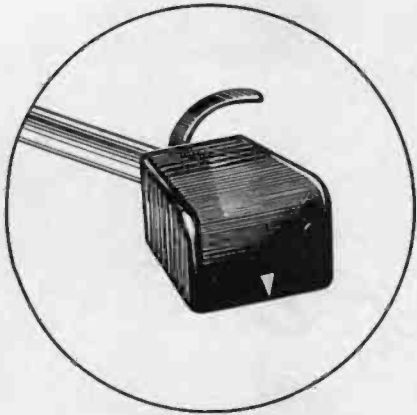
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REVIEW

February, 1959

Vol. 2 No. 2

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Forms 3579 and all subscription correspondence should be addressed to Circulation Department, 434 South Wabash Avenue, Chicago 5, Illinois. Please allow at least four weeks for change of address. Include your old address as well as new—enclosing if possible an address label from a recent issue.

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Average Net
Paid Circulation
123,953

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Cover by Jim Frankfort

HIFI REVIEW is published monthly by Ziff-Davis Publishing Company, William B. Ziff, Chairman of the Board (1946-1953), at 434 South Wabash Ave., Chicago 5, Ill. Second class postage paid at Chicago, Illinois. Authorized by the Post Office Department, Ottawa, Ont., Canada as second class matter. SUBSCRIPTION RATES: One year U.S. and possessions, and Canada \$4.00; Pan-American Union countries \$4.50; all other foreign countries \$5.00.

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HiFi Soundings



By David Hall

AMERICAN MUSIC AND THE STEREO FUTURE

The first decade of the LP era has represented an unparalleled windfall for American concert music composers. When it was discovered how the use of magnetic tape as a master recording medium and the LP disc as a marketable commodity could bring costs down to a manageable level, our composers began to realize that, should our major symphony orchestras and broadcasting networks choose to ignore them, they could get before the public in a big way with LP records. If the big networks would not play the records, the increasing number of "good music" radio stations would. The result has been that during this ten year period close to 1000 compositions by some 300 American composers have appeared on 67 LP labels.

The record companies which have shown the most consistent interest in American music over the past ten years fall into rather distinct groups. Among the majors, Columbia with its Modern American Music series of chamber works, and Mercury with its Eastman School series of symphonic and band repertoire, as well as MGM with a very interesting program of works for small orchestra, stand out. Their work not only boasts a high standard in terms of intrinsic musical significance and quality of recorded performance, but also reflects nearly every significant tendency in American musical composition since it began to come of age a generation ago. Among the minor or specialist labels, SPA (Society of Participating Artists), CRI (Composers Recordings Inc.), the now inactive American Recording Society, and the Louisville Commissioning Series (now sold in stores as First Edition Records) must be singled out for their contributions to the literature, especially in terms of either badly neglected or totally new music. The Louisville Commissioning Series until this year has been available by mail order subscription only. The American Recording Society, with the help of the Alice M. Ditson Fund of Columbia University, was actually the first label in the LP field to attempt systematic coverage of exclusively American repertoire. Despite the distressingly inconsistent quality of performance and sound offered—most of the recording was done in Europe—ARS did blaze the first trail for this hitherto untried type of recording program. Like Louisville, ARS chose to restrict its availability to mail order subscription channels.

The ARS set the pattern in more ways than one; for the Alice M. Ditson Fund was to be one of a considerable number of subsidizing organizations which were in effect to assume the capital risk—usually as advance against royalties—for the great American recording adventure to put 300 American composers into homes and radio station libraries from one end of the country to the other. The Walter W. Naumburg Music Foundation, Koussevitzky Music Foundation, the Eastman School of Music, the Fromm Music Foundation, the American Composers Alliances, the American International Music Fund, Inc.—these are only a few of the organizations that have played a major role in developing the astounding scope of American musical repertoire that has appeared on LP.

So much for past history. Where do we stand now, at a time when the onslaught of stereo threatens to wipe out all of the American repertoire recorded over these past ten years—unless it has had the good fortune to be microphoned stereophonically as well? Already the tide has been receding from the peak it reached two years ago so far as recorded American concert repertoire is concerned, chiefly in the form of deletions or company mortality. This recession has taken with it about 20 per cent of the recordings once available. It must be admitted quite frankly that only a few of the recordings and works thus missing from the catalog were of major stature. We would even go so far as to say that half of the recorded performances done for monophonic LP could be deleted and would never be missed. On the other hand, what is to assure the continued availability of the best of the recorded

(Continued on page 8)

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The case of the vanishing ghost

To the TV viewer, a "ghost" is a faint, unwanted image, slightly displaced from the main picture. But although many home recordists are not aware of it, tape recording has its phantoms, too. In this case the "ghost" is a faint sound or "echo," displaced from the main signal. The audio engineer, who is very sensitive to even the slightest imperfections in recorded sound, calls this *print-through*—the magnetic echo that is induced from one layer of tape to the next on recorded tapes during storage. These print-through signals increase gradually with time and are accelerated by unfavorable storage conditions. Eventually, they can build up to annoying proportions.

Audio Devices engineers have been working on this problem for several years and have come up with *two* very effective solutions which can be used separately or in combination, to dispel the elusive "ghosts" of tape recording.

The first solution, pioneered by Audio Devices and announced to the trade last year, was the introduction of a new tape formulation which is highly impervious to print-through. This Master Audiotape reduces print-through by 8 db compared to ordinary tape—making it entirely negligible to even the most critical ear after years of storage.

The second solution, first "unveiled" at the Audio Show in New York, is the new Audio "ECHO-RASER"—a simple, inexpensive device which attaches to a tape recorder and removes up to 9 db of print-through from any recorded tape without affecting the recorded signals. Mounted between the supply reel and playback heads, it automatically wipes off the echo while the tape is being played back—adding new brilliance and clarity and reducing background noise.

For complete information on this new development, write to Dept. AR2, Audio Devices, Inc., 444 Madison Avenue, New York 22, N. Y. Ask for Bulletin 500.

(Continued from page 6)

American repertoire in standard LP format? Some of the foundations and other organizations who subsidized these original recordings are not likely to take kindly to their investments going up in smoke over the next few years. This business of keeping the best of the presently available American music repertoire available until stereo replacement is a job that will require the united efforts of all organizations interested in the importance of recording as *cultural and artistic documentation*. There is also a positive aspect to this threat of wholesale deletion of American music of monophonic LPs. For those record companies, A & R men, musical organizations, and subsidizing groups that have the courage, here is a chance to make a fresh start in building up a new and far better library of American repertoire on stereophonic discs and tape, with less emphasis on getting "everybody and his brother" onto records and more on covering the important phases of American musical creation in real depth and in the best possible recorded performances. *The very best in performance, recording and interpretation is crucial to positive public acceptance of unfamiliar music.*

This aspect of future recording activity as it concerns American music is of special importance if our music—other than jazz—is ever to achieve international acceptance. The situation described by Mr. Eric Salzman in his article on p. 47 holds true throughout most of Europe; and one of the reasons for this has been a failure on the part of those responsible for programming our music in Europe to concentrate on the *very best* work of our very best composers. This criticism holds for some of our domestic recording programs as well. While we welcome the idea of a continued wide scope of American concert music on stereo recordings when new programs of activity begin to take shape, we would welcome even more a series of "recorded studies in depth" that would encompass all the major works of the following:

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Virgil Thomson (1896-)	Lou Harrison (1917-)

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The means are not wholly lacking for the carrying out of such a recording program, even in bits and pieces and by a variety of recording companies. Columbia still continues its interest in 20th century music, even to the extent of recording the complete works of Anton Webern and the most problematical late Stravinsky. The Epic label has gotten well under way with a 20th Century Music series under the auspices of the Fromm Music Foundation. Mercury Records still continues its fruitful relationship with the Eastman School of Music. The Koussevitzky Music Foundation lends a hand to recording the host of works it has commissioned—most recently in the case of Marc Blitzstein's opera *Regina*, just issued by Columbia. An offshoot of the Koussevitzky Music Foundation activity known as the American International Music Fund, Inc. began more than a year ago to arrange for live performances of contemporary works from all nations by orchestras throughout the U.S.A. and Canada and the reference taping of these concerts. From the 1957-58 season, which offered 55 works by 45 living composers, the two best tapes were selected by a jury of distinguished judges, and commercial recordings scheduled with the Boston Symphony Orchestra—in this instance for a Symphony by 25-year-old Easley Blackwood and for the Symphony No. 2 by 44-year-old Alexei Haefl.

Meanwhile, let us not lose sight of the most important thing which the art of recording can do for the composer and for the listening public—it keeps them in touch with each other as no merely printed music or "modern music propaganda" can possibly do. So long as the best work of the living composer gets onto records, and as long as there is a music conscious, quality-minded public to listen to it, our composers can never complain that they are without an audience. This same recorded music audience does go to concerts—and in great numbers. It will demand to hear in live performance the best of what it has heard on discs and tape. The importance of keeping our creative musicians and their listening public in direct touch with each other through the medium of recordings, as well as of concerts, cannot possibly be underestimated if we are to develop a vital musical culture in these United States.

—David Hall

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The Carillon does everything a Stereo Amplifier should do...and more!

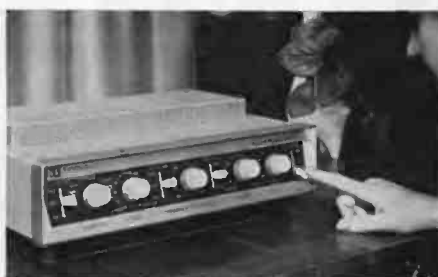
A remarkable achievement in high fidelity engineering . . . designed to perform to laboratory standards . . . with a full 60 watts of power. This Complete Stereo Amplifier has all the features you'll ever need for realistic reproduction from Stereo Records, Stereo Tape, Stereo FM-AM Tuner.



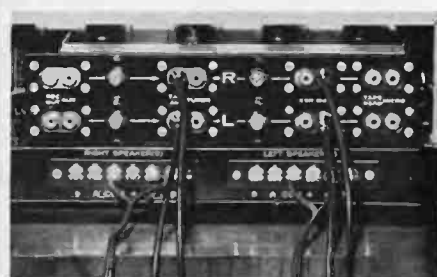
Here's how Bell makes it easy for you to enjoy your new Carillon Stereo Amplifier: Built-in Pre-Amplifiers mean that all operating controls can be located on the front panel of the amplifier, so they become part of one compact unit. Separate Base and Treble Tone Controls are provided for both right and left channels. As shown here, each can be individually adjusted for greatest listening enjoyment.



The Continuously Variable Loudness Control is an exclusive feature of the Carillon Stereo Amplifier. It automatically compensates for base and treble at low listening levels; Single Knob Balance automatically adjusts the volume level between speakers.



Enjoy Stereo in two rooms with this one Carillon Stereo Amplifier. Speaker Selector Switch enables you to play either set of stereo speakers . . . or both sets at the same time. Other lever switches are provided for Hi and Lo Filter and Stereo Function.



Rear Panel Facilities provide inputs and outputs for both channels. Level Set Controls are provided for matching tape and tuner input signals with other input levels.

IF you have been waiting for the ultimate in stereo . . . if you expect the finest high fidelity sound from your home music center, then this Carillon Stereo Amplifier is for you! The Carillon Model 6060 is the *first* of a brilliant new line of stereo components, crafted in the finest tradition by Bell . . . *first* ever to produce a complete 2 channel stereo amplifier, as early as 1952.

Every stereo advancement known is incorporated into the Carillon to keep it new for years to come. You'll find it does everything you want . . . and more, to the highest degree of perfection.

The Carillon enables you to play stereo records, stereo tapes, stereo FM-AM tuner. It provides 30 watts output on each channel for a full 60 watts output for stereo. In addition it performs at 60 watts monaural through any speaker system. Frequency response is 15-30,000 cps. ± 1 db.

Across the Carillon's handsome front panel, you'll find every control you ever dreamed of for the reproduction of fine music in your home:

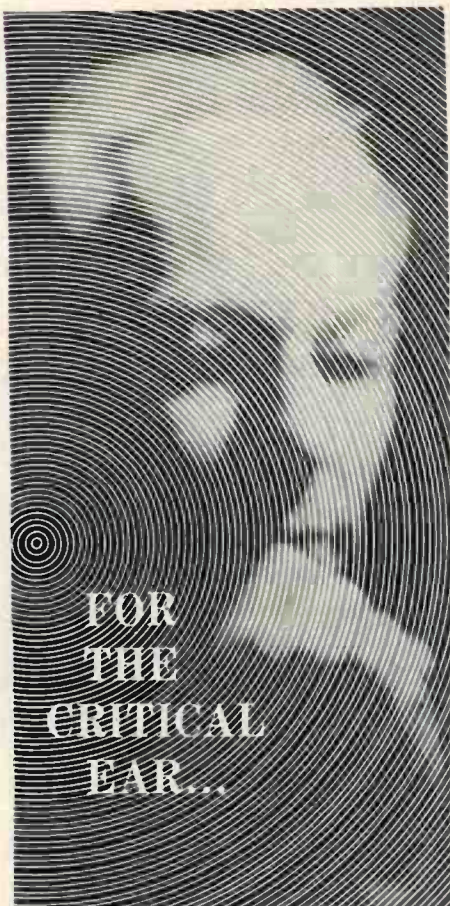
Lever Function Switches for Hi and Lo Frequency cutoff . . . Individual Tone Controls for both right and left channels . . . Continuously Variable Loudness and separate Balance Control . . . Push-Pull On/Off switch combined with Level Control . . . Speaker Selector Switch . . . and Stereo Function Switch. Input Selector Switch even has position for Mike inputs.

The Carillon adds a new standard of excellence to your home music system. To make your stereo system really complete, be sure to add a Bell Stereo Tape Transport. Leave it permanently connected so you can record any program source coming through the amplifier.

A few of the very best high fidelity dealers are now showing the Carillon Stereo Amplifier. For descriptive literature and name of the Bell dealer nearest you who is displaying the Carillon, write: *Bell Sound Division, Thompson Ramo Wooldridge, Inc., 555 Marion Road, Columbus 7, Ohio.*

Bell SOUND DIVISION • Thompson Ramo Wooldridge, Inc. • Columbus 7, Ohio

IN CANADA: Thompson Products Ltd., Toronto



FOR
THE
CRITICAL
EAR...

introducing the incomparable

SHURE
PROFESSIONAL

Stereo Dynetic
PHONO CARTRIDGE

The Shure Stereo Dynetic 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 6-L

SHURE BROTHERS, INC.
222 Hartrey Avenue, Evanston, Illinois



• **Artizans** announces an extensive line of quality custom cabinets and enclosures to match all living room decors. Its new Series 1000 is available in four basic periods: Sheraton Traditional, French Provincial, Early American and Contemporary. Within each period there are seven basic units of either individual or combined speaker and equipment cabinets. Brazilian Rosewood, Thailand Teak and African Mahogany are among the rare hardwoods from which to choose. Free brochure available. (Artizans of New England, Dept. 6, Route 39, Sherman, Conn.)

• **Bard** introduces a miniature wireless broadcasting adapter which transmits the second stereo channel to an ordinary AM receiver. Usable with either magnetic or ceramic cartridges, the "stereophonic adapter" is self-powered and measures 10" w. x 5½" d. x 2½" h. The "stereophonic



adapter" also serves to balance the output of the two channels after the cartridge and before the signal is transmitted to the AM receiver. Price \$29.95. (Bard Record Co., 66 Mechanic St., New Rochelle, N. Y.)

• **Bell** proudly announces the introduction of its "Carillon" line of hi-fi components. First product to be released to the general public is the Model 6060 which is a dual 30-watt integrated stereo amplifier. Built to a new and more modernistic cabinet design, the 6060 features individual bass and treble tone controls on both stereo channels. In addition, individual channel level setting controls have been added to the input connections from the tape deck and tuner. A speaker selector permits operation of stereo speakers in the playroom or den while the basic unit remains in the living room. High and low pass filtering is also included, as well as the well-known full range balance and loudness compensation controls. Price to be announced, but around \$200.00. (Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, Ohio.)

• **Calbest** begins national distribution with a variety of unusual hi-fi components. Its Model 8150 AM/FM/multiplex tuner is one of the two fully integrated units available to the general public. Based on a 6-tube FM circuit and a 6-tube AM cir-



cuit, the tuner doubles up in the AM section to decode the FM multiplexed signal. The tuner also has AFC, AVC, and separate DM70 tuning indicators. Price not available at writing. (Calbest Electronics, 4801 Exposition Blvd., Los Angeles 16, Calif.)

• **Fisher** announces availability of its Crosby system "Multiplex Adapter." Licensed by the Crosby Laboratories, which developed the compatible multiplex stereo-broadcasting system, the Model MPX-10 adapter is housed in a small steel chassis measuring 12¼" w. x 2½" h. x 8" d. Designed to be used in conjunction with Fisher tuners 90-R, 90-T, FM-90X, 101-R, and late-model 80-R, it may also be used with Fisher console systems. Price \$79.50 plus \$12.95 for mahogany, blonde or walnut cabinet. (Fisher Radio Corporation, 21-21 44th Dr., Long Island City 1, N. Y.)

• **Fourjay Industries** has an unusual speaker baffle for ceiling mounting. De-



signed to be attached to electrical outlet boxes, the standard model has a 6-inch

HiFi REVIEW

in home
after home
after home
... knowledgeable
people have
made the
Harman-Kardon
24 watt stereo
amplifier
(MODEL A224—\$99.95)
and stereo
AM/FM tuner
(MODEL T224—\$114.95)...

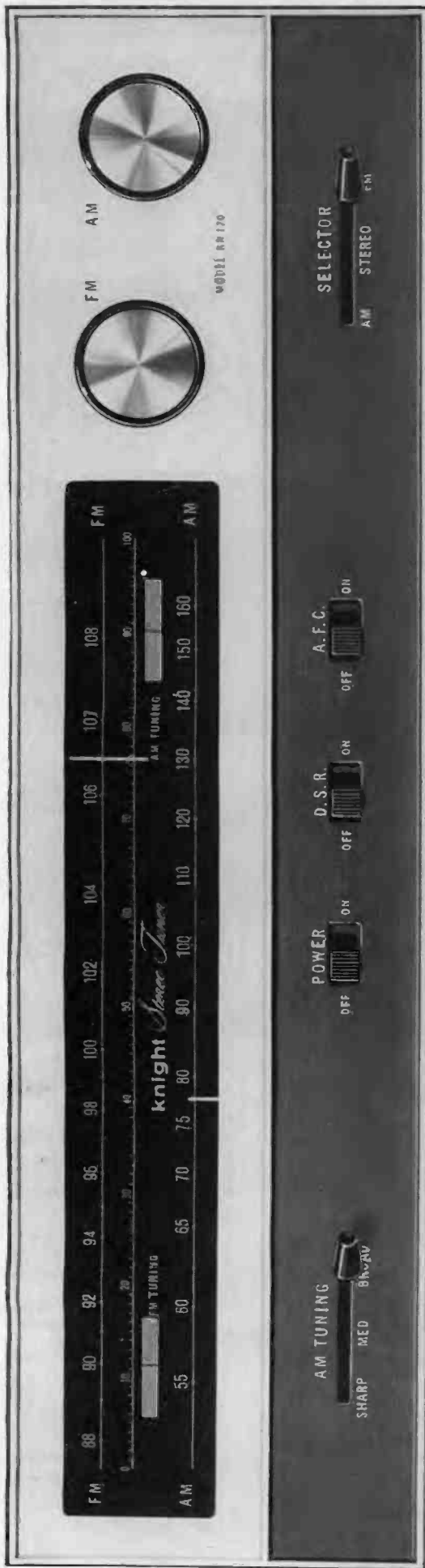
the largest-selling stereo amplifier & tuner in America



Prices slightly higher in the West



harman kardon



knight[®]

created by ALLIED RADIO

the Royalty of Value in

STEREO HI-FI

SEND FOR FREE 1959 ALLIED CATALOG
See the world's largest selection of everything in stereo; all the new KNIGHT components and systems; every famous line—it's your complete money-saving guide to hi-fi. FREE—write today.

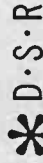


knight KN120 deluxe stereo FM-AM tuner with exclusive D.S.R.*

compare these "royalty of value" features:

Separate FM and AM sections for simultaneous or separate operation • Dual limiters on FM • Tuned RF stage on FM and AM • Less than 1/4% IM distortion for RF signals over 20 μ v • 3-position AM bandwidth switch • Cathode follower multiplex output jack • Four cathode follower main outputs • Two "Microbeam" tuning indicators • Edge-lighted 9 1/2" tuning scale; Flywheel tuning for both FM and AM • Handsome solid aluminum front panel, gold anodized, with beige leathertone case • U.L. Approved • One-year guarantee.

only \$129⁵⁰ easy terms: \$12.95 down



Dynamic Sideband Regulation

This exclusive KNIGHT circuit development (patent applied for) makes possible very high sensitivity and minimum distortion of FM; actually reduces distortion caused by over-modulation at the FM station.

order from **ALLIED RADIO** 100 N. Western Ave., Dept. 115-B9, Chicago 80, Ill.

stem and houses the speaker in a folded reflex baffle. For low level listening, the "Contemporary" may find many uses in playrooms, kitchens, etc., of homes having hi-fi piped throughout the house. No price available at writing. (Fourjay Industries, 2360 W. Dorothy Lane, Dayton 39, Ohio)

- **General Electric** has a remote control unit for its MS-4000 and MS-2000 stereo amplifiers. Called the RG-1000, the remote unit will adjust volume and stereo channel balancing. In appearance, the RG-1000 matches the control panels of the G.E. stereo amplifiers. Its control cord is 30 feet long. Price \$14.95. (General Electric Co., Specialty Electronic Components Dept., W. Genesee St., Auburn, N. Y.)

- **Harman-Kardon** is the other manufacturer with a completely integrated multiplex tuner. Labeled "The Ode" (Model T250), it matches the handsome brushed copper and black design of the Model A250 "Epic" dual 25-watt stereo amplifier which was described in detail on page 33, December 1958 issue. The Model T250 is available for \$149.95 (enclosure optional at \$12.50). A multiplex adapter may be added at a later date. It sells for \$49.95. Detailed information is available directly from the manufacturer. (Harman-Kardon, Inc., Westbury, N. Y.)

- **Heath** is now shipping kits of its stereo AM-FM tuner (Model PT-1). Probably one of the most complex kits designed by the competent Heath Company engineers, the PT-1 has been dramatically simplified through the use of three printed-circuit boards. The 16-tube deluxe combination tuner incorporates many notable features. On the AM band there is a bandwidth switch, 10 kc. whistle filter, built-in ferrite rod antenna and amplified AVC voltage. On the FM band, the unique limiter design is effectively cascaded to minimize flutter and improve the reception of weak signals. A low-noise front end and automatic frequency control are also featured in the FM tuner section. The single tuning meter is switched between the two bands. Price \$89.95. (Heath Company, Benton Harbor, Mich.)

- **Knigh-Kit** has a basic 30-watt per channel stereo power amplifier ready for immediate distribution. Frequency response on both channels is flat from 9 to 42,000 cycles. Distortion is rated at less than 1% at full 60 watts output. A minimum of technical experience is required to wire this power amplifier. The use of two printed circuit boards simplifies wiring and assembly. The kit is sold complete with all parts and with carefully detailed instructions. Listed with a stock number 83YU777, it is priced at \$84.50. The cover is avail-

(Continued on page 16)

HiFi REVIEW

A HYSTERISIS SYNCHRONOUS TURNTABLE KIT FOR 49⁵⁰

✓ Check these outstanding features,
they're exclusive with Gray at this LOW price



Special hysteresis synchronous motor provides constant speed and lowest wow, flutter and rumble content.

Heavy machine ground 12½" turntable platter with micro polished ⅞" shaft rotates in a superoilite 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.

GRAY ^{33 1/3 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.

FEBRUARY 1959

GRAY

our 67th year in communications . . .

High Fidelity Division

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

Sound Talk



by A. Fiore, Director of
Engineering and Manufacturing

QUALITY CONTROL—KEY TO PERFORMANCE

The performance and durability of hi fi equipment is closely related to quality control standards adopted by the manufacturer. In fact, next to its basic design, the product's performance is most strongly affected by the degree and nature of quality control used in its manufacture.

Quality control begins early in the design stages when the engineer selects and specifies the most reliable materials for the job. Next, several hand-built prototypes, representing many hours of laboratory development, are subjected to stringent tests and measurements. When the units are judged acceptable for production, strict laboratory performance standards are established. Each production-line unit must meet or exceed this standard before it is shipped.

Rigid quality control conditions are instituted at key production points. One-hundred percent inspection of parts and sub-assemblies, high grade tooling, precision instrumentation and test equipment, and a constant emphasis on quality are just a few of these conditions. When dealing with machined tolerances of 1/10,000 of an inch or parts so small they must be assembled under a microscope, quality control of workmanship becomes critically important. Qualitative procedures are developed to promote reliability of workmanship and to lessen the possibility of human error.

The final objective of quality control is a built-in resistance to failure under specified environmental and operational conditions. ALTEC designs and builds sound equipment for a wide variety of applications. The ALTEC High Fidelity line is famous for faithful reproduction. Stereo in its early stages was pioneered by ALTEC for theatre and recording use.

ALTEC high intensity sonic generators are used for environmental testing of missile and jet aircraft components. There is a good chance that the sound system in the auditorium or stadium of your own home town is an ALTEC. Strict quality control makes it possible for ALTEC to produce diversified equipment that functions as specified, under any conditions, anywhere—from the Equator to the Arctic, from the stratosphere to subterranean depths.

ALTEC High Fidelity products are guaranteed to meet or exceed their published performance specifications.

Write for free catalogue: **ALTEC LANSING CORPORATION**, Dept. 2MR-B, 1515 S. Manchester Avenue, Anaheim, Calif., 161 Sixth Avenue, New York 13, N. Y.

(Advertisement)

12-45

(Continued from page 14)

able as an extra at \$6.50. (Allied Radio Corp., 100 N. Western Ave., Dept. PR835, Chicago 80, Ill.)

- **Michigan Magnetics** is supplying a length of pre-recorded tape bearing a 10,000 cycle note with each of its tape recorder heads. Also included in this unusually complete package is thorough information on the frequency response, impedance, recording level, bias current, bias frequency, etc., of the head. The high frequency note is an essential tool enabling proper installation of the head on any tape recorder. Price not available at writing. (Michigan Magnetics, Inc., Vermontville, Mich.)

- **Minneapolis Speaker** offers two new 8-inch loudspeakers. Model F-8-HF has a single cone with a frequency of 60-12,000 cycles at ± 5 db. Model F-8-HFD has a dual cone and a top frequency response of 17,000 cycles. Both speakers use a special spider, curvilinear cone with latexed surround, and are rated at 12 watts (program) or 20 watts peak. Cone resonance is 65 cycles. Price: \$10.77 and \$11.37 respectively. (Minneapolis Speaker Co., 3806 Grand Ave. South, Minneapolis 9, Minn.)

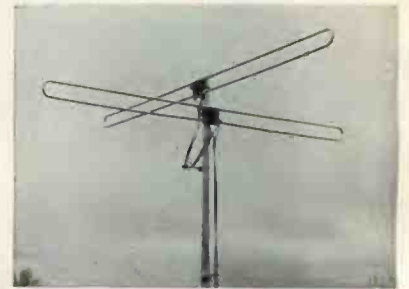
- **Norelco** offers a stereo version of its "Continental" tape recorder. The "Continental" has long been a favorite of tape recording enthusiasts who have appreciated the 3-speed operation and push-button controls. Such a recorder offers a maximum in versatility and economy for both speech and music. The "Continental" is sold in a high fashion portable carrying case. The new unit may be used to record monophonic and to play back mono or stereo tapes, through the unit itself or through an external hi-fi system. Response is said to be 40-16,000 cycles (7½ ips), 50-12,000 cycles (3¼ ips) and 60-6000 cycles (1⅞ ips). The stereo "Continental" Model EL3516G/53 is priced at \$299.50. A second amplifier and speaker in a matching cabinet is available at \$95.00. (Norelco, High Fidelity Products Div., 230 Duffy Ave., Hicksville, L. I., N. Y.)

- **Scott** has teamed up with the research staff of London Records (particularly Arthur Haddy, originator of the London "ffrr" system of recording) to develop a fully integrated stereo cartridge and tone arm. Designed to minimize resonance problems and simultaneously assure perfect alignment of the stylus on the record, the London-Scott stereophonic arm and cartridge, Model 1000, is a thoroughly precision-made product. The manufacturers indicate that the compliance will be 3.5 x 10 and the frequency response will extend from 20-20,000 cycles at ± 2 db. Utilizing a 0.5 mil diamond stylus, the cartridge re-

quires a 47,000 ohm load. Recommended tracking pressure is 3.5 grams and the cross talk between channels is better than -20 db. The arm assembly is sold complete with rest and connecting cables. Price \$89.95. (H. H. Scott, Inc., 111 Powder Mill Rd., Maynard, Mass.)

- **Sonotone** will mail you a copy of its interesting book, "Stereo Simplified," which explains in easy-to-follow words and drawings the business of stereo recording. Free. (Electronic Applications Div., Sonotone Corp., Elmsford, N. Y.)

- **TACO**, a manufacturer of the popular "turnstile" type FM receiving antenna, has released a new version, gold anodized to improve its appearance and extend the life of the elements. Called the "G 666" it consists of two folded dipoles mounted



at right angles to each other. Twin-lead 300 ohm TV-type line is used to couple the antenna to FM tuners. The "G 666" has been designed for FM reception in medium signal strength areas. The turnstile principle permits this antenna to receive from all directions with equal ability. Price \$9.25 list. (TACO, Sherburne, N. Y.)

- **University** continues to emphasize the unique advantages the stereo audiophile obtains when employing its dual voice coil woofers. Latest addition to the University line is the Model C-12SW. It may be readily connected to a limited range second channel speaker, such as the compact University "SLC," Stereoflex I and Stereoflex II—without the need of an isolation or crossover network. Full details on this system are contained in brochure, "What Is High Fidelity Stereo?" available on request from the manufacturer. The Model C-12SW has an over-all response of 40-6000 cycles with a built-in high frequency limiter which may be preset for a 700, 2500 or 5000 cycle cut-off. The woofer is rated at 25 watts integrated program material. Impedance: 8 ohms. Price \$39.50. (University Loudspeakers, Inc., 80 South Kensico, White Plains, N. Y.)

- **Vidaire** has a wide variety of incidental stereo and monophonic controls. The do-it-yourself fan will find its catalogue a useful adjunct when planning a new system. (Vidaire Electronics Mfg. Corp., Baldwin, N. Y.)

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 • 21-38 44th DRIVE • LONG ISLAND CITY I, N. Y.



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 drap, 15 db boost; Treble 14 db drap, 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, Zane 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
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Electronic and communication products for home, industry and defense, including High Fidelity Consoles, School, Sound, Intercom and Public Address Systems



BOOKSHELF

"Loudspeakers" by G. A. Briggs. Published by Wharfedale Wireless Works Ltd., Yorkshire, England. Available in the U. S. through British Industries Corp., 80 Shore Rd., Port Washington, N. Y. 336 pages, 230 illustrations, \$4.50.

Not often are urbanity and humor found among the qualities of technical writing. A notable exception is provided by this book, which now appears in a most welcome updated and expanded revision. It is largely by virtue of his writing style, clear without being elementary, and laced with his native Yorkshire wit, that the author easily brings accurate understanding of the finer points of loudspeaker design even to the relatively non-technical reader.

Being the designer and manufacturer of the famous Wharfedale loudspeakers, Mr. Briggs speaks with the authority of twenty-five years experience in all aspects of loudspeaker design. From a historic survey of loudspeakers and an amusing autobiographic sketch, Mr. Briggs takes the reader into the intricacies of cones and coils, resonance and vibration, volume and watts, power handling and efficiency, magnet structures and the many other factors determining the sound of a speaker.

From the detailed discussion of speakers as such, Briggs goes on to several illuminating chapters on different types of baffles. As the designer of many unconventional baffles, including a sand-filled corner enclosure, column-type baffles and open-back baffles, Mr. Briggs holds forth on this subject with a depth of knowledge equal to his expertise on loudspeakers themselves.

Some sections of the book are also devoted to the electrical factors affecting loudspeaker performance, such as negative feedback, output transformers and crossover networks.

Particularly useful to the hi-fi fan are the chapters relating to room acoustics and speaker placement. Based on years of actual experimentation under a variety of circumstances, these chapters offer valuable points of improving the acoustic situation in almost any kind of room.

Of great timeliness are chapters on stereo sound and electrostatic speakers, new to this fifth edition of the book. In common with many other British designers, Mr. Briggs favors omnidirectional sound radiation for stereo, a viewpoint now finding increasing support also in America. His fairness in discussing the relative merits of the new electrostatic loudspeakers with the conventional cone designs is exemplary.

For the serious audio fan, pleasure and profit conmmingle in the reading of this book.

hhf

Easy-to-build



- style
- performance
- quality

costs you less!



PROFESSIONAL STEREO-MONAUURAL AM-FM TUNER KIT

MODEL PT-1 \$89⁹⁵

The 10-tube FM circuit features AFC as well as AGC. An accurate tuning meter operates on both AM and FM while a 3-position switch selects meter functions without disturbing stereo or monaural listening. The 3-tube front end is prewired and prealigned, and the entire AM circuit is on one printed circuit board for ease of construction. Shpg. Wt. 20 lbs.

MODEL SP-2 (stereo)
\$56⁹⁵ Shpg. Wt.
15 lbs.

MODEL SP-1 (monaural)
\$37⁹⁵ Shpg. Wt.
13 lbs.

MODEL C-SP-1
(converts SP-1 to SP-2)
\$21⁹⁵ Shpg. Wt.
5 lbs.



STEREO EQUIPMENT CABINET KIT

MODEL SE-1 (center unit) \$149⁹⁵
Shpg. Wt. 162 lbs. (specify wood desired)


MODEL SC-1 (speaker enclosure) \$39⁹⁵ each
Shpg. Wt. 42 lbs. (specify R. or L. also
wood desired)

Superbly designed cabinetry to house your complete stereo system. Delivered with pre-cut panels to fit Heathkit AM-FM tuner (PT-1), stereo preamplifier (SP-1 & 2) and record changer (RP-3). Blank panels also supplied to cut out for any other equipment you may now own. Adequate space is also provided for tape deck, speakers, record storage and amplifiers. Speaker wings will hold Heathkit SS-2 or other speaker units of similar size. Available in 3/4" solid core Philippine mahogany or select birch plywood suitable for finish of your choice. Entire top features a shaped edge. Hardware and trim are of brushed brass and gold finish. Rich tone grille cloth is flecked in gold and black. Maximum overall dimensions (all three pieces); 82 3/4" W. x 36 1/2" H. x 20" D.

World's largest manufacturer of
electronic instruments in kit form

HEATH COMPANY

Benton Harbor 40, Michigan

 a subsidiary of Daystrom, Inc.

MONAUURAL-STEREO PREAMPLIFIER KIT (TWO CHANNEL MIXER)

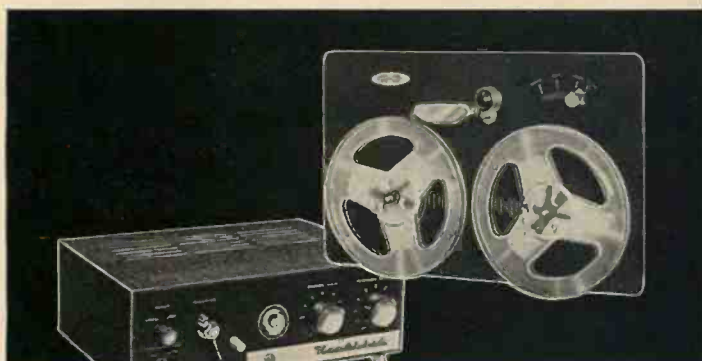
Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A function selector switch on the SP-2 provides two channel mixing as well as single or dual channel monaural and dual channel stereo. A 20' remote balance control is provided.

HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 \$64⁹⁵

Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable pause during the change cycle saves wear and tear on your records by eliminating grinding action caused by records dropping on a moving turntable or disc. Record groove and stylus wear are also practically eliminated through proper weight distribution and low pivot point friction of the tone arm, which minimizes arm resonance and tracking error. Clean mechanical simplicity and precision parts give you turntable performance with the automatic convenience of a record changer. Flutter and wow, a major problem with automatic changers, is held to less than 0.18% RMS. An automatic speed selector position allows intermixing 33½ and 45 RPM records regardless of their sequence. Four speeds provided: 16, 33½, 45 and 78 RPM. Other features include RC filter across the power switch preventing pop when turned off and muting switch to prevent noise on automatic or manual change cycle. Changer is supplied complete with GE-VR-II cartridge with diamond LP and sapphire 78 stylus, changer base, stylus pressure gauge and 45 RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.

Model RP-3-LP with MF-1 Pickup Cartridge \$74.95



HIGH FIDELITY TAPE RECORDER KIT

MODEL TR-1A \$99⁹⁵ Includes tape deck assembly, preamplifier (TE-1) and roll of tape.

The model TR-1A Tape Deck and Preamplifier, combination provides all the facilities you need for top quality monaural record/playback with fast forward and rewind functions. 7½ and 3¾ IPS tape speeds are selected by changing belt drive. Flutter and wow are held to less than 0.35%. Frequency response at 7½ IPS ±2.0 db 50-10,000 CPS, at 3¾ IPS ±2.0 db 50-6,500 CPS. Features include NARTB playback equalization—separate record and playback gain controls—cathode follower output and provision for mike or line input. Signal-to-noise ratio is better than 45 db below normal recording level with less than 1% total harmonic distortion. Complete instructions provided for easy assembly. (Tape mechanism not sold separately). Shpg. Wt. 24 lb. Model TE-1 Tape Preamplifier sold separately if desired. Shpg. Wt. 10 lbs. \$39.95.

IT'S EASY . . . IT'S FUN
And You Save Up To ½
With Do-It-Yourself Heathkits

Putting together your own Heathkit can be one of the most exciting hobbies you ever enjoyed. Simple step-by-step instructions and large pictorial diagrams show you where every part goes. You can't possibly go wrong. No previous electronic or kit building experience is required. You'll learn a lot about your equipment as you build it, and, of course, you will experience the pride and satisfaction of having done it yourself.



HIGH FIDELITY AM TUNER KIT

MODEL BC-1A \$26⁹⁵

Designed especially for high fidelity applications this AM tuner will give you reception close to FM. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance assured by high signal-to-noise ratio. All tuner components are prealigned. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.

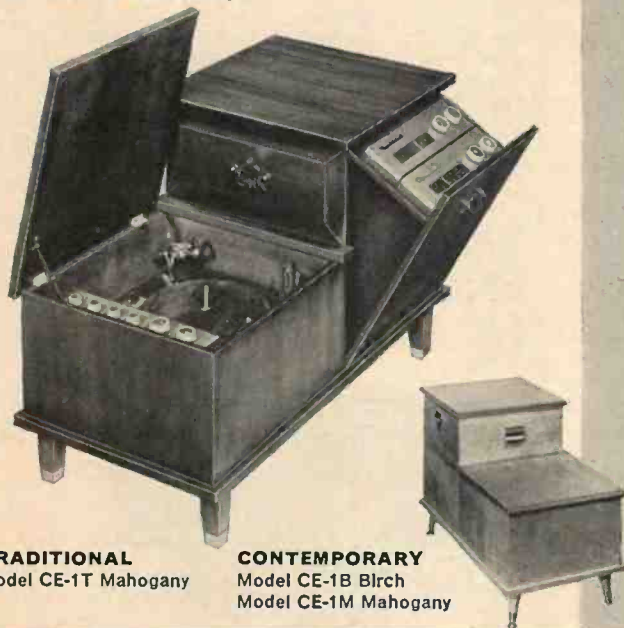


HIGH FIDELITY FM TUNER KIT

MODEL FM-3A \$26⁹⁵

For noise and static-free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits for full fidelity with high sensitivity. All tunable components are prealigned and front end is preassembled. Edge-illuminated slide rule dial is clearly marked and covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

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



TRADITIONAL
Model CE-1T Mahogany

CONTEMPORARY
Model CE-1B Blrch
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 fit-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 pre drilled 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, 40, 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 12¾" L. x 3¾" H. x 5¾" D. Shpg. Wt. 7 lbs.



HEATHKIT



"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

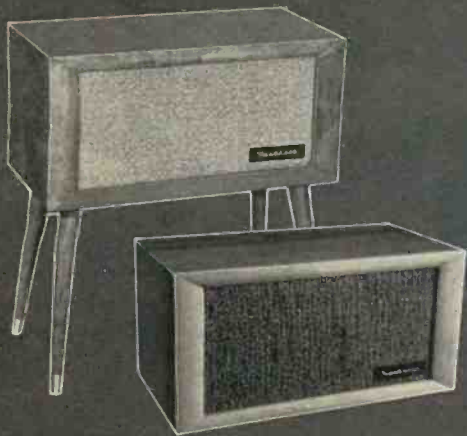
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. 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

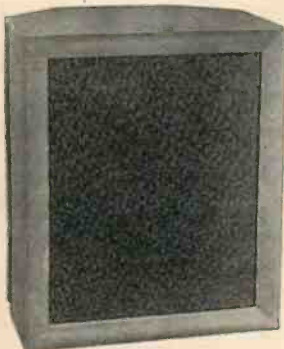
MODEL HH-1 **\$299⁹⁵**

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.



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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.



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address _____

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QUANTITY	ITEM	MODEL NO.	PRICE

LETTERS

Unhappy With Tape

Gentlemen:

Am I being duped out of hi-fi?

I like good music; I like high fidelity and I've been keeping up with America's great strides in sound reproduction. Stereo tape was to me the ultimate in high fidelity and my flat pocketbook reflected my enthusiasm. For months I have been enjoying stereo tape and then, out of the clear sky, I heard disquieting rumors that my equipment was going obsolete. Four-channel stereo tape was going to replace "old fashioned" two-channel stereo tape.

I have privately investigated the possibility that this obsolescence might come true. I found out that the availability of four-channel tape recorders is practically nil. These people said that they were holding back to see what the tape recorder manufacturers were going to do!

The dealers were also waiting to see what the manufacturers were going to do, and to me this looks like more or less of a complete impasse.

As a result, I am sitting here with several hundred dollars worth of stereo tape equipment waiting for manufacturers to decide whether they should try to make it obsolete. High fidelity reproduction was a must after I had read the advertisements, investigated it thoroughly, and heard demonstrations. This conviction took years of development by the producers of hi-fi equipment and they did a good job. Four-track tape would destroy all of this by reducing the fidelity and increasing the signal-to-noise ratio. Is this, then, high fidelity that I was sold on by the very same manufacturers? If it is, then I've been duped.

P. J. Dahlberg
Kenosha, Wisc.

The picture is not wholly black; neither is it completely white, so far as four-track stereo tape is concerned. See p. 86 of this issue for our latest report and evaluation—with more to come in the future. We think you should get a four-track playback head just in case—the conversion is a simple operation.

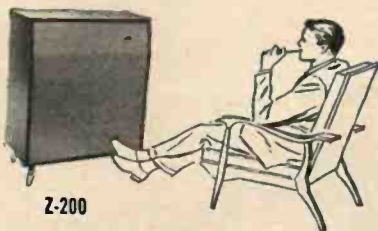
Pointers On Unwarping

Gentlemen:

Mr. John Guidice of Elizabeth, N. J. asks ("Letters," December 1958 issue) how to correct a warped record. I understand that if the record is placed, properly protected with a plastic envelope, under a sheet of heavy glass and allowed to remain in direct,

HIFI REVIEW

SOUND WITHOUT FURY



Z-200

Sound reproduced in a fury of bass and treble exaggerations is often passed off as true, "living" sound. This acoustical chrome plating serves only to hide the natural beauty of the sound the speaker pretends to reproduce.

JansZen Speaker Systems wisely avoid all forms of electronic coloration and raucous bass/treble exaggeration. The systems shown here bring you musical reproduction that is natural and unadorned—Sound Without Fury!

JansZen Z-200 Speaker System*

The Z-200 System combines unusual clarity and wide dispersion of the famous JansZen 4-Element Electrostatic Tweeter with the flat, low-distortion response of a specially designed JansZen 12" Dynamic Woofer. The tweeter and woofer are so smoothly matched and blended that nearly perfect realism is achieved. From organ pedal notes, which can be felt as well as heard . . . to triangles, which cut through



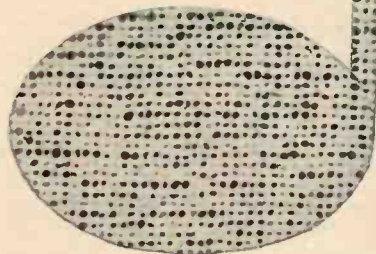
Z-300

entire orchestral textures . . . this JansZen System creates the spacious transparency and wide-range of truly big sound. \$329-\$333, depending on finish. Prices slightly higher in the West.

JansZen Z-300 Speaker System*

The Z-300 System creates a new sense of realistically transparent music reproduction at moderate cost. Even instruments having similar harmonic characteristics retain their individuality. Transient and harmonic distortions are almost immeasurable at any listening level. A 2-element JansZen Electrostatic Tweeter acoustically matched with a new 11" JansZen Dynamic Woofer delivers exceptionally uniform response from an honest 30 to 30,000 cycles per second. Two make ideal stereo speakers—in size as well as in price. \$199.75-\$203.50, each, depending on finish. Prices slightly higher in the West.

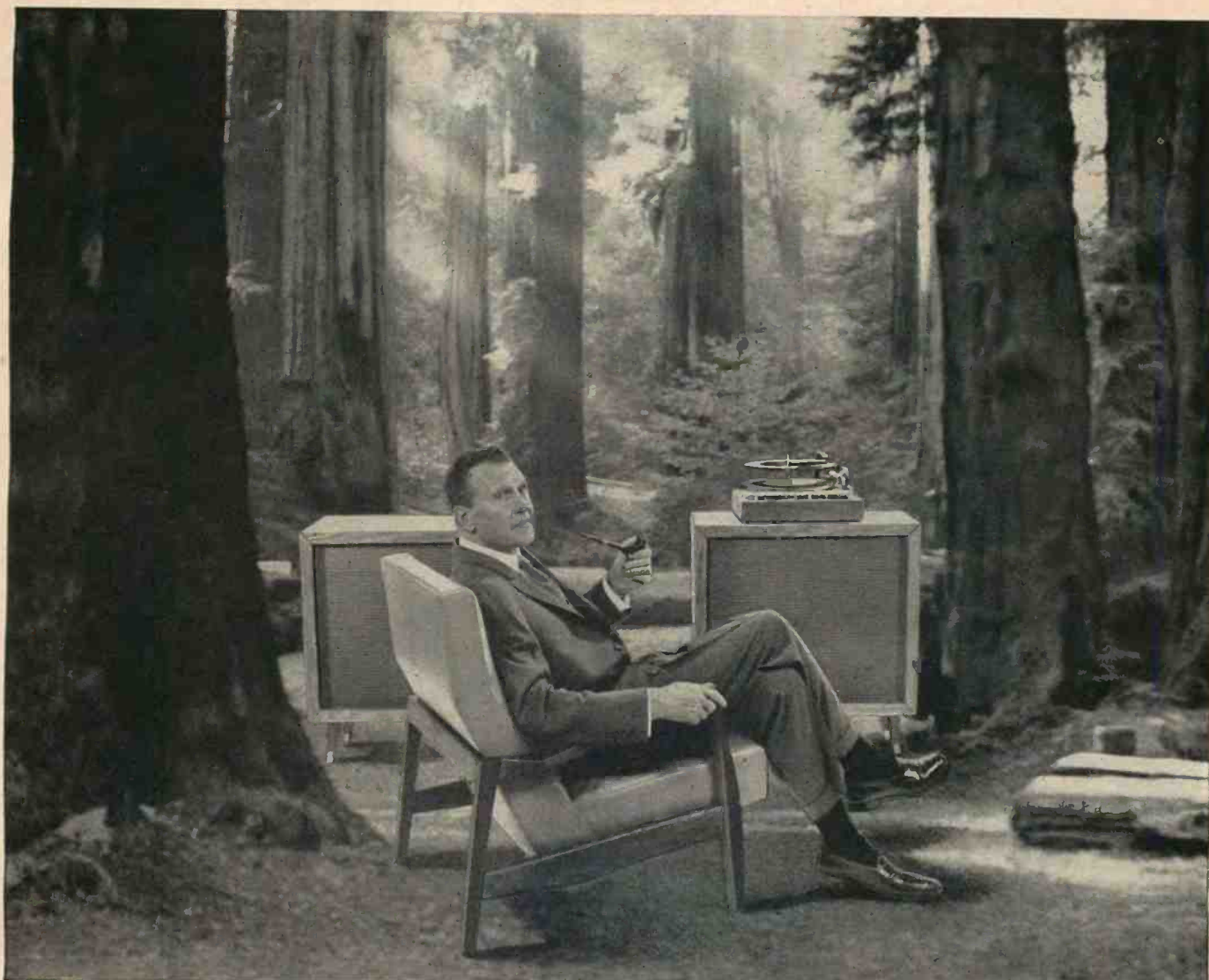
Discover JansZen clarity for yourself. Write for literature and the name of your nearest dealer.



JansZen*

*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.



Ralph Bellamy, starring in "Sunrise At Campobello", listens to stereo on his Collaro changer and Goodmans Triaxonal Speaker System.

Collaro—your silent partner for Stereo

Silence is the requirement — and *silent* performance is what you get when you select the new Collaro stereo changer for your stereo system. Collaro engineers have designed *the* high fidelity changer precision-engineered to meet stereo's rigid quality demands. Collaro's *silent* operation assures flawless reproduction of the exciting new stereo records every time. Here is why Collaro is your best buy.

Five-terminal plug-in head: Exclusive with Collaro. Provides two completely independent circuits thus guaranteeing the ultimate in noise-reduction circuitry.

Transcription-type tone arm: Another Collaro exclusive. As records pile up on a changer, tracking pressure tends to increase. Result may be damage to records or sensitive stereo cartridge. This can't happen with Collaro's counter-balanced arm, which varies less than 1 gram in pressure between the top and bottom of a stack of records. The arm accepts any standard stereo or monaural cartridge.

Velocity trip mechanism: Unique design of this sensitive mechanism insures that the Collaro changer will trip at extraordinarily light tracking pressures — a requirement of many stereo cartridges.

New Collaro changers include *all* of the best features which have made Collaro the largest manufacturer of record changers in the world — as well as important new features vital for superb stereo as well as monaural performance. There are three Collaro changers: The Conquest, \$38.50; The Coronation, \$42.50 and The Continental (illustrated), \$49.50.

For full information on the new Collaro stereo changers, write to Dept. MR-2, Rockbar Corp., Mamaroneck, N. Y.



American sales representative for Collaro Ltd. and other fine companies. MC-7

dynakit

For the audio perfectionist!

- **PRODUCTS WHICH EXCEL in DESIGN, in COMPONENT QUALITY, and in SOUND**
- **SUPERIOR for MONOPHONIC USE and FULLY COMPATIBLE With STEREOHONIC REQUIREMENTS**

DYNAKIT MARK III



Mark III

Mark III also available with added 70 volt output. Mark III—70 \$84.95* net

- ★ Ease of assembly due to uniquely simple circuitry and printed circuit construction with factory-mounted parts.
- ★ Highest stability suitable for all loud-speaker systems including electro-static.
- ★ Dyna Biaset (patent pending) for simplified adjustment and complete freedom from effects of unbalanced components.
- ★ Dynaco Super-Fidelity output transformer. This is the finest available transformer of its type for the most critical audio uses.

★ 60 watts \$79.95* net

MARK II 50 watts
\$69.75* net

DYNAKIT PREAMPLIFIER

- ★ Finest Quality Available of Circuitry and Components.
- ★ Lowest Distortion and Noise.
- ★ Easiest Assembly Using Pre-Assembled Printed Circuit.
- ★ Handsome Styling—Selected for Display at Brussels World's Fair.
- ★ Only \$34.95* net.



Power supply available for 2 pre-amplifiers PS-1 Kit \$8.95* net

DYNAKIT STEREO CONTROL

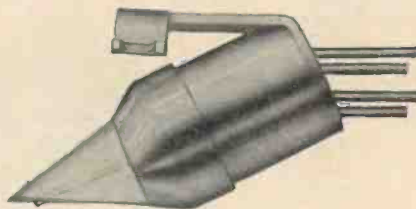


Stereo control with two preamps

- ★ Adds Complete Stereo Control To Two Preamps Without Noise or Distortion.
- ★ Unique Blend Control Fills In "Hole in Middle."
- ★ Level, Balance, Loudness, Channel Reverse, and Dual Tape Monitor Controls.
- ★ Only \$12.95* net

DYNACO—B & O STEREO PICKUP

- ★ New completely symmetrical push pull magnetic pickup for either monophonic or stereo recordings.
- ★ High compliance in *all* directions permits tracking at 2 grams.
- ★ Smooth, peak-free response beyond 15kc with ideal channel separation and complete freedom from hum pick up.
- ★ With .7 mil replaceable diamond stylus for only \$29.95.



Available from leading Hi-Fi dealers everywhere. Descriptive brochure available on request. *Slightly higher in West.

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EXPORT DIVISION 25 WARREN STREET NEW YORK 7, N. Y.

bright sunlight for a few hours, the warping will disappear.

D. Byers
Buffalo, N. Y.

Gentlemen:

It's very simple—lay them on a flat surface and pour boiling water on them. I have done it and as far as I can tell it didn't hurt the records. If, due to the difference in temperature from front to back, the record should go concave, just heat the other side with water until it becomes flat.

Sometimes the records will not straighten completely due undoubtedly to stresses in the original molding, which helped them warp in the first place.

I hope this information will prove helpful to Mr. Guidice. It has been quite helpful to me in the past.

Charles E. Hood
Cincinnati 19, Ohio

Gentlemen:

I have a method for correcting warped discs which has worked most satisfactorily for me for many years. First I warm the room up to 90° F. Then I place the record on a flat surface (cushioned between several sheets of newspaper) and finally place on top of this enough weight to force the record back flat. I leave it there for 24 hours while cooling the room to a comfortable temperature.

Jack Wayne
Twin Falls, Idaho

The above is a sampling of the letters received in response to the request by Mr. Guidice. Most of them duplicate the above ideas. Many readers expressed the opinion that warping was not due to the record itself, but to the cardboard liner. Distorted and warped liners eventually warped the record and readers are urged to discard liners that do not lay flat—unless your records are stored under considerable pressure.

The Backward Look

Gentlemen:

Everything is better if it's old—is the Biggs (December issue, p. 47) school of philosophy. If he had been living in the 17th or 18th century, Biggs would have criticized the new "tracker action" as being mechanical. Why shouldn't a modern musician use any mechanical device subject to his human control to make music? Biggs' heroes did it with their tracker action—the newest device at that time. To the purists in the 17th century, the mechanical slider chest, tracker action and direct mechanical linkage was musical heresy. They no doubt argued that the only true musical instrument subject to complete control was the human voice.

Robert Siefeman
Freeport, Ill.

HIFI REVIEW

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
 Max. Sensitivity: 1.5 microvolts
 Selectivity: 6 db bandwidth 170 KC
 20 db bandwidth 260 KC
 Frequency Range: 86.5 to 109 mc
 Image Rejection: 40 db

IF Rejection: 65 db
 Ratio Detector Peak Separation: 300 KC
 Squelch Quieting: 20 db
 Frequency Response: ± 2 db, 20-20,000 cps
 Distortion: Less than 2% at 100% modulation and at 1 volt output
 Antenna Radiation: Less than 50 microvolts per meter max.

Price: \$96. (WALNUT, BLOND, OR MAHOGANY CABINET \$19.95)



ALTEC LANSING CORPORATION
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12-37

STEREO STEREO AND MONAURAL

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



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EICO advantages
guarantee your complete satisfaction:

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- "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 Preamplifier HF85



FM Tuner HFT90



Stereo
Amplifier-Preamp
HF81



Bookshelf
Speaker System
HFS1



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



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



Monaural Preamplifiers:
HF65, HF61
(stack 2 for Stereo)

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



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HE CALLED THE TUNE

Composer and reformer, Victor Herbert changed the musical face of U.S.A.

by EDWARD N. WATERS

Illustration by Aubrey Amey

WHEN Dublin-born Victor Herbert arrived in America in 1886—to be a cellist in the Metropolitan Opera Company—musical conditions were vastly different from those of today. No one could foresee the changes of the next half century in the direction of mass dissemination of music by broadcasting and records; nor could any one predict that this genial young man would influence them. He was only 27 years old and the minor half of a new bride and groom partnership. His statuesque bride, Therese Foerster, was the celebrity, a Vienna Court Opera soprano engaged to bolster the vocal staff of New York's then new opera company. She had refused to come without her husband, so a place for him was found in the opera orchestra—easily accomplished, since here was an extraordinarily talented cellist.

In 1886, too, American music and musical life were far from the degree of maturity they have since attained. Our popular music, in theater and music hall, was trite—having lost much of the crude vitality of the minstrel show era. Our scattered symphony orchestras depended wholly upon European composers and players. Chamber music for the public concert hall was rare and exotic. Music recorded by phonographic means was practically nonexistent. Motion pictures

were undreamed of. Our few composers (and there were a few) had no conception of association since they felt no need of a united front. There were, to be sure, other aspects of our musical life, but those mentioned above were the ones which would be changed or affected by Herbert in the course of the following thirty years. There are sound reasons for believing that the American musical scene would be far different from what it now is had Herbert not exercised such remarkable powers of personality and persuasion.

He was also an outstanding cellist and a finished if not forceful composer. His Suite for cello and orchestra, Op. 3, and the First Cello Concerto, Op. 8 (still unpublished) were well received, establishing Herbert as a remarkable virtuoso. The Second Cello Concerto, Op. 30 (1894), a masterly, close-knit fabric of romantic hue, gave promise of yet more solid achievement to come. (It had been successfully revived in recent years and recorded twice.) The most important fruit of this venture, however, turned out to be the Cello Concerto by Dvořák, who was apparently stimulated to do his own by a hearing in New York of Herbert's score. The last serious instrumental composition was *Hero and Leander*, a symphonic poem (1901) which pleased Pittsburgh and New York, and



Library of Congress

Victor Herbert in his later years—a fine informal snapshot with cigar—and friend.

which should be heard again. Unfortunately this, too, remains unpublished.

Herbert's two attempts at serious opera, *Natoma* (1911) and *Madeleine* (1914), are unknown today, but the former had a decidedly beneficial effect on American opera in general. It focused the attention of the entire music-loving public on the problem of American opera, made the country opera-hungry, so to speak, and raised the question: why was the United States backward in operatic art? The American Indian opera, *Natoma*, moreover, with its fine melodies, stirring rhythms and brooding third act introduction, was far from a failure. Its subsequent influence on American opera is undeniable.

Herbert quickly discovered that the composition and playing of serious music were not lucrative occupations, and for some years a livelihood was earned by teaching, orchestra playing and conducting. Solo appearances, presenting all the standard concertos of the cello repertoire, were uniformly admired but hardly remunerative. The string quartet he founded and maintained for a few years was no more profitable, yet it was the only rival the early Kneisel ensemble ever had. Helped and encouraged by Anton Seidl, Herbert realized that a real performing career lay in conducting, and accepted the leadership of a famous brass band, in order to be established in the field. Following in the footsteps of Patrick S. Gilmore, he toured all over the country, raised the level of band music and performance, and in so doing became a national idol. No activity brought Herbert closer to the grass roots of America or endeared him more to the melody-loving, middle class population.

A lesser man might have been satisfied with easily won popularity—augmented by the creation of several fine operettas. Herbert, however was still the artist, a musician who wanted to present the best music to the people, and he found

the proper niche when appointed conductor of the Pittsburgh Symphony Orchestra. For six years (1898-1904) the post was filled with distinction. It is safe to say that, as a musical missionary, Herbert was second only to Theodore Thomas as a propagandist and disseminator of the art; in point of personal charm, he was probably superior in bringing to it new friends.

Once a conductor, always a conductor—and Herbert thenceforth wielded a baton. But in the 1890's he discovered a talent that demanded cultivation—the composing of operettas. The Herbert operettas dominated our musical theater for a quarter-century as music of grace, substance and *esprit* was brought to the stage. The theater orchestra of that day was enlarged and improved. The role and texture of the chorus were expanded, extensive scenes that were truly "through-composed" were written, and unprecedented requirements were made upon the soloists.

However, two misfortunes attended this operetta career: (1) stylistically the scores were European (and present-day American composers for the theater have little feeling of musical kinship with them); (2) a librettist of genuine ability was never found. These lacks go far toward explaining the comparative dearth of major Victor Herbert revivals, especially in their original form.

Nevertheless, his forty-odd operettas do contain a wealth of charming romantic and witty music. Many indeed were masterpieces of their kind, among them *Babes in Toyland*, *Eileen*, *The Enchantress*, *The Fortune Teller*, *Mlle. Modiste*, *Naughty Marietta*, *The Red Mill*, *The Serenade* and *Sweethearts*. Others offered scenes of notable musical worth—*Cyrano de Bergerac*, *Orange Blossoms*, *Princess Pat*, *The Singing Girl*. There were failures too, disappointing the composer no less than those millions of admirers who expected a constant stream of musical satisfaction. Nothing would have pleased Herbert better than to have fulfilled these expectations. But no artist could maintain such a schedule of combined performance and creation and always be sure of riding the crest artistically as well as quantitatively. Moreover, he was intent on asserting a leadership in American music, the true nature of which was, and still is, but dimly understood.

Herbert was wholly right in declaring: "We need an American School of Music . . . Our young composers are too prone to get their ideas from the old world . . . They do not get into their music that freshness and vitality so characteristic of this country."

THE precepts enunciated were excellent in themselves; they produced results in terms of craftsmanship, but not characteristically American. *The Enchantress* (1911), which he considered as a one hundred percent American expression, was, for all its charming music, European to the core, offering not one example that a nationalistically minded composer could listen to with approbation. The virtue of his musical examples lay in their technical proficiency, uncanny sense of orchestral color, and effective old-world melodies. The Americanism so sought after had to be expressed in other ways.

By nature eloquent and impassioned, Herbert hated to see the composer victimized or infringed upon, and loved to enter a fray where his fellow creators might be helped. The first major battle of this kind, more personal but with far-reaching effects, occurred in his famous 1901 law suit against Mark Blumenberg of the old *Musical Courier*, whose publication

had in effect used the "plagiarism" epithet to defame his music. Completely triumphant in court, Herbert took full advantage of the situation to ventilate freely the smothering atmosphere of shoddy journalism all too frequent in the music periodicals of the time.

Then came the years 1906-09, when the composers of the country seemed to be losing the fight for fair treatment in the proposed new copyright legislation pending before Congress and finally adopted in 1909. Science and invention were making record and piano roll manufacturers rich at the composers' expense, and the latter were unable to find redress in the courts or elsewhere. The copyright protection extended to their published music offered no safeguards against mechanical recording, which had already become a lucrative business. The recording and piano roll people were enjoying a field day of freedom from payment for the music they used.

The situation had to be changed, and the new copyright law supplied the first and last possibility of effective action. As the contest wore on, Herbert more than any other individual assumed the role of champion and spokesman for all composers.

The fight was waged for three years, and at the end the composers and the record makers had to be satisfied with a compromise solution. A composer had an exclusive right to say whether his piece should be recorded for the first time or not; but if he granted permission to the manufacturer to make the recording, then any other manufacturer was free to do likewise provided that the latter pay a stipulated royalty—the so-called statutory rate. Herbert agreed to the solution, protesting, however, that the royalty rate was too low; the manufacturers for their part claimed it was too high. Except for trimmings the copyright legislation of 1909 is still in effect, creaking and obsolete with particular respect to the development of electronic recording and broadcasting.

Prior to the copyright settlement Herbert refused to make phonograph records, but immediately thereafter he entered the field with vim and vigor, allying himself first with Thomas A. Edison's National Phonograph Company. The great inventor wrote the composer as follows:

My dear Mr. Herbert,

I was greatly pleased to learn that our Phonograph people have obtained the services of your great orchestra, and your personal advice and criticism in our record making.

From now on we ought to reach a still higher standard in the recording of music.

Yours,

Thomas A. Edison

At once Herbert became an immensely popular and successful recording artist, as both cellist and conductor, first with Edison and later (1911) with Victor. Any thorough history of the development of sound recording would have to reckon with the Irish-born composer and his zeal for promoting a worthy cause.

Composers were also victimized by other users of their music. If the writing and performing of music failed to bring the composer a monetary gain, why bother with it? Although the new copyright law guaranteed certain exclusive rights to composers, the enforcement of those rights posed huge problems. The composers had no choice but to

combine in order to protect their interests and to earn reasonable financial rewards. As a result, ASCAP (the American Society of Composers, Authors and Publishers) was founded as a performing rights society which would see that its members (creators and purveyors of printed music) obtained all the remuneration allowed by law. The users of the music would have to pay.

Thirty-six composers, authors and publishers who had consented to be founders agreed to meet at dinner (in October 1913) in Luchow's restaurant; the weather was bad, and only nine showed up. They were Herbert himself, Silvio Hein, Louis A. Hirsch, Raymond Hubbel, Gustav Kerker, Glen MacDonough, George Maxwell, Jay Witmark, and Nathan Burkan. It was a dismal evening, but Herbert inspired those present to believe in the cause and to carry through the organization, which was actually effected on February 13, 1914.

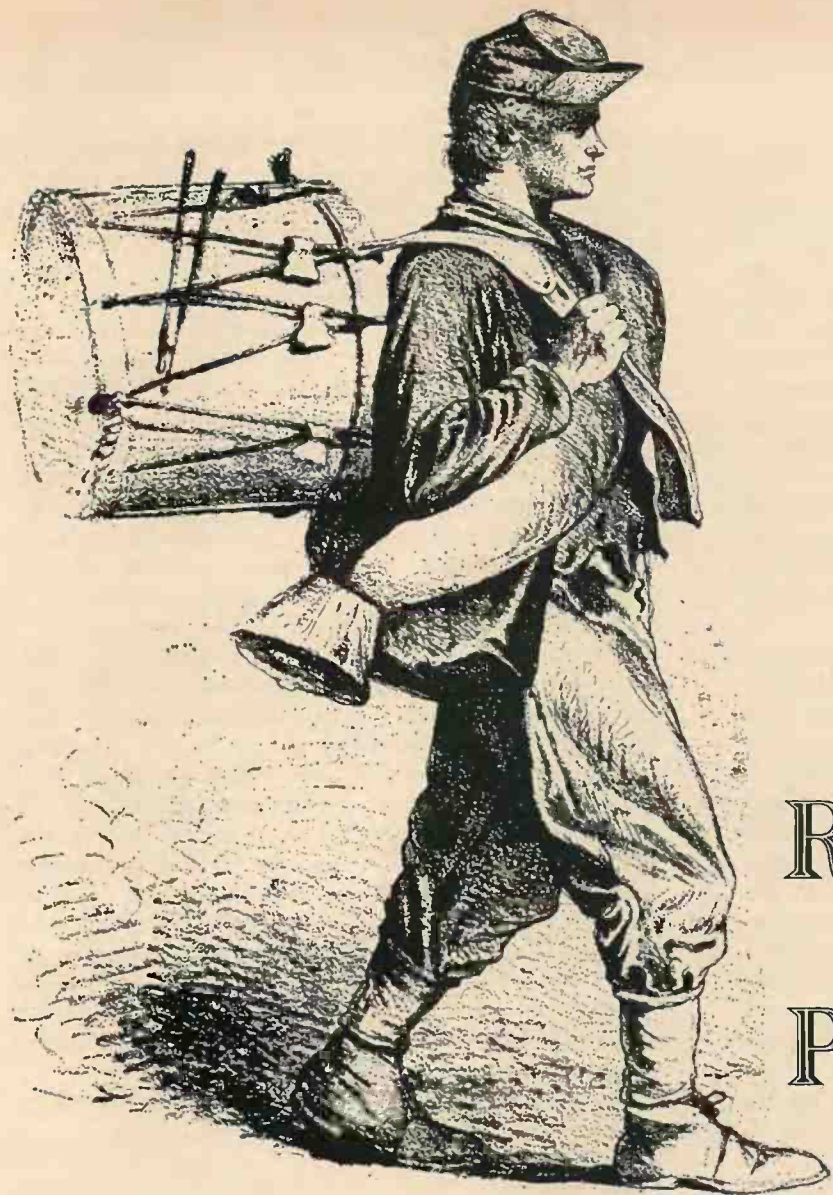
ASCAP's efficiency, of course, had to develop gradually. Although it was organized to see that justice was rendered its members, it had to prove itself in the courts. In oversimplified terms, Herbert brought suit against Shanley's restaurant for an unauthorized performance of *Sweethearts*. Losing in the two lower courts he carried the case to the U. S. Supreme Court and won. Never again would the right of a composer to control performance rights of his music in public and for profit be questioned.

No experience in musical life seemed to escape Herbert's notice and attention. Shortly after ASCAP was organized he turned to writing music for motion pictures, and composed what has been called the first integrated score for a feature production. In 1916, when *The Fall of a Nation*, "a grand opera cinema," was released, the movies had reached an early degree of maturity, but the accompanying music was still a hodge-podge of miscellaneous pieces assembled with little concern for congruity or suitability. Herbert, although not critical of the picture chosen to embellish, rightly perceived the importance of such a challenge. It was spectacular and cheaply exciting, but it was also fantastic in its improbable melodrama and impossible in its philosophical implications.

Herbert wrote a full-length score for a full-size orchestra, providing original music related in mood and spirit to the action on the screen. When he quoted, as he did, from popular songs and hymns, it was done purposely, not just as a matter of convenience. The music naturally elicited far more praise than the picture, and it stimulated plenty of discussion regarding the role of music in the art of the cinema. In short he "started something" which continues to this day and receives increasing attention with each passing year.

It is impossible to compare Herbert with any other musician or composer. The sharp outline of his influence, in so many aspects of art, may have softened over the years but it still exists and will always exist for the thoughtful student of our cultural and musical history. Living a full life and reaping rich rewards, he gave America far more than he took from her.

• Edward N. Waters, author of the definitive biography of Victor Herbert (*Macmillan, New York, 1955*), is a native of Leavenworth, Kansas. He holds the post of Assistant Chief of the Music Division at the Library of Congress in Washington, D. C. Waters has been President of the Music Library Association, Secretary of the American Musicological Society, and is presently Chairman of the Council of National Library Associations.



by **FREDERICK FENNEL**
Conductor, Eastman School of Music

Ruffs Ratamacues and Paradiddles

One sunny weekend last July, I enjoyed a singularly stimulating diversion from my summer responsibilities as conductor of Rochester's Eastman Chamber Orchestra, thanks to an invitation to the little town of Deep River, Connecticut—focal point of an annual affair known as the Deep River Ancient Muster. The invitation bore the signature of Ed Olsen, secretary of *The Deep River Committee for Fostering and Perpetuating Ancient Martial Music*.

This was to be no flashy drum-and-bugle corps conclave; for the rural towns and cities of the State of Connecticut have been for more than a century the bastion of a military fife and drum tradition handed down unbroken from the days of Lexington, Concord, and George Washington's Continental Army. The most vivid visual embodiment of that tradition resides in the celebrated Archibald M. Willard painting *The Spirit of '76*, which can still be seen in Abbot Hall at Marblehead, Mass. However, those of us fortunate enough to attend the Deep River Ancient Muster had the thrill of hearing *and* seeing this bit of Americana come to life in a big way. There were some two dozen groups, ranging in point of establishment from the 1870's to 1957, decked out for the most part in colorful buff and red-coated Colonial uniforms or Civil War "blues." I regretted only that the famed

old Mattatuck Drum Band of Waterbury, founded in 1767, wasn't on hand. Still this was no exclusively Connecticut gathering, nor was it restricted to old-timers and antiquarians; for New York State, Maryland, and Massachusetts were represented and at least six outfits present were junior groups. All used the traditional keyless fifes and you couldn't find a drum in the lot with metal, thumbscrews, or plastic. Here were the genuine old-style rope strung, deep cylindrical field drums, bass drums not of the usual narrow type beaten with a felt padded stick, but three-foot wide monsters played on both sides with hardwood mallets—a cross between an old fashioned potato masher and a darning egg. These were the kind used during the Revolution and the Civil War, when there was no walkie-talkie or field telephone, and their rattle and thunder could be heard over the heaviest musketry. It was in fact the bass drum work that provided so much of the real kinetic excitement of the occasion; for Connecticut-style bass drumming is no mere matter of simple marching accents, nor of bagpipe band over-the-drum flailing, but of complex syncopated patterns that would put an average modern snare drummer to shame. The drums themselves ranged from genuine antique "Eli Browns"—the Stradivarius of the breed from the hand of that

famous drum maker of the early 1800's—to the superb instruments made today by the same methods in the Mount Vernon, N. Y., shop of 80-year-old "Gus" Moeller. It was this same "Gus" Moeller who in 1929 taught jazzman Gene Krupa the fine art of traditional drum technique.

A description—not wholly friendly—as set forth in a Wallingford, Conn., newspaper in 1885, could well do justice to the scene at Deep River on July 19, 1958:

"It will be weeks before this village will recover from the shock it has experienced . . . we have suffered a visitation of drummers . . . not the comparatively mild form of drummer known as the commercial variety either, but the most virulent type of military drummer. . . . They brought fifers with them . . . and the result was that of a thousand boiler shops in operation all at once, with a man filing a saw between each one of them. Twenty-one of these gangs . . . came from as many different cities and villages, including New Haven, Hartford, Danbury, Meriden, Waterbury, Moodus, Mansfield, Derby, Ansonia, Waterville, Middletown, Northford and various other localities. . . . Haughty drum majors, their lofty bearskins high upon their proud heads, marched backward before their various commands, scintillating with brass buttons and gold braid; tall drummers and short drummers in gorgeous uniforms smote big and little drums with their padded potato mashers; great and small fifers fided mercilessly; and abandoned cymbalists added to the clattering thunder. . . ."

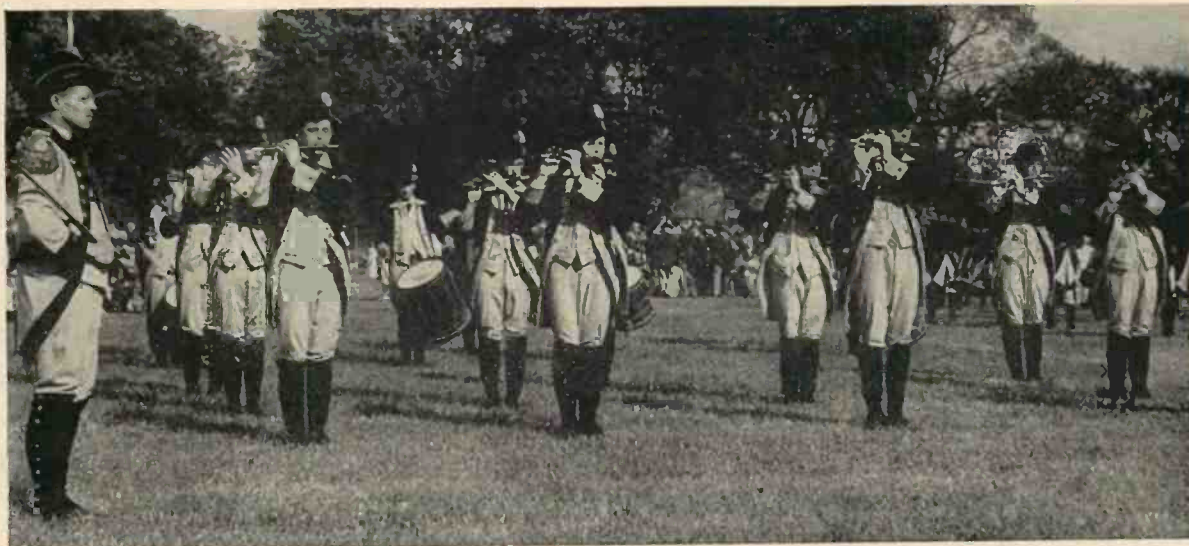
Needless to say the *aficionados* of Ancient Martial Music and even the greenhorns present in Deep River that Saturday afternoon in 1958 enjoyed themselves hugely, both during the preliminary parade down the main street to the ball field and during the greater part of the afternoon it took for the twenty-four corps to strut their stuff before the on-lookers in the bleachers. There was plenty of "Coke," pop-sicle, and lemonade to stand off the warm sun. Many an oldtime fife-and-drum man was there to watch or to take part in the fun, even to Pulitzer-prize author, MacKinlay Kantor, whose *Andersonville* and other Civil War stories pay eloquent tribute to the drummer boys and fifers of that day.

A distinctively modern note was struck by the presence of microphones leading to a flock of home tape recorders, tapping their a.c. power from nearby homes.

What is so special about this fife-and-drum business in this day and age when military communication is by way of P.A. and walkie-talkie instead of fife, drum and bugle? Why should there now be the beginnings of an upsurge of interest in Ancient Martial Music after the movement had been all but smothered by the drum-and-bugle boys with their bandy-legged, high-chested female baton twirlers? Surely this music would seem to be too far removed from "rock 'n' roll" to attract any young blood, particularly from the big city. And yet there were corps from Brooklyn, the Bronx, and Long Island who gave the Connecticut boys a real run for their money at Deep River—even if the affair was billed as having "No admission fee—No judges—No unkind words."

A number of arguments can be advanced to show that this renaissance of Ancient Martial Music is something vital and neither precious antiquery nor provincial jingoism. First of all there are the tunes that make up the repertoire—most of them strongly anglo-celtic in flavor, as befits their origin: *Yankee Doodle*, *The White Cockade*, and *The World Turned Upside Down* from the time of the Revolution; *Gary Owen*, *Dixie*, *Rally 'round the Flag*, and *Belle of the Mohawk Vale* from Civil War days; and the whole historic fife-and-drum routine handed down through the American military from the time when that doughty German, Baron von Steuben, at Washington's behest transformed our makeshift Continentals into a really disciplined fighting force. Just as the Scotsman feels his blood tingle to the skirl of the bagpipes or the Norwegian to the tangy sound of the Hardanger fiddle, so there are plenty of Americans who can still feel thir hackles rise at the rattle and shrill of a first-class fife-and-drum group. Let's face it—most of the best are in the Northeast today, but the time may not be far off when the movement on behalf of the "Ancients" will take hold elsewhere.

The thought that there are still some things in American life that can be done skillfully without the help of a machine and yet don't need the professional virtuosity necessary to create a good pianist or violinist, or even trumpeter, must



A typical Connecticut fife and drum corps sounds off with "Ancient Martial Music" using the traditional key-less fifes and the genuine old-style rope-strung drums, just like those used at Lexington and Valley Forge.

also play its part in drawing new blood into the playing of Ancient Martial Music; for though good instinctive *musicianship* is a "must" for any first-rate corps, and though it is good to be able to have a reading knowledge of music, the fact is that the fife and drums corps boys and girls learn their stuff today in pretty much the same manner as in 1776—that is, by rote. The fife tunes are simple enough and the instrument itself has too limited a pitch compass to permit of much fancy modulation. Even so it takes several years of intensive practice to develop a good fifer and even more to produce a first-class drummer. It is here that we can introduce a word we have deliberately avoided till now—and that is "rudimental drumming." The fact is that the "rudimental" technique has provided the basis for the art from the days when the Crusaders first introduced the "Saracen music" to Europe to our own time, whether the learners have been young Swiss, Danish draftees in the Royal Guard, or smooth-faced boys training for the Warehouse Point Fife and Drum Corps. In my own family's corps at Camp Zeke in Cleveland, it was watch and listen, backed effectively upon my error with a sharp crack across the knuckles from my Uncle's drum stick without his missing a beat!

The Rudiments of Drumming are the counterpart of the Basic Positions of Classic Ballet; from these basic elements in combination, the most complex patterns can be evolved. The names of the Rudiments are nothing if not picturesque in their phonetic evocation—Ruff, Ratamacue, Paradiddle, Ruff, Flam, Double Drag. So too are the names of the patterns associated with the so-called Camp Duty—Three Camps, The Scotch, The Hessian. The spellings of these patterns may have changed over the decades but the routines remain basically the same, so far as the authentic "Connecticut" style is concerned. The old standard manuals that originally formalized this tradition were Ashworth's *Rudimental School* dating from the early 1800's, then *The Drummer's and Fifer's Guide* published by Firth, Pond & Co. of 597 Broadway, New York, in 1862 and authored by George C. Bruce and Dan P. Emmett (of *Dixie* fame—he was himself a fifer). Gardner A. Strube's manual of 1869 marked the high point of formalized rudimentary drum technique in the "Ancient" style, and it was at just this time that the fife and drum corps movement as a community activity began to reach its peak.

For the thousands of drummer boys who had been recruited during the Civil War had now reached full manhood and there was no question but that the organization of fife and drum corps and bands sparked by the G.A.R., did much to keep the old memories and wartime friendships green, as well as to supply superb shows in those days before mass entertainment media like TV, movies, and radio.

It was in just such an atmosphere in Danbury, Connecticut, in the 1880's that the creative genius of our great composer, Charles Ives (1874-1954), was nurtured. His father, George E. Ives, was considered the best Union bandmaster of the Civil War, and by the time son Charles was twelve, he was playing snare drum in his father's Danbury Band, as well as soaking in the barn dance fiddle tunes and camp meeting hymns that were to provide grist for his own music in the years to come.

After the First World War and the rise of the American Legion and V.F.W.-inspired drum and bugle corps movement, it began to look as though the Ancients of the fife and drum were headed for eclipse; but the old ways still persisted

in the Connecticut towns and during the past decade they have once more begun to gain ground. Not the least colorful chapter in this renewal of interest is that centered around the Noah Webster Fife and Drum Corps established in West Hartford in 1942 by Boston-born sculptor of Polish descent, Korczak Ziolkowski.

Ziolkowski had completed in that year a massive marble statue of Noah Webster, the great lexicographer, Yale graduate, and fifer in the escort of George Washington. Evidently, the artist had become so swept away by his enthusiasm for Ancient Martial Music that he established a Noah Webster Fife and Drum Corps from his family and the young people who had helped him in his work on the Noah Webster statue. Five fifers, four snare drummers, and two bass drummers comprised the group, seven of whom were women (bass drummer Dorothy Comstock being in her 70's!). Major Charles S. Miller of Waterbury's Mattatuk Drum Band was their Preceptor and the one who had inspired Ziolkowski to his unusual project. In 1947, Ziolkowski took his drums and fifes to Custer, South Dakota, and there reorganized his corps, meanwhile occupying himself with a 30-year project of carving on Pine Ridge in the Black Hills a spectacular 400 foot memorial to the Sioux Indian chief, Crazy Horse, who is credited with engineering the Custer disaster at Little Big Horn.

Of the twenty-four "Ancient" corps that played at Deep River last July, some half-dozen were post-World-War-Two. Here one might well wonder what all this could possibly mean to today's teen ager, all caught up with current crazes. What competition can an antique brass drum offer to a juke box or to other musical manifestations infinitely more "modern" than an old fife and drum corps that wears three-cornered hats, tight-buttoned leggings, and plays *Yankee Doodle* instead of bop? It just could be that this music "swings" too—which in our opinion it certainly does.

In fact, a careful listen to a traditional "Connecticut" drum solo which the Deep River boys and their compatriots call simply "*Halftime*" (recorded on Mercury MG 50111 or MG 50112) gives a partial answer; because there are certain devices there which offer a startling parallel to those found in early bop. That such patterns were by no means restricted to the "*Halftime*" piece was brought home even more forcibly by what we heard at Deep River that Saturday in July. With all due respect to New Orleans, the Caribbean, the Gospel singers, and the Blues shouters, whence comes our most vital modern day American music—jazz, it must be said that there is American music from other sources that can "swing" too, and you'll find it in any top-notch "Ancient" corps, whether it be from Waterbury or the Bronx.

Yankee Doodle may be two hundred years old, but there's plenty of life in the old tune yet. So in this month of Washington's and Lincoln's birthday, here's a hats off to the "Ancients!"

• *Frederick Fennell, dynamic 44-year-old conductor, will soon be rounding out his 20th year on the faculty of the Eastman School of Music. Fennell has expanded his activity to include conducting the Boston Pops and the Eastman Chamber Orchestra. He has recorded with the Eastman Wind Ensemble a comprehensive anthology of martial music under the titles Spirit of '76 and Ruffles and Flourishes, as well as a notable repertoire of band and wind music.*



THIRTY DAYS IN MUSICAL RUSSIA

A diary of my day-by-day impressions of

Soviet conductors, orchestras and featured works

By **ULYSSES KAY**

Early last fall, I was fortunate to join Roger Sessions, Roy Harris and Peter Mennin in a month-long exploration of Soviet music and musicians. This trip was undertaken as a part of the U. S. State Department Cultural, Educational and Technical Exchange Agreement. The people and places we visited during our stay were selected by our group with the aim of experiencing a varied cross-section of music in the Soviet Union. The notes that appear on the following pages were taken from my diary of this memorable trip.



American composers ready for a long trek—Ulysses Kay, Peter Mennin, Roy Harris, Roger Sessions (left to right), foreground. Russian host composer Tikhon Khrennikov (far left).

September 17, 1958: Via Scandinavian Airline System left Idlewild about 3:30 p.m. Feeling of great wonder at this unexpected adventure—and what it would bring. Companions Roger Sessions and Roy Harris—all of us eagerly anticipating our visit to U.S.S.R.

September 18, 1958: Landed at Copenhagen about 9:00 a.m. where we were joined by Peter Mennin who had flown up from Rome. Very modern airport—good shops, presents, cards and the London papers. Of more concern were our Soviet visas, which were not forthcoming in the U.S.A. After identifying luggage, and with visas received, we again embarked via SAS.

Excellent lunch, including champagne; the smooth flight and bright northern sunlight are soothing. But still—below is the great expanse of a “new” country; deserted looking, but now and again farms, roads, towns—though little traffic. Approaching Moscow—more farms; and the trees are changing; beautiful.

Arrived at Moscow Airport about 5 p.m. Bare and dreary-looking field, but full of big Aeroflot planes, all with the proud, red tail placque. Met by Tikhon Khrennikov, general secretary of the Moscow Composers' Union, three members of the Soviet Ministry of Culture, our interpreter Tamara, two members of the American Embassy, and four press and radio people. Several of the Russians spoke English, and our welcome was most friendly.

Awaiting customs, we were interviewed on excellent, portable tape recorders—apparently a standard model throughout the country—which are carried slung over one shoulder. “Won't you say a few words about your trip and the U.S.S.R.?” “For whom?” “Oh, for the Moscow State Foreign Service Radio!” “Why, of course—” and so, on to our hotel in a Ford and one of the fine black limousines they call the Zim.

On entering Hotel Leningradsky, a comment by one of the Russians: “This architecture I call Hollywood modern, but I don't like it!” “When was it built?” “About 1953, when we were building skyscrapers, but we don't build like this now. A poor use of space!” Private rooms assigned to us, each on a different floor. Very comfortable, very quiet; however, elevator service is slow.

Dinner in the hotel dining room with Tamara, who speaks excellent English, having specialized at a language institute for five years. With fine borscht, black caviar, straight vodka and good food, many questions about the Soviet Union, life,

people, concerts, theater, etc. Simple and direct answers from Tamara. About 9 p.m. she left, promising to meet us at breakfast.

Roger Sessions proposed we look around the city, since it was still early. A cab to Red Square, and there was the Kremlin—massive, stolid, fascinating in its dramatic lighting. Like children on a lark we walked around the Kremlin, each with his own thoughts, his own questions. Then back to the Leningradsky in Komsomolskaya Square. And so to bed.

September 19, 1958: Eleven a.m.—our first meeting with Soviet composers at the House of Composers of the Moscow Composers' Union. About thirty composers and five “musicaveds,” or musicologists, present. Khrennikov welcomed us and introduced everyone. Most cordial greetings; great interest in our visit and our impressions. Vodka, cognac, wine, tea; fruit, cakes and candy; toasts galore to musical exchange, peace and friendship. Questions about what we wanted to do, where we wanted to go and who we wanted to see. We chose Moscow, Leningrad, Tbilisi (Tiflis) and Kiev because of musical and geographic interest. Assurances that productions, rehearsals, educational centers, etc. would be open to us. Agreements to exchange tape and record performances and to discuss works and musical problems. Inquiry about a concert of our music taken under advisement.

Afternoon, sight-seeing by car. Evening, went to see *The Dancing Master* by Lope de Vega, a play in repertory this season. Large audience, indifferent acting, and a 35 piece pit orchestra playing routine incidental music by some contemporary composer. Two of us left after Act One, walked awhile, stopped for ice cream and a drink before taking a cab to the hotel.

September 20, 1958: Musical exchange—the first of five such days with the Moscow composers. Heard excellent tapes of a variety of works by various composers, including some age 26 to 33. Performances of very good quality; solo violin playing excellent. Symphonies by Kabalevsky, Khachaturian and Khrennikov were familiar, as was the string Quartet No. 6 by Shostakovich. New to me were Khrennikov's recent opera *The Mother* (excerpts) and Khachaturian's ballet *Spartacus*. Arias and choruses from the former were well written but made little sense out of context, while the latter was brilliant but expressively very much on the surface. Although extremely conservative in style, there was sureness in use of materials and handling of form.



Ballerina Timofeyeva and conductor Rozhdestvensky chat with Sessions and Kay after American music concert.

The same qualities abound in works of the younger composers. There was little evidence of interest in ultra chromatic music, 12-tone organization or electronic music. Yet the works of these men seem to hold genuine promise. Already solid craftsmen, these composers; in addition, have a somewhat fresher outlook and a little sharper profile than their elders.

Several specific works were of interest. Arno Badajanian, an Armenian, gave a brilliant reading of his Polyphonic Sonata for piano. Striking thematic material in small interval relationships, thin textures and inventive rhythms projected this fine work in concise form. In the Concerto Grosso by E. Tamberg, an Estonian born in 1930, solo playing by alto sax, trumpet and xylophone produced an exhilarating piece showing real talent. The Symphony No. 1 by Karen Khachaturian nephew of Aram, and the Violin Concerto by A. Eshpai, who was born in 1925, show these men to have a fine flare for lyric-dramatic expression in large forms. Soloist in the latter work was Edward Grach, an excellent violinist.

That evening, saw *Swan Lake* in a small theater, since the Bolshoi was closed for refurbishing. This was one of three different productions we saw of this ballet, and each was distinctive and artistically valid in concept.

September 21, 1958: Sight-seeing and visit to the Kremlin—museum, cathedrals and gardens. Nice parks and walks, great crowds and much picture taking. Finery of Czarist days reminiscent of the Vatican Museum. Fascinating view of Red Square on a sunny day, with St. Basil's Cathedral, dating from the 16th century but now a museum, glowing like a birthday cake from some magical land.

At night, to *Zarya*, the second opera of Kyril Molchanov, age 40. Based on actual incidents of the 1917 revolution, the plot deals with events in the life of a retired naval officer and the sailors' rebellion at Kronstadt Fortress near St. Petersburg. In the repertory for three years, this work has

brought the composer acclaim and position. Written in very traditional idiom and staged with utmost realism, the work seldom attains heightened expression. Yet it had a very immediate appeal to this audience, which could readily identify with the story.

The same could be said for Khrennikov's opera *In The Storm*, which we saw later during our stay. Written in 1938 when the composer was 25, this work has been in the repertoire ever since and is mounted about 15 times a year. To me the dramatic motivation in a non-singing role was just about the end in realism. In fact, Khrennikov mentioned casting difficulties, since there is only one actor in Moscow who is convincing as Lenin. Yet there was real musicality about the work, particularly in a quite beautiful and moving love duet that closes Act Two. After several mounting dramatic scenes and the heroine's near-suicide, this scene provides a noble peroration to the act.

September 22, 1958: Soviet composers reluctant to discuss aesthetic matters, though they have questions about 12-tone music. Evening, to the State Central Puppet Theater. The director is Sergei V. Obraztsov, People's Artist of the U.S.S.R., who organized this theater about 1936. The program, entitled *An Unusual Concert*, proved to be one of the most enjoyable and inspiring witnessed in Moscow. Brilliant satires of a cellist, a coloratura soprano, a dance team, a singer and a piano prodigy led to broader expression in skits dealing with an animal trainer, a vocal duo, a magician's act, a vocal quartet and a boogie-woogie dance team. All this in its own charming theater, with good soloists and an orchestra of 15 pieces.

September 23, 1958: Visit to Dunayevsky Music School, one of forty seven-year neighborhood music schools in Moscow. About 900 pupils attend, each taking solfeggio, theory and ensemble in addition to piano and/or an instrument. Faculty of 216. Very thorough, very professional in viewpoint. Visit to Moscow Conservatory—Glinka exhibit;



Roy Harris conducts the Moscow State Radio Orchestra at Tchaikovsky Hall in his own Fifth Symphony. Program also included *Of New Horizons Overture* by Ulysses Kay, *Sessions' Black Maskers*, and Peter Mennin's Sixth Symphony.

many original manuscripts, including some works and one sketchbook of Beethoven.

To performance of "Cav" and "Pag." Creditable production, but no great voices. Met Vassily Nebolsin, conductor. Thirty years experience and a real pro. Has made many recordings including *Boris Godounov* and several Tchaikovsky operas. A most urbane and cultivated man; speaks English and reads *Musical America*.



Roger Sessions and Ulysses Kay pore through new Soviet music at Kiev with Ukrainian colleagues. Tiflis, Moscow, and Leningrad were other main stops on tour.

September 24, 1958: Two and a half hour interview with Zaven Vartanian, head of the music section of the Ministry of Culture. His department administers all musical enterprise, production and education in the country. Education proceeds from the "seven-year" or "ten-year" schools through the musical high schools to the major conservatories, of which there are 22 in the U.S.S.R. All instruction is free. Each of the 15 republics is encouraged to retain and develop its own heritage of folk music, and many folk groups tour giving programs of this sort.

Vartanian asked many questions about music in America, and he thought that all composers here work with 12-tone materials. He seemed surprised at the freedom of artistic expression and at the great variety of musical directions here. Vartanian expressed great admiration for *Porgy and Bess*, for the Philadelphia and Boston orchestras and for American soloists who have performed in the U.S.S.R.

From him we learned about composers' activities—most of them teach or write functional music, players' and teachers' incomes, retirement, etc. We also got a definition of "socialist realism" as applied to music. Their view, as I understand it, is that music should reflect the ideals of the state and the spirit of the people. The positive, joyous life of contemporary man in Soviet society should be expressed by music and communicated to all.

September 25, 1958: Tamara replaced by interpreter Henrietta, who toured with The Philadelphia Orchestra and Cliburn. Concert of our music definitely scheduled on our return to Moscow. Visit to Moscow Conservatory. Director Alexander Svesnikov detailed curriculum, salaries, job opportunities, teacher schedules, etc. Even David Oistrakh teaches 16 hours a week when not on tour. As Svesnikov put it, "The artist is expected to teach and thus keep in close

touch with life around him." Heard Sinfonietta and Piano Concerto by Karamanov, a graduate student. Most promising talent heard so far; works showed influence of early Bartók.

September 26-27, 1958: Ill, and then the night train to Leningrad.

September 28, 1958: Arrived Leningrad 8 a.m. Astoria Hotel—old, comfortable, rather western European in atmosphere. A beautiful city, laid out like Paris. Much more continental than Moscow. Sightseeing to Pete Hof; lovely summer park with beautiful fountains. Visit to Composers' Union, located in the fine mid-19th century town house of the architect who designed St. Isaac's Cathedral. Reception warm and more relaxed than in Moscow. Much interest in our music and heated discussion over "socialistic realism," etc. Of interest to me were a violin-piano sonata by a woman composer whose name escapes me, Symphony (1954) by I. Schwartz and B. Kluzner's Violin Concerto.

September 29, 1958: First of four wonderful mornings spent in the Hermitage Museum, with its celebrated collection of modern French art. A veritable treasure house! Visited Leningrad Conservatory. Here, as we also discovered in Tbilisi and Kiev, the organization and curriculum are similar to Moscow Conservatory. But Leningrad has its own large opera theater and stages about 10 productions a year.

Evening, to performance of Dargomijsky's opera *Esmeralda*, at the Maly ("small") Theater. Excellent leads, fine chorus, good staging, but somewhat lax orchestral playing marred an otherwise exciting work. Historical interest in the work because of its place in Russian national opera, but in performance much Italian influence evident.

September 30, 1958: Leningrad Symphony on tour; our loss! To Opera House for Prokofiev's ballet *The Stone Flower*, his last work. A most lavish production with about 90 dancers and a 128 piece orchestra. Based on a collection of short stories about the Ural Mountains, Prokofiev and his wife made a scenario of theatrical impact, compassion and symbolic meaning. All has been caught and focused in the fine work of the 33 year old choreographer.

At intermission the theater director told us they have two such orchestras and 50 works (operas and ballets) in the repertoire this season.

October 1-2, 1958: Tour of St. Isaac's Cathedral; magnificent. Saw a fine *Sleeping Beauty* production. More exchange and an informal supper at the Composers' Union. Then the night train to Moscow.

October 3, 1958: Visit to Mtseta, original capital of Georgia dating from year 1,000. Magnificent Georgian cathedral there with many frescoes intact. Lunch in the country, with fine wine and abounding Georgian hospitality! Evening, Kogan recital; excellent fiddler.

October 5, 1958: Musical exchange. Tbilisi composers greatly influenced by Georgian folk song. Largely modal, very regular phrases, and soon dull. Three works worthy of note however: Azhchil Tchimacadze's cantata *Heart of Kazhly*, Alexei Machavianian's Violin Concerto (1950) and S. Tzintzadze's String Quartet No. 3. The last shows the fine talent of this young chamber music specialist.

October 6, 1958: To Tbilisi Conservatory and a "ten-year" music school. To the new city of Rustadi, which was built on the spot for workers of a new industrial center. More tapes at Composers' Union. To concert by Eddie Rosner's Jazz Band (collective), à la Harry James of 1940!

October 7-8, 1958: To Kiev by plane. Beautiful city,

(Continued on page 53)

Popular Misconceptions About STEREO

If I get stereo, I'll be forced to sit in one chair and not move to enjoy the music.

It is true that a center balance of the stereo effect is confined to a certain area of the listening room just as the most balanced sound in a concert hall is mainly along the center aisle. But the stereo effect exists elsewhere throughout the room. Walking around in a field of stereo sound is like dancing across the ballroom floor in front of the bandstand. You get a different tonal balance at various points—but this only adds to the illusion of realism. The open and *spatially differentiated* sound of stereo gives you a fine tonal space illusion for your indoor promenade. Nothing in stereo ties you to a chair.

I should buy packaged or console stereo hi-fi because the speakers are preset for angle and separation—something I will never be able to arrange myself.

Major hi-fi manufacturers with extensive audio experience are offering component-type speaker arrangements—such as Bozak, Frazier, Hartley, Jensen, J. B. Lansing and University. A few other companies like Ampex and Fisher offer integrated stereo systems of the finest quality. These should not be compared to mass-produced stereo packaged assemblies. Frequently the latter manufacturers attempt to “miniaturize” by skimping on speaker baffling and speaker separation. Such systems do not offer optimum separation distance and angles which obviously, in a packaged system, must be fixed. Other than the exceptions noted above, flexibility of speaker separation and adjustment is essential to good stereo breadth and directionality.

It's too difficult to correctly place separate loudspeakers in your home.

Not in the least! It's just about as hard as moving a chair from one place to another to obtain better reading light. Just move the speakers along the wall until the stereo sounds best from where you usually sit. That's all there is to it.

I've heard that stereo records are not really hi-fi and some are pretty awful.

It would be unfair to tar all stereo discs with the same brush. The record companies are proving with their new releases that stereo discs *can* be equal in tonal range and clarity of sound to the best monophonic pressings. In the early stages of stereo, there used to be some clinkers in the lot. Put those down as pioneering efforts. But now the output of most reputable labels is well up to hi-fi standards. Still, it is a good idea to watch the record reviews.

Stereo is a big bubble that's going to burst—just like color television.

Although the two are often compared, there is very little similarity. Color television meant junking your black-and-white set and buying a whole new TV receiver. The public resisted the loss of its initial investment and color TV has had tough sledding ever since. In fact, it was a “push” on the part of one manufacturer. Stereo is an industry-wide endeavor with everyone devoting his best effort. Stereo equipment has been designed to protect the original hi-fi investment. Adapters and special add-on amplifiers are available to “stereo-ize” practically every existing hi-fi setup. In addition, you can play mono records on stereo equipment and make them sound better. Hence, no financial loss incurs to the record collector.

Stereo hasn't been perfected—look at the variety of different speaker systems.

This is like saying that photography hasn't been perfected just because you have single lens reflex cameras, twin-lens reflexes, and many other types of cameras with different features. Each speaker system and each camera does a specific job—fills a specific need for the user.

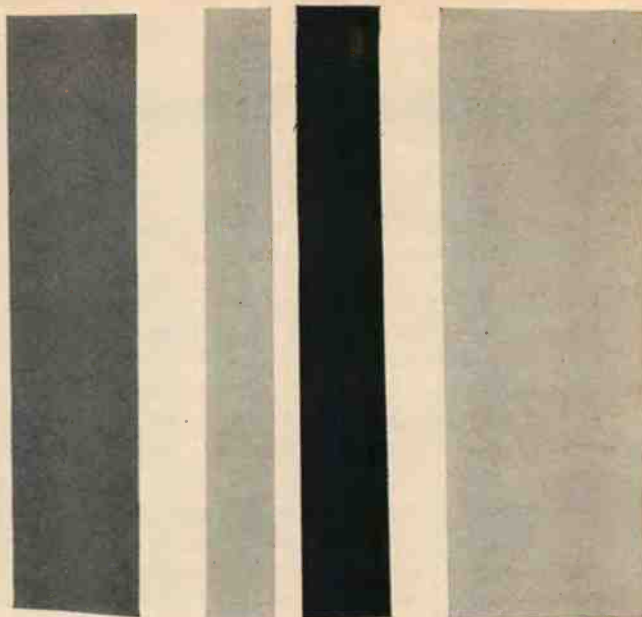
I've always had 30 or 40 watt amplifiers. Now I see nothing but 15-20 watt amplifiers. Don't I need the same full-range power in each channel?

The two stereo outputs are acoustically additive. With 20 watts in each stereo channel, acoustic summation gives you a result comparable to the sonic output you used to get from your 40-watt monophonic amplifier. Of course, this is true only if your speakers adequately respond to the available output from each channel. If you used low-efficiency loudspeakers with your high-power amplifiers in the past, you may still need high wattage to drive them. But many of the new speakers designed expressly for stereo operate efficiently at lower power.

Stereo is two of everything as far as individual parts are concerned. But measure-for-measure it doesn't offer twice the enjoyment.

You can't add degrees of enjoyment like two and two. The value gain in stereo is not quantitative. It's a new *element* that is added. The stereo listener has the benefit of a tonal perspective wholly denied to his monophonic colleague. Whether that makes your experience of the music “twice as good,” “three times as good” or more, is a moot point. Let's just say that a definite “factor x” is added. The magnitude of this factor in terms of its worth to *you* depends on your subjective reaction.

STEREO PREAMPS- CANTICLE TWO



Shopping for stereo equipment? Here are seven more preamps worthy of your serious consideration

By WARREN DeMOTTE

Last Fall, we had the pleasure of presenting in review the first group of stereo preamplifiers readied for the burgeoning market.* These audio control centers are the mink coats of high fidelity; they are luxurious in conception and they are capable of providing the ultimate in luxurious sound. Fortunately for the audiophile, the mink analogy is a qualitative one; preamplifier costs are in the muskrat stratum.

In our previous article, we found one preamp priced at only \$62.95 and now we have under our scalpel one that retails for \$64.95, completely assembled, and only \$39.95 as a kit. These astonishingly low prices do not, however, negate the value of those preamps that sell for two and three times as much. There are certain virtues that must be paid for, and money, if it is available, is usually the easiest mode of defrayment.

The broad range of prices in stereo preamps is a healthy sign of the maturity of the hi-fi industry. There are those who remember when the very term "hi-fi" was synonymous with high cost. Now there are products well-deserving of the hi-fi designation which are hardly more expensive—if at all—than ordinary commercial, mass-produced items that are far below recognized hi-fi quality.

The preamplifier with which we are concerned performs two functions. It acts as a control center for the entire audio system and it increases the strength of weak signals—like those put out by a magnetic phono cartridge or a tape head—to a level where they can properly activate a power amplifier. The preamp should have input facilities for all of the

* See "Stereo Preamp Premiere," *HiFi & MUSIC REVIEW*, September 1958, p. 27. This article evaluates the Altec Lansing 445A, Arkay SP-6, Fairchild 248, Fisher 400-C, Grommes 208, Pilot SP-215 and Scott 130 stereo preamplifiers.

signal-developing components in the system—the record-playing device, the tape deck, the AM and FM tuner. An auxiliary input or two for more unusual things like TV sound and microphones may also prove convenient, if not absolutely necessary.

In our articles on stereo equipment, we often have expressed our preference for individual channel tone controls. We predicate this preference on the assumption that the quality of sound reproduction should take precedence over simplicity of operation. We believe this is especially true in separate preamplifiers, because the very purchase of one of these is indicative of a desire for the ultimate in sound reproduction, regardless of increased cost and extra pieces of equipment. That some manufacturers think otherwise is evident in their engineering.

Easy reversing of stereo channels we consider a "must." Experience has proved that a Channel Reverse switch is a decided aid in balancing the sound from the speakers and that recording companies still manage to get channels reversed on occasion.

Three of these preamplifiers offer a bargain to the fellow who is handy with a soldering iron and a screwdriver. The Eico and the Lafayette are available in kit form as well as fully assembled, while the Heathkit comes *only* in kit form. Although it is true that no thrill quite equals that which comes from successfully wiring your own equipment, please remember that a preamplifier, particularly a stereo preamplifier, is a complicated instrument. Unless you have had some experience in assembling electronic equipment, beware. These kits are not for the neophyte or the impatient. With skill and patience, the rewards are more than ample, mone-

STEREO PREAMPLIFIER CHECKLIST II

(Based on data and specifications supplied by the manufacturer)

	Madison Fielding	Eico	Lafayette	Pilot	Marantz	Knight	Heathkit
Model	340	HF-85 ¹	KT-600W ²	SP-210	Model 7	KN-700A	SP-2 ³
Price	150.00 ⁴	64.95	134.50	89.50	225.00 ⁵	89.95	56.95
• Number of Tubes	6 ⁶	6 ⁷	7 ⁶	4 ⁸	6 ⁶	5 ⁶	6 ⁶
• Ceramic-Crystal Stereo Cartridge Inputs	YES	YES	YES	YES	YES	YES	YES
• Magnetic Stereo Cartridge Inputs	YES	YES	YES	YES	YES	YES	YES
• Stereo Tape Head Inputs	YES	YES	YES	YES	YES	YES	YES
• Stereo Tuner Inputs	YES	YES	YES	YES	YES	YES	YES
• Individual Channel Tone Controls	YES	YES	YES	NO	YES	YES	YES
• Individual Channel Volume Controls	YES	YES	YES	NO	NO	NO	YES
• Master Volume Control	YES	YES ⁹	YES ⁹	YES	YES	YES	YES ⁹
• Loudness Control	YES	YES	YES	NO	NO	YES	YES
• Stereo Balance Control	NO ¹⁰	NO ¹⁰	NO ¹⁰	YES	YES	YES	NO ¹⁰
• Channel Reversing	YES	YES	YES	YES	YES	YES	NO
• Channel Phasing Switch	NO	NO	YES	NO	NO	NO	NO
• Rumble Filter	YES	NO	YES	NO	YES	YES	NO
• Tuner Input Level Adjustments	YES	NO	YES	NO	NO	YES	YES
• Other Input Level Adjustments	YES	NO	YES	NO	NO	NO	YES
• Fused	NO	NO	YES	NO	YES	YES	YES
• Convenience Power Receptacles	4	2	4	NONE	6	2	5
• D.C. Filaments	YES	NO ¹¹	YES	YES	YES	NO ¹¹	NO ¹¹
• Stereo Recorder Output	YES	YES	YES	YES	YES	YES	YES
• Recorder Monitoring	NO	NO	YES	NO	YES	NO	NO
• Center Channel Output	YES	NO	YES	NO	NO	NO	NO
• Remote Control	NO	NO	NO	NO	NO	YES ¹²	YES

1. Also available as kit \$39.95.
2. Also available as kit (KT-600) \$79.50.
3. Available only as kit.
4. Cabinet optional at \$18.00.
5. Cabinet optional at \$24.00.
6. Plus selenium rectifiers.
7. Includes rectifier tube.

8. Not powered. Power may be obtained from Pilot dual basic amplifiers SA-232 or SA-260, or Pilot Power Supply P-10, price \$19.50.
9. Individual volume controls may be ganged at will.
10. Individual volume controls act as balance control.
11. Uses d.c. voltage bleed through center top of filament transformer for hum reduction.
12. Sold separately at \$14.95.



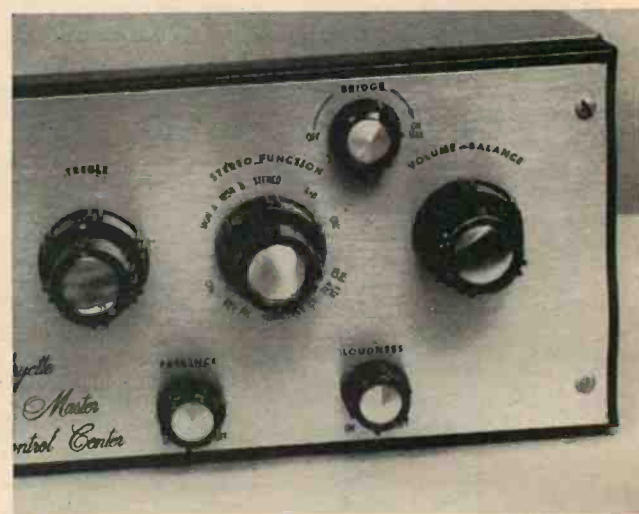
Knight KN-700A



Heathkit SP-2



Eico HF-85



Lafayette KT-600W

Photos above show variety of control functions featured in stereo preamps from different manufacturers. In upper left, the Knight KN-700A has a lever switch below and between the "Selector" and "Bass" control knobs to reverse channels and convert system to monaural from either channel input. Heathkit SP-2 in the upper right plays straight stereo (no reversing), either channel A or B input, or a mix of A and B. Two a.c. power switches are used with the Heathkit. One on the left side (not visible in photo) turns on either system. Control switch on right side turns on and off the auxiliary equipment. EICO HF-85 in lower left and Lafayette KT-600W are functional to the extreme point of being complex. They permit an immense latitude in the selection of channels either stereophonically or monophonically. Note also "Tape" input compensation switch on the EICO and "Presence" control on the Lafayette. Operation of the "Bridge" control is detailed in the text.

tarily and psychologically. What an ego-builder it is to complete one of these babies and have it work as it should!

The Eico HF-85 is one of the two most compact stereo preamps on the market. It measures only 12" wide x 3 5/8" high x 8 1/2" deep, yet it possesses all of the basic features, plus several that bring it into the class of extreme flexibility. The volume control is a case in point. A couple of months ago,* we hazarded the prophecy that "ultimately . . . manufacturers will release models that possess individual channel controls with concentrically mounted knobs and an engage/disengage clutch arrangement." *Mirabile dictu*, our prophecy already has come true. The tone and volume controls of the Eico HF-85 can be engaged or disengaged at will, as can

* See "The Second Eleven," December 1958, p. 33.

the tone controls of the Knight KN-700A, and the volume and loudness controls of the Heathkit SP-2, thus combining the flexibility of separate channel controls with the simplicity of ganged controls.

Of the preamps under consideration, only the Pilot SP-210 has ganged tone controls. This was true also of Pilot's SP-215, which was treated in our September story. Simplicity of operation is a characteristic of the Pilot line, which is aimed at the general consumer who does not necessarily know, or even care to know, anything about the techniques of hi-fi. This buyer wants a quality of tone comparable to the best in hi-fi, but with the ease of operation typical of the average "packaged" unit. Pilot and one or two other companies fill these requirements successfully. Their engineer-

ing is designed for sturdy, foolproof, simple operation, without sacrificing the basic concepts of what constitutes high quality.

In the SP-210, an effort is made to avoid a duplication of parts, with a consequent saving in cost to the consumer. For this reason, the preamp does not have its own power supply. If the SP-210 is used with either of Pilot's dual power amplifiers (SA-232, 16 watts per channel, or SA-260, 30 watts per channel), it secures power from them. Otherwise, it can be powered with the separate little power supply (P-10) that Pilot makes for this purpose.

The manufacture of preamps and even tuners without self-power is quite prevalent in England and at one time was fairly common here. The object is to avoid the waste entailed in the use of a separate transformer, rectifiers, capacitors, resistors, etc. for each component comprising the hi-fi system. This procedure affords an economy in cost, space, and weight, and avoids additional places for possible trouble. It is rather sensible in this day of mounting costs of material and service, and it could be made entirely practical if the industry would settle upon a standard style of connecting unit so that components made by different manufacturers would be completely interchangeable.

The SP-210 fits together very nicely with the Pilot power amplifiers. It has a cable leading out of it with eleven prongs that fit into a socket in the power amplifier. When the SP-210 is powered by a dual basic amplifier (Pilot, or any other make permitting proper connections), the knobs and switches of the preamp control all of the functions of the system. There is even a hookup arrangement—when the ON-OFF power switch is set at the AUTO SHUTOFF position—that turns on the entire system when the tone arm of the changer or record player is lifted and shuts it off when the tone arm returns to its rest position. This is ideal for the person who plays records at bedtime; he can fall asleep with no fear that the system will remain on all night—and perhaps all the next day or longer.

The SP-210 is less formidable in appearance than any of the preamps, provided you have no serious prejudices against the glitter of a gold panel and shiny gold knobs. The unit has only seven knobs—fewer than any other with the exception of the Knight—and they are all along a straight horizontal line, not very imaginative but easy on the eyes.

Truth to tell, the Eico and, even more, the Lafayette present a rather fearsome aspect to the layman with their multitudinous knobs and grimly functional styling. This last word is used almost advisedly. It hardly seems possible that any thought was given to the esthetics of these otherwise fine units. Certainly, an additional few cents spent on dressing up their panels and cabinets with less forbidding finishes and more glamorous knobs would make them more harmonious with home décor and—very important—more acceptable to milady of the house, myriad controls and all. Of course, the essential value of these preamps lies beyond their facades. Inside, there is plentiful evidence of thought and planning. Parts are carefully placed so they do not counteract adversely and leads are kept to minimum length.

Engineering in the Lafayette KT-600W is also concerned with balancing the two channels. Each has its own function control and each function control has a "Calibrate" position. When the controls are set at "CAL" and the dual Volume/Balance controls are manipulated, a point is reached where there is a sudden, sharp dip in volume. This "null" position indicates that the circuit, up to the output of the preamplifier, is in electronic balance. Like the Scott 130 among the pre-

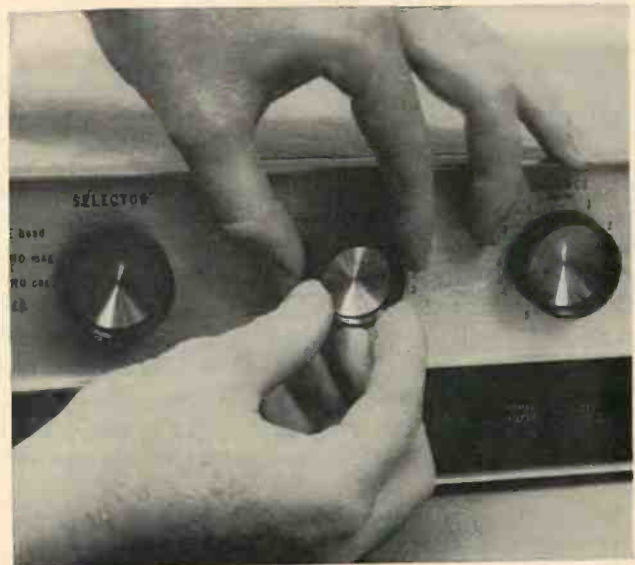
amplifiers of our September survey, the KT-600W simplifies putting the speakers in phase by including a front panel switch for that purpose. Actually, this switch reverses the phasing of an entire channel with relation to the other channel, thus automatically reversing the phasing of one speaker.

Lafayette goes somewhat overboard with individual channel equalization controls that are further divided into individual channel "Turnover" and "Roll-off" switches. As a result, each channel is capable of twenty-four equalization settings. In this day of record and tape equalization-curve standardization, such munificence is rather too much of a good thing. One-fourth of the number of equalization settings here made available would be more than adequate.

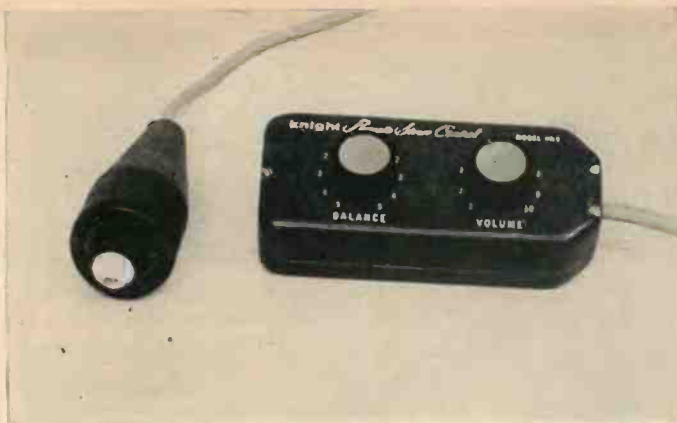
Also, Lafayette has provided a "Presence" switch that pops a singer or a middle frequency instrument—or instruments—into your lap when it is cut into the circuit. This is a control, true, but it really distorts natural sound by creating an imbalance, so we rather question its value as an "added flexibility" feature.

Madison Fielding has approached the physical design of its preamp with regard for its esthetic appeal. Despite the many knobs and switches on the front panel, there is an apparent spaciousness that is not the result of accident. Six lights on the panel—two each in red, green and orange—indicate at a glance what component is feeding into the preamp and whether the mode of listening is stereo or monophonic. If the latter, the lights indicate which channel is in use.

There are also two micro-beam indicators on the panel. These are primarily useful when making tape recordings and they work in conjunction with calibrated level controls. They also can be used to balance the two channels. However, visual balancing of the amount of power fed into the power amplifiers is not particularly significant, except as a check. It does not take into account the possible difference in gainability between the amplifiers; nor does it consider the differences between the speakers, their efficiency and their placement. When all is said and done, it is the signal that



The Knight preamp uses a friction-clutch coupling on their tone controls. Some of the other preamps use a push-pull snap arrangement to gang the controls. As indicated in the text, coupled or ganged tone controls are a desirable feature as far as the housewife is concerned, but the audiophile probably prefers individual channel controls. The Knight, Heath, etc. arrangements are a compromise that work out very well in practice.



Probably the most novel innovation in this group of preamps is the remote control. On the left is the Heathkit remote which controls balance between the two channels from your armchair. It is sold as a part of the kit. The Knight remote is larger, but controls not only the balance but the volume level of two channels as well. It is sold as a separate unit (see check list).

comes out of the loudspeaker that matters, and in stereo, the signals from the speakers must be in proper balance regardless of meter readings or what-have-you anywhere else in the system.

Both Madison Fielding and Lafayette, following Scott's lead, sponsor a center channel for optimum stereo results. Of course, it is possible to hook up a bridging arrangement between the two speakers so that a third speaker may be used between them to fill the "hole in the middle" and give a smoother spread to the "sonic wall." A more effective way of doing this is to use a third amplifier with the third speaker. (See "The Flip Side," this issue, p. 98.) This amplifier is fed a mixture of part of the signal of each channel. In both of these preamps, the balance in this mixture is adjusted by a separate control. Madison Fielding places this on the rear skirt; Lafayette's is more conveniently located on the front panel.

Eico, Heathkit and Pilot imply complete confidence in the quality of the record changers or turntables that will be used with them by omitting rumble filters. The others are not so sanguine. Lafayette, Knight, Madison Fielding and Marantz not only have rumble filters, they also have treble filters to cut the surface hiss of worn or old records. Heathkit has a treble filter that operates only in Channel A, on the theory that only monophonic records require hiss reduction.

Inclusion of rumble and hiss filters by Marantz is particularly interesting, for it is almost axiomatic that the components which will go along with one of this company's preamps will be of high quality. This "leaving nothing to chance" attitude is characteristic of Marantz engineering. The company sets the highest standards for its products, and these are priced accordingly, but once put in use, no excuses are necessary for their performance.

There is a crisp air of quality and masculinity about the Marantz Model 7. The panel is gold-anodized aluminum and the knobs are husky and generous in size, machine-turned aluminum, polished-gold anodized. The designing is sleekly modern, quiet, rugged and luxurious. All of the efforts of the Marantz engineers have gone into bringing the noise and distortion level of the unit down as close to theoretical zero as possible. The parts that make up the preamp are over-size and are deliberately run far below their indicated ratings so that they will give long, trouble-free service.

Vying with the Marantz in the functional modernism of its appearance, Knight has called upon psychological effect for aid. Its controls are divided into five knobs and four throw-switches. Two of these switches are multistage, and in the other preamps, their functions are handled by knobs. Brown-handled switches against a brown background are almost invisible at first sight, giving the user the good feeling that he is confronted only by five knobs. In this Age of Stereo, operating five knobs is child's play. So, in this ingenious manner, a real psychological block is hurdled.

Knight has developed a method of controlling its preamp from a distance with the KNR Remote Stereo Control, a small leatherized rectangular block, with two calibrated knobs on one face, one regulating volume and the other balance (price \$14.95). A cable leads from the rear of the KN-700A to the KNR. The listener can sit up to twenty feet away and control volume and balance with this little gadget. This is a considerable convenience, even though the cable is a bit clumsy. Somewhat similar to the KNR is Heathkit's remote control, which is included with the kit at no extra charge. The control unit resembles a slim hand-microphone and is connected by cable to the bottom of the preamp chassis. It has one knob and affects only the balance between the channels. Incidentally, all of the Heathkit inputs and their level controls are located under the chassis. This permits a spacious arrangement, with the shortest possible internal leads. External connections and adjustments are actually easier to make underneath the chassis than in the usual rear location; the unit need only be tipped to make the terminals and level controls accessible.

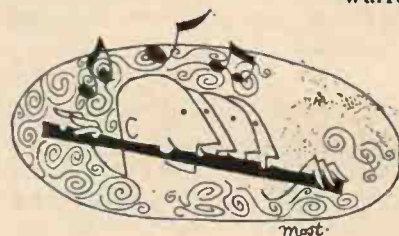
It is another sign of the speed with which stereo has matured that between our September report on preamps and this one, there has been no radical engineering development. The engineering is good now; it was good then. While no one preamp stands out head and shoulders above all others, they have achieved an aura of real distinction in an unbelievably short time—drawing board to dealers' shelves. All in all, it is no longer necessary to wait and see about stereo equipment. The time to "go stereo" is now.

By the way, this is the fourth article in our series on stereo integrated amplifiers and preamplifiers. We have tried to be as all-inclusive as possible, but obviously some products have not been tested—we are working on a first-come, first-served basis. Just to be sure you are getting the preamp or amplifier that would definitely suit your needs why not look in on the next hi-fi show in your area. According to information at hand while this is being written, shows are scheduled for the following cities:

Feb. 6-9	Washington, D. C.	Shoreham Hotel
Feb. 7-10	San Francisco, Calif.	Cow Palace
Feb. 16-23	Los Angeles, Calif.	Biltmore Hotel
March 6-8	Denver, Colo.	Cosmopolitan Hotel
March 20-22	Baltimore, Md.	Lord Baltimore
April 3-5	Pittsburgh, Pa.	Penn-Sheraton Hotel
April 10-12	Buffalo, N. Y.	Statler Hotel

See stereo there, if you can.

Warren DeMotte



HiFi REVIEW



Erich Auerbach

Segovia with orchestra is heard under ideal conditions in Decca's album—a hard thing to come by in the concert hall.

GOLDEN GUITAR

Andrés Segovia one of Music's living legends

receives a 50th anniversary tribute

by DON HENAHAN

● **SEGOVIA**—Golden Jubilee. De Murcia: Prelude and Allegro; Sor: Studies Nos. 1 in C, 9 in A Minor, 20 in C, Two Minuets; Castel-nuevo-Tedesco: Sonata "Homage to Boccherini"; Rodrigo: Fandango, Fantasia para un gentilhombre; Weiss: Prelude (with harpsichord accompaniment); Torroba: Pieces caracteristiques; Espla: Antaño; Ponce: Allegro in A, Concierto del Sur; Mussorgsky: The Old Castle from Pictures at an Exhibition; Roussel: "Segovia"; Taqman: Three Pieces for Guitar; Segovia: Study; Granados: Tonadilla, Spanish Dance No. 10. Andrés Segovia (guitar) accompanied (in the Weiss Prelude) by Rafael Puyana, and (in the Rodrigo Fantasia and Ponce concerto) by Enrique Jorda and the Symphony of the Air. Decca DXJ-148. 3 12" \$13.95

Musical Interest: Surprisingly high
Performance: Transcendent, as ever
Recording: Worthy of the subject

Andrés Segovia, in a note included in the valuable brochure that accompanies this exquisite Decca release, sums up his philosophy of music-making with these words:

"It is impossible to feign mastery of an instrument, however skilled the impostor may be; and it is impossible to achieve mastery unless he that undertakes that adventure supplements the generous gift of the gods by the stern discipline of lifelong practice."

What this lifelong discipline has culminated in is richly documented in the present album, though from the first hour of his entry into the concert world there has seldom been

doubt raised as to Segovia's credentials as a certified artist-genius. Like Casals, Schnabel, and a precious few others, he has managed to become a legend in his own lifetime. And like these other "saints" he has won his niche in the hagiology of music through devotion to the creed that the craft of music is inseparable from its art.

This album discloses that the incredible, unfailing technique, without which Segovia's artistic genius would remain imprisoned, has been preserved intact and betrays no hint of decay. Comparisons with Segovia recordings of a decade ago reveal here and there a shift in emphasis, or a more leisurely approach, but essentially the 64-year-old fingers heard in this album serve their master as nimbly as ever.

What Decca has accomplished here is more than the honorific, eulogistic tribute such releases often are. It is honorific and eulogistic, to be sure, as befits the occasion, containing among other things a poem by Carl Sandburg; an appreciative essay by composer Mario Castelnuovo-Tedesco; excerpts from Segovia's still unpublished autobiography; drawings by Vladimir Bobri, the guitar enthusiast and editor of the *Guitar Review* who designed the album; photos of The Master himself, including one priceless one of a Proustian figure in pince-nez entitled "When I Was Twenty-Two"; the

forementioned letter setting forth Segovia's credo; a short history of the classic guitar by Bobri, and a few grooves devoted to a message from Segovia to his admirers, which he delivers in delicious English flavored with an aristocratic Castillian lisp.

Finally, there are also full, informative notes on the two dozen pieces of music included in the boxed album. Thanks for that, too, Decca.

But rich as the entire package is (even the plastic record covers are distinctive, bearing a guitar and Segovia's signature) it is the music itself that commands most attention. In the précis that heads this review, Musical Interest was described as "surprisingly high," which may lift an eyebrow or two. But considering that the writer's own LP library contains fourteen 12-inch albums devoted exclusively to Segovia, it came as a pleasant surprise that the man was able to fill six more sides and still largely avoid repetition—or worse yet, resort to a collection of musically embarrassing trifles. In the entire set, only two numbers that he has previously recorded show up (Granados's *Tonadilla* and Spanish Dance No. 10) but both are worthwhile repeats from the earliest Decca LP available, and are things recent Segovia collectors might be presumed not to own.

One complaint seems inevitable, however, in sizing up the collection: Where is Bach? Segovia's Bach may not be his strongest suit from the viewpoint of some specialists but surely anyone who has heard his caressing way with the old Cantor's music will miss a remembrance in an album of this stature.

Of the compositions offered here, many are meaty products capable of being compared to the best things Segovia has done. The major works are the important Castelnuovo-Tedesco sonata, which dates from 1933 but has an undated sound, and the two works with orchestra, Ponce's *Concerto of the South* and the blind composer Rodrigo's "Fantasia." In the latter two, Enrique Jorda leads the Symphony of the Air in a collaboration that is sympathetic in its interplay with the guitar in a way that few non-guitarists (or at least non-Spaniards) could hope to equal. The writer heard the Ponce concerto in Chicago several years ago but Segovia was drowned out by a bluff accompaniment and until this recording its coloration and warmth could not be fully appreciated.

This brings to three the number of works Segovia has recorded with orchestra and which a buyer still has a fighting chance to possess. The last qualification is made because Columbia apparently has withdrawn its pressing of the best guitar-with-orchestra music ever written, the Castelnuovo-Tedesco concerto. Some copies may still be encountered in stores, however.

The Rodrigo piece is a charming pastiche based on some dances of Gaspar Sanz, the Spanish vihuelista. Like many of Rodrigo's works, the *Fantasia* is harmonically advanced while rhythmically and formally of another era. His *Fandango*, also included, is an even better example of his delightfully mixed style.

Composers of many countries have worked in behalf of Segovia's guitar, so it is fitting that a wide range of national origins should be found here. There are not only Spanish, but Italian, German, Mexican, Russian, French, and Polish composers represented. Segovia, it may be noted, has yet to record anything by an American or an Englishman.

Everyone will have his own favorites among the jubilee items, but there are few who will not be entranced by Segovia's

transcription of *The Old Castle* section of Mussorgsky's *Pictures at an Exhibition*. Those who know it in the piano and orchestral versions will surely be astonished by the legerdemain by which four fingers can suggest what ten or several hundred are sometimes unable to manage credibly. The Prelude of Weiss, transcribed by Ponce for guitar and harpsichord, also is worth mentioning, especially since it is the only piece in the collection that lets us hear Segovia in the role of chamber musician. It may also remind many painfully of the lode of chamber music with guitar that is still awaiting his attention. He has yet to record any of the Paganini sonatas or Boccherini quintets, for example.

An inevitable few of the selections in the album are of interest primarily to guitarists. The Sor studies would seem to fall into this category, and the Roncalli and Esplá offerings also are of lesser importance.

It is heartening to note in passing that of the 15 composers represented in the set, 10 are of our century. Not many performers, after 50 years of concertizing, have retained a similar interest in the present. It is literally true that Segovia has almost single-handedly been responsible for the creation of a complete modern literature for classic guitar, as well as having revitalized the rich but forgotten music of the past.

A word about engineering: Unlike some other firms that profess to capture the guitar's melancholy and unique sound, Decca all but manages the miracle. Typically, what is achieved is a resonant but pellucid tone from the lower strings and a reasonably "present," but never twangy, sound from the upper strings. If some other company's engineers protest that with a Segovia to work with they might do as well, we can only sympathize with their plight. Occasionally one would wish for a trifle less echo effect, but the pleasant fact is that this is perilously close to how the guitar sounds in the flesh.

In the ensemble works the engineers stay thoughtfully off-stage. Dial twirling never intrudes itself as such.

With a lesser artist, a few words about interpretation would be in order, but that area may safely be overlooked in this instance. Objections, few and insignificant as they are, pale in the face of the man's lifetime of achievement. If there is a rococo overuse of *rubato* here and there, or a delicate attack in the passage where the composer calls for robustness, the total effect is still above and beyond criticism. What we hear are the inseparable mind and technique of one of the greatest musicians of this or any era finding expression.

Guitarists are honored to be alive and listening in his time, as a pianist would be blessed to hear Chopin or Liszt. We will never really know how good guitar virtuosos such as Sor, Giuliani, and Tarrega really were, but thanks to this album and its less heralded predecessors, the future will never have any doubt about the rank of Andres Segovia. It may be a bit late for Christmas, but no lover of classic guitar music will quibble over dates in this case. Let him acquire DXJ-148.

• Don Henahan is best known for his critical commentary on records and music as published in the *Chicago Daily News*. Don can manage a cello part in chamber sessions, and has kept a nodding acquaintance with his piano, but the classic guitar is his real obsession. He authored "Have Guitar—Will Strum" which appeared in our October issue.

A MISE EN SCÈNE FOR DISGRUNTLED AMERICANS

By ERIC SALZMAN

Part I: Prologue

IN ITS first hundred years, America was a growing, busy, and somewhat wild youngster. Americans were chopping down trees, building homes, railroads and factories, fighting Indians, prospecting, inventing, speculating, and creating a country out of a wilderness. Only in a few older and more settled corners was there any time for the cultural amenities.

Europe, of course, has had an ancient culture, built up over centuries and long nourished by the upper classes. By European time standards we are indeed "just out of the wilderness" and we are very strongly addicted to mass culture, the product of our traditions of democracy combined with technology.

These very mass culture products—the movies above all—have spread that fantastic, nostalgic image about ourselves and our past that we are so fond of. The picture of America as a wilderness or an asphalt jungle dominated by cowboys, bankers, movie stars, and gangsters may be an amusing or sentimental look at a past that never was or is a purely imaginative dream of how we live. But people without other sources of information may take it all quite literally.

American music?

From Peru to Pakistan, American music means JAZZ. Of course, what they mean by jazz and what we mean by jazz may not be the same thing. Jazz may turn out to be rock-and-roll or it may be Dave Brubeck. Popular songs, dixieland, progressive, rock-and-roll . . . it's all jazz. The young people love it. The older ones may shake their heads (or tap their feet). Jazz is conquering everyone; Armstrong, Gillespie, Brubeck, Getz go around the world with millions at their feet.

So the old world is invaded—by American movies, American refrigerators, advertising, blue jeans, toothpaste, Rice Crispies, and Coca-Cola, not to mention American popular music and jazz. It's not surprising that many people are

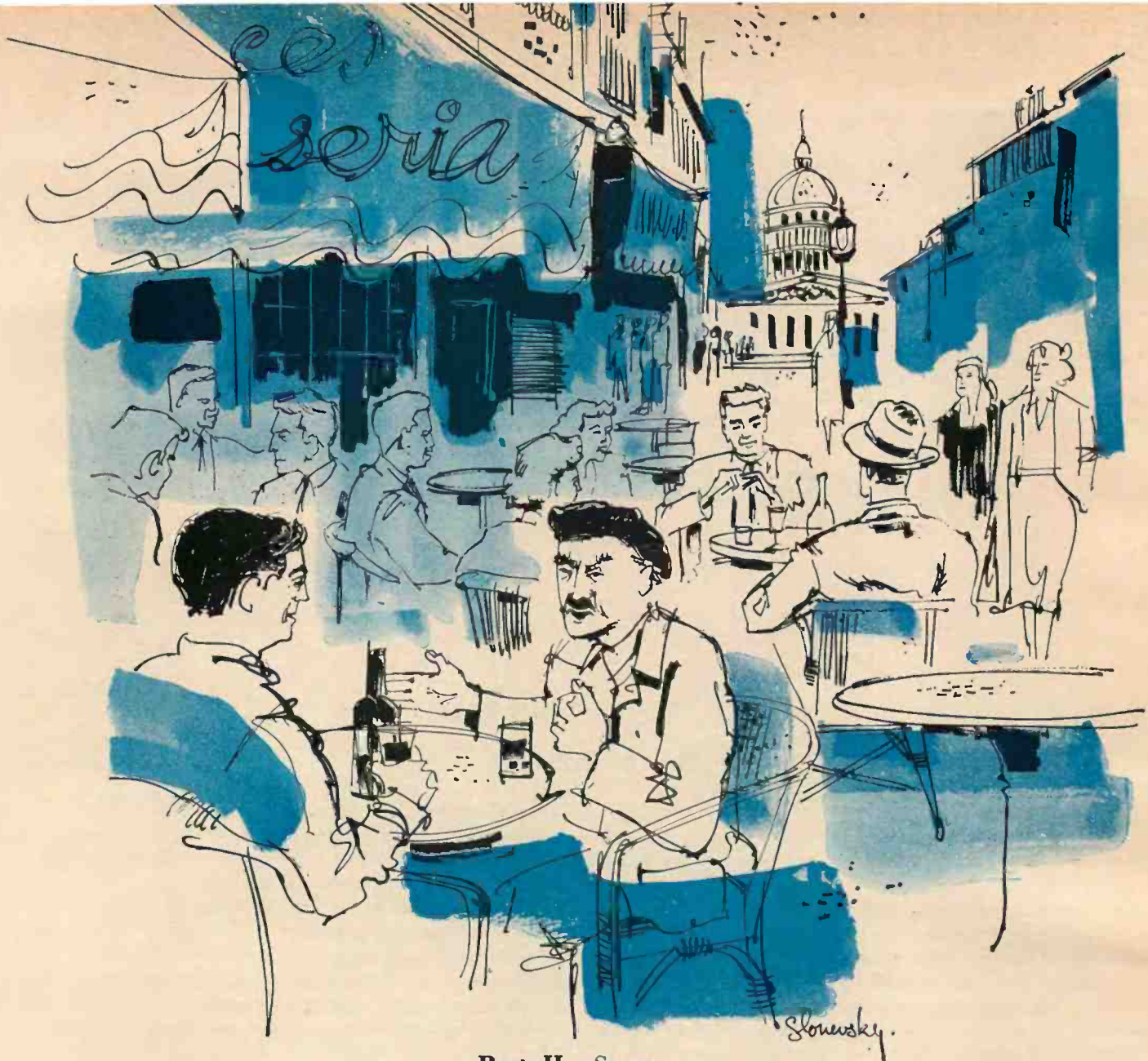
irritated or resentful. There are always people who moan over the passing of the old and the introduction of the new.

[Let's not be fooled into thinking that new music has such an easy time of it in Europe. Contemporary music—especially avant-garde—has had to fight its way on both sides of the ocean. Since the musical market (or museum, if you will) is well-stocked with guaranteed masterpieces, there isn't much space left for new things anywhere. The competition for what room is left is pretty fierce all over. It is understandable that each country chooses to push its own musical talent first.

German music lovers dutifully sit through the latest tidbit from the Cologne electronic studio; the Italian radio carefully apportions a good chunk of its air time each week for new music—mainly by Italians; even staid British orchestras will struggle through music they don't understand at all—music by an Englishman. Admittedly much of this is done with government funds or by private organizations with a sense of duty. It's done on the everyone-take-care-of-his-own principle.]

Now we're also not very likely to "sell" American music to the confirmed anti-American, pig-headed intellectual who feels that his creative and artistic heritage is being threatened . . . or insists that everyone conform to his particular notions about how music should be written in 1959. Still, there is a large public for good music in Europe—a solid class of burghers who like their Bach and Beethoven but who will listen to Hindemith, Bartók, or even Schoenberg with a bit of courage and a lot of patience. Very likely these people are only dimly aware of the existence of Copland, Sessions, or Barber.

Who will take care of the poor little American composer? Not too honored in his own country, he can hardly expect other countries to go out of their way for him.



Part II—Scene

Place: A *trattoria* in Rome (or any cafe in Europe) **Time:** The Present (and repeated every day)

Characters: Bill..... an American Music Lover
 Antonio..... an Italian Music Lover
 (and a backstage chorus of thousands of American and European Music Lovers)

Antonio: So you come from America? That's where all our good singers and performers go to make a little money.

Bill: True enough—but what's wrong with having the means to pay these artists? I don't notice them turning down our American buck.

Antonio: But that is not the important thing—we Europeans have a great artistic tradition—something you don't have despite your refrigerators, bigger cars, louder music and surplus money. And you *are* importing our culture. Your orchestras and opera houses are full of Europeans.

Bill: That's because we have a fine musical taste.

Antonio: You do? Then why did Van Cliburn go to Moscow to gain recognition?

Bill: That's not entirely so. His Tchaikovsky prize was one of many awards he had won. In due time he would have been a sensational success anywhere. Besides he's not the only American with an international following. What about Barber's *Vanessa* being performed in Salzburg?

Antonio: Bah! Simply a derivative work.

Bill: That's how you Europeans always tend to classify an American work which basically follows the great musical traditions . . . and there's our Charles Ives.

Antonio: But his music is so crude and lacks workmanship.

Bill: That's your classification of Americans who break out into fresh paths. The only thing we are granted is a grudging credit for jazz.

Antonio: Of course, jazz is *American*, like your Coca-Cola and your blue jeans.

Bill: But did you know that there are more symphony orchestras in the United States than in any other country? We have scads of amateur musicians, a whole army of classical record fans and high-fidelity bugs. Why, serious music is big stuff in the United States today.

Antonio: Numbers . . . statistics . . . that's all you Americans think about. You Americans excel in numbers. If you have such a great musical culture, why don't you have any composers? Where are your composers?

Bill: Well, besides the two I've already mentioned, there's dozens of . . .

Antonio: You people think of a musical culture only in terms of performers and records—of *our* music.

Where is *your* new music? A really creative musical culture must be producing new music all the time. In Europe our younger generation of composers and critics have been won over by what you Americans call an international style in music—"post-Webern, *punktmusik*, bloop-bleep." Its influence is overwhelming Europe.

Bill: Well, you are right in a way there. In the United States we just don't have that kind of musical conformity. Most of our composers are doing all sorts of things stylistically and this puts them—even some of the experimentalists and ground-breakers—outside the pale as far as your *avant-garde* Europeans are concerned.

Antonio: Then as I said before, you don't have any really serious composers!

Bill: (chokes on his cappuccino and can say no more)

Part III: Epilogue

I have often been the *American Music Lover*.

About a year ago I got fed up with the European attitude and decided to do something about it. I was in Rome on a Fulbright grant and decided to organize a concert of new American music, featuring some of our younger composers. A lot of people told me that they were interested. I had the support of the *Accademia Filharmonica Romana*, not an orchestra like our "Philharmonic" societies, but one of Rome's top concert-giving organizations. They often sponsor new music and had given concerts of Polish and Yugoslav composers under the patronage of the ambassadors of those countries. The idea was to do another on the same model. They thought—especially given the *cold war* implications of the thing—that the American ambassador would help out.

We didn't get the ambassador but I did think we would get the sponsorship of the *United States Information Service*. This group, known as the USIS, is a branch of the *United States Information Agency*. One part of their job—telling the world about ourselves—naturally deals with cultural matters, so they seemed an ideal choice for a co-sponsor. The Italian group agreed to provide the hall, tune the pianos, print and distribute tickets, publicity and programs. It was our job to provide the performers.

The USIS told me that lending their name to this sort of thing was all very fine but they couldn't spare very much cash. Nevertheless, I managed to round up an excellent group of Italian and American instrumentalists and singers willing to donate their services. In fact, I was shy only a viola player for one of the scheduled pieces. I had to request a small sum from the USIS in order to hire this single viola player. After a great many delays, I was called into the USIS offices and told that not only couldn't they hire a viola player but they really couldn't support the concert at all. For one thing, there was no Gershwin or even Copland on the program, so no one could be expected to come. They had consulted "*reputable Italian musical authorities*" and had been advised against giving the concert on the grounds that new American music was (1) crude and unprofessional (2) derivative and uninteresting. They also agreed that hardly anyone would come to the concert.

There was no concert.

I was quite surprised at the opinions of the "*reputable*

musical authorities" and not merely because one of the pieces was my own. There was a Ramiro Cortes work which had recently won a \$2000 prize in a major composition contest. This was hardly a fluke since the composer had previously won many thousands of dollars in prizes. Another piece by *Prix de Rome* winner Salvatore Martirano, scheduled for that concert, had been performed in Germany and Austria to considerable critical acclaim. Still another of the composers—Milton Babbitt—teaches at one of our leading eastern universities and possibly knows more about 12-tone technique than anyone else since Schoenberg.

The idea prevails that America is an industrial and commercial society in which there is no room for art—only profits.

This old story is still repeated and believed by people who ought to know better. Alas, it is not confined to Rome, or to Italy. Only very slowly and sometimes awkwardly have we begun to show the rest of the world that this isn't true.

Of course, there's no reason why they should know any different. They have had very little chance to hear American music. Their performers and conductors hardly ever get a chance to see American music. Music published in this country rarely gets abroad and little of it is published by foreign presses. Not much is available on records and at \$6-\$8 a record, a record collection is an expensive proposition on the European salary.

We have spent a lot of money since the war informing the rest of the world about the United States. The United States Information Agency receives an appropriation from Congress each year for a series of American libraries and information centers around the world. One of their big jobs is to let the world know what we're doing on a cultural level.

I don't think that this commendable effort has been effective. In the music field it is often futile. These agencies are good at statistics and in passing out information on the huge number of musicians and musical organizations in the United States. We have a great number of both. We have, for example, more symphony orchestras than anybody. We have some 258 amateur, semi-professional symphonic and chamber orchestras.* We have thousands of bands, choirs, string quar-

(Continued on page 52)



The two rival prima donnas in Mozart's Impresario as portrayed in a Los Angeles College Opera Workshop production.

IT'S NOT ALL GRAND

Not by a long shot — grass roots opera is a thriving

reality in cities and college towns from coast-to-coast

By **DAVID HALL**

Photos courtesy Opera News

OPERA in the United States is a Diamond Horseshoe affair no more—despite the wide publicity given gala openings at New York's Metropolitan, Chicago's Lyric Theatre, and San Francisco's Opera House. "Opera-U.S.A." is today a matter of musical enterprise and audience participation involving some 200 cities and towns in 46 states.*

This is just one small set of facts revealed by a casual glance through the list of operatic performances given across the nation during any one year out of the past five.

What kind of people and organizations in these cities and towns put on opera? Surely they can't afford a full symphony orchestra, top stars, and elaborate stage sets like the Met or the New York City Center. One production in Wilton, Connecticut this year, based on Robert Louis Stevenson's *The Bottle Imp*, was performed with two pianos in place of the orchestra, do-it-yourself stage set and costumes, plus a handful of professional singers backed up by some of the more musically gifted local high school students.

However, a number of opera workshops are connected with college or university music departments. The University of Indiana, for example, can put on a full-scale *Parsifal* that will measure up to the Met or to most other professional opera companies outside of Bayreuth.

And what do these figures tell us about the complexion of the grass roots operatic repertoire as compared with the major professional opera houses? Of course there is a share of *Bohèmes*, *Traviatas*, *Carmens*, and *Barbers*; but most striking is the number of off-beat titles which get widely distributed performances throughout the American heartland. The Gian-Carlo Menotti operas lead all the rest; for *Amahl and the Night Visitors* has become a Yuletide rite in many communities. *The Telephone*, with its atmosphere of light social satire, is a great favorite; and there are plenty of stagings of *The Medium* and *The Old Maid and the Thief*, depending on whether local taste prefers its suspense on the gay or on the somber side. Among the other contemporaries, England's Benjamin Britten is much in favor, chiefly with his rural comedy *Albert Herring*. A surprise item that turns up year after year is *Riders to the Sea*, a line-by-line setting of Synge's drama of life and death in an Irish fishing village from the pen of Ralph Vaughan Williams. In the realm of more or less pure Americana, the late Kurt Weill's *Down in the Valley* and Leonard Bernstein's *Trouble in Tahiti* are currently riding high, wide and handsome.

The repertoire of turn-of-the-century opera makes for too heavy a demand to be fulfilled by the college, high school, and church groups which form the backbone of the "grass roots opera circuit." However, Puccini's fine one-acters *Gianni Schicchi*—a delightful bit of Florentine comedy—and *Il Tabarro* ("The Cloak")—a grim drama of jealousy—are both "regulars" in the repertoire. Opera *buffa* of the 18th century, ranging from Pergolesi's fairly simple *Serva Padrona* to Mozart's highly sophisticated *Così fan tutte*, is much in evidence, as well as Henry Purcell's beautiful drama (written originally for school production) *Dido and Aeneas*.

These are only the current "popular" favorites in our so-called provincial opera repertoire, and a closer look will yield some clues to their wide and continuing popularity among semi-professional and amateur groups. First of all, almost every one of these operas has been written in English or has been provided with a first-rate English translation.

Mozart's "*Così*" and Puccini's *Gianni Schicchi* are a pair of latter instances in point. By and large the operas of this repertoire do not require either an elaborate orchestra or a large cast of characters. While the stellar roles *do* demand first-class singing and musicianship, it is eloquent testimony to our music teaching and training facilities today that almost any sizable American community—particularly if it boasts a college or music conservatory—can come up with singers adequate to the lead roles.

We have cited thus far only a dozen or so operas from the working grass roots repertoire; but the figures for the 1956-57 season show more than fifty operas produced throughout the country which were not part of the regular Metropolitan Opera repertoire.

A surprising number of these operas have found their way onto discs and with the advent of stereo—which can create an impressive theatrical illusion in the home—the repertoire may be in for even more intensive exploration by enterprising A&R men. The discography on p. TK gives some idea of what the picture looks like at this moment. Vaughan Williams' *Riders to the Sea* and Britten's *Albert Herring* are perhaps the most striking omissions; but there are some real gems, too—*Master Peter's Puppet Show* by Manuel de Falla, Ravel's *L'Enfant et les Sortilèges*, Britten's *The Little Sweep*, Douglas Moore's *The Devil and Daniel Webster*, Mozart's *Impresario*, and Puccini's *Il Tabarro*.

Metropolitan Opera stage director Herbert Graf, writing in his book *The Opera and Its Future in America*, asserted that opera must become a folk theater if it is to have any vitality in the 20th century. In saying this, Graf did not mean *folklore theater*, but rather a concept analogous to Lincoln's "of the people, for the people, by the people." Graf



The evil Dr. Spalanzani exerts his power over the mechanical doll Olympia in *Tales of Hoffmann*—another well-received Los Angeles College Opera Workshop presentation.

recognizes the crucial role played by the world's great opera houses as "museums" for the display of the great operatic classics under ideal conditions. He feels with equal conviction the importance of the community opera, the experimental opera, and the college opera workshop as a means of keeping this "exotic and irrational" musical medium in touch with the times as a socially vital art-form.

Opera recalls in its community value the timeless function of Greek drama or of the medieval miracle play; for it is just unrealistic enough to serve as an effective frame for the projection of motions and aspirations held in common by us all. Yet, involving not only the creative spirit of our own day, but the productive efforts of our fellow townsmen, fellow students, or even our own sons and daughters, it can in a curious and potent manner crystallize with fullest intensity a sense of collective identity with our school, college, church or town.

The fabulous growth of this opera workshop and community opera movement throughout the United States over the past decade tells the story of the response to Mr. Graf's challenge. —David Hall

GRASSROOTS OPERA REPERTOIRE

- Amahl and the Night Visitors—Menotti RCA Victor LM 1701
Original TV Cast
- The Jumping Frog of Calaveras County—Foss Lyrichord 11
After Dinner Opera Co.
- Così fan tutte—Mozart Columbia SL 122 3 12"
Metropolitan Opera Cast (in English)
- The Devil and Daniel Webster—Moore Westminster OPW 11032
Lawrence Winters, John Blankenship with Festival Chorus & Orchestra
- Dido and Aeneas—Purcell RCA Victor LM 2019
Kirsten Flagstad, Elisabeth Schwarzkopf with Mermaid Opera Co.
- L'Enfant et les sortilèges—Ravel London A 4105
Suzanne Danco, Flora Wend with Suisse Romande Orchestra, Ernest Ansermet cond.
- The Little Sweep—Britten London A 4107
Jennifer Vyvyan, Peter Pears & others, with Orchestra, Benjamin Britten cond.
- Master Peter's Puppet Show—Falla London LL 1739
Soloists (in Spanish) with Spanish National Orchestra, Ataúlfo Argenta cond.
- Il Tabarro—Puccini RCA Victor LM 2057
Margaret Mass, Titto Gobbi, Giacinto Prandelli with Rome Opera Orchestra

Mise en scene for Disgruntled Americans

(Continued from page 49)

tets and chamber music groups, some of which perform to amuse others, most of which play to amuse themselves. We spent some \$45,000,000 in concert, opera and ballet admissions a few years back, more than was spent on major league baseball. We have a recording industry of over \$300,000,000, an important part of which is devoted to serious music. Our audiences are bigger, more money is spent, and our "fit" is higher.

Other aspects of our propaganda machine have not always functioned too successfully. For two years I listened faithfully to the Voice of America's "Vita Musicale in America," a weekly program rebroadcast nationally by the Italian State Radio. Sample programs:

- Arturo Toscanini conducts in the United States,
- The *Società Corelli* in the United States,
- Guido Cantelli in the United States,
- I Musici* tour the United States.

There was week after week of this, much to the amusement of my Italian friends.

Contemporary American music is about the last thing our cultural propaganda agencies are interested in. The same year the USIS didn't sponsor a modern music concert in Rome, they did hire a Roman gallery to have a show of Fulbright artists. They also sponsored some performances of young American instrumentalists in southern Italy and paid no small sum in order to have a group of American singers make their "debut" at the Teatro Sperimentale in Spoleto (the place where Menotti held his recent *Festival of Two Worlds*.) All of these were worthy enterprises. But none of them need have been sacrificed in order to hire the viola player mentioned earlier. In fact, the issue was not the viola player at all, but whether it was in their interest and that of the United States for them to lend their name and support.

Why won't they give that help and support? Because they are afraid of failure. The United States Information Agency and all the overseas affiliated branches and all the jobs of all the people that work for them exist solely by virtue of

Congressional appropriation, which may be reduced or suspended at any time. If a concert should prove a fiasco, word might get back to Washington and there might be trouble. It was even suggested that some of the Italian musicians involved might be Communists. Suppose Senator so-and-so hears about it? Or then again, no one might come to the concert and it would all be a waste of money. Or even worse, there might be hissing or catcalls; maybe the papers would print scathing notices. You see there are many risks involved.

So they prefer to stick to the recorded "Vita Musicale in America" which features safe composers such as Beethoven and Verdi. It was suggested that new music belongs in *Soirees musicales* in someone's living room. There, presumably, only a small, sympathetic group of people would be invited. There would be no public notices, therefore, it would be harmless.

If the government won't do anything, perhaps one of our foundations can be persuaded to give something for this purpose. There are a great number of fruitful approaches which could be exploited. Low-cost recordings of American music could be made available, not merely in the United States Information libraries, but in record shops, at radio stations, and, in conjunction with study scores, at the conservatories and music schools. Concerts could be given in appropriate places and with the full backing of the diplomatic corps (for prestige, of course). There would be nothing new about such concerts; they would follow a model quite common among European countries.

Each of these activities can and should be organized on an exchange basis, wherever possible, with similar concerts of new European music being given over here. We will find nearly all the European countries delighted to cooperate. Both sides can benefit.

With modern methods of communication and information, even more purely local events—the American music programs of the New York Philharmonic or the American opera season of the New York City Center for example—can have international reverberations in a short time, if given proper overseas publicity.

With the "pump priming" of such exchange plans to stimulate a more natural flow of interest and information.

America's role in the modern interplay of trends and developments will gain a true measure of acknowledgment. Almost all major international movements in the arts have generally gotten their start as purely local phenomena. Once their vitality becomes firmly established at home, there is a moment when their importance becomes internationally recognized.

The most important single medium for bringing all our new music before European eyes is, of course, our astounding recording industry. The Louisville Orchestra, the Columbia, Mercury, and Composers Recordings series of American music have formed a basic library which should be made available overseas as widely as possible through a variety of channels, not forgetting our USIA. If this be done, perhaps, we

may eventually see young and eager composers from Europe arriving on our shores to learn their trade and to absorb some of our fine *American* musical tradition.

● Eric Salzman, 25-year-old New York-born composer, is the newest addition to the New York Times staff of music critics. Not many months ago, he returned to America after two years in Italy, first as a student at the Conservatorio di Santa Cecilia in Rome and then as a Fulbright fellow working with the distinguished composer, Geofredo Petrassi. Mr. Salzman's American studies were pursued at Columbia University, as well as at Princeton where his advanced composition teacher was the eminent Roger Sessions.

Thirty Days in Musical Russia

(Continued from page 38)

wonderful parks and trees; expanse of river. Heard assorted works at Composers' Union, but only one of substance. Excerpts from the recent opera *Milana* by G. Maiboroda proved to be well written and very communicative. The excellent Yugoslav soprano L. Lobanova sang *Milana* with fine dramatic sense and the basso M. Grishko did a fine job in a major supporting role.

To dress rehearsal of *Christmas Night* by Nicolai Lysenko, a founder of the Ukrainian national opera school. This fine work, completed in 1876, was being staged, I believe, for the first time. Richness of invention, lack of propaganda, a rightness of the music to the dramatic situation—all these qualities gave the work a feeling of inevitability. As sung in Ukrainian, it was a unique experience.

October 9-10, 1958: Visited film studios; all Ukrainian material but nothing notable. Saw remains of the Great Gate at Kiev. Small now, but evocative. Flew to Moscow and checked in at the Hotel Ukraina.

October 11, 1958: First rehearsal for our concert. Moscow State Radio Orchestra had read some of our scores under the young conductor Juraitis. Roy Harris began rehearsing his own Fifth Symphony. Excellent orchestra of the calibre of the former CBS Symphony.

To David Oistrakh concert at Moscow Conservatory Hall; Bach A Minor Concerto, the Beethoven and the Brahms Concertos, with Alexander Gauk conducting the State Symphony Orchestra. Excellent music making in every respect, with Oistrakh slated to play Mozart No. 5, the Sibelius and the Shostakovich three days later.

October 12, 1958: To concert by Russky Narodny Chor (Russian Republic Folk-Music Group); bright, colorful, gay choral singing and dancing—in contrast to the stately, somber tone of Georgian folk group heard in Tbilisi.

October 13-14, 1958: Gennadi Rozhdestventsky, 30-year-old conductor of the Bolshoi Theater, returned from Leningrad to do our concert. Knew the scores and did wonders with the orchestra. Four rehearsals scheduled; he asked for one additional rehearsal and got it.

October 15, 1958: Concert of our music in Tchaikovsky Hall well publicized, and the house was sold out. Before concert started, Khrennikov introduced us to the audience and spoke of our visit, its aims and achievements. Program consisted of my overture *Of New Horizons*, the Harris Symphony No. 5, Sessions' Suite from *The Black Maskers* and Mennin's 6th Symphony. Sessions received an ovation, and

the audience greatly appreciated and honestly enjoyed all the other music.

October 16, 1958: Drove to Kiin visiting Tchaikovsky's lovely house. Must have been a person of wide literary interest and good taste (Mozart and Glinka) judging by his library. Many mementos. Fine taste in furnishings as well, though his room was very modest. Met his nephew, complete with beard, who closely resembles Tchaikovsky.

Thoughts while driving back: The Russian people love music and greatly appreciate the artist. The government realizes the value of the arts and supports them completely, giving the artist and musician incentive for their work and quite a good livelihood. The system seems to provide controls which affirm the viewpoint of the government. But mass support of this program, through good production and education, is resulting in a phenomenal amount of music. Musical talent is discovered early and carefully developed. Performers and composers alike receive the most thorough training and have realistic outlets for their work.

To my taste, there was an undesirable sameness and a lack of experimentation noticeable in most of the contemporary scores we heard. Undoubtedly these qualities reflect some official view, which the passing visitor can only speculate about. However, various trends seem to indicate a coming change of view. First, delegations of composers from many countries are visiting the U.S.S.R. Second, Soviet composers are visiting various countries and taking note of techniques and trends in contemporary music. And third, the Soviet Union is exporting really fine performers who are challenging figures on the world musical scene.

October 17, 1958: After another day of fine hospitality, shopping, sight-seeing and many toasts, we left the U.S.S.R. to return home, to continue our own work, and to await the visit in U.S. of the Soviet composers, Shostakovich, Khrennikov, Dankevich, and others.

● Ulysses Kay hails from Tucson, Arizona, and his gravitation to musical composition has not been wholly unnatural—his uncle was none other than the legendary jazz trumpet player, Joe "King" Oliver. After studies at the University of Arizona and the Eastman School of Music (M.A.), he worked with Paul Hindemith at Yale and at the Berkshire Music Center. As composer, he has received numerous awards, notably the Gershwin Memorial Prize, the Prix de Rome, a Fulbright Scholarship and an American Academy of Arts and Letters grant. He is Advisor on Contemporary Music to Broadcast Music, Inc. (BMI) and is completing work on a cantata for the Inter-Racial Chorus of New York.

RATES THE BASIC REPERTOIRE

Item 4 of the "First Fifty"

Dvořák's "New World" Symphony

The critics heard Negro Spirituals and Indian Dances

but it was really the song of a homesick Czech

IN May, 1891, one of the world's most esteemed composers, Peter Ilyitch Tchaikovsky, was in the United States for a tour which found him conducting six concerts of his own works: four in New York, including a program marking the dedication of the newly-built Carnegie Hall, and one each in Baltimore and Philadelphia. Tchaikovsky was a huge success in the New World, and it was that success which undoubtedly emboldened Mrs. Jeannette M. Thurber to invite another prominent European musician to come to New York as the head of the music school which she had founded there six years earlier under the name National Conservatory. He was Antonin Dvořák of Bohemia—now Czechoslovakia.

Dvořák at the time had just turned 50. He had four published symphonies to his credit and was universally respected both as a composer and teacher. Dvořák would have found it difficult to turn down the salary offered him by Mrs. Thurber, which was six times what he was receiving at the Prague Conservatory and which would enable him to compose comfortably for the rest of his days. So it was in October, 1892, that Dvořák and his family arrived in the United States and settled in a five-room apartment in a brownstone house on East 17th Street in Manhattan, just a few doors from the Conservatory.

American life bewildered him at first. In an article for *Harper's Magazine* he wrote that American "push" annoyed him terribly in the beginning, but "now I like it; for I have come to the conclusion that this youthful enthusiasm and eagerness to take up everything is the best promise for music in America." A scant three months after his arrival in America, Dvořák was at work upon a new symphony, and the sketches were completed during the winter and spring of 1893. During the summer holiday from his duties at the Conservatory, Dvořák packed his family up and journeyed with them to the small farm community of Spillville, Iowa, a settlement of a few hundred people, mostly Bohemians. This was perhaps the one spot in the New World where Dvořák could be among people of his own race and language and where he could almost imagine himself back home in the rolling Bohemian countryside. The Dvořáks took up modest quarters in Spillville, were immediately befriended by many of the townfolk, and in the midst of this friendly atmosphere Dvořák completed the orchestration of the new Symphony and wrote, in addition, a string quartet—the "American" in F Major—and a string quintet.

In the fall Dvořák and his family returned to New York and the new Symphony was scheduled for its premiere in December, with Anton Seidl conducting the New York Philharmonic Society. Shortly before that first performance Dvořák made the following statement for publication: "I



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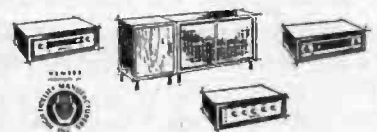
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(Continued from p. 54)

am satisfied that the future music of this country must be founded upon what are called the Negro melodies. These can be the foundation of a serious and original school of composition to be developed in the United States. When first I came here, I was impressed with this idea, and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America, and your composers must turn to them. All the great musicians have borrowed from the songs of the common people."

Such a statement immediately prior to the first performance of a symphony titled *From the New World* naturally aroused tremendous curiosity, especially since Dvořák had been made very familiar with the music of the Negroes by three of his American friends: Henry T. Burleigh, the Negro baritone and arranger, and two critics, James Huneker and Henry E. Krehbiel. The curiosity was fanned into a bright flame after the Symphony was heard and some commentators found in the second theme of the first movement a resemblance to the Negro spiritual, *Swing Low, Sweet Chariot*, while others detected what they thought were Indian themes. A tremendous swirl of supranational American pride was stimulated by the Symphony, but after the initial hysteria had subsided, it became evident, even to many who would have wanted it otherwise, that whatever national elements there were in the music were primarily Bohemian. Dvořák himself clinched the case when he denied using any actual Negro or Indian melodies in the score. As to the familiar *Largo*, which to this day has Indian or Negro connotations to some listeners, the only tangible association seems to be that Dvořák once told Krehbiel that he had Longfellow's *Hiawatha* in mind when he composed it. But the music has no more special kinship with Indian music than do any of several of Dvořák's *Dumka* movements with their Slavic folk song character and sudden shifts from melancholy to exuberance.

While all these speculations and controversies concerning the Symphony's national character are now more or less forgotten, the work itself remains one of the best-known and most frequently-played in the entire symphonic literature. In a sense it can be said that Dvořák's Symphony *From the New World* has been too successful, for it has so far overshadowed his other symphonies in audience popularity that they have fallen into undeserved obscurity. Some day—and the sooner it happens, the better—Dvořák will come to be recognized as one of the greatest of the 19th century symphonists.

His Symphony *From the New World* has been more than well served by the recording industry. Of the more than fifteen available longplaying discs of the score, six are extremely good and two among these are outstanding. The extraordinary two are Angel's performance by the French National Radio Orchestra under the direction of Constantin Silvestri (35623) and RCA Victor's with Arturo Toscanini conducting the NBC Symphony Orchestra (LM-1778). Both are intense, driving performances of electrifying impact, yet both conductors are sensitive to the marvelous poetry in many of the pages. Though the Silvestri is the newer, it does not follow that the quality of recorded sound is better than Toscanini's, for the latter is one of the Maestro's best-sounding discs. It was made in Carnegie Hall in February, 1953 when RCA Victor was employing a single-microphone technique. The results produce a brilliance, clarity and depth which are

extraordinary. Angel's recorded sound is tubbier and slightly over-reverberant. This must be the fault of the hall in which the Orchestre National records, for Beecham's recent recording of Berlioz's *Symphonie Fantastique* with the same orchestra suffers from the same defect. But on purely musical grounds a choice between either Silvestri or Toscanini is very difficult. Let me merely say that by buying either disc, you will acquire an inspired performance of an enduring masterpiece.

The other three recordings in the Top 6 category are RCA Victor's with Reiner and the Chicago Symphony (LM-2214), Columbia's with Szell and the Cleveland Orchestra (ML-4541), Capitol's with Leinsdorf and the Los Angeles Philharmonic (P8454), and London's with Kubelik and the Vienna Philharmonic Orchestra (LL-1607). Reiner's and Kubelik's are also available in stereo, the former as LSC-2214, the latter as CS-6020. Reiner's and Szell's performances are both powerful and straight-to-the-mark, really first-class but without Silvestri's or Toscanini's last full measure of inner involvement with the music. Leinsdorf's is a steady, unfussy, and solid reading, with recorded sound on the distant side, in common with several of Capitol's other west coast discs. Kubelik's is a fussier performance than any of the others; he indulges in ever-so-slight "interpretive" devices, like a *ritard* here, an *accelerando* there, but applied with a knowing hand and not detrimental to enjoyment of the music.

In the stereo versions of Reiner's and Kubelik's performances the sonic characteristics mirror faithfully the basic differences in the interpretive approaches: Reiner's has a more brittle, brilliant sound, Kubelik's, a full and rich warmth with an especial knowingly vibrant reproduction of the bass line.

In a letter to an admirer who showered exaggerated praise upon him Dvořák once wrote: "You are not speaking to a Demigod! I am a very simple person to whom such expressions . . . as yours are entirely inappropriate. I remain what I was: a plain and simple Bohemian *Musikant*." It remains to be added that this "plain and simple Bohemian *Musikant*" wrote a chapter of significant importance in the musical history of a country which he touched for only a brief three-year period. By directing the attention of American musicians to the "songs of the common people" Dvořák set in motion the beginnings of exploration into the music of the American folk, which, even in its third generation, is still bearing creative fruit for the American composer.

—Martin Bookspan



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

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BACH: 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 of Vårfrukyrka in Skänninge, Sweden (WST 14043)

Monophonic

WEBER: Overtures—Oberon; Euryanthe; Preciosa; Jubilee; Peter Schmill; Abu Hassan—Orchestre du Théâtre National de l'Opéra de Paris; Scherchen, cond. (XWN 18808)

CHOPIN: 24 Etudes, Op. 10 and Op. 25—Paul Badura-Skoda, Piano (XWN 18811)

MOZART: Sonatas for Piano, Four Hands; Sonata in F Major, K. 497; Sonata in C Major, K. 521—Paul Badura-Skoda; Joerg Demus (XWN 18813)

TE DEUM; GREAT VESPERS—Cathedral Choir of the Holy Virgin Protection Cathedral of New York City; Afonsky, director (XWN 18816)

FOLK SONGS FROM ERIN—Deirdre O'Callaghan accompanying herself on the harp (WF 12025)

YODELERS FROM AUSTRIA—Rudi and Inge Meixner, with Accordion and Bass Guitar; Relli Denk, Zither (WP 6104)



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Reviewed by

MARTIN BOOKSPAN

DAVID HALL

GEORGE JELLINEK

DAVID RANDOLPH

JOHN THORNTON

● **ALBENIZ:** *Iberia* (arr. Arbos); **SCRIABIN:** *Poème d'extase*; *Réverie*. Royal Philharmonic Orchestra, Sir Eugene Goossens cond. Capitol-EMI G 7129 \$4.98

Musical Interest: Varied
Performance: Poor *Iberia*, good *Poème*
Recording: Just fair

There is no doubt about the musical ability of Sir Eugene Goossens, while the Royal Philharmonic is an orchestra trained by Sir Thomas Beecham and one of England's best. Sir Eugene, however, leads the men through *Iberia* in a performance that is correct and dull. He infuses the music with about as much Spanish fire as you would find in a Nottingham Forest trout pool. When it comes to the Scriabin, things get better. This is rather too bad, for the Arbos arrangement of Albeniz's piano pieces seems better music than the over-wrought misterioso of the *Poème d'extase*, and the Capitol-EMI processing still leaves much to be desired in terms of bass sonority. *Iberia* is much better served by Argenta on London (LL-921). J. T.

● **ANTILL:** *Corroboree—Suite from the Ballet*; **GINASTERA:** *Panambi—Suite from the Ballet*. London Symphony Orchestra, Sir Eugene Goossens cond. Everest LPBR 6003 \$3.98

Musical Interest: Exciting!
Performance: Tops for both sides
Recording: Good as anything yet heard

Everest Records, a new entrant in the crowded field of LP, establishes itself at once as a serious competitor, if this remarkable release is any example. Think for a moment what is represented—an interesting and needed coupling of little known music, superb engineering, and top drawer conducting and playing, all wrapped up in a single release. It is rare enough for the veteran manufacturers to have all these plus factors on a single LP, much less a newcomer.

Antill as a child witnessed the ancient aboriginal dances of the Australian bushmen, a ritual called *Corroboree*. The memory of this event left such a forceful impression that he sketched the ballet and music over a period of eleven years, finishing the score in 1946. After Goossens con-

FEBRUARY 1959

BEST OF THE MONTH

- Decca's **Golden Jubilee** 3-disc album for and with great guitarist Andres Segovia brings to life "the inseparable mind and technique of one of the greatest musicians of this or any era." (see p. 45)
- Mercury's latest deluxe ballet package from Antal Dorati's Minneapolis Symphony—Delibes' **Coppélia**—is "the most perfectly balanced" of this series. "The Minneapolis orchestra has never sounded so alive nor so subtle." (see p. 64)
- Capitol-EMI has a prize for opera fanciers in five complete scenes from **Verdi** and **Bellini** with Boris Christoff. The Bulgarian basso's "approach is Chaliapinesque—strong in dramatic awareness and imposing vocal presence." (see p. 71)
- Angel's disc of magnificent duet scenes from **Wagner** with Birgit Nilsson and Hans Hotter stands out for "the soprano's limpid, glowing tones" and for Hotter's "majestic Wotan" and "three-dimensionally human Vanderdecken." (see p. 71)

ducted the music in suite form, Antill led the first ballet performance in 1950, and the score was finally published in 1953 by Boozey and Hawks.

Considering the remarkable vitality of the music and the very evident skill of its composer, it leaves me wondering why it took so long to bring it to LP. With the use of normal strings and an augmented percussion section, Antill paints a compelling musical picture of a ritual that is probably as old as any in the world.

Especially interesting is the way Antill uses percussive elements such as wood blocks and the bull roarer, or thunderstick, a flat board whirled at the end of a thong, and which produces a fluttering roar.



Alberto Ginastera of Argentina, who seems the brightest of the younger Latin-American composers, wrote *Panambi* when he was twenty. A score based on South American Indian legend, his music by contrast to Antill seems more romantic, and certainly more sophisticated in style and orchestral architecture. I recall, by the way, that his *Variaciones Concertantes* is magnificently recorded on Mercury by Dorati and the Minneapolis Orchestra. *Panambi* is in five movements, and it is beautifully performed by Goossens with the London ensemble.

Perhaps one of the outstanding characteristics of a thoroughly outstanding recording is the manner in which Goossens presents the music. Where overzealousness and "interpretation" would ruin everything, his restraint, his understanding and care are always evident. Everest Records should be congratulated. I'll bet you a decibel against a transient in the fifty-cycle range that this company will make itself felt all over the country within one year. That is, if it keeps up the standard represented here. A truly fine recording on all counts.

● ● ● STEREO—Everest SDBR-3003 \$4.98.

Stereo Directionality: Couldn't be better
Stereo Depth: Same

Hearing this music in stereo provides the extra thrill that comes with top drawer engineering. Directionality and depth illusion actually enhance the playing.

Nothing is encumbered, and the performance proceeds on its splendid way to a prize winning effort. If you are new to stereo and if you have some sympathy for fresh new music of importance, then buy this record. It is a credit to the catalog and to the industry. **J. T.**

● **BACH: Brandenburg Concertos (complete).** Schola Cantorum Basiliensis, August Wenzinger cond. Archive ARC 3105/06 2 12" \$11.90

Musical Interest: Masterpieces
Performance: Authentic
Recording: Clear

Thanks to the use of the original instruments called for by Bach, an air of rightness truly pervades this version of the famous Brandenburgs.

It now remains to compare this set with some of the other recordings. The recent RCA Victor version by the Boston Symphony Orchestra under Charles Munch need not be considered here, since it uses large forces with no attempt at authenticity, either in the instrumentation or in manner of playing.

The present set is perhaps closest in feeling to that by the Pro Arte Chamber Orchestra, under Kurt Redel, for Westminster. The orchestra is placed at some distance from the microphone, as it is in the Archive set. This makes for a certain amount of "air" around the players, without any loss of clarity in either recording.

In an earlier, three-disc Westminster release by the London Baroque Ensemble under Karl Haas, which also makes use of the original instrumentation, the listener is closer to the players. Although a greater richness of sound results, there is also a slight tendency for the sound to be somewhat coarser.

It is impossible to "compare" all three interpretations, since a faster tempo in any one movement, in one version, will be offset by a slower tempo in another movement. Suffice it to say that all three, apart from these occasional differences in tempo, are suffused with the same spirit, which, to these ears, is a very sympathetic one.

With the exception of a too prominent harpsichord in the opening movement of the sixth concerto, the recording is nicely balanced, in the new Archive set. **D. R.**

● **BACH: Cantatas—Tritt auf die Glaubensbahn, (BWV 152).** Hanni Mack (soprano) Walter Hauck, (Baritone); *Bekennen will ich seinen Namen* (BWV 200). Hildegard Hennecke (Alto); *Der Friede sei mit dir* (BWV 158). Horst Günter (baritone); *Schlage doch, gewünschte Stunde* (BWV 53). Hildegard Hennecke (Alto). Conductors Emil Seiler, August Wenzinger, Carl Gorvin. Archive ARC 3104 \$5.95

Musical Interest: High
Performance: Varied
Recording: Impeccable

The quality of the performances varies with each of the singers. The outstanding singing is that contributed by the soprano, Hanni Mack, in *Tritt auf die Glaubensbahn*. She brings to the music a sweet tone, and great intensity of feeling. Moreover, it is a joy to sense the subtle coloration of her sustained notes. The baritone, Walter Hauck has a serviceable voice, even though it is not overly appealing from the purely

sensuous viewpoint. A word should be said about the beautiful pacing of the music, and the pleasing qualities of the instruments.

In *Der Friede sei mit dir* baritone Horst Günter is quite good, and the closing chorale is nicely sung by the Chamber Choir of the Akademie für Musik und Theater, of Hannover.

Least satisfying is the voice of alto Hildegard Hennecke. In *Bekennen will ich seinen Namen*, her approach is somewhat too "soupy" for Bach. While this quality still prevails in her performance of *Schlage doch, gewünschte Stunde*, it is fortunately, less in evidence.

The recording as such leaves nothing to be desired. **D. R.**

BACH: Clavier Concerto No. 5 (see BETHOVEN)

● **BACH: "Goldberg" Variations.** Rosalyn Tureck (piano). Capitol-EMI GBR 7134 2 12" \$9.96

Musical Interest: Great but specialized
Performance: Idiomatic
Recording: Good

Taken by itself, this album is most admirable. Miss Tureck has made a specialty of Bach, and her interpretation is carefully thought out.

Those with special interest in Bach's keyboard music will welcome this set. There will be those who will prefer either James Friskin's version for Vanguard, or that of Joerg Demus for Westminster, both of which are on one disc; for Miss Tureck requires two records, as a result of her slower tempi and observance of repeats.

From the purely tonal standpoint, Friskin's piano emerges with perhaps the most appealing quality of all, with Demus' being the heaviest in the bass. The present recording is somewhat "drier" than either of the other two.

The specialist may also want to investigate the original harpsichord version recorded by Gustav Leonhardt, also for Vanguard, or the early RCA Victor LP by Landowska. The excessive "jangle" of the instrument may be annoying, though.

These ears lean toward a slight preference for Friskin's reading, with its easy flow. **D. R.**

● **BARTÓK: Concerto for Orchestra; Cantata Profana.** Murray Dickie (tenor), Edmond Hurshell (baritone), with the Bamberg Symphony Orchestra, Vienna Symphony, Vienna Chamber Choir, Heinrich Hollreiser cond. Vox PL 10480 \$4.98

Musical Interest: Great Bartók scores
Performance: Among the best on Vox
Recording: Superior

Right on the heels of the RCA Victor stereo disc release with Fritz Reiner and the Chicago Symphony comes this new issue of the Bartók Concerto For Orchestra, but with the additional coupling of the splendid *Cantata Profana*. The Bamberg is not the instrument that the Chicago is, either in discipline or texture, but Hollreiser records a taut performance that ranks with the very best Vox releases to date. If I were forced to choose between the two, Reiner would win only because his reading is so stunning.

For those who are enticed by the bonus

of the earlier Bartók work, then the Vox issue becomes a very attractive bargain. Engineering is closer-to in sound than on the Reiner disc, which makes for a nice presence from the winds but a coarse quality from the strings. But then, this dryness of tone seems to lend itself to the Concerto For Orchestra. The coupling itself is an admirable choice, the late masterpiece and the score of 1930, and it gives the listener the opportunity of comparing works of widely disparate character by one of the great masters of our time. Highly recommended.

• • • STEREO—Vox ST-PL 10480 \$5.98

Recording: Not so excellent
Stereo Directionality: Good
Stereo Depth: Too much

Where the monophonic release revealed a nice, dry orchestral tone, with a beautifully defined bass line, the stereo version falls short on engineering to the point where the performance is encumbered. Distortion occurred on transients, and the whole of the orchestra pickup seemed too distant. Somewhere in the processing something seems to have gone wrong. Technically the monophonic release is far superior. **J. T.**

● **DE BANFIELD: Lord Byron's Love Letter (complete opera).** The Old Woman—Astrid Varnay (soprano); The Spinster—Gertrude Ribla (soprano); The Matron—Nicoletta Caruba (contralto); The Husband—Mario Carlin (tenor). Academy Symphony Orchestra of Rome, Nicola Rescigno cond. RCA Victor LM 2258 \$4.98

Musical Interest: Rewarding
Performance: Praiseworthy
Recording: Good

Tennessee Williams's short play, set in late 19th century New Orleans, is an intriguing cameo with revealing insights and expert touches of characterization—topped off by a gasp-provoking twist of an ending. In setting the story to music, Raffaello De Banfield (b. 1922), an English-Italian composer, about whom nothing whatever is disclosed in the accompanying libretto or anywhere else in the package, displays promising melodic gifts, a good sense of vocal-instrumental balances, and a faculty for sustaining interest. Moreover, what is most important in modern-day opera, he writes as if he didn't hate all singers.

RCA Victor's production is praiseworthy in all respects save the packaging which, in devoting the entire liner space to advertisements, treats this commendable creative effort as if sworn to secrecy. **G. J.**

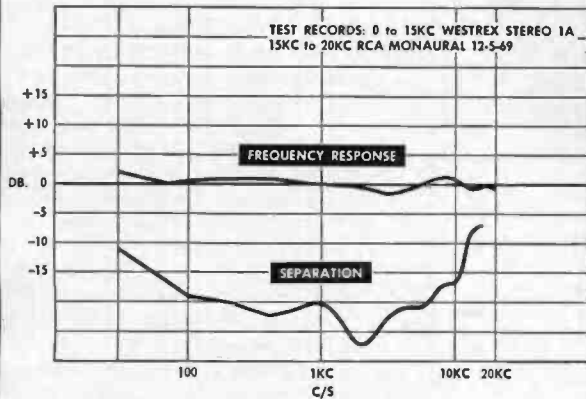
● **BEETHOVEN: Piano Concerto No. 1 in C Major, Op. 15; BACH: Clavier Concerto No. 5 in F Minor and Orchestra.** Glenn Gould (piano) with the Columbia Symphony Orchestra, Vladimir Golschmann cond. Columbia ML 5298 \$4.98

Musical Interest: Top drawer
Performances: Powerful
Recording: Excellent

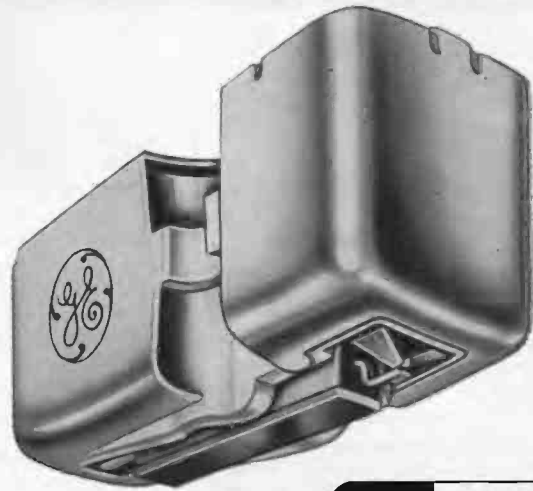
There is a liquor company whose advertising slogan is "For the Man who can't be Vague." That slogan could well be applied to the present performances. From the precision of the opening chords of the Beethoven work, it is immediately apparent that the guiding hand has insisted upon the

HIFI REVIEW

New G-E "Golden Classic" stereo-magnetic cartridge



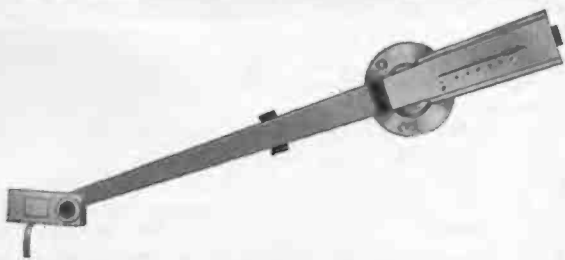
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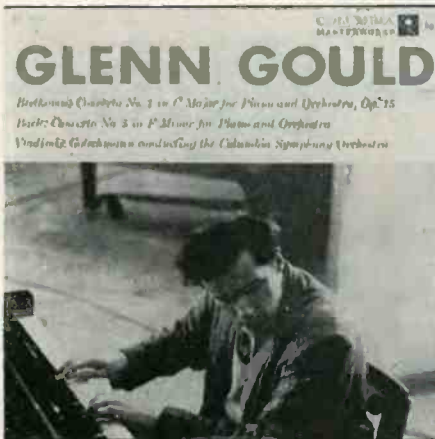
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strictest discipline. The crisp, powerful approach of the pianist makes it evident that conductor and soloist think alike. Throughout, the performance has a drive and power that suggest the later Beethoven. One would hardly have thought that those qualities were as inherent in his relatively early works as they seem to be in this reading.

There is no lessening of the power in the Bach. In fact, one might wish for a slightly less heavy approach to the outer movements. The relaxation in the slow movement is, therefore, all the more welcome. This, incidentally, is Bach's reworking of his famous cantata melody that has become known simply as the "Arioso."

The recording effectively conveys the fantastically exact ensemble that Golschmann has obtained from his players. All is crystal clear. Again (as in the case of a recent Casadesus-Szell release of several Mozart piano concertos by Columbia), the recording places all the instruments in equal perspective, so that one has a chance to hear basses, as well as flutes and oboes in perfect balance. If this is a trend inaugurated by some recording director, then



we are greatly in his debt. Seldom have I heard the woodwinds with such clarity.

It remains to be said that Mr. Gould's own cadenzas to the Beethoven concerto are completely out of style with the concerto itself. Even his apologia on the record jacket is not enough to compensate for the stylistic discrepancy. **D. R.**

• • • STEREO—Columbia MS 6017 \$5.98

Stereo Directionality: Tasteful
Stereo Depth: Just right

I find myself fully at one with my colleague, D. R., and can only say that the stereo sonics are wholly and elegantly suitable to the musical conception as described by him. Columbia really seems to be getting on the right track stereowise. Well done! **D. H.**

• **BRAHMS:** Piano Concerto No. 2 in B Flat, Op. 83. Vladimir Ashkenazy with Berlin Opera Orchestra, Leopold Ludwig cond. Angel 35649 \$4.98

• **BRAHMS:** Piano Concerto No. 2 in B Flat, Op. 83. Louis Kentner with Philharmonia Orchestra, Sir Adrian Boult cond. Capitol-EMI G 7133 \$4.98

Musical Interest: Supreme
Performances: Ashkenazy—Stimulating; Kentner—A little pale
Recordings: Both clear and well-balanced



Neither of these two discs will displace the Gilels-Reiner RCA Victor recording in my affections as the preferred modern version of this titanic masterpiece, but of the two it is Ashkenazy's which is the more stimulating. To the first two movements he brings much more grandeur and breadth than does Kentner, whose approach is curiously matter-of-fact. Both pianists turn in meltingly beautiful slow movements, but in the finale again it is Ashkenazy, with his more arresting manner, who gives the more interesting performance. From the technical standpoint, too, Ashkenazy has more of the music in his fingers than Kentner, who seems to have some trouble with several of Brahms' rugged octave passages and runs. Ludwig's handling of the orchestral part in Ashkenazy's recording reveals more personal involvement with the music than does Boult's for Kentner. Both recordings benefit from clear and well-balanced engineering. **M. B.**

• **BRAHMS:** Symphony No. 1 in C Minor, Op. 68. Royal Philharmonic Orchestra, Paul Kletzki cond. Angel 35619 \$4.98

Musical Interest: The highest
Performance: Solid and traditional
Recording: Warm and resonant

With this release Angel adds yet another superlative recording of Brahms' "First" to its catalog, which already boasts of the finest recorded performance this Symphony has ever received—in this opinion—in a version by Klemperer and the Philharmonia Orchestra. The stereo version of this is reviewed elsewhere in this issue.

Kletzki's performance is a deeply satisfying one, with a kind of authority that comes only out of genuine and longtime conviction. This Brahms' "First" has nobility and power, and a strong feeling of inevitability about it. If I were forced to choose between this one and Klemperer's, I would pick Klemperer's for its extra measure of spiritual force.

The Royal Philharmonic plays brilliantly for Kletzki and the recording engineers give us rich and exciting reproduction. **M. B.**

• **BRUCKNER:** Symphony No. 8 in C Minor. Berlin Philharmonic Orchestra, Herbert von Karajan cond. Angel 3576 B 2 12" \$9.96

Musical Interest: An acquired taste, but sovereign of its kind
Performance: Dedicated
Recording: Good

I remember the 78 rpm Deutsche Gramophon recording of this symphony which used to occupy a width of about six inches on my record shelves in an album that contained something like 22 sides! The performance, by Eugen Jochum and the Hamburg Philharmonic Orchestra, was one of the first of Decca's transfers to LP, in which form it was all contained on a mere five sides. But there was something monumental about that fat album of 78 rpm discs which was just right for this score: I used to sit and gaze at it in awe, and I'm sure the taking of the album off the shelf to play the discs and then putting it back up developed certain muscles in my arms and wrists which otherwise would have atrophied. Jochum's performance fit this kind of physical effort to a "T"; it was methodical, ponderous—and overpowering. In the LP era there have been several newer recordings of the score, notably van Beinum's for Epic, but none has packed the overwhelming sock of Jochum's.

Karajan comes close, especially in the opening movement and in that serpentine third movement Adagio, in which all time seems to be suspended while the composer unwinds his inspiration. In the Scherzo Karajan adopts a tempo which is surely too lumbering, and in the finale he is not as successful as Jochum was in making good, solid architecture out of a rambling canvas. Jochum's, then, remains my first choice for a recording of this marvelous score, but the new Karajan, superlatively played, and sonorously recorded, has its points, too.

M. B.

• **BUXTEHUDE:** Sonata in D Major; Suite, Op. 1 in B Flat Major; Sonata Op. 2 No. 11 in D Major; Two Sacred Cantatas—Laudate Dominum and Schaffe in mir, Gott, ein rein Herz; Two Christmas Cantatas—Das neugeborne Kindelein and In dulci júbilo. Various instrumentalists in the sonatas: Carl Gorvin, Gottfried Wolters cond. Lisa Schwarzweiller (soprano), in the Sacred Cantatas. Archive ARC 3103 \$5.95

Musical Interest: Pre-Bach gems
Performance: Models of style
Recording: Fine

This disc is a sheer delight. The purely instrumental works allow us to hear such instruments as the viola da gamba, the lute, and the chitarrone. The music enables us to become familiar with some of the output of one of the most respected of Bach's predecessors—a man who wrote in every form known at the time, except opera.

The soprano soloist in the sacred cantatas is very good indeed. In addition to the purity of her tone, she invests the music with a winning sense of urgency.

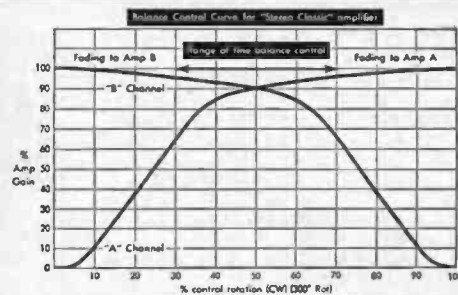
One of the outstanding things about this disc, however, is the beautiful singing of the chorus in the two Christmas cantatas. The group, which sounds rather small, is the Norddeutscher Singkreis, conducted by Gottfried Wolters. This kind of singing, with its unforced quality and lightness of texture, should serve as a model for the performance of the music of this period. It is a joy. **D. R.**

• **DEBUSSY:** La Mer; Ibéria. Paris Opera Orchestra, Manuel Rosenthal cond. Westminster XWN 18770 \$4.98

Stereo Version: WST 14020 \$5.98

HIFI REVIEW

New G-E 40-watt "Stereo Classic" Amplifier



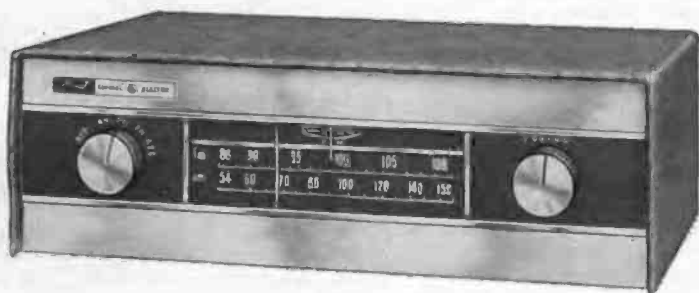
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*Manufacturer's suggested resale prices.

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● **DEBUSSY:** *La Mer*; **RAVEL:** *Daphnis and Chloé*, Ballet—Suite No. 2. Los Angeles Philharmonic Orchestra, Erich Leinsdorf cond. Capitol SP 8395 \$5.98

● **DEBUSSY:** *Ibéria*; **RAVEL:** *Valses Nobles et Sentimentales*; *Alborada del Gracioso*. Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 2222 \$5.98

Musical Interest: French Impressionism par excellence
 Performances: All on a consistently high level
 Recordings: Westminster's and RCA Victor's outstanding; Capitol's good
 Stereo Directionality: All good
 Stereo Depth: All good

Rosenthal's performance of Debussy's two masterpieces is marvelously colorful and atmospheric. His *La Mer* shimmers and glows and his *Ibéria* is a riot of transparent orchestration. The recording engineers contribute no little to the overwhelming impact of the disc with spectacularly clean and clear reproduction. The stereo disc improves on its monophonic counterpart in such things as fullness and depth.

The performances on the other two discs are familiar from their previous monophonic release. Leinsdorf's *La Mer* is a less brilliantly colorful one than Rosenthal's, and the Capitol engineers have enveloped it in a more distantly recorded sound. While this may be less spectacular than the Rosenthal-Westminster performance, it has its own compensation, chiefly by heightening the feeling of awe and mystery in the music. Incidentally, like most conductors of the present time, Leinsdorf uses the edition with trumpet embellishments near the end of the score; Rosenthal is the first conductor since Koussevitzky to record *La Mer* in the alternate edition, without the trumpet flourishes.

The *Ibéria* performances are a case of "you pay your money and you take your choice." Reiner's orchestra is certainly a much better one and the performance is a more disciplined one, but Rosenthal gets a very idiomatic performance from his orchestra and he is recorded superlatively well.

The works by Ravel on the Leinsdorf and Reiner discs share much the same characteristics as the Debussy compositions with which they are coupled. Other conductors have made the Second Suite from *Daphnis and Chloé* more of a sure-fire stunner than Leinsdorf does, but the strength and consistency of his reading are admirable. Reiner's *Valses Nobles* and *Alborada del Gracioso* sparkle in brilliant fashion, the orchestra is at the top of its form, and the whole is a tour de force of stereo excitement.

In short—depending on your choice of repertoire—you can't go wrong with any one of these four discs. **M. B.**

● **DELIBES:** *Coppélia* (complete ballet). Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury OL-2-105 2 12" \$7.96

Musical Interest: Ballet standard
 Performance: Rousing
 Recording: Hi-Fiest

Another spectacular complete ballet album has been added to Mercury's great issues of *Sleeping Beauty*, *Swan Lake*, and *Nutcracker*. In the Tchaikovsky projects there was much to recommend such lengthy treatment instead of shortened suites. In



Delibes' *Coppélia* there are times when it seems that the "in-between" music had better been left to the stage. But Dorati, his Minneapolis players, and Mercury engineering give us such a rousing hi-fi performance that even occasional second rate passages come to life with dramatic force.

Up to now, *Sleeping Beauty* seemed the best overall effort of the Mercury-Dorati ballet projects, but *Coppélia* emerges finally as the most perfectly balanced. Tchaikovsky scores under Dorati's dynamic treatment scarcely remind one of the theater, for the treatment is overwhelmingly symphonic. Here, the sound is quite muscular, but an exquisiteness is revealed that sets the album apart. The Minneapolis orchestra has never sounded so alive nor so subtle. Ansermet's version on London stereo (reviewed elsewhere) has all the advantage of spatial sound, and it is gloriously done, too. Comparison of the Mercury and London stereo sets should leave the reviewer no choice but to place them both very high on all counts. Where previously *Sleeping Beauty* and *Swan Lake* suffered from a heavy hand, all is light and lovely in the Delibes. A wonderful, wonderful release.

J. T.

D'INDY: *Symphony on a French Mountain Air* (see COLLECTIONS)

● **DOHNÁNYI:** *Cello Concerto*, Op. 12; **KODÁLY:** *Sonata for Solo Cello*, Op. 8. Janos Starker with Philharmonia Orchestra, Walter Süsskind cond. Angel 35627 \$4.98

Musical Interest: Both scores engaging
 Performance: Excellent
 Recording: First class

Starker created a sensation more than half a dozen years ago with his recording of the Kodály Sonata for Period Records. Now here is a new Starker recording of this marvelous score which, if anything, improves upon his previous version. The technical command of the instrument is as secure as before; the interpretive artistry has deepened and is now even more insightful. Here, in short, is one of the most brilliant solo instrumental recordings in the catalogue.

The Dohnányi Concerto is a lyrical, easy-to-take piece whose neglect is difficult to understand when you consider the paucity of the literature for cello and orchestra. Starker plays it magnificently and he is well-recorded. **M. B.**

● **DONIZETTI:** *Lucia di Lammermoor* (complete opera). Lucia—Roberta Peters (soprano); Edgardo—Jan Peerce (tenor); Enrico—Philip Maero (baritone); Raimondo

—Giorgio Tozzi (bass); Arturo—Piero di Palma (tenor); Alisa—Mitt Truccato Pace (mezzo-soprano); and others. Rome Opera House Orchestra and Chorus (Giuseppe Conca cond.), Erich Leinsdorf cond. RCA Victor LM 6055 2 12" \$9.96

Musical Interest: Repertory standard
 Performance: Good but unspectacular
 Recording: Clear and well-balanced

RCA Victor's new recording gives us a commendably musical and well-engineered "Lucia" on a slightly better than average Metropolitan level. The performance is "complete" with the traditional cuts. (The Storm Scene of Act III, an off-again-on-again feature at the Met. is "off.") No need to hang around for interminable curtain calls, but all participants deserve a good round of applause: Roberta Peters for an attractively voiced, intelligent if somewhat small-scaled delineation of the title role; Jan Peerce for an Edgardo that has the style, assurance and musicality of long association, though no longer the vocal resources of a decade ago; and Giorgio Tozzi for an impressive sonorous Raimondo. Philip Maero rates qualified approval: a baritone of sound musical ideas and dramatic poise, but vocally not yet up to the demands of the part. The roles of Alisa and Arturo are in very capable hands.

Erich Leinsdorf directs a performance that has all the earmarks of careful preparation. His considerate handling of the singers bespeaks the seasoned operatic conductor; but when the chips are down and leadership is needed—*vide* the Sextet—he gets good ensemble work. Expertness and exactitude, however, do not necessarily spell excitement, and this performance leaves us somewhat short in that department. Angel's earlier version, while not necessarily better in all respects, is more likely to stir the embers. Its credentials are the entirely unconventional approach of Maria Callas to the title role, the occasionally thrilling vocalism of Di Stefano, and the absolutely top-drawer Enrico of Tito Gobbi. **G. J.**

FAURÉ: *Fantasia for Piano & Orchestra* (see COLLECTIONS)

GINASTERA: *Panambi* (see ANTILL)

GRAINGER: *Lincolnshire Posy* (see COLLECTIONS)

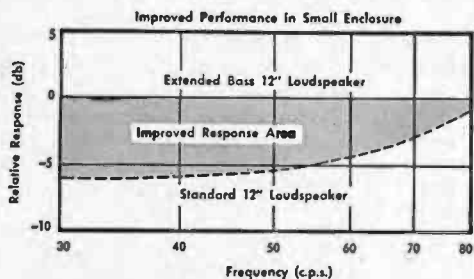
GREGORIAN CHANT: (see COLLECTIONS)

● **GRIEG:** *Med en primula veris*; *Hytten*; *Ragnhild*; *Lys nat*; *Fra Monte Pincio*; *Ved Rundarne*; *Det forste mode*; *Millom rosor*; *En svane*; **R. STRAUSS:** *Traum durch die Dämmerung*; *Ich liebe dich*; *Zueignung*; *Cécile*; *Du meines Herzens Krönlein*; *Nordem Kinde*; *Allerseelen*; *Befreit*. Aase Nordmo Loevberg (soprano) with Robert Levin and Gerald Moore (pianists). Angel 35590 \$4.98

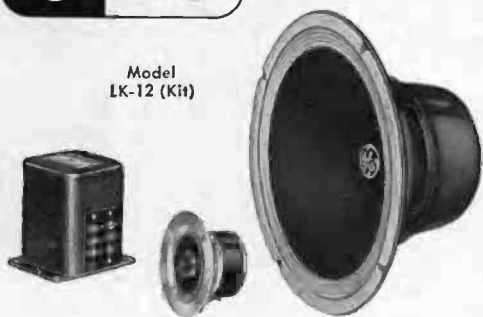
Musical Interest: Specialized
 Performance: Excellent
 Recording: Good

This is a record debut for Aase Nordmo Loevberg and—similar to that of Birgit Nilsson, Angel's other rising Nordic star—a resoundingly successful one. A Norwegian soprano with a background of Wagnerian opera who chooses Grieg songs for

HIFI REVIEW



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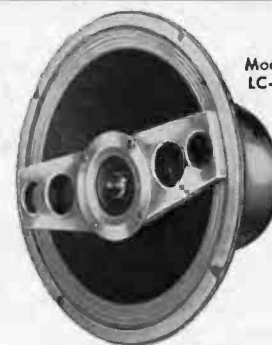


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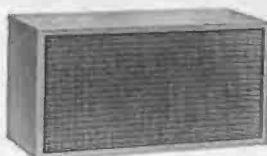
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her record debut—the comparison with Flagstad is inevitable, and the younger artist passes with flying colors. The voice is big, bright and expertly used, obviously scaled to dramatic declamations but controlled, when needed, to produce a floating tone, a delicate *diminuendo* or a sustained *mezza voce*. The luscious, velvety quality of Flagstad's tones is not present, nor is Loevberg's legato as seamless as that of her eminent compatriot. But she offers—as compared to the Flagstad of our day (London 1547 and 1680)—more tonal security, dynamic contrasts, and a firmer command of the high register. Particularly impressive are her dramatic climaxes in the Strauss lieder, a repertory in which her artistry is as apt and assertive as in the more obviously congenial songs of Grieg. Both accompanists contribute significantly to the gratifying results. **G. J.**

GRIEG: Piano Concerto (see TCHAIKOVSKY)

• **HANDEL:** Organ Concertos Nos. 1-6, Op. 4. E. Power Biggs with the London Philharmonic Orchestra, Sir Adrian Boult cond. Columbia K2L 258 2 12" \$13.96

Musical Interest: Yes!
Performance: Impeccable
Recording: Ideal

E. Power Biggs has made a specialty of recording the music of various composers on instruments that they themselves played. This album, issued in connection with the Handel Bicentennial of 1959, was recorded with an organ of 1749 designed and often played by the composer. It is located on the estate of the Earl of Aylesford in the Forest of Arden, at Great Packington, Warwickshire, England.

One can only welcome this album with open arms. The performances are all completely idiomatic, the instrument, in the clarity of its tone quality, is a joy to hear, and the orchestral portions are most sympathetically played. Moreover, the recording is nicely balanced and preserves the acoustics of the small church.

An informative booklet about Handel, his concertos, the discovery of this organ, the problems of the recording, and the music, accompanies the album. **D. R.**

• • • **STEREO**—Columbia K2S 602 2 12" \$13.96.

Stereo Directionality: Perfect!
Stereo Depth: Perfect!

I can only say a hearty "amen" to D. R.'s estimate of these discs and add that if Columbia could achieve the degree of recording perfection—stereo or otherwise—on their future releases that they have here, the Millennium will have arrived. These records were complete and unalloyed pleasure from start to finish and I can hardly wait for the succeeding volumes in this Handel Organ Concerto series. **D. H.**

• **HAYDN:** The "Salomon" Symphonies; Vol. I—Symphonies Nos. 93 to 98. Royal Philharmonic Orchestra, Sir Thomas Beecham cond. Capitol-EMI GCR 7127 3 12" \$14.92

Musical Interest: Haydn at his best
Performance: Beautiful
Recording: Felicitous

Here are no fewer than six of Haydn's

symphonic masterpieces, all products of his maturity.

The performances are all sensitive and beautifully proportioned. There is expressiveness, attention to detail, and power, when needed. Above all, there are no excesses. With Beecham, one has the feeling that one is hearing the real Haydn, rather than some twentieth century "interpretation," with the superposition of another personality.

The recording is resonant, and gives the impression of having been made in a large hall. My ears would like slightly greater bass presence. **D. R.**

• **HOVHANESS:** Mysterious Mountain, Op. 132; **STRAVINSKY:** Divertimento from The Fairy's Kiss. Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LM 2251 \$4.98

Musical Interest: Wonderful coupling
Performance: Topnotch both sides
Recording: Excellent job

Coupling Hovhaness's brooding *Mysterious Mountain* and the terse and smartly tailored Stravinsky *Divertimento* turns out to be a splendid joining of widely separated musical ideas. Hovhaness creates a moving and dramatic force of great emotional strength and symbolic meaning in three movements. Opus 132 opens quietly and establishes a hymnlike atmosphere of repose characterized by irregular metrical



patterns, while the second movement features a fast moving and elaborate double fugue. Serenity and deep meditation return in the final section to conclude a score of unusual and touching beauty.

Stravinsky is always especially well done by Reiner, whose recent recording of the suite from *Le Rossignol* ranks as one of the best recordings ever issued under his baton. Where discipline is required to produce the transparent tone so necessary to any Stravinsky, Reiner is the perfect conductor, leading one of the nation's best drilled orchestras. Occasionally I get the feeling that there is some humor lacking. The engineering is good, typical of the fine sound RCA Victor has been releasing with the Chicago ensemble. **J. T.**

KODALY: Sonata for Solo Cello (see DOH-NANYI)

• **MENDELSSOHN:** Organ Sonata No. 4 in B-flat, Op. 65; **WIDOR:** Organ Symphony No. 6 in G Minor, Op. 42, No. 2. Albert Schweitzer. Columbia ML 5290 \$4.98

Musical Interest: High as organ literature
Performance: Sympathetic
Recording: Full

Here is another facet of the musical personality of Mendelssohn. It may come as something of a surprise to those who have thought of this composer only in terms of such gossamer works as the Scherzo of the *Midsummer Night's Dream* music to learn



that Mendelssohn was very devoted to the organ, and that he composed no fewer than six sonatas for that instrument.

According to the notes by Albert Schweitzer, which occupy the entire back cover of the jacket and half of the front cover, Mendelssohn became familiar with the style of writing required by the organ as a result of his study of the works of Bach. In fact, he is credited with being the creator of the modern organ style.

Here, it is important to point out the fact that Mendelssohn's style calls for a much later and much fuller-sounding instrument than the so-called "Baroque" organ that we have come to associate with the music of Bach.

Both Mendelssohn's Sonata and the Organ Symphony by Widor show evidences of the romantic style that characterized the nineteenth century. Especially is this true in the case of Charles Marie Widor of France, who was born in 1845 and lived until 1937. The slow movement of this symphony shows the influence of Wagner.

These, then, are works that call for all the variety of coloration that the modern organ is capable of, with its large number of stops.

Schweitzer obviously has an affinity for this music, and he plays it in the grand manner that it demands. The recording is suitably resonant. One could do with slightly less tape hiss, however.

Another valuable feature of Schweitzer's jacket notes is the fact that they give the themes of all the movements of both works, in full organ score. **D. R.**

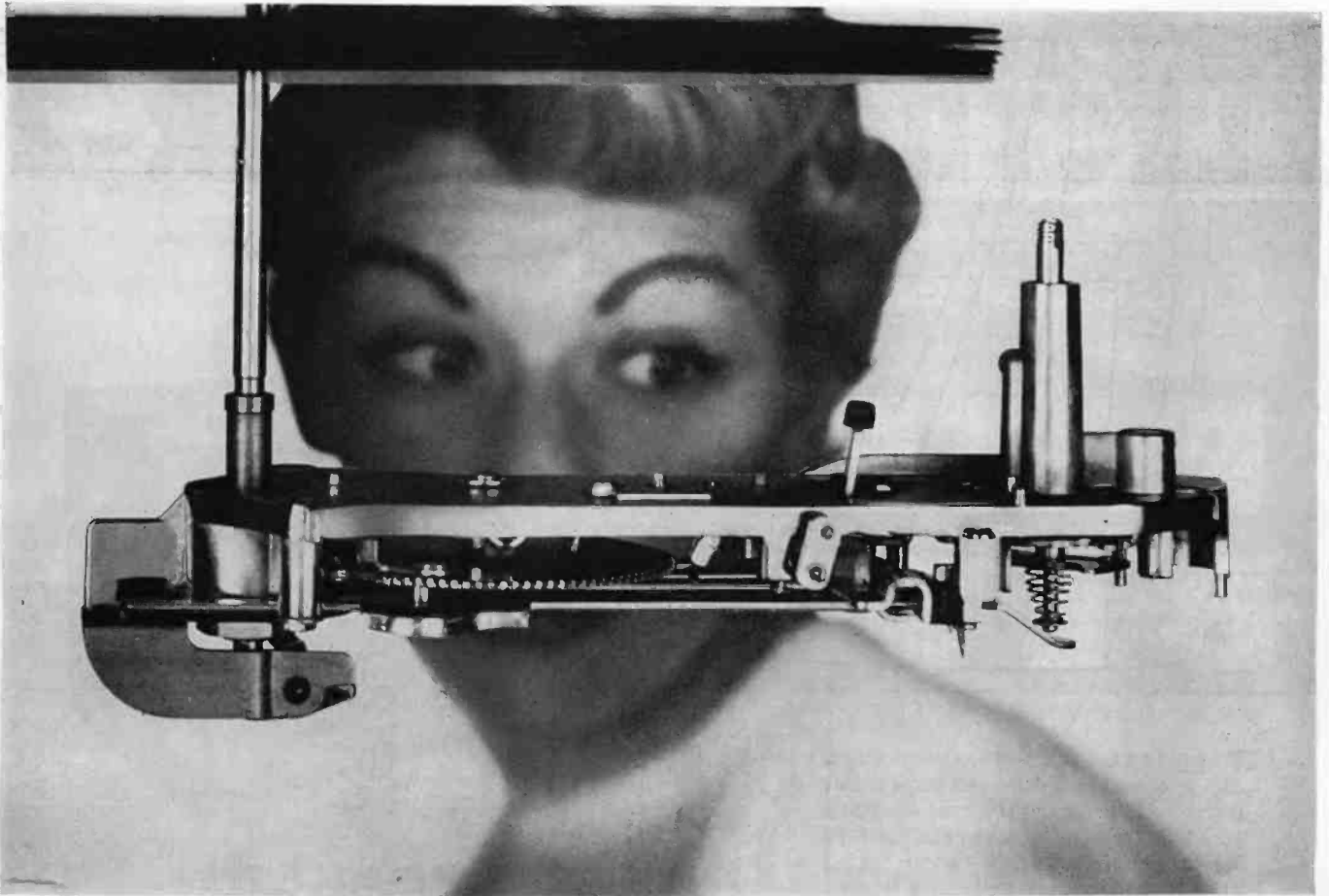
MILHAUD: Suite Française (see COLLECTIONS)

• **MOZART:** Divertimento No. 1 in E-flat Major (K. 113); Serenade No. 3 in D Major (K. 185). MGM Orchestra, Arthur Winograd cond. MGM Records E 3652 \$3.98

Musical Interest: Charming
Performance: Idiomatic
Recording: Dull

These are no "earth-shaking" works in the nineteenth century sense; they were

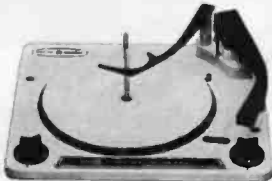
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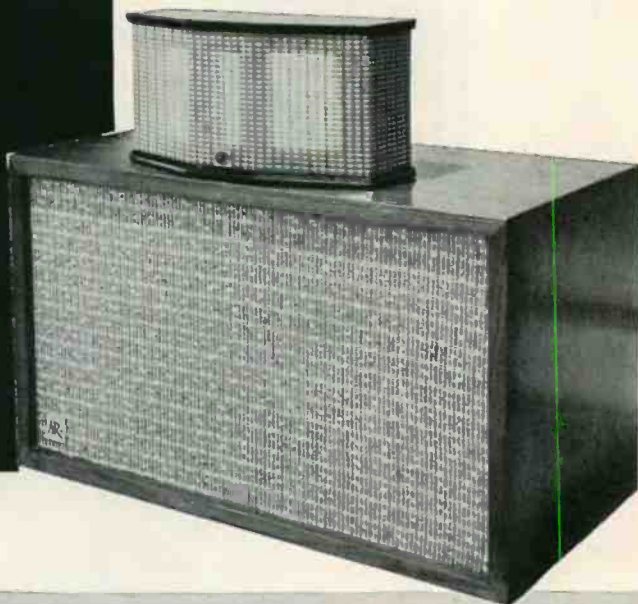
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not meant to be. Instead, they were meant as entertainment, or diversion, and they fulfill their purpose admirably. They are completely delightful.

The performances, too, are fine. The orchestra consists of skilled musicians and Mr. Winograd's approach to Mozart seems just right.

Unfortunately, the recording, as such, leaves much to be desired. There is an opaque quality to it that robs the instruments of any sensuous beauty. Surely, by now the art of recording has advanced far beyond this. **D. R.**

● **PONCHIELLI:** *La Gioconda* (complete opus). *Gioconda*—Zinka Milanov (soprano); Enzo Grimaldo—Giuseppe di Stefano (tenor); Barnaba—Leonard Warren (baritone); La Cieca—Belen Amparan (contralto); Alvise Badoaro—Plinio Clabassi (bass); Laura—Rosalind Elias (mezzo-soprano); and others. Orchestra and Chorus of the Accademia de Santa Cecilia, Rome, Fernando Previtali cond. RCA Victor LM 6139 3 12" \$14.98

Musical Interest: Repertory standard
Performance: Excellent
Recording: Good

With this recording two excellent, up-to-date versions of *La Gioconda* are placed before the public. (The stereo edition of the London release is reviewed on page 76.) The combined casts of the two read like a Who's Who of singing celebrities, and, since the performances are worthy of the reputations involved, comparison becomes a difficult task.

RCA Victor entrusted the musical reins to a seasoned and authoritative conductor. To say that Previtali always holds a firm grip over the singers would be an overstatement, but then this is hardly the opera to be "put over" by a rigid, metronomic approach. Boito's libretto may not make much sense but it is populated with flesh and blood characters who live rapturously, die eloquently, and sing passionately. Previtali provides the kind of direction that brings these characters to life—every flesh-and-blood one of them. A few unscheduled *fermate* or other minor vocal trespasses may be a price cheerfully paid for a spirited and exciting realization of Ponchielli's music.

The singing is high-class, though several reservations are in order. Zinka Milanov is a great *Gioconda*—she has been delighting us in this role for many years. At an earlier stage of her career she could have given us a performance of unbroken excellence. Now we get passages of celestial beauty and purity followed a few moments later by instances of rough-shod phrasing and off-pitch quality. But when she is good, she is very, very good. Di Stefano sings very creditably when he is not trying too hard for the big sound, an effort, incidentally, in which he appears to be aided by the engineers. His could be a great Enzo if he could overcome these self-defeating tendencies and his annoying habit of scooping.

Leonard Warren's Barnaba is vocally up to his dependable form, dramatically the last word in malevolence. Rosalind Elias brings renewed proof that she is among our brightest new talents—not at all out of place in such company. The expressive

range of Clabassi's voice is not too wide, but his Alvise is nevertheless very competent, as is Amparan's velvety-voiced La Cieca.

Amparan is the only singer who is quite obviously superior to her London counterpart. By a smaller margin, but with a decided edge nevertheless, the passionate and virtuosic account of *Giulietta* Simonato surpasses Rosalind Elias's fine Laura. Clabassi is every bit as good as Siepi in the London version and for all of Warren's excellence and authority it cannot be said that his Barnaba is superior to Bastianini's superb portrayal. Milanov and Cerquetti are very closely matched and the preference in Enzos depends on whether you like one tenor who makes manful efforts to infuse his big, dramatic voice with lyricism (*Del Monaco*) or another who tries just as manfully—and misguidedly—to build his lyrical voice into heroic proportions (*Di Stefano*).

The above tabulation seems to favor London in the vocal department, but Previtali provides the more vital direction, so there you are. The choice is a tough one, but then I said that already in the first paragraph. **G. J.**

● **PUCCINI:** *Tosca* (complete opera). *Floria Tosca*—Antonietta Stella (soprano); Mario Cavaradossi—Gianni Poggi (tenor); Baron Scarpia—Giuseppe Taddei (baritone); Angelotti—Ferruccio Mazzoli (bass); Sacristan: Leo Padis (baritone); others. Chorus and Orchestra of the Teatro di San Carlo di Napoli, Tullio Serafin cond. Columbia M2L 402 2 12" \$7.96

Musical Interest: High
Performance: Well-integrated
Recording: Clear and well-balanced

Tullio Serafin, one of music's miraculous octogenarians, is entitled to a lion's share of credit for a well-integrated account of this much-recorded opera. His authoritative reading ranks above all others on records save De Sabata's electrifying interpretation on Angel. The vocal contributions are on a high level throughout, without being spectacular. Antonietta Stella is consistently stimulating—the vocal realization of her *Tosca* stems from a soundly conceived and dramatically convincing portrayal. Taddei is an outstanding Scarpia in voice and characterization, and Poggi, not always a dependable tenor, turns in one of his best recorded performances. Special commendation is merited by the excellent group of supporting artists—there is no weak link anywhere from Piero di Palma's *Spoletta* to the shepherd boy of Giovanni Bianchini.

The recording is a well-sounding studio production that conveys little stage illusion, but is quite effective nevertheless. The accompanying booklet contains informative articles, a fine batch of illustrations and a good libretto by Julius Elias. Columbia's renewed operatic activity, by way of the illustrious San Carlo, is a happy event—it would be happier still in a more imaginative and adventurous pursuit of repertory. **G. J.**

● **RACHMANINOFF:** Piano Concerto No. 2 in C Minor, Op. 18. Alexander Brailowsky with San Francisco Symphony Orchestra, Enrique Jorda cond. RCA Victor LM 2259 \$4.98

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Musical Interest: A piano classic
Performance: Uneven
Recording: OK

After a most eccentric phrasing of the rolled chords with which this piece opens, Brailowsky settles down to give a fairly routine performance of the music. He heaves and he sighs "romantically," but it all sounds so labored and heavy-handed. Jorda's similar treatment of the orchestral part doesn't help matters much either.

The recorded sound is the best yet achieved by RCA Victor with the San Francisco Symphony; gone—for good, we hope—is the tight, boxed-in quality which disfigured the San Francisco-Gary Graffman recording of Prokofiev's Third Concerto and the Rubinstein-San Francisco recording of Falla's *Nights in the Garden of Spain*. Even so, this reproduction in no way challenges the best of which the RCA Victor engineers have shown themselves capable in Chicago. **M. B.**

RAVEL: Daphnis and Chloe (see DEBUSSY)

RAVEL: Valses nobles & Alborada (see DEBUSSY)

ROGERS: Three Japanese Dances (see COLLECTIONS)

SAINT-SAENS: Wedding Cake (see COLLECTIONS)

SCRIABIN: Poeme d'extase; Reverie (see ALBENIZ)

● **R. STRAUSS:** Don Quixote, Op. 35. Philadelphia Orchestra, Eugene Ormandy cond., with Lorne Monroe (cello) and Harry Zaratian (viola). Columbia ML 5292 \$3.98

Musical Interest: A classic
Performance: OK
Recording: Gorgeous

Ormandy has learned many more of the secrets of this score since he recorded it for Victor nearly two decades ago, with Emanuel Feuermann as a superb exponent of the solo cello part. The conductor now phrases with a subtlety and finesse that were not his at the time he made the older recording, and there is in this new version a sensitivity to nuance and proportion which are quite outstanding. What he is still not able to bring to this music is that last full measure of personal involvement with what is going on in the score which distinguishes the performances of the late Clemens Krauss for London (LL-855) or Reiner's old reading with the Pittsburgh Symphony which used to be available in a transfer to LP on Columbia's low-priced Entre label (RL-3027).

Lorne Monroe, the solo cellist of the Philadelphia Orchestra, plays beautifully in the recording, with a sensuous sound that is intoxicating, and Zaratian—who now is no longer in the orchestra—plays seductively too. The Columbia engineers have captured the warmth and brilliance of the Philadelphia sound impeccably.

Incidentally, RCA Victor seems to have lost a golden opportunity by not having Reiner re-make *Don Quixote* with the Chicago Symphony before the departure of Janos Starker as his solo cellist. **M. B.**

R. STRAUSS: Songs (see GRIEG)

R. STRAUSS: Serenade (see COLLECTIONS)

● **R. STRAUSS:** Traum durch die Dämmerung; Ständchen; Morgen; Wozu noch, Mädchen; Freundliche Vision; O wärst du mein; All mein Gedanken; Befreit; Herr Lenz; Die Nacht; Ach, weh mir unglücklichem Mann; Heimliche Aufforderung; Nachtgang; Ich liebe dich; Ruhe, meine Seele; Zueignung. Dietrich Fischer-Dieskau (baritone) with Gerald Moore (pianist). Angel 35600 \$4.98

Musical Interest: Rewarding
Performance: Tops
Recording: Good

A comprehensive Strauss program, offering a few seldom heard selections along with the more familiar. Having only recently reviewed Fischer-Dieskau's *Mage-lone Songs* and Schubert recital on these pages, I forego the risks of becoming repetitious and leave the listener to his own choice of superlatives. The consistently high level of this artist's recordings is miraculous—this one is a must for Straussians, lieder specialists and all fanciers of good singing. Gerald Moore's accompaniments are, as always, a powerful asset.

G. J.

STRAVINSKY: Fairy's Kiss (see HOVHAN-ESS)

● **TCHAIKOVSKY:** Piano Concerto No. 1 in B-flat Minor, Op. 23; **GRIEG:** Piano Concerto in A Minor, Op. 16. Jacob Lateiner with Vienna State Opera Orchestra, Armando Aliberti cond. Yuri Boukoff with Philharmonic Symphony Orchestra of London, Artur Rodzinski cond. Westminster XWN 18725 \$4.98

Musical Interest: Repertoire staples
Performance: Perceptive
Recording: Good

The Boukoff-Rodzinski performance of the Grieg Concerto has been around before, on Westminster XWN-18231, where it was coupled with the two suites from Grieg's *Peer Gynt* Incidental Music. It's a strong statement of the music, with some original ideas (the slow tempo for the finale, for example) and in a recording that's full-blown and imposing.

Lateiner's Tchaikovsky Concerto is new to the catalogue. It, too, is a big, virtuoso performance with acoustics to match. But brave indeed is any pianist and record company that enters the Tchaikovsky Concerto competition in this A.C. period—After Cliburn, that is. Too bad, too, because this is a most worthy performance which under more normal circumstances would attract much more attention than seems probable now.

● ● ● STEREO—Westminster WST 14018 \$5.98

Stereo Directionality: Good
Stereo Depth: Convincing

The monophonic edition of this performance is reviewed above. Considering this stereo version let me simply state that in fullness and depth it is an improvement over its single channel mate. **M. B.**

● **TCHAIKOVSKY:** The Sleeping Beauty—Ballet, Op. 66 (complete recording). The

HIFI REVIEW

Philharmonia Orchestra, George Weldon cond. Angel 3579 B 2 12" \$9.96

● **TCHAIKOVSKY:** *The Sleeping Beauty, Ballet—Suite.* Ballet Theatre Orchestra, Joseph Levine cond. Capitol P 8449 \$4.98

Musical Interest: Tchaikovsky at his most ingratiating

Performances: Weldon has a bit more finesse

Recordings: Angel's a little smoother

The question is, How complete is complete? Some years ago Mercury released a three-disc set of *The Sleeping Beauty* by Dorati and the Minneapolis Symphony Orchestra which was absolutely complete based upon the 1952 edition of the score published for the first time by the Russian State Music Publishing House. The new Angel recording, which appears to be also based upon the same published edition, is the "complete" version as it is danced by the Royal Ballet. At least three of the musical numbers from the 1952 published score are missing: No. 18 (an Entr'acte), No. 27 (a delightful interlude dealing with Hop-o'-my-thumb and Cinderella) and No. 29 (a Sarabande). These are all included in Dorati's account of the music. However, probably only the most ardent of fanciers after *Completeness* will miss the sections that Weldon omits, especially since the 27 numbers of the score which are included in the recording are painstakingly and sensitively performed and the recorded sound is mellow and smooth.

Levine's disc is something else again—a Suite embracing maybe one-third of the complete score. Performance and recording both are a little harder than Weldon's, but for a *Sleeping Beauty* highlights record this is recommended over Montoux's recent and strangely un-balletic treatment of much of the score for RCA Victor. M. B.

● **VERDI:** *La Forza del Destino:* Pace, pace, mio Dio; **Alde:** 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) with Orchestra, Arturo Basile cond. RCA Victor LM 2262 \$4.98

Musical Interest: High

Performance: Impressive but uneven

Recording: Satisfactory

There are some exciting moments in this recital and, if the overall impression is short of being enthusiastic, it is largely due to the lingering memories of rival interpretations suggested by such a challenging program. Rysanek is most impressive in the upper reaches—the security with which she disposes of the fearsome *Turandot* aria is rarely matched on or off records. Toward the lower end of the vocal spectrum a throaty quality makes itself felt with often unappealing results. Evidence of dramatic temperament is given in abundance but there is a lack of repose about the artist which prevents her from caressing a tone or imparting a poignant meaning to her phrases. Thus the narrative portion of *La mamma morta*, sheer poetry with a Muzio, falls here into dispassionate matter-of-factness. Nor is her intonation all that it should be.

Basile leads his unidentified orchestra

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competently, revealing many vital nuances of instrumental detail, but his rapport with the singer is not always ideal. And why eschew the exquisite orchestral transition between Desdemona's "Willow Song" and "Ave Maria," which preserves the dramatic continuity? G. J.

● **VERDI:** *La Forza del Destino:* Il santo nome di Dio; **Simon Boccanegra:** Il lacerato spirito; **Nabucco:** D'Egitto la sui lidi (Act I); **Del futuro del bujo discerno** (Act 3); **BELLINI:** *Norma:* Iti sul colle; **La Sonnambula:** Vi raviglio, o luoghi ameni. Boris Christoff (bass), with Orchestra and Chorus of the Opera House, Rome, Vittorio Gui cond. Capitol-EMI G 7125 \$4.98

Musical Interest: High marks for low voice

Performance: Imposing

Recording: Good

In what amounts to a rare phenomenon, the title of this recital is actually an understatement: instead of mere "arias," we are offered here complete scenes, including meticulous choral detail and even the vital orchestral postludes of the *Norma* and the *Simon Boccanegra* excerpts. Christoff's approach is Chaliapinesque—strong in dramatic awareness and imposing vocal presence; somewhat wanting in subtleties of phrasing and voice production. Not unexpectedly, the latter is more evident in the Bellini scenes: the otherwise firmly controlled voice showing tendencies of spreading in "*Iti sul colle*" and the meditative quality not sufficiently highlighted in "*Vi raviglio*." Particularly welcome are the *Nabucco* excerpts which already foreshadowed in the 29-year-old Verdi the gifts which were to make him the supreme operatic benefactor of low (to say nothing of high and medium) voices. While Christoff may not set new standards for the *bel canto*, overall artistic evaluation must place him with the choicest few. The orchestral settings under Gui are exemplary. G. J.

● **VICTORIA:** Requiem Mass. Choir of the Abbey of Mount Angel, Dom David Nicholson, O.S.B. cond. and the Portland Symphonic Choir, C. Robert Zimmerman cond. RCA Victor LM 2254 \$4.98

Musical Interest: First rate

Performance: Fine

Recording: Excellent

It is a characteristic of Victoria to permit parts of his music to remain in the original Plain-song. On this recording, the Choir of the Abbey of Mount Angel sings the chant, and the Portland Symphonic Choir sings the Polyphonic parts. The plan is a felicitous one, especially when, as in the case of this record, all the participants are skilled and sensitive. This is fine choral singing.

Some might maintain that the soprano and alto parts should have been sung by boys' voices, in the interest of complete authenticity. To these ears, however, the use of the women's voices is quite satisfactory, in view of their more appealing tone quality.

The recording is very resonant. Yet it manages to preserve most admirably the clarity of the individual lines, which are so important in the music of this era. D. R.

● ● ● STEREO—RCA Victor LSC 2241 \$5.98.

Stereo Directionality: Left then right
Stereo Depth: So-so

I was baffled by this disc as stereo recording; for while the Gregorian chant opening each section of the Mass was restricted to one channel, so too were the polyphonic sections. Merely allotting the music to single channels in alternation does not constitute stereo sound, in my opinion, however good it may be as an exercise in separation. I have no reservation regarding the aesthetic effectiveness of having the chant come "from one side of the choir," but it seems to me that polyphonic choral music needs equal stereo distribution in order to achieve the all-important depth illusion which makes the stereophonic medium such an effective vehicle for choral repertoire—especially of the 16th century. Fine performance of great music, but RCA Victor goofed the stereo sound, I feel. D. H.

● **WAGNER:** Excerpts from *Die Walküre* (Act III, Scene 3) and *The Flying Dutchman* (Act II, Scene 3). Birgit Nilsson (soprano), Hans Hotter (bass), with the Philharmonia Orchestra, Leopold Ludwig cond. Angel 35585 \$4.98

Musical Interest: Choice Wagner

Performance: Valhalla

Recording: Opulent

This is a worthy sequel to Birgit Nilsson's auspicious disc debut of some weeks ago (see December, 1958 issue). Then, as now, she had the benefit of outstanding orchestral backing by the Philharmonia under Leopold Ludwig—the soprano's limpid, glowing tones deserve the proper setting. The value of this recording is further enhanced by the presence of Hans Hotter, whose command of the musico-dramatic art remains as awe-inspiring as ever. Hotter's voice by now should be called a true bass; the sonority of his lower register luxuriates at notes where other Wotans and Dutchmen gasp for air. On the other hand he no longer negotiates the upper reaches without considerable strain. But even allowing for this and for the occasionally opaque and quavery vocal production—what a three-dimensionally human Vanderdecken! What a majestic Wotan! What a pity he hasn't sung at the Met for years!

The program includes the long duet ("*Wie aus der Ferne*") following Senta's first meeting with the Dutchman. The *Walküre* excerpts begins with Brünnhilde's "*War es so schmähtlich*" and continues, through Wotan's Farewell and the *Feuerzauber*, to the end of the opera. An excellent disc! G. J.

● **WALTON:** *Façade Suites;* *Coronation Marches—Crown Imperial and Orb and Sceptre;* *Johannesburg Festival Overture;* *Portsmouth Point Overture.* Philharmonia Orchestra, Sir William Walton cond. Angel 35639 \$4.98

Musical Interest: Marvelous Walton music

Performance: Generally superior

Recording: Excellent

The collection of Walton gems gathered here represents a fine example of music making by one of the cleverest composers of our time. Walton conducts a thoroughly delightful performance of the *Façade Suites*, just about the best I have heard



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(less spoken text). *Johannesburg Festival Overture* is disappointingly performed.

The piece was written in 1956 celebrating the 70th anniversary of the founding of that city and abounds with excitement and brilliant orchestration. Dr. Munch led the Boston orchestra last season in a performance of the score that almost lifted the roof of Symphony Hall. Walton presents it weakly by contrast.

The marches, *Crown Imperial* and *Orb and Sceptre*, were written for two coronation affairs—for the late King George VI in 1937 and for the ceremony when Her Majesty Queen Elizabeth was crowned on June 2, 1953, at Westminster Abbey. The works are filled to bursting with Pride of Empire, are clever and "veddy" military and dignified. Dull, too. *Portsmouth Point* receives the most thrilling treatment of anything on the disc, and it is hard to believe the same conductor led such a spiritless account of *Johannesburg Overture*. But, all told, a very fine recording and well worth owning. **J. T.**

WIDOR: Organ Symphony No. 6 (see MENDELSSOHN)

COLLECTIONS

● **D'INDY:** Symphony on a French Mountain Air; **FAURÉ:** Fantaisie for Piano and Orchestra, Opus 111; **SAINT-SAËNS:** Wedding Cake. Grant Johannesen (piano) with London Symphony Orchestra, Sir Eugene Goossens cond. (D'Indy and Fauré), Lawrence Collingwood cond. (Saint-Saëns). Capitol-EMI G 7132 \$4.98

Musical Interest: Engaging
 Performance: All excellent
 Recording: Fine

Johannesen's career now seems to be moving into high gear. This, his initial Capitol-EMI release, finds him at long last in the Big Leagues in the recording game and he is in ever-increasing demand as a concert artist. All this is as it should be, for Johannesen for nearly fifteen years has been one of our most intelligent and gifted artists.

He has always found the French repertoire particularly congenial and he plays most French works with a keen and sensitive insight. So it is with the three works on this disc. The most substantial of them, D'Indy's ever-fresh Symphony, is given a vigorous, healthy performance which benefits from superb orchestral support and cleanly defined recorded sound. The other two pieces are attractive, if minor, trifles; Johannesen plays them excellently and the recorded sound is again crystal-clear. **M. B.**

● **GRAINGER:** Lincolnshire Posy; **ROGERS:** Three Japanese Dances; **MILHAUD:** Suite Française; **R. STRAUSS:** Serenade in E-flat, Op. 7. Eastman Symphonic Wind Ensemble, Frederick Fennell cond. Mercury MG50173 \$3.98

Musical Interest: Enormous
 Performance: None better anywhere
 Recording: Very good, a little close

At the outset it should be stated that Mr. Fennell has that happy combination of dedication to music and great talent. He is one of the most energetic conductors I know of, and he manages to convey this

spirit of music that courses through him in some of the best sounding wind music these ears have ever heard.

Winds in Hi-Fi, as this album is called, is a second rate title for a first class disc. Fennell has already given us nine Mercury recordings featuring his Eastman Symphonic Wind Ensemble, with repertoire ranging from Sousa marches to Schoenberg's Theme and Variations. Each recording has something kind of special about it. This one is the most enchanting, for he evokes wind sounds in new perspective, and as the recording concludes you cannot help but bow in the direction of Rochester and exclaim, "Well done, Mr. Fennell."

The Grainger score is a real charmer, consisting of a group of selections based on folk tunes uncovered by the composer. Grainger, whose passionate interest in folk music rivalled that of Bela Bartók, collected songs during a visit to Lincolnshire in 1905. The work was written in 1937 after he became an American citizen.

The Japanese dances were written especially for Fennell's ensemble by Bernhard Rogers. *Dance with Pennons* is a cool and tranquil tone portrait of a ribbon dance. *Dance of Mourning* features subtle percussion and mezzo-soprano vocalise. *Dance with Swords*, a violent affair of flashing rhythms, completes the little work. Milhaud's well known Suite Française and the early Strauss *Serenade* round out a disc notable for beautiful playing, polished and sensitive conducting, and most attractive repertoire. Probably the most sophisticated of the Fennell releases, certainly the most charming. **J. T.**

● **THE VIENNA ACADEMY CHORUS ON TOUR—Lotti:** Crucifixus; **Schubert:** Gott meine Zuversicht; **Mozart:** Ave Verum Corpus; *Ständchen* (K.441c); *Caro mio*, *Druck und Schluck*, K. Anh. 5; *Das Bändel* (K.441); **Strauss:** Tritsch-Tratsch Polka, Frühlingsstimmen-Walzer, Pizzicato Polka, An der schönen blauen Donau; **Gruber:** Stille Nacht; three folk songs. The Vienna Academy Chorus, Günther Theuring cond. Norbert Scherlich (piano). Westminster WP 6088 \$3.98

Musical Interest: A "Variety show"
 Performance: Good and bad
 Recording: Good, with reservations

Herewith my running notes as I listened to each of the works: *Crucifixus*—definitely disappointing; not enough voices to convey the richness of the eight-part opening; chorus sounds threadbare. Schubert—Too many vibratos of individual singers are in evidence; nice interpretation, though. Mozart's *Ave Verum*—chorus OK but string quartet sounds too thin. Mozart's *Ständchen*—Nice! *Caro mio*—Women good, men slightly over-spirited. *Das Bändel:* Mozart "kidding around"; chorus captures humorous spirit nicely.

So much for the "classical" side of the record. No reservations need be made about Side 2, which is devoted to arrangements of Strauss Waltzes, and to several folk songs. Here the chorus turns in very skillful performances of some novelty arrangements. The *Pizzicato* Polka is, in fact, quite a stunt, since the singers are called upon to produce a wide variety of sounds, in addition to the suggestion of the plucked strings. The folk songs also find them in good form. **D. R.**

HiFi REVIEW

STEREO DISC REVIEWS

Reviewed by

MARTIN BOOKSPAN
RALPH J. GLEASON
STANLEY GREEN
NAT HENTOFF
GEORGE JELLINEK
JOHN THORNTON
RODNEY H. WILLIAMS

CONCERT

ANTILL: *Corroboree* (see p. 59)

● **ALBENIZ:** *Iberia*; **FALLA:** *Three Cornered Hat—Suite*. Orchestre du Théâtre National de L'Opéra de Paris, Manuel Rosenthal cond. Westminster WST 14028 \$5.98

Musical Interest: Familiar coupling
Performance: Spirited but jerky
Recording: Upper bracket, but dry
Stereo Directionality: Ranks high
Stereo Depth: Good solid reverberation

There have been several new recordings of the Albeniz-Arbois *Iberia* in the past few months, and all issues have been well recorded, with Westminster's stereo as good as any, if not a bit better. But they all share the same fault—not fiery enough, not langorous enough. Rosenthal is a good musician, knows what he wants, and gets it.

The performance demands, but never caresses, and everything is etched in black and white, with no in-between coloration and no delicacy. Argenta on the London monophonic disc still gives the work its best recorded performance. Engineering as such is top drawer. J. T.

BACH: *Clavier Concerto No. 5* (see p. 60)

BARTÓK: *Concerto for Orchestra* (see p. 60)

BEETHOVEN: *Piano Concerto No. 1* (see p. 60)

● **BERLIOZ:** *Symphonie Fantastique*. Cento Soli Orchestra of Paris, Louis Fourestier cond. Omega OSL9 \$5.95

Musical Interest: Most popular big Berlioz
Performance: Carefully conducted
Recording: Astounding
Stereo Directionality: Poor
Stereo Depth: Good to poor

Whenever a small-label issues a recording of this type, which requires considerable investment today even at European rates, it is taking a considerable risk to compete with the major offerings of the same music. Fourestier immediately offers competition to London's recording featuring Argenta and the Orchestra of the

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BEST OF THE MONTH

- Everest Records—a new entrant in the field—makes its mark with an off-beat and very hi-fi coupling of Australian and Argentine ballets, Antill's *Corroboree* and Ginastera's *Panambi*—"a prize winning effort." (see p. 59)
- Columbia's first major contribution to the Handel 200th anniversary—an album of *organ concertos* played on an instrument actually used by the master—"is a joy to hear . . . complete and unalloyed pleasure from start to finish." (see p. 66)
- Vox proves that stereo can do great things for chamber music with its disc of Schubert's "*Trout*" Quintet. . . . "A hearty, extroverted performance . . . and the recording meticulously clear and well balanced." (see p. 76)
- Capitol's stereo disc from the soundtrack of the Rodgers-Hammerstein *Carousel* "has both stereo and June . . . bustin' out all over the place." (see p. 82)

Paris Conservatoire. So far I only know of these two releases on stereo disc, and the comparison is interesting. Right off, Omega has scored a triumph in the technical department. Sonically this recording is astounding, especially on the low end of the frequency spectrum.

Where many stereo recordings lack bass definition, Omega has captured it with great skill, and the sound may even be bass-heavy for some ears. Microphoning is close, resulting in some magnificent sectional articulation. Balance on the other hand is puzzling, and it almost seems that the first string body is spread across the stage in front of Fourestier. There were no notes describing engineering techniques or orchestra layout.

On the matter of interpretation I would say this is careful rather than inspired conducting, lacking the charged emotion of Munch's RCA Victor reading, but withal more cleanly articulated than any of the monophonic versions. Argenta's London effort shows greater skill and the orchestra is better. Also the London record has much better stereo directionality. Omega however has produced a stunning sound! Listen to the Scaffold Scene, and to the basses in the Witches' Sabbath over a large speaker system, and hear what I mean. J. T.

● **BRAHMS:** *Symphony No. 1 in C Minor*, Op. 68. Philharmonia Orchestra, Otto Klemperer cond. Angel S 35481 \$5.98

● **BRAHMS:** *Symphony No. 1 in C Minor*, Op. 68. Southwest German Radio Orchestra, Jascha Horenstein cond. Vox ST-PL 10690 \$5.98

Musical Interest: Supreme
Performances: Klemperer—Olympian; Horenstein—OK
Recordings: Klemperer—Fine; Horenstein—A little thin
Stereo Directionality: Both good
Stereo Depth: A little rounder and fuller in the Angel recording

Readers of this magazine will already know that I consider Klemperer's recording of Brahms' C Minor Symphony the finest I have ever heard. The current stereo edition improves upon the spaciousness and fullness of sound of the monophonic edition, making of the performance an even more lasting and complete experience than it was in its mono recording.

Horenstein's is a thoroughly competent reading, satisfactorily if a little shrilly recorded, but nowhere in the same league with the Klemperer performance, nor for that matter with Kletzki's monophonic edition reviewed elsewhere in this issue.

M. B.

DEBUSSY: *Iberia* (see p. 62)

DEBUSSY: *La Mer* (see p. 62)

● **DELIBES:** *Coppélia* (complete ballet). L'Orchestre de la Suisse Romande, Ernst Ansermet cond. London CSA 2201 2 12" \$11.96

Musical Interest: Familiar ballet fare
Performance: Wonderful!
Recording: Usual high London standard
Stereo Directionality: Exceptionally sharp
Stereo Depth: Just right

London's issue of the complete score to Delibes' familiar *Coppélia* must be considered a major victory on two important

counts. First of all, Ansermet gives us a reading that is lyrical, exciting, warm, and very much of the theater. London's engineering leaves nothing to be desired, and the sound must be ranked among the best of stereo releases to date.

It is so good that directionality after a while ceases to be important. The orchestra is disposed in somewhat the usual classical manner. And, joy of joys, the basses are all there, not too thick, not tubby, but resonant and solid throughout. Why is it that American stereo is so often weak in this department?

Ballet lovers will consider this set a must addition to the library. Dorati's mono release on Mercury is tremendous also, and although the Mercury stereo of Delibes is still to be released, it, too, should be top drawer, to judge by the exceptional monophonic version. It is impossible to name a winner between London and Mercury. I'd even be afraid to flip a coin. It's that close.

J. T.

● **DVORÁK:** Serenade in D Minor, Op. 44. Boston Woodwind Ensemble with Samuel Mayes (cello) and Georges Moleux (string bass). Eric Simon cond. Boston BST-1004 \$5.95

Musical Interest: A charming diversion
Performance: Gemütlich
Recording: A bit too close
Stereo Directionality: Good
Stereo Depth: Fine

Dvorák's D Minor Serenade has never enjoyed the popularity of his earlier E Major Serenade for Strings, probably because of its unusual scoring for woodwind instruments, cellos and contrabass. Though Dvořák's musical fingerprints are all over the score, the direct ancestors of this work are the woodwind divertimenti and cassations of Mozart and Haydn. Like its forebears, this Dvořák Serenade is a joy to hear. The form is rather free but at the very end of the work Dvořák neatly pulls the whole thing together by bringing back the March theme with which the Serenade began.

The conductor has chosen to perform the work with woodwinds in pairs, except for the horns, of which there are three, and with a single contrabassoon, cello and bass. All the performers are leading players with the Boston Symphony Orchestra and their ensemble is impeccable. The performance is an amiable, relaxed one and allows the music to breathe freely and easily.

The recording, while full and clean sounding, is a bit too close and often the mechanical sounds of keys being depressed intrudes itself upon the listener's attention. Too, the cello sound is excessively nasal, especially in the third movement solo. The disc sent for review had a rather noisy surface at the start of both sides, so you had better listen before you buy. M. B.

FALLA: Three-Cornered Hat (see ALBENIZ)

● **GILBERT & SULLIVAN:** The Mikado (complete operetta). Donald Adams, Thomas Round, Peter Pratt, Kenneth Sandford and others of the D'Oyly Carte Opera Co. and New Symphony Orchestra, Isadore Godfrey cond. London OSA 1201 2 12" \$11.96

● **GILBERT & SULLIVAN:** The Pirates of Penzance (complete operetta). Peter Pratt,

Donald Adams, Howard Short, Thomas Round, Kenneth Sandford and others of the D'Oyly Carte Opera Co. and New Symphony Orchestra, Isadore Godfrey cond. London OSA 1202 2 12" \$11.96

Musical Interest: Will be good in 3000 A.D.
Performance: How perfect can you get?
Recording: Absolute tops
Stereo Directionality: Marvelous movement
Stereo Depth: Warm and full

Listening to these stunning new stereo releases of the D'Oyly Carte affords the reviewer a rare luxury in this day of so much recorded mediocrity. He can simply put aside his pen, toss the notebook away, take off his shoes, loosen his tie, and listen in serene comfort to performances unmarred by any weakness. London's Gilbert and Sullivan stereo albums are unrivaled in sound, while the sense of movement in both is nothing short of a miracle of illusion.

In the earlier London monophonic versions of this music (which has no equal anywhere for expert satirization of the human race) a thinness of orchestral tone and brittleness of acoustic hampered the excellent performance of the famed D'Oyly Carte. Everything in the new stereo pressing is *alive*, full and resonant. Godfrey's topnotch G & S conducting has at last been given the advantage of superb engineering.

Ensemble work is especially attractive, for the chorus fills well across the middle, and choral sounds travel on the stage to heighten the illusion of movement as experienced in actual stage presentation. Peter Pratt as Major General Stanley is priceless, both vocally and dramatically, and his Ko-Ko matchlessly delivered. Ann Drummond-Grant as Ruth in *Pirates of Penzance* and Katisha in *Mikado* is astonishing. She has been with the company for long years, and she is as fresh in her approach as if she had just signed. All the rest—Donald Adams, Howard Short, Kenneth Sandford, play their principal roles perfectly. In recommending the albums without any qualification whatever, I might add that vocal and orchestral articulation has never to my mind been better committed to recording.

J. T.

● **GILBERT & SULLIVAN:** The Mikado (complete recording). Owen Brannigan (bass)—The Mikado; Richard Lewis (tenor)—Nanki-Poo; Geraint Evans (baritone)—Ko-Ko; Poo-Bah, Ian Wallace (baritone)—Poo-Bah; John Cameron (baritone)—Pish-Tush; Elsie Morison (soprano)—Yum-Yum & others. Pro Arte Orchestra with Glyndebourne Festival Chorus, Sir Malcolm Sargent cond. Angel Stereo Recording. Album S3573 B/L

Musical Interest: A flower to bloom all year, tra-la
Performance: Exemplary
Recording: Ice-clear, good engineering
Stereo Directionality: Tops, just right
Stereo Depth: A wee bit shallow

If you can dismiss the comparison requirement in the business of record reviewing, it can be said straight off that Angel has issued a stunning set in this version of the most beloved of all the Gilbert and Sullivan masterpieces. Well performed, with a star-studded cast in good form throughout, and offering some magnificent playing from the Pro Arte orchestra under

the direction of Sir Malcolm, this pair of LP's can be welcomed with enthusiasm. By itself it stands very well indeed. Cast an ear to London's new set (OSA 1201) of the same music, and the comparison becomes both involved and endlessly fascinating. Angel's performance lacks both the D'Oyly Carte's tradition and its subtle humour. However, London has no Elsie Morison, and her singing of the grand tune *The Moon and I*, is actually beautiful enough to bring a lump to the throat. Then Angel does not have Peter Pratt, who has succeeded so brilliantly the incomparable Martin Green. Richard Lewis rates as the better tenor and the orchestras are on a par.

If the Angel set has a weakness it is that the performance borders more on a serious operatic plane than on the entertainment level of operetta. Dramatically speaking, the cast under Sir Malcolm makes the most of the delicious text, and even moments of 'hamming' must be considered Grade A. It may come as a surprise that so notable a conductor as Sargent could give us such a great performance, but veteran collectors will remember that six out of the eleven G & S operettas recorded under the D'Oyly Carte aegis in the 1930's were done under his baton. What makes the set really good is the superb characterization by Morison. Better known for her opera and oratorio roles, this talented Australian soprano is a radiant Yum-Yum.

Given a choice of London with D'Oyly Carte or Sargent without, London would win, but only because it contains some of the very best of the D'Oyly Carte efforts, and because of warmer and fuller sound.

Try and listen to both sets before buying. When you do, don't fail to cue side 3, second band, for Morison's wonderful solo as mentioned. Soundwise this is an excellently engineered set, and the spatiality of stereo adds immensely to the enjoyment.

J. T.

GINASTERA: Panimbi (see p. 59)

HANDEL: Organ Concerti (see p. 66)

● **HOLST:** The Planets—Suite, Op. 34. Los Angeles Philharmonic Orchestra, Women's Voices of the Roger Wagner Chorale, Leopold Stokowski cond. Capitol SP 8389 \$5.98

Musical Interest: Cinematic Holst
Performance: Generally disappointing
Recording: Good
Stereo Directionality: Also
Stereo Depth: Fair

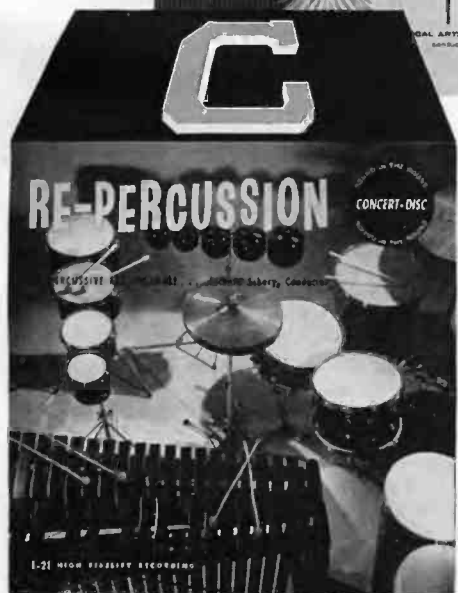
You would expect a score like Holst's *Planets* would emerge under the Stokowskian touch as a thing of glowing color, a sound portrait of sensuous, jolly, ethereal sound; for music of this kind is built to order for his imaginative penchant. Somehow it fails to come up to the expected level. *Mars* turns out a rather weak and blustering warrior. Some of the wonderful old Stokowski opulence comes to life in *Venus*, and *Uranus* sparkles from the conductor's deft touch. But it is by and large a disappointing show.

J. T.

HIFI REVIEW

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● **PONCHIELLI: La Gioconda** (complete opera). Gioconda—Anita Cerquetti (soprano); La Cieca—Franca Sacchi (contralto); Enzo Grimaldo—Mario del Monaco (tenor); Alvise Badoero—Cesare Siepi (bass); Laura—Giulietta Simionato (mezzo-soprano); Barnaba—Ettore Bastianini (baritone); and others. The Chorus and Orchestra of the Maggio Musicale Fiorentino, Giannandrea Gavazzeni cond. London OSA 1302 3 12" \$17.94

Musical Interest: Repertory standard
Performance: Excellent
Recording: Good but lacking in bass
Stereo Directionality: Realistic
Stereo Depth: Good

The monophonic version of this *Gioconda* was reviewed in the May, 1958 issue. While I share my colleague's admiration for the over-all enterprise, I found Siepi's performance below his best form and Franca Sacchi's La Cieca decidedly weak. Nothing but the highest praise befits the other principals, particularly Simionato and Bastianini.

London's stereo sound adds to the successful realization of the dramatic turns. Ensembles, off-stage effects, deployment of voices are all expertly handled. Deficiency in bass response, however, mars the otherwise excellent sound. **G. J.**

RAVEL: Alborada del gracioso & Valses (see p. 64)

RAVEL: Daphnis and Chloe (see p. 64)

● **ROSSINI: The Barber of Seville** (complete opera). Almaviva—Luigi Alva (tenor); Dr. Bartolo—Fritz Ollendorf (bass); Rosina—Maria Meneghini Callas (soprano); Figaro—Tito Gobbi (baritone); Don Basilio—Nicola Zaccaria (bass); and others. The Philharmonia Orchestra and Chorus, Alceo Galliera cond. Angel S 3559 3 12" \$17.94

Musical Interest: Masterpiece
Performance: Excellent, with some flaws
Recording: Clear and resonant
Stereo Directionality: Not too much
Stereo Depth: Satisfactory

Martin Bookspan hailed the monophonic version of this set as "the finest of the available recordings of Rossini's sparkling opera" (July, 1958). No dissent here, even though Luigi Alva is a far from satisfactory Almaviva and Fritz Ollendorf, for all his vocal and histrionic excellence, stands out in this idiomatic cast like *Lederhosen* on the Piazza San Marco.



Some day opera producers will realize that the part of Almaviva need not have a vocally threadbare interpreter, as seems to be the unwritten law of the day. Then we shall discover a hint of manliness in the character who, believe it or not, is the same no account Count who philanders through Mozart's heavenly pages!

Angel's over-all sound is first class, but there is only a very slight suggestion of movement and stereo's advantages are not as immediately obvious as in other operatic recordings of recent origin. Stereo buyers might wish to hold off for a while, pending comparison with RCA Victor's new recording (Peters, Valletti, Merrill, Leinsdorf) which is now in the works. **G. J.**

● **SCHUBERT: Quintet in A Major, Op. 114** ("Trout"). Rolf Reinhardt (piano) with the Endres Quartet. Vox ST-PL 10890 \$5.98

Musical Interest: A gem
Performance: Ebullient
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

What a work of rollicking good spirits this is! And how well it sounds in stereo! The players apparently luxuriate in the music, for they give it a hearty, extroverted performance that is thoroughly contagious and the recording is meticulously clear and well-balanced. If you're wondering of what benefit stereo recording can be to chamber music, just listen to the fullness and even balance of this disc. **M. B.**

● **STRAVINSKY: Petrouchka—Complete Ballet.** Cento Soli Orchestra of Paris, Rudolph Albert cond. Omega OSL-8 \$5.95

Musical Interest: Petrouchka is a doll
Performance: Mediocre
Recording: Technically good
Stereo Directionality: Weak
Stereo Depth: Good

Omega competes here with London's tremendous Ansermet recording. There is no contest. Albert gets neither the playing nor the engineering of Omega's *Symphonic Fantastique* (see page TK) with the same orchestra but a different conductor. The performance as such is mediocre. Stereo directionality is weak; sound is generally good, but not nearly so stunning as in the Berlioz work.

The Cento Soli Orchestra is likely composed of players from a half dozen orchestras of Paris gathered for sessions with Omega engineers. The leading wind soloists just do not have it in comparison to the Suisse Romande musicians; and while the band plays together most of the time, everything still comes off a poor second to London's release, which may be the definitive choice for a long time to come. **J. T.**

● **VERDI: Il Trovatore** (complete opera). Manrico—Mario del Monaco (tenor); Count di Luna—Ugo Savarese (baritone); Leonora—Renata Tebaldi (soprano); Azucena—Giulietta Simionato (mezzo-soprano); Ferrando—Giorgio Tozzi (bass); and others. The Chorus of the Maggio Musicale Fiorentino; L'Orchestre de la Suisse Romande, Alberto Erede cond. London OSA 1304 3 12" \$17.94

Musical Interest: Sturdy Verdi
Performance: Imperfect but exciting
Recording: First rate
Stereo Directionality: Realistic
Stereo Depth: Fine

Blame it perhaps on the bloodthirsty libretto but the lusty, uninhibited vocal display of this impressive cast makes me think of an artillery barrage, unleashed on General Erede's command: "Fire at will." When the tonal salvos reach their target (Verdi's notes, as written) the results are thrilling. But the marksmanship is—with the commendable exception of Tozzi's faultless Ferrando—often erratic. Del Monaco is one of the prime offenders, although he



redeems himself in moments of truly exciting vocalism. No such rewards are found in Savarese's routine Luna. Tebaldi sings with great tonal beauty if at times with all-too-obvious caution, particularly in the florid passages. Apart from insecurities of pitch, Simionato's Azucena is quite effective.

The sum total still adds up to a very idiomatic, high-spirited treatment of Verdi's turbulent score. This is one of Erede's best recorded achievements. The opera is given uncut, including Leonora's Act IV cabaletta "Tu vedrai" as well as other passages of lesser importance that are nearly always omitted in conventional stagings. This, by the way, is the only stereo *Trovatore* at this writing. The ensembles (particularly the trios in Act I and II) and much orchestral detail are now revealed in a clear definition no monophonic competitor can match. **G. J.**

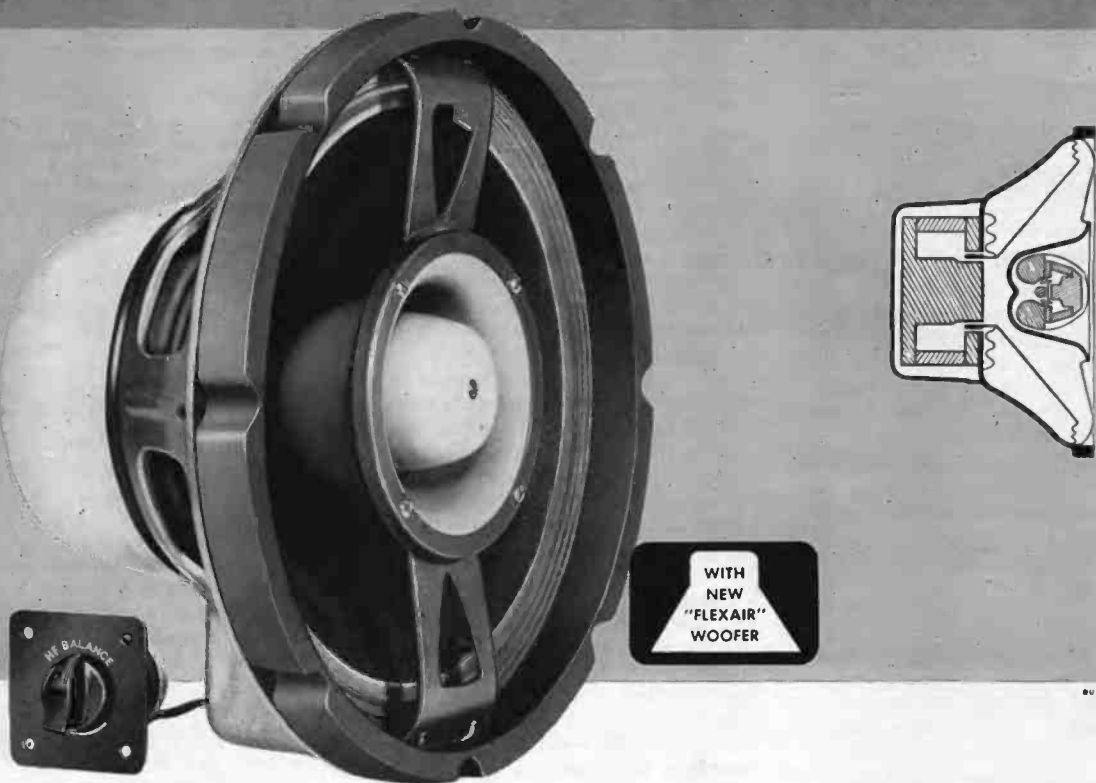
VICTORIA: Requiem Mass (see p. 71)

● **WAGNER: Die Walküre—Ride of the Valkyries and Magic Fire Music; Die Meistersinger—Dance of the Apprentices and Procession of the Mastersingers; Die Götterdämmerung—Siegfried's Funeral Music; Lohengrin—Prelude to Act III; Tannhäuser—Overture.** Concert Arts Orchestra, Erich Leinsdorf cond. Capitol SP-8411 \$5.98

Musical Interest: Indeed
Performances: Solid
Recording: Give me more bass
Stereo Directionality: Okay
Stereo Depth: Good

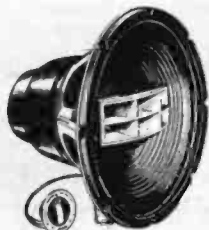
Familiar from their monophonic release of some months back, these performances are all sound and solid. The extra dimension of stereo provides good depth and directionality, but here is another disc which

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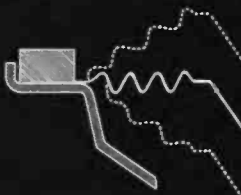
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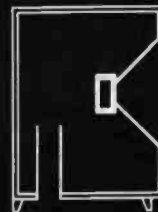
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would benefit greatly from a firmer, steadier bass line. But then I know of not a single Wagner LP which has a solid enough bottom. Can Wagner's music be best served on 78 rpm only? M. B.

COLLECTIONS

● **BREAKING THE SOUND BARRIER—Vol. 1, Percussion.** Edgar Varèse: Ionization; Lou Harrison; Cantic No. 3; Harry Bartlett: Four Holidays; Jack McKenzie: Introduction and Allegro; Michael Colgrass: Three Brothers. American Percussion Society, Paul Price cond. Urania USD 1007 \$4.98

Musical Interest: Fascinating
Performance: Excellent
Recording: Good studio sound
Stereo Directionality: Adequate
Stereo Depth: So-so

This second stereo disc of serious concert music for percussion instruments (the other is Period STPL 743, also with Paul Price conducting) is one of the best, and chiefly for the fine writing of California's Lou Harrison, who uses the odd sound of the ocarina to singular advantage in his Cantic No. 3. There are forty-four musical instruments used on this record, if you regard siren, whistle, and ocarina, as musical. The familiar percussion is augmented by off-beat things like Water-Buttalo bells, brake drums, iron pipes, and Elephant bells.

Paul Price exacts some marvelous sounds in the course of his highly disciplined music making. Percussion writing, although it may not sound that way at first, has so many hundreds of subtle voices that it takes many playings to really get the complete feel of the music, unless you are a member of the professional percussion fraternity.

Varèse's *Ionization*, supposed to be a classic of the percussion literature, comes off at the bottom of the ladder for me in comparison to the other items on this disc. His piece, with its monotonous siren, has become boring. Bartlett's *Four Holidays* is interesting and also amusing (is the alcoholic 'hic' in *New Year's Eve* to be considered a percussion instrument—the result of "hitting the bottle?") Colgrass' *Three Brothers* is a wonder of rhythmic writing, full of real talent. Harrison's score appeals to me most at this writing, but more playings may change that. The sound is excellent, a trifle dry now and then. Don't buy the record just to show off your hi-fi to friends.

Acquire it for the unusual musical medium it represents, for the skill of the performance, and for the fresh new compositions from a quartet of promising young composers. Urania, which has issued here something a really fine and valuable, does not help the cause of music any by tacking on the gimmicky *Breaking the Sound Barrier* title. A superior recording, nevertheless, and highly recommended. J. T.

● **FANTASIA (Stereo recording from track of Disney film)—BACH-STOKOWSKI:** Toccata and Fugue in D Minor; TCHAIKOVSKY: Nutcracker Suite; DUKAS: Sorcerer's Apprentice; STRAVINSKY: Rite of Spring; BEETHOVEN: "Pastoral" Symphony; 78

PONCHIELLI: Dance Of The Hours; MOUS-SORGSKY: Night On Bald Mountain; SCHUBERT: Ave Maria. Philadelphia Orchestra, Leopold Stokowski cond. Disneyland STER 101 3 12" \$14.94 (single discs available)

Musical Interest: Varied, to say the least
Performance: Overblown
Recording: Crude by modern standards
Stereo Directionality: Bewildering
Stereo Depth: Much too little

Sound represented on this "new" Disneyland stereo LP dates back about 16 years to the days when *Fantasia* was packing them in all over the country. Special theaters equipped with clusters of divided speakers and swarms of amplifiers overwhelmed customers of the day with what was the first commercial spatial sound treatment for the theater. Disney's artists "choreographed" familiar masterpieces in a manner that was truly dazzling. It was an exciting adventure into a new kind of entertainment, a tremendously successful bit of showmanship, far ahead of its time in technical directions.

By today's high fidelity sound standards, the Disney-Stokowski project is sadly lacking. Presumably the stereo disc was transferred from film masters. The sound is cavernous, and levels ride up and down like a roller coaster. One moment the oboe is sharp and clean, the next minute the English horn sounds like it was recorded in the Rose Bowl. Somebody seems to be "riding gain" with a rough fist. The performances are overblown and grossly exaggerated, except for *Nutcracker* which is crisply conducted. Directionality is clearly marked, but it seems like a circle, and the word "drift" might well describe what happens to the sound. Everything is bound up in a three-pocket album replete with vivid examples from the film, altogether a colorful reminder of the genius of Walter Disney.

If you are sentimental about *Fantasia* and feel a pang of nostalgia for the huge and fearsome creatures who wandered through *Sacre De Printemps*, or get misty-eyed over Mickey Mouse and his escapade with the Dukas broom, then by all means add this album to your collection. If you are looking for good sound by today's standards, and superlative performances, avoid the package like the plague. At any rate, keep the volume level down, for high gain creates impossible distortion. And give credit to Disney for the apology found on the back flap, where it candidly admitted that the technical quality is substandard. J. T.

● **ROBESON—Paul Robeson (bass) with Chorus and Orchestra, Harriet Wingreen (piano).** Water Boy; Shenandoah; Deep River; John Brown's Body and 9 others. Vanguard VSD 2015 \$5.98

Musical Interest: Light
Performance: Unique
Recording: Excellent
Stereo Directionality: Good
Depth: Adequate

In his review of the monophonic version of this successful release (December, 1958) Nat Hentoff expresses hope that Robeson and Vanguard "will arrange a more challenging program next time." Yes—says

Vanguard's Seymour Solomon. At least two more Robeson collections are in the offing, with material culled from the artist's Carnegie Hall concert of May, 1958.

Everything about the present disc indicates a "commercial" appeal but Robeson's uncommon artistry guarantees musical experience of a high order. This is hardly a testing ground for showing off stereo but the engineering is very accomplished, with rousing drum and fife effects backing up *John Brown's Body*. G. J.

● **STARLIGHT CHORALE—Famous choruses from the Opera.** BIZET: March and chorus from Carmen; WAGNER: Wedding Chorus from Lohengrin; Pilgrim's chorus from Tannhäuser; VERDI: March from Aida; Anvil Chorus from Trovatore; GOUNOD: Waltz and Soldiers' Chorus from Faust; PUCCINI: Humming Chorus from Madame Butterfly. Roger Wagner Chorale and Hollywood Symphony Orchestra, Roger Wagner cond. Capitol PS 8390 \$5.95

Musical Interest: For bits-and-pieces-fanciers
Performance: Flat, uninspired, dull
Recording: Inferior
Stereo Directionality: Well microphoned
Stereo Depth: In good balance

Mr. Wagner should stick to his knitting, for when he leads his excellent chorus a *cappella* they can and have done wonders. He has made some great recordings for Capitol, including one late release that features a vivid performance of the opening section of Orff's *Catulli Carmina*. But with orchestra, and with some very dull sounding playing, Mr. Wagner *et al* come off rather poorly.

Even those who prefer their opera in condensed orchestrated form, or who cotton only to a few familiar arias and choruses, will find this effort all too flat. The overall recording is not very good either. Directionality is well spelled-out, and it's spatial enough to be sure. But when you add a dull and uninspired performance to mediocre sonics, you arrive at a disappointing total. J. T.

ENTERTAINMENT

● **LA VERN BAKER SINGS BESSIE SMITH** with Buck Clayton (trumpet), Vic Dickenson (trombone), Paul Quinichette (tenor saxophone), Nat Pierce (piano) and others. Money Blues; Empty Bed Blues; Young Woman's Blues and 9 others. Atlantic SD 1281 \$4.98

Musical Interest: Considerable
Performance: Raw and burning
Recording: Good
Stereo Directionality: Excellent
Stereo Depth: One of the best yet

Originally reviewed when issued monophonically (HiFi REVIEW, July, 1958), this is one of the two best Bessie Smith tributes released last year. (There were four.) The one that shaded Baker's was Juanita Hall's on Counterpoint. La Vern is appropriately lusty but is not deeply, sensitively dramatic as Bessie was. The stereo version, with La Vern in the center, is more exciting than the monophonic and is an excellent model of stereo jazz voice placement. N. H.

● **ART BLAKEY'S JAZZ MESSENGERS** with THELONIOUS MONK. In Walked Bud; HiFi REVIEW

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Title	Musical Interest	Performance	Stereo Direction	Stereo Depth	Score
CUBAN MOONLIGHT featuring Stanley Black and His Orchestra _____ Siboney; Ay Ay Ay; Green Eyes; Stars In Your Eyes & 10 others. London PS 137 \$4.98	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓✓	15
FRED WARING AND THE PENNSYLVANIANS IN HI-FI _____ I Hear Music; Dry Bones; In The Still Of The Night; Ol' Man River & 11 others. Capitol SW 845 \$5.98	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓✓	15
INTRODUCING SI ZENTNER & His Dance Band _____ Siboney; I Started To Miss You; Little Boy Blues & 9 others. Bel Canto SR/1007 \$5.95	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓	14
DANCING DOWN BROADWAY featuring Cyril Stapleton and His Orchestra _____ Tonight; Lida Rose; If I Loved You; Getting To Know You & 8 others. London PS 134 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
DANCING OVER THE WAVES featuring Ray Anthony and His Orchestra _____ Dancing Over The Waves; Beautiful Lady; Martha's Song, Romance & 8 others. Capitol ST 1028 \$4.98	✓✓	✓✓✓	✓✓✓✓	✓✓✓	12
AUF WIEDERSEHEN, GERMANY! featuring Fritz Mareczek and His Orchestra _____ Collection of folk songs and hunting, student, and dance songs. Stereovox STVX 25790 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
LET'S FACE THE MUSIC AND DANCE featuring Eddie Bergman with the Hotel Statler Hilton Orch. _____ Medleys of songs by Berlin, Porter and others. Coral CRL 757236 \$5.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
RHAPSODY featuring Ferrante and Teicher (duo-pianists) _____ Rhapsody In Blue; Hungarian Rhapsody No. 2; Swedish Rhapsody & 3 others. Urania USD 1009 \$5.95	✓✓✓	✓✓✓	✓✓✓	✓✓	11
DRINKING SONGS AROUND THE WORLD sung by The Revelers _____ There Is A Tavern In The Town; In Praise Of Music; A Toast To Ireland & 15 others. Urania USD 1008 \$5.95	✓✓	✓✓✓	✓✓	✓✓✓	10
HIGH NOON CHA CHA CHA featuring Si Zentner and His dance band _____ Collection of cha cha cha's. Bel Canto SR/1011 \$5.95	✓✓	✓✓	✓✓✓	✓✓✓	10
SERENADE featuring Carmen Dragon conducting Capitol Symphony Orchestra _____ Grieg; Ich Liebe Dich; Drigo; Serenade; Kreisler; The Old Refrain & 7 others. Capitol SP 8413 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓	10
LEON BERRY plays the Giant Wurlitzer Pipe Organ, Vol. IV _____ Wedding Of The Painted Doll; Cocktails For Two; Blue Room & 9 others. Audio Fidelity AFSD 5845 \$6.95	✓✓	✓✓✓	✓✓	✓✓	9
"PASSION" featuring Walter Scharf and Orchestra _____ Tangos, sambas, and rumbas by Walter Scharf. Jubilee JLP 1079 \$4.98	✓	✓✓	✓✓✓	✓✓	8
TABU featuring Ralph Font and His Orchestra _____ Tabu; Brazillas Willy-Willy; Peanut Vendor & 9 others. Westminster WST 15012 \$5.98	✓	✓✓	✓✓	✓✓	7
AL MELGARD at the Chicago Stadium Organ _____ Parade Of The Wooden Soldiers; Jolly Coppersmith; Butcher Boy & 9 others. Audio Fidelity AFSD 5886 \$6.95	✓	✓✓	✓	✓✓	6
ORIENTAL FANTASY featuring Gianni Monese and His Orchestra _____ In A Persian Market; Alla Turca; Serenata Araba & 9 others. Stereovox STVX 25780 \$4.98	✓	✓	✓✓	✓	5
PUCCINI FOR ORCHESTRA Vienna State Opera Orchestra, Sy Shaffer cond. _____ Famous Melodies from La Bohème, Madame Butterfly, Tosca. Westminster WST 14026 \$5.98	✓	✓	✓	✓	4

Musical Interest:	Excellent	✓✓✓✓	Pleasing	✓✓✓	Fair	✓✓	Dull	✓
Performance:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Disappointing	✓
Stereo Direction:	Tasteful	✓✓✓✓	Adequate	✓✓✓	Exaggerated	✓✓	Poor	✓
Stereo Depth:	Outstanding	✓✓✓✓	Good	✓✓✓	Fair	✓✓	Minimal	✓

Blue Monk; Purple Shades and 3 others: Atlantic SD 1278 \$4.98

Musical Interest: Fine modern jazz
Performance: Very good
Recording: First rate
Stereo Directionality: Excellent
Stereo Depth: Excellent

This is a recording on which the music sounds better with stereo than on mono-phonics, since the deliberate, brooding piano of Thelonius Monk is clearly separated here on one channel, enabling the listener to concentrate on him with less distraction, if he so desires. The bass is soft and musily, however, and on several tracks, the drums are too loud. This can be adjusted, however, with a bit of channel re-balancing and the effect altered to produce excellent

● **SHOWCASE FOR SYMPHONIC BAND—Vol. 1.** Jacoby/McRae: "Carnival" Variations; Kepner: Latin Lament; Kenny: Jubilee; Latham: Proud Heritage; and 6 others. Chicago Symphonic Band, Herman Clebanoff cond. Summy band series—Album 1 \$5.98 (Mono)—\$4.98

● **SHOWCASE FOR SYMPHONIC BAND—Vol. 2.** Williams: Fanfare and Allegro; McRae: Caprice; Latham: Il Pasticcio; Bright: Marche de Concert and 4 others. Chicago Symphonic Band, James Neilson cond. Summy band series—Album 2 \$5.98 (Mono)—\$4.98

● **SHOWCASE FOR SYMPHONIC BAND—Vol. 3.** Latham: Brighton Beach; Williams: Symphonic Suite; Leidzen: "English March" from "Folksongs for Band"; Rhoads: Música Simpática and 2 others. Oklahoma City University Symphonic Band, James Neilson cond. Summy band series—Album 3 \$5.98 (Mono)—\$4.98

Musical Interest: Varied
Performances: Excellent
Recording: Tops
Stereo Directionality: Superb
Stereo Depth: The best

The renaissance of original composition and arranging for symphonic band seems to be advancing year by year. Whether more people are constituting a growing audience and therefore creating a demand for such music or whether this music is attracting a bigger following (the old chicken and the egg question) is a moot point. The result is the same: we do have an expanding repertoire in this musical literature.

Album 1 starts off with an electrifying version of the familiar *Carnival of Venice* theme in variation form. The performance is top-notch and is matched by the clean, vibrant stereo sound captured by the Universal Recording Company, with William Putnam its chief engineer.

No distortion was detected in any of the selections, either in the percussion transients or at places with over-all volume peaks. Also the entire band was surrounded with a fine acoustic glow giving the performance a top rating on stereo depth. The spread of the band was also broad enough to be interesting, yet there was that sense of focal point which calls for top rating of stereo miking.

Herman Clebanoff conducts his Chicago organization with authority throughout and gives rousing, crisp-clear performances.

The *Proud Heritage* selection was notable among the others in Volume 1 for its musical interest and the orchestral colors

ART BLAKEY'S JAZZ MESSENGERS WITH THELONIOUS MONK

STEREO DISC



utilized by composer William Latham, a member of the music faculty at Iowa State Teachers College.

Album 2 captures attention with its leadoff number by Clifton Williams, music faculty member of the University of Texas—*Fanfare and Allegro*. Here is a composition drawing upon a distinguished heritage of symphonic band writing represented by Gustav Holst. The piece has more of an English band coloration, which can be thought in terms of "mellow," as against the brighter, harder sound of the American school.

The level of performance here is just as high as that of the first album. Mr. James Neilson, Director of Musical Organization at Oklahoma City University, leads taut, high-spirited renditions.

For Album 3, Mr. Putnam took his recording equipment down Oklahoma way, setting it up in the music department auditorium of Oklahoma City University. Here Mr. Neilson directs his home organization with even more gusto than in the previous disc. He gets unqualifiedly excellent performances from the Oklahoma City University outfit.

Clifton Williams' *Symphonic Suite*, comprising five movements: *Intrada, Chorale, March, Antique Dance, and Jubilee*, again recalls the English school of writing. This is ambitious music which holds attention and sustains musical interest.

Also worthy is Erik Leidzen's *English March* from his *Folksongs for Band*. Here a direct compositional comparison can be made with Vaughan Williams' *Folk Song Suite* (on Mercury MG 50088), and Mr. Leidzen holds his own. Unfortunately, the excerpt is too brief for comparative extended appraisal. But what is heard shows that Mr. Leidzen knows his instrumental palette very well indeed.

Included with Album 1 is a booklet containing the complete condensed scores for all compositions recorded on the three discs. These scores are available from the Summy-Birchard Publishing Company, Evanston, Illinois. That these albums are intended as a showcase for its school band music catalog goes without saying. Above and beyond this, it also must be said that the cause of symphonic band literature as a whole is splendidly represented on these three discs. All are available from the Allied Record Sales Co., 1041 N. Las Palmas Ave., Hollywood 38, Calif., or from your local dealer. R. H. W.

stereo. The music itself is top notch modern jazz.

R. J. G.

● **RAY CHARLES AT NEWPORT**—Ray Charles (vocals, piano and alto saxophone), Bennie Ross Crawford Jr. (baritone saxophone), David Newman (tenor saxophone), Lee Zedric Harper (first trumpet), Marcus Batisto Belgrave (second trumpet), Edgar L. Wills (bass), Richard Goldberg (drums). *I Got A Woman; Hot Rod; A Fool For You* and 5 others. Atlantic SD 1289 \$4.98

Musical Interest: High for the vocals
Performance: Ray Charles is the one
Recording: Good for Charles' voice
Stereo Directionality: Competent
Stereo Depth: Could be fuller

Although this Newport record of Ray Charles and company is uneven, it's worth obtaining for his four fiercely moving vocals and his blues-shaking piano. Charles is a major blues singer, one of the very few great ones of this era. His approach is as much that of the gospel singer as a blues man. His vocals rise in intensity and rhythmic drive until they wind up in an incantatory fever, much like a preacher's in a gospel service.

The instrumental numbers, while vigorous, are not nearly as effective because Charles' colleagues are not especially inventive jazzmen.

N. H.

● **CHRIS CONNOR.** *I Get A Kick Out Of You; Get Out Of Town; You Make Me Feel So Young; Almost Like Being In Love* and 8 others. Atlantic SD 1228 \$4.98

Musical Interest: Broad
Performance: Spotty
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Variable

When Miss Connor is singing with the backing of John Lewis and a small group, the result is very good, especially since the separation allows one to hear Lewis clearly. When she is singing with the large Ralph Burns orchestra, the band is quite ponderous and does not swing and when she sings with the other big band, her vocal defects (coldness, flatness, hesitant phrasing) are all accentuated by stereo.

R. J. G.

● **SOUNDS OF THE GREAT BANDS**—GLEN GRAY and the Casa Loma Orchestra. *Contrasts; Flying Home; String Of Pearls* and 9 others. Capitol SW 1022 \$5.98

Musical Interest: Doesn't equal source
Performance: Expert
Recording: Crisp and alive
Stereo Directionality: Excellent
Stereo Depth: Very good

Glen Gray and a band of crack Hollywood musicians have recreated, to some extent, the "sounds of the great bands." Among the memories represented are those involved with Krupa, Shaw, Ellington, Herman and Glenn Miller. The collective playing is brisk and precise; the solos are competent; and the sound is much "liver" than on the originals.

This record, though carefully executed, does not escape the ultimate peril of revivalism. Each of the bands paid tribute to here had an unmistakable identity of its own, an identity that came not only from that part of its style that could be noted but also from the emotional rapport of the

HIFI REVIEW

STEREO DISC MISCELLANY

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Stereo Direction	Stereo Depth	Score
LEIBERT TAKES BROADWAY —Dick Leibert (Byrd Theater Wurlitzer Organ) — Around the World; I Could Have Danced All Night; Blue Moon & 9 others. Westminster WST 15006 \$5.98	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓✓	15
DIE ENGELKINDER FROM TYROL _____ Polka aus Reutte; Hirtenweiss; Der Kuckuck; O Jügel, O Freud & 10 others. Vox ST-VX 25650 \$4.98 (available on "mono")	✓✓	✓✓✓✓	✓✓✓✓	✓✓✓✓	14
HIGH FI-ESTA (Perfect for Dancing) —Edmondo Ros Orchestra _____ La Vie en Rose; Ramona; April In Portugal & 9 others. London PS 105 \$4.98	✓✓	✓✓✓✓	✓✓✓✓	✓✓✓✓	14
FRENCH OVERTURES IN STEREO HI-FI —Paris Opera Orchestra, Scherchen cond. Auber, Thomas, Adam, Lalo, Maillart, Boieldieu. Westminster WST 14027 \$5.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
THE GYPSY WANDERLUST with the Phantom Gypsies _____ Dark Eyes; Gypsy Tango; Zigeuner; Two Guitars & 6 others. Everest SDBR 1012 \$5.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
HOLIDAY IN ENGLAND —Band of the Grenadier Guards _____ Sussex By The Sea; Lincolnshire Poacher; On The Quarter Deck & 9 others. London PS 102 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
LISZT: HUNGARIAN RHAPSODIES —Vienna State Opera Orchestra, Fistoulari cond. _____ Hungarian Rhapsodies Nos. 1, 2, 3, 4. Vanguard SRV 108 SD \$2.98	✓✓✓	✓✓	✓✓✓	✓✓✓	11
AT EASE —West Point Cadet Quartet '58 _____ Yellow Ribbon; The Fox; Barbara Allen; Marianne & 9 others. Vox ST-VX 25710 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
SPIRITUALS —Graham Jackson Choir _____ Deep River; Trampin'; Go Down, Moses & 13 others. Westminster WST 15020 \$5.98	✓✓✓	✓✓	✓✓✓	✓✓	10
THE SONG YOU HEARD WHEN YOU FELL IN LOVE —BETTY JOHNSON _____ Red Sails In The Sunset; Dancing In The Dark; For You & 9 others. Atlantic SD 8027 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓	10
WALDTEUFEL WALTZES —Philharmonia Promenade Orch., Henry Krips cond. Skaters; Estudiantina; España & 3 others. Angel S 35426 \$5.98	✓✓✓	✓✓	✓✓	✓✓✓	10
OPERETTAS OF THE CENTURY —The Troubadours _____ One Alone; Indian Love Call; Villa & 9 others. Kapp 1098 S \$4.98	✓✓✓	✓✓	✓✓✓	✓✓	10
THE ARMY WAY —West Point Cadet Glee Club _____ On, Brave Old Army Team; 76 Trombones; World War I Medley & 8 others. Vox ST-VX 25700 \$4.98	✓✓	✓✓	✓✓✓	✓✓✓	10
SONGS OF THE FABULOUS CENTURY —Roger Williams (piano) & Orch. _____ Blue Moon; Tico-Tico; Cool Water; My Ideal & 21 others. Kapp 5005 S 2 12" \$9.96	✓✓✓	✓✓	✓✓✓	✓✓	10
CONCERTO UNDER THE STARS —101 Strings _____ Cornish Rhapsody; Claire de Lune; Liebestraum & 4 others. Stereo-Fidelity SF 6700 \$2.98	✓✓	✓✓	✓✓✓	✓✓	9
THE SOUL OF SPAIN —101 Strings _____ Malagueña; La Violetera; España Caní & 3 others. Stereo-Fidelity SF 6600 \$2.98	✓✓	✓✓	✓✓✓	✓✓	9

Musical Interest:	Excellent	✓✓✓✓	Pleasant	✓✓✓	Fair	✓✓	Dull	✓
Performance:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Disappointing	✓
Stereo Direction:	Tasteful	✓✓✓✓	Adequate	✓✓✓	Exaggerated	✓✓	Poor	✓
Stereo Depth:	Outstanding	✓✓✓✓	Good	✓✓✓	Fair	✓✓	Minimal	✓



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players and their long time of being together. It is that tang of individual identity that these performances inevitably miss. The set is, however, highly professional and should appeal to collectors of big band swing albums. N. H.

JIMMY MC HUGH IN HI-FI (see p. 93)

• **THE MODERN JAZZ QUARTET plays ONE NEVER KNOWS.** Original Film Score for *No Sun In Venice* by John Lewis. The Golden Striker; The Rose Truc; Cortege and 3 others. Atlantic SD 1284 \$4.98

Musical Interest: Exceptional
Performance: Tops
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

This is one of the finest stereo performances by a small group one could hope for. The Modern Jazz Quartet is so thoroughly in balance within itself that the separation never troubles the ear; the depth is excellent and the reproduction so faithful one can close one's eyes and imagine the group on stage in concert. The music, of course, is in the higher echelons of jazz performances and consistently so. It is enhanced considerably in stereo and jazz fans who have been postponing stereo adaptation may find this a solid argument in favor of the additional channel. R. J. G.

JANE MORGAN—GREAT SONGS FROM GREAT SHOWS (see p. 93)

• **SKIFFLE IN STEREO**—The Orange Blossom Jug Five with Dave Van Ronk (guitar), Sam Charters (cornet and guitar), Russell Glynn (jug), Ann Danberg (washboard), Len Kunstadt (kazoo). *Salty Dog; Snake Rag; Long Time Man* and 11 others. Lyricord LLLST 773 \$5.95

Musical Interest: Extremely limited
Performance: Enthusiastic
Recording: Rather hollow
Stereo Directionality: Good
Stereo Depth: Realistic

Skiffle, as interpreted here, is "the music played by a group of jazz musicians on home made instruments." The "musicians" include two valuable jazz scholars, Sam Charters and Len Kunstadt, but they and their colleagues might better have saved these neo-spasm-band performances for private parties. For this listener, the results are relentlessly raucous, and even when there is musical merit, it's all derivative. Yet there may be some who'll be drawn by all this huffing and puffing into joining in on comb and tissue paper. N. H.

• **SHORTY IN STEREO**—Shorty Rogers and His Giants, featuring Shorty Rogers, Harry Edison, Conte Candoli, Don Fagerquist (trumpets), Jimmy Giuffre (clarinet), Shelly Manne (drums) and others. Astral Alley; *Moten Swing; Dickie's Dream* and 3 others. Atlantic SD 1232 \$4.98

Musical Interest: Moderate
Performance: Slick, seldom moving
Recording: Competent
Stereo Directionality: Tasteful
Stereo Depth: Good

The numbers for this Rogers stereo collection are taken from monophonic albums, *Martians Come Back* (Atlantic 1232) and *Way Up There* (Atlantic 1270). Although

it is true that, by and large, Rogers' Atlantic recordings are more spirited and looser than most of his Victor work, these too often have stretches of shallow writing and playing. There are some enjoyable solos—notably by Harry Edison in this program—and *Moten Swing* and *Dickie's Dream* come off well as a whole. But even those two interpretations lack collective fire, depth, and the organically unifying concept that the leader should supply. Shorty is fluent but his emotional and conceptual messages are thin. N. H.

EDMUNDO ROS ON BROADWAY (see p. 94)

RUGOLO—PERCUSSION AT WORK (see p. 88)

• **THE BOSS OF THE BLUES** featuring JOE TURNER. *Cherry Red; I Want A Little Girl; How Long Blues; Piney Brown Blues* and 6 others. Atlantic SD 1234 \$5.98

Musical Interest: Good jazz
Performance: Spotty
Recording: Good
Stereo Directionality: Good
Stereo Depth: Shallow

Stereo shows up this LP, which was quite impressive in its monophonic release, as one of those wherein the band just didn't make it. They never get off the ground and swing except on one track, *Piney Brown*, possibly because of a dragging drummer. The vocals are excellent blues singing by one of the masters of this art and the contrast between Turner, who is separated clearly from the band, and the musicians is obvious. R. J. G.

• **AFTER HOURS AT THE LONDON HOUSE**—SARAH VAUGHAN with Ronnell Bright (piano), Richard Davis (bass), Roy Haynes (drums), Thad Jones, Wendell Culley (trumpet), Henry Coker (trombone), Frank Wess (tenor saxophone). *Like Someone In Love; Speak Low; All Of You* and 5 others. Mercury SR 60020 \$5.95

Musical Interest: Tasteful program
Performance: Among Sarah's best
Recording: Excellent for the voice
Stereo Directionality: Good
Stereo Depth: Inadequate

As noted when this album was released monophonically (HiFi REVIEW, November, 1958), it's one of Sarah's most informal albums. The background includes several Basie sidemen, and could have been more spirited. The stereo version adds measurably to the on-location atmosphere, but there could have been more depth. N. H.

• **CAROUSEL (Richard Rodgers-Oscar Hammerstein II)**. Soundtrack recording with Gordon MacRae, Shirley Jones, Cameron Mitchell, Barbara Ruick, Robert Rounseville, Claramae Turner, with Orchestra and Chorus. Alfred Newman cond. Capitol SW 694 \$5.98

Musical Interest: Brass ring
Performance: Real nice clambake
Recording: Slight surface noise
Stereo Directionality: Pretty good
Stereo Depth: Excellent

Oddly enough, although many consider *Carousel* to be Rodgers and Hammerstein's top achievement, it received the least suc-

HiFi REVIEW

cessful movie treatment of all their filmed works. However, the soundtrack recording is extremely good, with Gordon MacRae's robust baritone blending smoothly with Shirley Jones' delicate soprano, and with excellent support from such vocal luminaries as Robert Rounseville and Claramac Turner.

Both stereo and June come bustin' out all over the place, while the intimacy of *If I Loved You* is maintained by having Mr. MacRae's and Miss Jones' voices come from between the two speakers. But why are the equally intimate *You're a Queer One*, *Julie Jordan* and *When the Children Are Asleep* given such strict directionality? S. G.

● **ALLEN'S ALL STARS**—Steve Allen, Terry Gibbs, Gus Bivona and rhythm. Rose Room; Velvet Eyes; Baby, But You Did and 3 others. Mercury SR 80004 \$5.95

Musical Interest: Good fun
Performance: Spirited
Recording: Good
Stereo Directionality: Well divided
Stereo Depth: Good

This is party music by some top rank jazz men and an amateur piano player. It sounds happy, funloving and pleasant and there are moments when it seems all worth while. However, the actual jazz value is pretty limited and the pianist, to his everlasting credit, publicly said he hoped the sale would be small. It will be. R. J. G.

● **SOUTH PACIFIC FOR DANCING.** Les Brown and his Orchestra. Capitol ST 1060 \$4.98

Musical Interest: Valuable property
Performance: Good swinging beat
Recording: Great
Stereo Directionality: Pronounced
Stereo Depth: Excellent

Sometimes I think there are more versions of Rodgers and Hammerstein's chunk of musical real estate than there are of Beethoven's "Fifth." Les Brown's treatment features a new angle—it's for dancing! Stereophonically, he favors a clean break, with brass to the left and reeds to the right, and he frequently uses little "conversational" devices for batting the ball back and forth. But there is a thrilling sound when the extremities all get together, and it's a recommended disc for anyone who still enjoys stepping lively to popular music. S. G.

● **TUTTI'S TRUMPETS**—Tutti Camarata and His Orchestra, featuring Pete Candoli, Conrad Gozzo, Mannie Klein, Joe Triscari, "Shorty" Sherock, and Uan Rasey. I Can't Get Started; Bugle Blues; Louis and 7 others. Disneyland WDL 3011 \$4.98

Musical Interest: Mixed
Performance: Consistently skilful
Recording: Bright and clear
Stereo Directionality: Good
Stereo Depth: Excellent

Six big band alumni, now Hollywood studio marksmen, are heard in three different settings—reeds, strings, and full orchestra. Arrangements are by Tutti Camarata. There is some highly competent playing, but the album's point of view is unclear as it moves into and out of mood music, jazz, and production numbers. If Camarata had concentrated on one of the three, he'd really have had a set. N. H.

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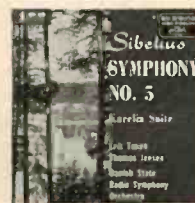
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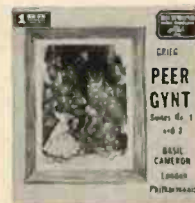
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THE STEREO REEL THE STEREO REEL THE STEREO REEL

Reviewed by JOHN THORNTON

● **MOZART:** Serenade No. 6 in D (K. 239) "Serenata Notturna"; Adagio and Fugue in C Minor (K. 546). Philharmonia Orchestra, Otto Klemperer cond. Angel ZST 1001 \$10.95

Musical Interest: Masterly opposites
Performance: Good Serenata, magnificent Adagio
Recording: Marvelous
Stereo Directionality: Precise
Stereo Depth: Warm and full

English music lovers have for a long time had the advantage of a much choicer stereo tape catalog, and in many ways their engineering is ahead of ours. What is realized on this Angel release is a *naturalness* of pickup that is much more impressive than stereo miking obviously designed for *hi-fi effect*. The *Serenata Notturna* blossoms forth here in a deft and sensitive treatment.

One of the most delightful of Mozart's early works, it includes percussion and considerable interweaving of quartet and orchestra. It is in the rendering of *Adagio and Fugue* that the impact of this superlative tape is felt the most. The Philharmonia's double basses sound out with a full-gutted, resonant attack, creating a solid tone that will raise the hair on your head. K.546 is one of Mozart's shortest serious works, and it is a masterpiece of magnificent writing. The voices of the following fugue are beautifully picked up, and when the tape comes to an end you realize this is one of the most outstanding stereo issues you've heard in a long while. Angel's entry into the stereo tape market in America is a dramatic one. If all is like this, the competition will have to move over a peg for some first class company. **J. T.**

● **SIBELIUS:** Symphony No. 7 in C, Op. 105. Royal Philharmonic Orchestra, Sir Thomas Beecham cond. Angel ZST 1002 \$10.95

Musical Interest: Masterpiece
Performance: Warm, sensitive
Recording: Great
Stereo Directionality: Perfect
Stereo Depth: Perfect

Sir Thomas, who has for so long championed the music of Sibelius, and who has continued to program works of the late Finnish master long after it became "old fashioned" to do so, commits to the new Angel stereo tape a warm, deeply sensitive performance of the Seventh Symphony. The sound of the Royal Philharmonic is good, not exciting, and the engineering is a marvel of technique. The Opus 105 is magnetically captured here, especially in the middle section of this masterpiece. **J. T.**

● **SUPPÉ:** Overtures—Light Cavalry; Tantalusqualen; Morning, Noon, and Night in Vienna. Philharmonia Promenade Orchestra, Henry Krips cond. Angel ZST 1003 \$10.95

Musical Interest: Off to the races
Performance: Old fashioned, solid
Recording: Good, a little distant
Stereo Directionality: Classic seating
Stereo Depth: A little distant

In the only disappointing Angel stereo tape of those received, Krips reads the familiar Suppé scores in a rather old fashioned manner. The performances are solid, with lovely string tone, marked throughout by a brisk tempo. But nothing can be detected of that electric quality which, when achieved, makes these tired old horses run to win. Typical Angel sound, somewhat softer and richer than the American big label discs. Excellent spatiality, however, all the way. There are better Suppé stereo tapes, notably Mercury's. **J. T.**

● **STRAVINSKY:** Firebird Suite. Paris Conservatory Orchestra, Pierre Monteux cond. RCA Victor BCS 88 \$6.95

Musical Interest: Popular ballet score
Performance: Straightlaced
Recording: Good
Stereo Directionality: Well divided
Stereo Depth: Good and warm

There is probably no conductor alive who can compete with Pierre Monteux when it comes to baton technique. This, plus his considerable musicianship, accounts somewhat for why he so often directs overwhelming accounts of *Le Sacre de Printemps*, for in this complicated score the beat must be accurate every instant. When it comes to *The Firebird*, a sense of drama helps. M. Monteux, however, conducts the familiar work in straight-laced fashion, perfectly paced. The result is *too* metronomic.

Engineering is good, and the orchestra spreads well across the middle. Apparently *The Firebird* was made at the same time with the much better accomplished "*Sacre*," previously released on RCA Victor stereo tape. Monteux has been around a long time, and we are deeply in his debt for many superlative recordings and concerts. But perhaps it is time for him to be tired of the warhorses, and the tape indicates it. Certainly this recorded performance does not reflect his true ability. **J. T.**

● **OTHER WORLDS, OTHER SOUNDS**—Esquivel and his Orchestra. *Granada*; *Night And Day*; *Poinciana*; *That Old Black Magic*; *Nature Boy*; *Magic Is The Moonlight*; *Adios*. RCA Victor CPS 171 \$8.95

Musical Interest: Moodish
Performance: Brightish

Recording: Goodish
Stereo Directionality: Mostly rightish
Stereo Depth: Well balanced

How many moods can you have? Certainly the recording industry has released enough to cover the gamut. Esquivel is a Mexican Maestro brought to California to make super-hi-fi arrangements for RCA Victor and to play the piano at the same time. Well, the arrangements and performances are bright and full of tricks, with soloists popping out of both channels and souped-up effects galore. Much is made on the liner of the fact that Esquivel can *really write* for stereophonic sound. A man called Gabrieli could too, a few centuries ago, and he did it *without* microphones. **J. T.**

● **THE TREMBLING OF A LEAF AND THE SOUND OF THE SEA**—RAY HARTLEY (piano) with DAVID TERRY and his Orchestra. *Trembling Of A Leaf*; *Sound Of The Sea*; *With The Wind And The Rain In Your Hair*; *September Song*; *An Affair To Remember*. RCA Victor APS 186 \$4.95

Musical Interest: Same ideas, new arrangements
Performance: Playing saves the day
Recording: Excellent
Stereo Directionality: Solos on the right
Stereo Depth: Good

Mr. Hartley was born in Australia and ran away from his lessons as a young man because he took an aversion to his companions—he was studying in a girl's convent. Before you condemn him you should know he was only nine at the time. He grew up to become a polished performer, and I hope he has changed the direction of his footwork.

He is joined by an able band and has the decided advantage of Mr. Terry's arrangements, which are clever indeed. Hartley happily does not linger on this *tremolo* business too much, except when the leaves fall in the first act.

Personally, I am weary of *arpeggi*, *runs*, *trilllllllllls*, that go fluttering up and down the keyboard in all recordings featuring mood arrangements with piano. After all, there is a thing called melody, and there is this rhythm they speak about. Less digital dexterity and more musical acumen is what is needed, gentlemen. It's not so bad in this release. Thank you, Mr. Hartley, for your courage, your admirable restraint in reducing the amount of right hand *tremolo*. **J. T.**

All tapes reviewed here are 2-track, 7½ ips.

STEREO REEL MISCELLANY

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Stereo Direction	Stereo Depth	Score
ROLLING WITH BOLLING featuring Claude Bolling's Big Band _____ Royal Garden Blues; I Thought I Heard Buddy; St. Louis Blues & 6 others. Omegatape ST-7021 \$5.95	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓✓	14
CONCERT MODERN featuring Les Brown and His Orchestra _____ Nutcracker Suite; Porgy And Bess; Slaughter On Tenth Avenue & 2 others. Capitol ZC-58 \$11.95	✓✓✓	✓✓✓✓	✓✓✓	✓✓✓	13
MUSIC FOR DINING featuring George Melachrino and Orchestra _____ Diane; Too Young; September Song; Chormaine & 3 others. RCA Victor CPS-144 \$8.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
DANCE BREAK featuring Luis Arcaraz and His Orchestra _____ Mar; Usted; Noche; De Corazon A Corazon; Bonita. RCA Victor APS-127 \$4.95	✓✓	✓✓✓	✓✓✓	✓✓✓	11
I'VE GOT YOU UNDER MY SKIN featuring Joel Herron (piano) and Orchestra _____ Why Was I Born?; I've Got You Under My Skin; The Last Time I Saw Paris; Begin The Beguine. Westminster Sonotape SWB 7061 \$6.95	✓✓✓	✓✓✓	✓✓✓	✓✓	11
DANCING WITH THE BLUES featuring Al Nevins and His Orchestra _____ Bye Bye Blues; Alone With The Blues; Sugar Blues & 4 others. RCA Victor BPS-134 \$6.95	✓✓	✓✓✓	✓✓✓	✓✓✓	11
I'M IN THE MOOD FOR MOOD featuring Joe René and His Orchestra _____ Happiness Is A Thing Called Joe; Like Chopsticks & 4 others. Manhattan MRC-106 \$6.95	✓✓	✓✓	✓✓✓✓	✓✓✓	11
SEEMS LIKE OLD TIMES featuring Sy Shaffer and His Orchestra _____ Seems Like Old Times; You're Mine, You!; I Only Have Eyes For You; Blue Moon. Westminster Sonotape SWB 7062 \$6.95	✓✓	✓✓✓	✓✓✓	✓✓	10
THE THINGS I LOVE IN HI-FI featuring The Three Suns with Pipe Organ _____ Louisiana Hayride; Linger Awhile; Them There Eyes; Cachita & 5 others. RCA Victor CPS-130 \$8.95	✓✓	✓✓✓	✓✓	✓✓✓	10
TWO FOR THE SHOW featuring Tom and Jerry Vincent (piano and organ) _____ Around The World In 80 Days; Lover; I Feel Pretty & 8 others. Livingston 1101F \$11.95	✓✓	✓✓✓	✓✓	✓✓✓	10
VIVA STEREO! featuring Henry King, His Piano & Orchestra _____ Quien Cera; Perhaps, Perhaps; Park Avenue Mambo & 4 others. Bel Canto STC-41 \$9.95	✓✓	✓✓	✓✓	✓✓✓	9
UNDER WESTERN SKIES featuring George Melachrino and His Orchestra _____ Home On The Range; Wagon Wheels; Riders In The Sky & 6 others. RCA Victor CPS-124 \$8.95	✓✓	✓✓	✓✓✓	✓✓	9
HOW DID HE LOOK? featuring Joan Merrill (vocalist) with acc. _____ How Did He Look?; These Foolish Things; I'm Thru With Love; Don't Worry 'bout Me. Westminster Sonotape SWB 7056 \$6.95	✓✓	✓✓	✓✓✓	✓✓	9
GYPSY VIOLIN featuring Lendvay Kalman and his Gypsy Band _____ Osza szep; Volt nekem egy; Befutta az utat a ho; Jegviragos hideg telvolt. Westminster Sonotape SWB 7054 \$6.95	✓✓	✓✓	✓✓	✓	7
THE TOO, TOO MARVELOUS BEA featuring Bea Abbott with Orchestra _____ Day In—Day Out; Too Marvelous For Words; How Did He look? & 2 others. Westminster Sonotape SWB 7068 \$6.95	✓✓	✓✓	✓	✓✓	7
GYPSY DREAMS featuring Lendvay Kalman and his Gypsy Band _____ Vallahol egy kisfuluban; Nemtudomhagy megegyszeris; Magos jegenye fan; Cymbalom Czardas. Westminster Sonotape SWB 7067 \$6.95	✓	✓✓	✓	✓	5

Musical Interest:	Excellent	✓✓✓✓	Pleasing	✓✓✓	Fair	✓✓	Dull	✓
Performance:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Disappointing	✓
Stereo Direction:	Tasteful	✓✓✓✓	Adequate	✓✓✓	Exaggerated	✓✓	Poor	✓
Stereo Depth:	Outstanding	✓✓✓✓	Good	✓✓✓	Fair	✓✓	Minimal	✓

Four Track Tape—Second Report

Cartridges Received

SWEET SEVENTEEN—THE AMES BROTHERS. Little White Lies; Don't Get Around Much; It Can't Be Wrong & 4 others. RCA Victor KPS 2000 \$4.95

THE LASS WITH THE DELICATE AIR—JULIE ANDREWS. The Lass With The Delicate Air; Tally-Ho!; London Pride & 8 others. RCA Victor KPS 3000 \$6.95

AROUND THE WORLD—FRANKIE CARLE, his Piano and his Orchestra. Dardanella; Arabian Nights; American Patrol & 9 others. RCA Victor KPS 3002 \$6.95

BAND OF THE COLDSTREAM GUARDS—Entry Of The Gladiators; Radetzky March; National Emblem & 8 others. RCA Victor KPS 3003 \$6.95

THE HOLY CITY—JEROME HINES with Concert Orchestra and Choir. The Palms; The Lord's Prayer; Bless This House & 7 others. RCA Victor KPS 3004 \$6.95

LENA HORNE at the WALDORF ASTORIA with Nat Brandwynne's Orchestra, Lennie Hayton cond. Mood Indigo; Day-In, Day-Out; Honeysuckle Rose & 7 others. RCA Victor KPS 3005 \$6.95

JAMAICA—Original Cast Highlights featuring LENA HORNE and RICARDO MONTALBAN with Chorus and Orchestra, Lehman Engel cond. RCA Victor KPS 4002 \$8.95

MUSIC FOR DINING—MELACHRINO ORCHESTRA. Diane; September Song; Tenderly & 9 others. RCA Victor KPS 4003 \$8.95

Reels Received

THE SURFERS—ON THE ROCKS. Blue Hawaii; Pidgin English Hula; Papio & 11 others. HiFiTape R 408 \$7.95

BIG DIXIE—HARRY ZIMMERMAN ORCHESTRA. Wabash Blues; High Society; Tiger Rag & 9 others. HiFiTape R 608 \$7.95

TABOO—THE EXOTIC SOUNDS OF ARTHUR LYMAN. Taboo; China Clipper; Hilo March & 9 others. HiFiTape R 806 \$7.95

Just before press time we received eleven review samples of the new 4-track 3¾ ips speed stereo tape, as listed here. Eight items were in RCA Victor's special magazine-load cartridge format, for which playback machines were just coming into the stores as this issue went to press. The other three, from HiFiTape, were on regu-

lar plastic reels, and hence could be played on any tape machine equipped with 4-track stereo playback heads.

We were just as curious as any audiophile amateur to see whether these new tapes, when played back under home conditions, would cause us to change the views expressed in our initial report on 4-track stereo tape as published in the November issue of HiFi REVIEW. The answer has turned out to be—yes and no, with the proviso that a final and definitive opinion on 4-track stereo tape at this stage of its development can be expressed only after we have been able to run comparison checks of identical material using both a cartridge playback machine, as well as a reel-to-reel type.

For present purposes, we had at our disposal the brand new Tandberg Model 5, which not only plays 4-, 2-, and single-track tape (stereo or mono), but also has a ceramic stereo phono input. Everything was carefully calibrated for correct playback equalization before checking out these new tapes, a Lafayette Stereo Level Indicator being used in the process.

Unfortunately, no tapes of opera or concert music were included in this first batch sent for review; but RCA Victor's *Jamaica* and *Around the World* with Frankie Carle's piano, plus the famous HiFiTape *Taboo* turned out to be fine test items for good sound and stereo effect. In addition, we were able to check the Frankie Carle against identical recorded performance on 7½ ips and against an earlier 4-track tape received and reported on in our November issue. In the case of *Taboo* we were able to make a check against the same material on 7½ ips tape and stereo disc (HiFiRecord R 806).

We can say straight off that RCA Victor has improved the sound of its 4-track tapes to a definitely noticeable extent since the fall. Comparison of the Frankie Carle *Around the World* as received in October and as received in November showed the later version to have a good 4 db. more over-all level, which virtually eliminates the background noise problem about which we originally complained. Comparison of the 7½ ips Carle rendition of *Arabian Nights* with its 3¾ ips counterpart showed the latter distinctly down in level; but this for the moment is inherent in any tape on which four tracks are recorded instead of two.

The comparison of the disc and two tape versions of the HiFiTape *Taboo* was extremely interesting. In order of quality preference, we came up with (1) 7½ ips tape, (2) stereo disc, (3) 3¾ ips 4-track tape. There turned out to be surprisingly little difference between the excellence of quality heard from the 7½ ips tape and the stereo disc. However, it should be pointed out that the 7½ ips tape was surprisingly low in level—actually 6 db. lower than its

4-track counterpart—a complete reversal of the RCA Victor situation. We can only guess that the 7½ ips tape of *Taboo* may have been dubbed at low level in order to keep print-through down to a minimum. Even so it was down a good 4 db. from the level of comparable program material on the RCA Victor Frankie Carle tape at the same speed.

Judged strictly on their own, with no direct comparison to 7½ ips or stereo disc counterparts, the best of the 4-track tapes sounded very good indeed—and by these we mean RCA Victor's *Jamaica*, *Around the World* with Frankie Carle, and *The Lass with the Delicate Air* with Julie Andrews (if you don't mind her vocal limitations), plus HiFiTape's *Taboo*.

In both the Carle material and the *Taboo*, the sound was somewhat cramped—less "open" than on 2-track 7½ ips, despite evidence of very skillful equalization and careful dubbing of the 4-track tapes.

At this point in the development of 4-track 3¾ ips stereo tape, it would be untrue to say that it equals the finest hi-fi stereo; this is still to be found, in terms of home use, only on the very finest 2-track 7½ ips tape and a very few stereo discs. It is for this reason that we should one day like to hear 4-track stereo tape at 7½ ips speed.

Four-track tape at 3¾ ips is, as we said in November, a fine medium, for those who want all the advantages of tape—no wear, no clicks and pops, no inner groove distortion, minimum background noise—at a price competitive to disc.

So far as the magazine-load tape cartridge is concerned, this puts tape—for both price and ease of use—within the reach of anyone who can operate a record changer. The amount of playing time that can be put onto present-day tape cartridges would appear, however, to be limited to 45 minutes (at a price of \$9.95, which is less than half of what the same amount used to cost on 7½ ips stereo tape). What fascinated us even more was the fact that we could wind off the contents of four RCA Victor cartridges onto a single 7-inch standard plastic reel for playback on a standard machine—some two hours of stereo listening in all. We are intrigued with the thought of complete operas, oratorios, Broadway musicals, and plays in this format. Here is one area where 4-track 3¾ ips stereo tape on reels might find a special niche all its own.

These are the possibilities as we see them; but before we venture a firm evaluation of this new home listening medium in cartridge format, we need to judge them as played under home conditions on a cartridge playback machine. There will be more on this subject in future issues of HiFi REVIEW, as well as in the course of regular reviews of 4-track tape releases.

—David Hall

Your Entertainment Mood

Jazz, Pops, Stage and Screen

Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

JAZZ

● **SOMETHIN' ELSE—JULIAN "CANNONBALL" ADDERLEY**—Julian Adderley (alto saxophone), Miles Davis (trumpet), Hank Jones (piano), Sam Jones (bass), Art Blakey (drums). Autumn Leaves; Love For Sale; Somethin' Else; One For Daddy-O; Dancing In The Dark. Blue Note 1593 \$4.98

Musical Interest: Miles deep
Performance: Intensely stimulating
Recording: Close and clear

Although Julian Adderley is listed as leader, the man in charge is clearly Miles Davis. Davis solos superbly throughout, achieving remarkable intensity and cohesiveness of mood and rhythm, selecting his notes with economy and taste. In terms of timing and the art of implying, he has become a master dramatist.

Adderley has yet to learn how to edit his solos as effectively as Davis nor has he yet found his own way as surely as Davis; but he is growing noticeably and has become one of hottest of present day alto saxophonists. His performance without Davis—the last title—lacks the compelling form and emotional depth that Davis' presence gives the other numbers. Excellent rhythm section work. **N. H.**

● **BLAST OFF!** with the GUS BIVONA BAND. C Jam Blues; Theme from Picnic; Lemon Twist & 9 others. Warner Bros. W 1219 \$3.98

Musical Interest: Moderate
Performance: Good
Recording: Excellent

If you like the sound of swing-type big bands playing the sort of easy-swinging instrumentals that characterized the 1930's, and all recorded in hi-fi, this is for you. Bivona's clarinet is rather like Artie Shaw at times and the band is slick and well-rehearsed. **R. J. G.**

● **CANDIDO IN INDIGO**—Candido (bongo and conga drums), Joe Puma (guitar), Dick Hyman (organ), Ernie Royal (trumpet), George Duvivier (bass), Charlie Persip (drums). Singing Skins; Blue Prelude; Afro Blue & 6 others. ABC-Paramount \$3.98

Musical Interest: Mild
Performance: Fluent
Recording: Good

A disappointing album. The combination of boogo (or conga) drums and electric organ, for one thing, sounds like a merry-

BEST OF THE MONTH

- Camden comes through with the re-issue of the month—the great **Duke Ellington at the Cotton Club** with some of the Duke's classic 1929-31 sides. (see below)
- World Pacific steals a march on the current jazz disc scene with **New Bottle—Old Wine** featuring Gil Evans' combo and "Cannonball" Adderley's alto.—Eight compositions from Jelly Roll Morton to Thelonius Monk gain new life and often new dimensions in these brilliant arrangements and performances. (see below)
- Mercury's **Percussion at Work** with Pete Rugolo's orchestra will bring joy to hi-fi bugs in both mono and stereo.—"Music made for tweeters and woofers . . . exciting listening." (see p. 88)
- RCA Victor has come through with "by all odds the best LP Lena Horne has made in some time" in **Give the Lady What She Wants**. Full of good singing and topnotch band backing. (see p. 91)

go-round with a broken motor. Hyman plays the organ cleanly, but he mostly adds to the continuous thumping effect established by Candido. The others—especially Ernie Royal—manage to play some pleasant jazz in places, notably in the slower numbers. Candido, to be sure, can be stimulating himself, but the over-all impression here is confusion on the part of the album's planner. **N. H.**

● **DUKE ELLINGTON AT THE COTTON CLUB**—Duke Ellington and His Orchestra. Saratoga Swing; Hot Feet; Ring Dem Bells & 7 others. Camden CAL 459 \$1.98

Musical Interest: Very high
Performance: Only these men could
Recording: Good, considering age

This is a very important reissue album, one of the best yet released on Camden, the low-priced Victor subsidiary. The 1929-31 Ellington band is represented; and included is the eight-and-a-half-minute 1931 *Creole Rhapsody*, Ellington's first determined break from the three-minute limit to jazz composition. The liner notes provide personnel but evade the equally basic responsibility of listing complete solo credits. The transfer onto LP is competent but some of my original 78 rpm records of these performances have more body. Victor has hundreds more valuable records by Ellington and Ellington sidemen that are no longer available, and I hope this set is only the first of a Camden Ellington series. **N. H.**

● **NEW BOTTLE OLD WINE**—GIL EVANS AND HIS ORCHESTRA featuring

Julian "Cannonball" Adderley (alto saxophone), Frank Rehak (trombone), John Coles (trumpet), Chuck Wayne (guitar), Gil Evans (piano). St. Louis Blues; King Porter Stomp; Willow Tree; Struttin' With Some Barbecue; Lester Leaps In; 'Round About Midnight; Mantecal; Bird Feathers. World Pacific WP 1246 \$4.98

Musical Interest: One of year's best
Performance: Full marks for all
Recording: Good

Arranger Gil Evans—who with Miles Davis was responsible for the unusually subtle play of colors on Columbia's *Miles Ahead*—indicates a broader emotional and inventive scope here. His vocabulary of shadings and dynamics continues to increase. Evans has taken eight compositions by jazz writer-players from Jelly Roll Morton to Thelonius Monk. He has orchestrated and, in a sense, recomposed them and has thereby added new life, and in some cases, new dimensions to the works.

The principal soloist, Julian "Cannonball" Adderley, demonstrates in this as in other recent recordings that he is arriving at maturity and must be considered an alto saxophonist of major importance. Everyone else, collectively and individually, is excellent, including Evans as a subtly exact pianist. Notes fail to give full personnel and are generally shallow. **N. H.**

● **WAY OUT!**—JOHNNY GRIFFIN QUARTET with Johnny Griffin (tenor saxophone), Kenny Drew (piano), Wilbur Ware (bass), Philly Joe Jones (drums). Hot Sausage; Cherokee; Little John & 3 others. Riverside RLP 12-274 \$4.98

Musical Interest: Above average
Performance: Fierce improvising
Recording: One of Riverside's best

Although this record does not sustain the liner note exaggeration that Griffin is "probably today's most exciting jazz tenor man," it does indicate he can be one of the more authoritative of the younger players. His conception is not yet as brilliantly individual as that of Sonny Rollins or John Coltrane, but he is developing a style of his own and he does communicate with intense emotional and rhythmic strength.

Griffin is at his best at medium and mildly up tempos, and most of the performances here fall into those grooves. His rhythm section is extraordinarily stimulating. Wilbur Ware's powerful solos utilize the bass more as a bass than a simulated horn (as is the current fashion). Philly Joe Jones is a master of crackling tension-and-release drumming (note his breaks in *Sunday Monday*); and Kenny Drew could hardly be more earthy. **N. H.**

● **SWINGIN' AT THE CINEMA** with the **JONAH JONES QUARTET**. Tammy; Around The World; Three Coins In The Fountain; Lullaby Of Broadway & 8 others. Capitol T 1083 \$3.98

Musical Interest: Broad
Performance: Excellent
Recording: Brilliant

This is one of the current rages on records; swinging, melodic jazz that seems to have attracted a broad audience. It's in good taste throughout, the tunes are fine



ones, the performances bright and spirited and always swinging and the tracks are all short. Jonah is one of the best of the mainstream jazz trumpeters and the group works very well together. Top notch listening or dancing for all ages. **R. J. G.**

● **EUROPEAN WINDOWS** with **JOHN LEWIS**. Cortège; Two Degrees East-Three Degrees West; Three Windows & 3 others. RCA Victor LPM 1742 \$3.98

Musical Interest: Considerable
Performance: Good
Recording: Good

Lewis has created a deservedly solid reputation for his work with the Modern Jazz Quartet. Here, he has expanded several of his compositions for performance with members of the Stuttgart Symphony Orchestra and the British baritone saxophonist, Ronnie Ross. There are numerous moments with considerable evidence of interesting

harmonic and thematic development, but over-all, the LP seems to be less a grand orchestral compositional effort than an extension of the relatively small canvas of the usual Lewis compositions. They are quite well done, however limited one may find them, and are a bright indication that future efforts in this vein may well hold considerable reward. **R. J. G.**

● **IT'S MAGIC—ABBEY LINCOLN** with Kenny Dorham or Art Farmer (trumpet), Curtis Fuller (trombone), Benny Golson (tenor saxophone), Jerome Richardson or Sahib Shihab (flute and baritone saxophone), Wynton Kelly (piano), Paul Chambers or Sam Jones (bass), Philly Joe Jones (drums). I Am In Love; Exactly Like You; Little Niles & 7 others. Riverside RLP 12-277 \$4.98

Musical Interest: Backing is good
Performance: Vocally strained
Recording: Competent

Abbey Lincoln's second Riverside set is billed, like the first, as a jazz album. If one uses Billie Holiday and Anita O'Day as criteria, Miss Lincoln isn't much more of a jazz singer than any average night club performer. She, first of all, does not swing. Her phrasing is often gratuitously angular, and her work lacks subtlety of imagination and wit. There is also a hardness to her tone that this listener finds unattractive. Her determination to sing jazz and have jazzmen as her accompanists is admirable, but jazz may not be her line. Good arrangements by Benny Golson and first-rate solo work by some of the jazzmen. **N. H.**

● **SAUTER-FINEGAN IN HI-FI: MEMORIES OF GOODMAN AND MILLER**. Little Brown Jug; "Moonlight" Sonata; Benny Rides Again & 8 others. Victor LPM 1634 \$3.98

Musical Interest: Moderate
Performance: Precise
Recording: Excellent

Bill Finegan used to arrange for Glenn Miller and Eddie Sauter was on Benny Goodman's staff. With the Sauter-Finegan band as their present vehicle, each has "enhanced and embellished" several renowned scores originally done for Miller and Goodman. The refurbished numbers are attractive and expertly performed. Too bad Victor supplies no personnels.

In terms of content, most of these particular Miller scores, then as now, were more clever novelties than vital musical experiences. They do continue to be fine for dancing. Several of the Goodman arrangements, on the other hand, were thought at the time to be quite adventurous. They were in several ways and hold up today more refreshingly than the Miller pieces. They turned out, however, to be neither as epochal or influential as they promised to be then. **N. H.**

● **2:38 A.M. — RALPH SHARON & FRIEND**. Ol' Man River; Teach Me Tonight; I'll Never Be The Same & 7 others. Argo LP 635 3.98

Musical Interest: Above average
Performance: Excellent
Recording: Top notch

Sharon, who has never been a particularly original pianist, achieves in this LP a very fine, warm and swinging groove that makes the entire thing well worth hearing;

and in the blues tracks he indicates a surprising feeling for that most American of forms. The friend is Tony Bennett, who chants a scat chorus on a blues. **R. J. G.**

● **PERCUSSION AT WORK** with **PETE RUGOLO** and his Orchestra. Artistry In Percussion; Funky Drums; Bongo Riff & 6 others. Mercury MG 36122 \$3.98

Musical Interest: Pleasing
Performance: Excellent
Recording: Brilliant

The intricate and sometimes even unusual effects that Rugolo specializes in, almost as if he were engaged in some monstrous musical puzzle, may not be of more than average interest except to hi-fi fans,



but to them it is music made for tweeters and woofers. The concatenation of Latin instruments and the startling contrasts in timbres provides exciting listening for hi-fi buffs. Both the piano of Andre Previn and the trumpet of Don Fagerquist provide more than passing jazz interest.

● ● ● **STEREO—Mercury SR 80003 \$5.95**

Stereo Directionality: Good
Stereo Depth: Good

With the added dimensions of stereo—and the depth, presence and separation are all first rate—this album is even more fun to hear. There's enough ping-pong, now and then, to raise the hair on your head, with the drums and the brass coming through brilliantly. **R. J. G.**

● **MAL—3/SOUNDS—MAL WALDRON SEXTET** with Mal Waldron (piano), Art Farmer (trumpet), Eric Dixon (flute), Calo Scott (cello), Julian Euell (bass), Elvin Jones (drums), Elaine Waldron (vocals). Tension; Ollie's Caravan; The Cattin' Toddler; Portrait Of A Young Mother; For Every Man There's A Woman. Prestige 8201 \$4.98

Musical Interest: Very high
Performance: Sensitive and fiery
Recording: Clear and close

Mal Waldron's third album for Prestige is his most important so far. It shows vivid growth in Waldron as pianist and composer. As a pianist, Waldron's often percussive intensity is allied with a strong, probing sense of form; really individual ideas; and piercing emotion. His writing is also gaining in strength, assurance, and personal profile. He has excellent support, particularly from trumpeter Art Farmer. His wife is most intriguing when her voice is used as an "instrumental" part of the proceedings. **N. H.**

HIFI REVIEW

● **BIG DIXIE** with HARRY ZIMMERMAN. Wabash Blues; Tin Roof Blues; High Society & 9 others. HiFiRecord R 608 \$5.95

Musical Interest: Above average
Performance: Spirited
Recording: Excellent

Just as a contrast to the Jack Webb dixielanders, this group of Los Angeles studio men sounds like it has been waiting years to get a chance to blow these tunes. It's a fine, swinging, big band dixieland LP, well worth owning if you fancy that sort of music at all. The good trumpet playing is by Cappy Lewis. **R. J. G.**

THEATER & FILMS

● **THE BEST OF BURLESQUE.** Original cast recording with Sherry Britton, Tom Poston, Emmett Rose and others, with Orchestra, Herb Harris cond. M-G-M E 3644 \$3.98

Musical Interest: We-e-ell, now . . .
Performance: Lacks sparkle
Recording: All right

Lovers of the lost art of burlesque now have something to bring back memories of their favorite entertainment in this recording of a production seen about a year ago at the Carnegie Playhouse. Featured on the disc are such standard items of the performance as the pitchman-doorman ("not only a continuous show, but it's going on all the time"); the low comedy sketches; the nasal bleating of the chorus line; the beer-hall music of the pit orchestra; and the inevitable cries of "take it off" during the strip tease. Unhappily, the performances, particularly that of Tom Poston, are lackluster, and Sherry Britton is pretty elocutionary wading through the narrative. **S. G.**

● **THE CHOCOLATE SOLDIER (Oscar Straus-Stanislaus Stange).** Risé Stevens, Robert Merrill, Peter Palmer, Jo Sullivan, Sadie McCullom, Michael Kermoyan, Eugene Morgan, with Orchestra and Chorus, Lehman Engle cond. RCA Victor LOP 6005 2 12" \$9.98

Musical Interest: Confectionary
Performance: In the grand manner
Recording: Splendid

Swirling into New York in the early years of the twentieth century was a whole covey of Viennese operettas attempting to cash in on the phenomenal success of Franz Lehar's *The Merry Widow*. None was able to rival it, but of them all it was Oscar Straus' *The Chocolate Soldier* that not only came closest but has proved to be nearly as durable.

Now for the first time almost the entire score has been made available on records in a handsome package that is exceedingly well sung and ably conducted. All the original orchestrations have been retained as well as the original English lyrics of Stanislaus Stange, and it all makes for a delightful period piece that should certainly gladden the hearts of operetta lovers.

Those, however, who may not be completely addicted to this form of musical theater may possibly balk at such old-fashioned lyric inversions as, "I never could you be deceiving," or "That's why I refuge sought within." Moreover, attempting to fit English words to the meter has resulted

in some pretty strange (or Stange) accenting, such as, "Here's to your very good health!" But all this does contribute to the charm of the operetta, and it must be remembered that, having been based on Bernard Shaw's *Arms and the Man*, it purposely made use of stilted and ridiculous phrases to point up the fundamentally satiric nature of the work.

RCA's full treatment gives us a chance to hear some of the lesser-known melodies, many of which deserve a popularity equal to the "hit song," *My Hero*. The haunting trio finale of the first act (which may have inspired Walter Gross' *Tenderly*), the affecting waltz *Falling In Love* and the coquettish *Letter Song* are all attractive pieces.

The principals, Risé Stevens and Robert Merrill, have a fine flair for this sort of thing, and a special nod is due the excellent work of Peter Palmer. **S. G.**

● **DEMI-DOZEN.** Original cast recording with Jean Arnold, Ceil Cabot, Jane Connell, Jack Fletcher, George Hall, Gerry Matthews, with Stan Keen and Gordon Connell (pianos). Offbeat O 4015 \$5.95

Musical Interest: Clever & original
Performance: Talented company
Recording: All right

Continuing his practice of adding one more performer to each new night club revue, Julius Monk, impresario of *Four Below and Take Five*, now offers *Demi-Dozen*, a miniature spectacular presently on view in the Upstairs at the Downstairs in New York. The production serves to introduce the musical and lyrical talents of Harvey Schmidt and Tom Jones, who have come up with such unlikely, but hilarious pieces as *Mr. Off-Broadway*, a vaudeville turn in praise of New York's many little theaters, and a Hawaiian maiden's plea for statehood.

Let it be noted that apart from the Hawaiian piece and a censorable paean to the Italian city of Portofino, almost all the numbers are concerned with the doings in and around Manhattan, and for full enjoyment, the listener should have at least a rudimentary knowledge of off-Broadway theatres and repertoires, New York's Summer Festival, Madison Avenue jargon, the city's street cleaning problems and also its transportation systems, both past and present. Of the spirited players who take part in all these monkeyshines, I am rather partial to Jane Connell, but it is a fine company, one and all. **S. G.**

● **GOLDILOCKS (Leroy Anderson—Joan Ford—Walter and Jean Kerr).** Original cast recording with Don Ameche, Elaine Stritch, Russell Nype, Pat Stanley and others, with Orchestra and Chorus, Lehman Engle cond. Columbia OL 5340 \$4.98

Musical Interest: Quite a bit
Performance: Mixed company
Recording: Just right

Well-known for his successful output of descriptive pop concert music, Leroy Anderson has at last written his first musical comedy score, and for the most part, it turns out to be bright, melodic and atmospheric. Given a theatrical story set in the year 1913, Mr. Anderson cleverly sets the mood in his first song, *Lazy Moon*, which

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sounds as if it might easily have been part of a musical comedy score of the period. Other pleasures are found throughout. Elaine Stritch belts out the exuberantly brassy *Give The Little Lady A Great Big Hand*, and, while I might imagine better singers for the ballads, does acceptably by the charming *Who's Been Sitting In My Chair?* and the torchy *I Never Know When To Say When*. Two contrasting dance numbers, *The Pussy Foot* and *Lady In Waiting*, are stylish and flavorful, even as sung by the vocally limited Pat Stanley. Unfortunately, Don Ameche has little to do, and one of his songs, *I Can't Be In Love*, is still another variation on the *I'm An Ordinary Man* formula of *My Fair Lady*. Apart from the mawkish *Save A Kiss*, the trio of lyricists, Joan Ford and Walter and Jean Kerr, have turned in some good, solid work, including an especially funny bit called *Where Is The Beast In You?*

Although this is Anderson's first score, he has long been anxious to do a Broadway show. "People were always afraid I couldn't write 'pop' songs," he told me shortly before the *Goldilocks* opening. "Why, I've got a trunkful of songs that would be too 'pop' for a musical comedy. Of course, show tunes can't be too serious. A lot of song writers make the mistake of thinking they can make a bum out of Menotti. S. G.

● **SALAD DAYS** (Julian Slade—Dorothy Reynolds). Original cast recording with Eleanor Drew, John Warner, James Cairncross and others, with Edward Rubach and Robert Docker (pianos). London 5474 \$4.98

Musical Interest: Slight
Performance: Quite
Recording: Right

For almost five years, Londoners have been flocking to a musical comedy called *Salad Days*, and now a Canadian troupe has brought it to New York to give us a chance to see what it's all about. Coincidentally, London Records has re-pressed the masters of the original original cast.

The score contains two appealing ballads, *We Said We Wouldn't Look Back* and *The Time Of My Life*, and there is a moderately amusing ditty called *Cleopatra*, which contains a line, "I won't tolerate Ptolemy," that keeps going around in my head, but otherwise I find its whimsy just a bit too sticky. (An item about a flying saucer, for example, has a tag-line, "Nobody ever saw such a saucy saucer," which should give you some idea.) Although three of the show's songs are not included on the record and others have been pared considerably, a lot of available groove space has been taken up with dialogue, and six of the songs are reprised at the end. S. G.

● **SPELLBOUND** (Miklos Rozsa). Orchestra, Ray Heindorf cond., with Dr. Samuel Hoffman (theremin). Warner Bros. B 1213 \$4.98

Musical Interest: A weirdie
Performance: Equally
Recording: Well-balanced

This is the first complete recording of the spook score that accompanied one of Alfred Hitchcock's famed film efforts. The main theme has become pretty familiar by now, and it gets an exhaustive workout by

the strings plus various solo instruments. Helping to set the eerie mood is Dr. Samuel Hoffman operating on his theremin (the same task he performed on the sound track of the movie), and the whole thing comes to a crashing climax and the track titled *Ski Run* with everyone beating his brains out. S. G.

● **LA VIOLETERA.** Soundtrack recording with Sara Montiel. Mimosas; Flor de te; Core 'ngrato; Rosa de Madrid & 8 others. Columbia WL 139 \$4.98

Musical Interest: Spanish omelet
Performance: Intense vocalizing
Recording: Satisfactory

Sara Montiel (also known on some recordings as "Sarita") intones her dark, sultry way through twelve varied pieces from her recent Spanish film, *La Violetera*. José Padilla's title song serves to open and close the recital which, apparently, covers a goodly number of personal crises as her final singing of the song is pretty well choked up. Included among the tunes is one, *Frou Frou*, that is sung in French, while another, the French *Mon homme*, is sung in Spanish as *Es mi Hombre*. That's a weeper, too. S. G.

POPS

● **RAY ANTHONY PLAYS STEVE ALLEN**—Ray Anthony Orchestra. A Lavender Mood; South Dakota; Mr. Moon & 9 others. Capitol T 1086 \$3.98

Musical Interest: Slight
Performance: Slick
Recording: Clean and clear

This is a competent medium and up tempo dance album based on a dozen pleasant but undistinguished Steve Allen tunes. The pickup band, composed of several of the better Los Angeles instrumentalists, plays cleanly, and Anthony's trumpet is adequate for the material. N. H.

● **SALLIE BLAIR—HELLO, TIGER!** with Orchestra, Neal Hefti cond. Witchcraft; Fever; Whatever Lola Wants; Daddy & 7 others. M-G-M E 3723 \$3.98

Musical Interest: Incidental
Performance: Incendiary
Recording: Suitable

Miss Sallie Blair is, apparently, one of those night club entertainers to whom interpreting a song means demonstrating to the audience that she is the hottest dish on the menu. There is no denying that this is a pretty sizzling platter, and on it Miss Blair may be heard breathing, braying, grunting, growling and groaning her way through eleven numbers dealing, for the most part, with her effects upon men and their effects upon her. The most combustible item in the repertory would obviously be *That Old Black Magic* but I found it more than a little embarrassing. S. G.

● **THE VERY THOUGHT OF YOU**—Nat "King" Cole with Gordon Jenkins and His Orchestra. But Beautiful; I Wish I Knew; Paradise; For All We Know & 11 others. Capitol W 1084 \$4.98

Musical Interest: Best for lovers
Performance: Smooth and intimate
Recording: Good

HIFI REVIEW

This is a soothing, romantic and somewhat monochromatic Nat Cole serenade. Gordon Jenkins has provided the soft string backgrounds. While this listener misses the humor and swing of the old King Cole (with trio), it remains true that Cole seldom hokes up his pop interpretations and he does do justice to the material he sings, sometimes more justice than it deserves. **N. H.**

● **THE KING PLAYS SOME ACES** featuring XAVIER CUGAT and his Orchestra. Carioca; Linda Mujer; Chiu Chiu & 9 others. RCA Victor LPM 1882 \$3.98

Musical Interest: Moderate
Performance: Good
Recording: Brittle

A collection of society Latin numbers played in the familiar style of Cugat, with fiddles and a Latin rhythm section. It's pleasant enough, but Perez Prado has made all this sound a bit old-fashioned. **R. J. G.**

● **PRIMITIVA** featuring the EXOTIC SOUNDS OF MARTIN DENNY. Burma Train; Flamingo; Dites Moi; Jamaica Farewell & 8 others. Liberty LRP 3087 \$3.98

Musical Interest: For hi-fi fans
Performance: Good
Recording: Excellent

All the dreamy, exotic Pacific Island sounds are here, including gongs, bamboo chimes, a primitive log from New Guinea and, as the notes say, "other unique and unusual instruments." The result is a hi-fi fan's Paradise, with wild sounding lows, reverberating middles and some pellucid highs. It's interesting listening, for a spell, like the sound track of a travelogue. **R. J. G.**

● **HAVE YOU FORGOTTEN?** — ETHEL ENNIS with Orchestra Conducted by Sid Feller. Serenade In Blue; Three On A Match; All I Am Is You & 9 others. Capitol T 1078 \$3.98

Musical Interest: Innocuous
Performance: Capable
Recording: Close and clear

Ethel Ennis is a pleasant, jazz-tinged pop singer who needs imaginative arrangements and a strong though subtle rhythm section to best stimulate her. In this album, however, she has to cope with standard commercial arrangements, and except for a few numbers, unimaginative support. She sings attractively nonetheless, but with little fire and zest. She is backed by three different groups: a large string section, a full brass section, and a rhythm group with vibes and an added electric guitar. **N. H.**

● **JACKIE GLEASON PRESENTS REBOUND.** Satin Doll; All The Things You Are; Close Your Eyes; More Than You Know & 11 others. Capitol W 1075 \$4.98

Musical Interest: Popular
Performance: Slick
Recording: Excellent

Sitting before the fireplace on the tiger-skin rug with a hot drink on a cold night with an icy blonde, this would make top-notch background music. It's piano-with-strings, melodic, schmaltzy and very well done. Romantic, too. **R. J. G.**

● **BUDDY GRECO QUARTET—BUDDY.** FEBRUARY 1959

The Tender Trap; The Party's Over; Love You Madly; I'll See You In C-U-B-A & 6 others. Kapp KL 1107 \$3.98

Musical Interest: Mixed bag
Performance: Informal & intimate
Recording: All right

Featuring even amounts of vocal and instrumental numbers, Buddy Greco's recital is both pleasant and varied. Through adroit taping, Al Taylor may be heard playing saxophone duets with himself, but the instruments most heard are Greco's firmly swinging piano and Taylor's rather muddy-sounding flute. As a singer, Greco is masculine and stylized, and he brings a rather rough charm to the likes of *It Happened In Monterrey*, Steve Allen's bright *Playing The Field*, and *Yes, Sir, That's My Baby*, though why he feels compelled to open and close the last one with *I Love To Love* is something of a mystery. **S. G.**

● **WILBUR HATCH ORCHESTRA — THEY SOLD . . . 20 MILLION!** Vocals by Art Lund; Helen Forrest; Ronnie Kemper; Bonnie Baker; Ray Hendricks; Jack Leonard; Martha Tilton; Skinnay Ennis; Larry Cotton; Pinky Tomlin; Donald Novis; Yvonne King-Cecelia; East Of The Sun; Marie; Nighty-Night and 8 others. Warner Bros. W1216 \$3.98

Musical Interest: Nostalgia stuff
Performance: Ditto
Recording: Up-to-date

A clever idea this, rounding up a dozen of the most popular vocalists of the Thirties and Forties and presenting them in faithful arrangements of their most famous recordings. It may be the superior sound, but somehow the voices seem to be better than I had remembered them, although at least one, Skinnay Ennis', appears to have finally crossed over the fine line that divides style from parody. Jimmie Grier, who conducted the original versions, is on hand to lead the orchestra in Pinky Tomlin's still infectious *Object Of My Affection* and Donald Novis' airy *Sweet And Lovely*. **S. G.**

● **GIVE THE LADY WHAT SHE WANTS** with LENA HORNE. Just In Time; Get Out Of Town; Bewitched; Speak Low and 8 others. RCA Victor LPM 1879 \$3.98

Musical Interest: Exceptional
Performance: Top notch
Recording: Excellent

This is by all odds the best LP Lena Horne has made in some time, full of good singing, excellent accompaniment by the



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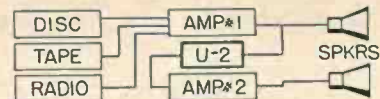
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Title	Musical Interest	Performance	Recorded Sound	Score
LAZY PIANO —Lou Busch, piano and orchestra _____ Cumana, Manhattan Serenade, Nala, Doll Dance & 7 others. Capitol T 1072	✓✓✓	✓✓✓✓	✓✓✓✓	11
COOK'S TOUR OF GERMANY —Fritz Mareczek Orchestra _____ Medleys of folk, hunting, student and dancing songs. Vox VX 25790	✓✓✓✓	✓✓✓	✓✓✓	10
JUST FOR YOU —Cyril Stapleton Orchestra _____ Me And My Shadow, Ain't She Sweet, Charmaine & 9 others. London LL 3055	✓✓✓	✓✓✓✓	✓✓✓	10
AT THE ROYAL HAWAIIAN —Charles Davis sings with orchestra/chorus _____ Younger Than Springtime, Beyond The Reef & 12 others. Everest LPBR 5015	✓✓	✓✓✓	✓✓✓✓	9
BREEZIN' ALONG —Four Lads with Ray Ellis Orchestra _____ That Old Feeling, That's My Desire, Long Ago & 9 others. Columbia CL 1223	✓✓✓	✓✓✓	✓✓✓	9
TANGO ARGENTINO —Atilio Stampone Orchestra _____ Authentic Latin American tangos. Audia Fidelity AFLP 1880	✓✓	✓✓✓	✓✓✓✓	9
THE PARTY'S ON ME —Cliffie Stone with Orchestra _____ Bunny Hop, Charleston, Hokey Pokey & 9 others. Capital T 1080	✓✓✓	✓✓✓	✓✓✓	9
THE SCOTS GUARDS PLAY GILBERT & SULLIVAN _____ Selections from Iolanthe, The Mikado, and The Pirates of Penzance. Angel 35625	✓✓	✓✓✓✓	✓✓✓	9
BUSINESSMAN'S BOUNCE —Eddie LeMar, piano, and Orchestra _____ Sweet Madness, I Only Have Eyes For You, Why Shouldn't I & 9 others. Warner Brothers W 1236	✓✓	✓✓✓	✓✓✓	8
DANCE TO THE LATIN BEAT —Al Stefano Orchestra _____ Jumbo Jumbo, Starlight Room Mambo, No. 8 Mambo & 9 others. Decca DL 8645	✓✓	✓✓✓	✓✓✓	8
HITS FROM THE CLASSICS —Cyril Stapleton Orchestra _____ Till The End of Time, Our Love, Moon Love & 7 others. Richmond B 20025	✓✓	✓✓✓	✓✓✓	8
LET'S FACE THE MUSIC AND DANCE —Eddie Bergman Orchestra _____ Five selections and six medleys with 18 selections. Coral CRL 57236	✓✓	✓✓✓	✓✓✓	8
SING ME A SAD SONG —George Hamilton IV sings Hank Williams _____ Cold Cold Heart, Lonesome Whistle, House of Gold & 9 others. ABC-Paramount ABC 251	✓✓	✓✓✓	✓✓✓	8
THE COLLEGE SPIRIT —University of Michigan Men's Glee Club _____ Army Blue, On Wisconsin, The Victors, Eyes Of Texas & 16 others. Decca DL 8783	✓✓	✓✓✓	✓✓✓	8
AT THE HOLLYWOOD PALLADIUM —Jerry Gray Orchestra _____ Twenty-four selections in unbroken dance medleys. Liberty LRP 3089	✓✓	✓✓✓	✓✓	7
THE FASTEST PIANO ALIVE —Henri Rose, piano, and accompaniment _____ Laura, Mad About The Bay, Yesterdays & 9 others. Warner Brothers W 1225	✓✓	✓✓	✓✓✓	7
YODELING IN HI-FI —Rudi and Inge Meixner with accompaniment _____ Nine yodeling selections and one instrumental. Westminster WP 6092	✓	✓✓✓	✓✓✓	7
BRIGHT AND BREEZY —Ethel Smith, organ _____ March Of The Toys, Easter Parade, Swedish Rhapsody & 9 others. Decca DL 8799	✓	✓✓	✓✓✓	6

Musical Interest:	Excellent	✓✓✓✓	Pleasant	✓✓✓	Fair	✓✓	Disappointing	✓
Performances:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Dull	✓
Recorded Sound:	Brilliant	✓✓✓✓	OK	✓✓✓	Fair	✓✓	Poor	✓

Lennie Hayton orchestra and arrangements by Lennie Hayton and Ralph Burns. Miss Horne sings the verses to many of the tunes and is especially to be commended for including Duke Ellington's excellent *You'd Better Know It*. **R. J. G.**

• **MARY KAYE TRIO—TOO MUCH!** *Lazy River; Baby Knows Best; My Heart Belongs To Daddy; Just One Of Those Things* and 8 others. Warner Bros. B 1222 \$4.98

Musical Interest: Sure
Performance: Sure fire
Recording: Sure touch

The Mary Kaye Trio is a rather stylized vocal group consisting of the smoky-voiced Miss Kaye, her Como-voiced brother, Norman, and the scat-voiced Frank Ross. They make for a well-drilled, winning combo that can easily turn from a surprisingly pulsating *Can't Get Out Of This Mood* to the romantic *Hawaiian Wedding Song*, and then knock me out with *Baby Knows Best*, in which in the midst of some "oo-ba-ba-doo-ba" vocalizing of Mr. Ross, Miss Kaye cuts him short with a beautiful, "Oh, shut up!" **S. G.**

• **ROBERT LEDENT CHORUS AND ORCHESTRA—À LA VOTRE (FRENCH STUDENT SONGS).** *La Femme du roulier; La Ceinture; La Romance du quatorze juillet; Valentin* and 13 others. Columbia WL 137 \$4.98

Musical Interest: Rollicking
Performance: Frolicking
Recording: Très bon

Traditional bawdy and romantic songs of French students have been captured on this recording as if they were being performed during an endless game of chug-a-lug. One fragment, *Allons à Messine*, is the French



equivalent of *Ach du lieber Augustin*, and there is a lengthy track devoted to six musical variations (exposition, trio, tango, waltz, funeral march and finale) on the phrase "*À bas la calotte*" ("Down with the clergy!"). **S. G.**

• **JIMMY McHUGH IN HI-FI—**Urbie Green (trombone) and His Orchestra. *Louella; On The Sunny Side Of The Street; Diga Diga Doo* and 25 others. Victor LPM 1741 \$3.98

Musical Interest: Excellent dance set
Performance: Clean and sure
Recording: Superb

A superior dance band version of Jimmy McHugh's best known tunes. Tastefully arranged, crisply played and flawlessly re-

corded, this is a dependable album for parties.

• • • **STEREO—Victor LSP 1741 \$5.98**

Stereo Directionality: First-rate
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The stereo version, as can be expected from intelligently microphoned big band sessions, is considerably more exciting than the monophonic album. This one, in fact, is one of the very best big band stereo recordings yet. **N. H.**

• **MARY MARTIN—A MUSICAL LOVE STORY** with Orchestra, John Lesko cond. *Cocktails For Two; The Song Is You; Love Walked In; From This Moment On* and 13 others. Disneyland WDL 3031 \$3.98

Musical Interest: I guess so
Performance: Stylish
Recording: A bit bassy

The musical love story that Miss Martin relates is a placid affair told through seven-teen songs dealing in one manner or another with the fact that she is very much in love with a particular man. Actually, if it were not for the fact that the record contains no separating bands and that the songs are strung from one to another, it would be hard to tell that this is anything more than a collection of ballads indiscriminately tossed into the hopper. Miss Martin is, as usual, well-poised, lyrical, and just a bit pleased with herself. The orchestral backing is good. **S. G.**

• **BILLY MAY'S BIG FAT BRASS.** *Autumn Leaves; Moonlight Becomes You; The Continental* and 9 others. Capitol T 1043 \$3.98

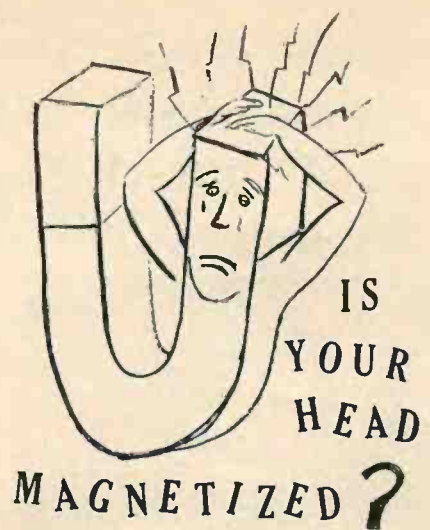
Musical Interest: Considerable
Performance: Bright and slick
Recording: First rate

The Billy May band, in everything it does, is superbly successful. This LP is no exception, and offers a fine package of swinging instrumental numbers, some originals, some standards. All the top Hollywood brass men seem to be present and the deft May arrangements make them sound better than usual. Good for listening or dancing, too, on most of the tracks. **R. J. G.**

• **JANE MORGAN—GREAT SONGS FROM THE GREAT SHOWS OF THE CENTURY** with Orchestra, Frank Hunter cond.; *The Troubadors; Ernest Braagg and Buddy Weed* (pianos). *Dancing In The Dark; I Love Paris; Say It With Music; A Wonderful Guy; Just In Time* and 24 others. Kapp KXL 5006 2 12" \$7.96

Musical Interest: See title
Performance: Warm and appealing
Recording: Bit hollow-sounding

Here's a rich compendium of twenty-nine songs by fourteen composers with all but one of them (Gershwin's *Love Is Here to Stay* from the film *The Goldwyn Follies*) emanating from well-remembered Broadway musicals. Miss Morgan covers the field from Victor Herbert's lilting *Toyland* of 1903 to the Jule Styne-Betty Comden-Adolph Green *Just In Time* from 1956's *Bells Are Ringing*, and if there is a fault in the recital it is a slight imbalance in favor of the current decade with too little attention (only two songs apiece!) to the



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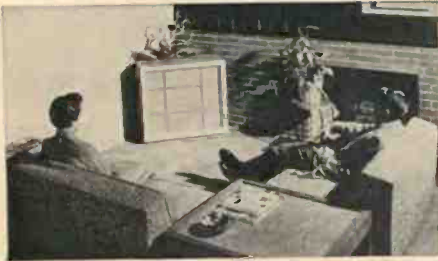


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numbers of the Twenties and the Thirties. This minor objection stated, there is certainly nothing wrong with the way Miss Morgan handles her material. Her cream-lined tones caress a melody with fine, womanly affection that is happily free from affectation. I particularly liked the two-piano backing of Ernest Bragg and Buddy Weed, but I could easily have done without the molasses strings of the Troubadours.

• • • STEREO—Kapp KX 5006-S 2 12" \$9.96

Stereo Directionality: It's there
Stereo Depth: Admirable

I prefer the monophonic set. On stereo, Miss Morgan's voice sounds a bit sharp, but, above all, I just don't think there are any added values by merely having a singer heard alternately from the left speaker or someplace in between the two. This set is devoted to music of the theater. Couldn't they have taken advantage of this? For example, *Dancing In The Dark* might logically be heard as if Miss Morgan were actually dancing by having her voice travel from one speaker to the other. Or in *Hey, There* the second chorus might use the device of the "recording" that was employed on the stage in *The Pajama Game*, and have the sound come out of the opposite speaker. These may be gimmicks, but they are gimmicks with a musical and theatrical validity, and, what's more, would justify the use of stereo by creating effects that cannot be achieved monophonically.

S. G.

• DOMENICO MODUGNO—A SICILIAN IN PARIS. *Moi, ta mère et toi; L'homme et la montagne; Le petit reveil* and 9 others. Jubilee JLP 1084 \$3.98

Musical Interest: Parisian pizzas
Performance: Vive Modugno!
Recording: Slight surface noise

The *Volare* boy is at it again, only this time in French—or the Sicilian version thereof. No matter what the language may be, it's a delightful collection, with gay songs, sad songs, funny songs, dramatic songs all presented in the unmistakable Modugno manner. Each number was written wholly or in part by the performer whose exuberant interpretations are in the grand manner of a Chevalier. Unfortunately, Jubilee has failed to supply English translations.

S. G.

• EDMUNDO ROS AND HIS ORCHESTRA—ROS ON BROADWAY. *I Could Have Danced All Night; June Is Bustin' Out All Over; I Love Paris; I've Never Been In Love Before* and 8 others. London LL 3048 \$3.98

Musical Interest: Why not?
Performance: Shall we dance?
Recording: Clear and clean

Now that jazz versions of Broadway scores are staple items on the dealers' shelves, it probably won't be long before Latin American versions will also be part of the repertory. As something of a tentative start, Edmundo Ros has invaded Broadway to dress up a dozen footlight favorites in authentic south-of-the-border rhythms. There's *Some Enchanted Evening* as a bolero, *I Love Paris* as a baião, *June Is Bustin' Out All Over* as a samba batucada, and—well, you get the idea. What's more, it's all

pretty exciting and infectious, with Ros' colorful group guaranteed to keep you hopping, even though your guaracha may be slightly rusty.

• • • STEREO—London PS 110 \$4.98

Stereo Directionality: Great
Stereo Depth: Remarkable

What a fabulous demonstration record this is! All the rich instrumentation of Ros' orchestra emerges in stunning relief to produce one of the best dance records in stereo I have heard. Reeds are to the left, brass to the right, but the directionality is always well done, and the music—as stated previously—is pretty irresistible.

S. G.

• SANDS STORM—Tommy Sands with Bob Bain's Orchestra. *Maybelline; Such A Night; Little Mama* and 9 others. Capitol T 1081 \$3.98

Musical Interest: Mostly for the young
Performance: Enthusiastic
Recording: Stand back

Tommy Sands is a more engaging rock-and-roller than most. He seems strongly influenced by Negro rhythm and blues practice, and also by gospel music (as in his approach to *Warm Your Heart*). He sings with a strong but not mechanical beat. Some of the material and nearly all the backgrounds are rigidly commercial but Sands breaks through often enough to prove rock 'n' roll needn't always sound like a street being torn up.

N. H.

• HUGH SHANNON—DISGUSTINGLY RICH. *Ace In The Hole; Birmingham Papa; Your Memphis Mama's Comin' To Town; I'm Shooting High; Sweet William* and 7 others. Harlequin HQ 703 \$4.98

Musical Interest: For musical archaeologists
Performance: The casual approach
Recording: Satisfactory

Ferretting out some long-forgotten songs, Hugh Shannon, a pleasantly casual café singer, has dug up a few interesting items. From the 1919 musical, *Good Morning Judge*, comes the tender *I Was So Young, You Were So Beautiful* by George Gershwin, Irving Caesar and Al Bryan, and from Rodgers and Hart's *Higher and Higher*, the dated but still amusing *Disgustingly Rich*. Occasionally, the singer is joined by one Rosebud Cherie, who is, apparently, Blossom Dearie, and together they do amusing things with *Doodle-De-Do*. Note to Mr. S. re Porter's *Ace In the Hole*: Bad times don't bore you from Saks. Man, they bar you!

S. G.

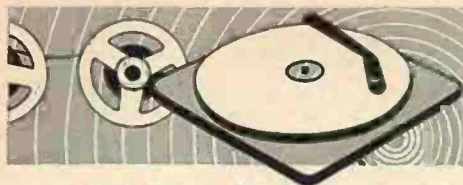
• LATIN LACE—GEORGE SHEARING QUINTET. *Rondo; Sand In My Shoes; No. 2 Mambo* and 9 others. Capitol T 1082 \$3.98

Musical Interest: Pale
Performance: Unimaginative Shearing
Recording: Very good

In recent years, George Shearing has reduced most of what he plays to a formula that is commercially successful but musically bland. A lack of the unexpected and adventurous is also evident in this Shearing Latin-American excursion. It's all quite skilled, but there's little of the driving excitement and biting spontaneity of the better authentic Latin-American players. What mainly holds the spirit down is Shearing's own rather mechanical piano.

N. H.

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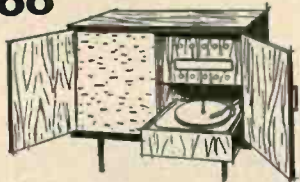
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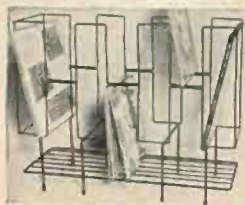
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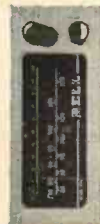
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THE FLIP SIDE



Oliver P. Ferrell, Editor

Third Channel Stereo

• The purist who purchased stereo tape playback equipment some three or four years ago now has his eye on "third channel" stereo. This is not three separate stereo channels recorded on either tape or disc, but the usual two channels and a third, or phantom, channel derived by mixing the two. To all means or purposes, he is attempting to "fill the hole in the middle," although actually he is accomplishing a diverse number of ends.

Some amplifier and preamplifier manufacturers recognize third channel stereo by providing such facilities in their equipment. The Scott 130 preamp has always had it and late model 299 integrated stereo amplifiers are being delivered with a separate third or center channel output jack. The Lafayette stereo preamp KT-600 also has third channel takeoff. Other manufacturers are re-wiring, or plan to add such provisions in 1959 models.

In most circuits the third channel is made up by mixing in equal parts—some of channel A and some of channel B. The output is unaffected by either the balance, tone or volume controls. Thus, it should be fed to an integrated amplifier with all control functions (Danny von Recklinghausen at Scott indicates that feeding directly to the "Tuner" input is okay for optimum matching).

Advantages of a center channel stereo amplifier and speaker are easy to see. The listener who wants to be immersed, or at least surrounded by sound, can do so with no "hole in the middle" effects. Three speakers focus better than two. Another listener who wants greater spread finds a ready-made solution with a third channel. Home owners and apartment dwellers with odd shaped living rooms find a vast difference between the depth and directionality of two and three channel stereo.

The purist is the happiest of them all. If he had two good full range speaker systems, he simply added another full range system of moderate size, positioned between the two. If he had a single good full range system and quality amplifier, he added two medium size speaker systems and an integrated stereo amplifier. He drives the left and right speakers with the integrated amplifier, takes off the center channel and feeds it to his old amplifier and speaker system.

There is no question about his stereo sounding the best.

Idea In Passing

• Thoughtful stereo users are asking themselves if the two channel stereo disc is only a stepping stone to something better. As indicated above, three channel stereo may be the next big advance, but what of the future? For myself, I await four-track, four-channel stereo tape with an unusual gimmick—the vocals recorded separately on one channel.

As I see it, three channels provide the musical background, giving unsurpassed spread and depth. The fourth, or "vocals only" channel, is then "mixed" with any one or all three music channels. In this way, the audiophile takes advantage of his best speaker and has final say-so over whether the music or vocals will dominate. In this "every-man-his-own-engineer" setup, the

listener can generate more empathy with his favorite performers. He would be able to effectively shift the apparent position of the vocalist between speakers to any spot in the room. Obviously, featured instrumental soloists could also be isolated and the individualistic character of their rendition studied with little or no distraction.

Electronically, this type of recording and playback would be relatively simple to accomplish. Only the consumer is missing.

A Good Habit To Break

• During several recent hi-fi shows I was more than astonished at the number of attendants using their thumbs to clean the stylus of a stereo cartridge. Certainly this is one of the simplest and easiest ways to permanently damage a stylus movement. Even the lightest touch oftentimes exerts 2 or 3 pounds (!) where 6-7 grams is considered outrageous.

Some of my colleagues say that this habit dates back some 50 years to the days of the Edison and Berliner phonographs. Audiophiles—if they can be called that in that era—genuinely enjoyed the enthusiastic thump that their fingers registered on a pressure-sensitive acoustic stylus. Recently I had the opportunity to examine a General Electric VR-II cartridge that not only had the stylus completely distorted but the damping block had been torn in half. Every time I see the same thing being done to the ultra-sensitive stereo cartridges I cannot help but shiver.

There are many ways to clean the dust particles from a stylus—and in the case of stereo records this becomes most important. For about 49¢ there is a variety of clip-on camel's hair brushes that can be mounted on tone arm heads. For about \$1.00 you can permanently mount a needle brush that faces upward and which would sweep the stylus when the pickup arm is cycled. A deluxe method is the world-renowned ESL "Dust Bug" record brush and cleaning fluid which is sold for about \$5.00. I'd recommend any one of the three in preference to that thumb—Br-r-r.

Next Few Months

• In answer to numerous requests, I am listing below just a few of the equipment items now in our hands and undergoing test and examination. Arrangements have been completed to publish test reports on five to seven units per month commencing with the March issue.

Altec-Lansing—"Monterey" Speaker System
Altec-Lansing—345A Stereo Power Amplifier
Bell—T-218 Stereo Tape Recorder
Electro-Voice—"Regal III" Speaker System
Garrard—4HF/L Stereo record player
General Electric—LH-12 Speaker System
Glaser-Steers—GS-77 Stereo Record Changer
Heathkit—RP-2 Record Changer
Heathkit—PT-1 Stereo Tuner
JanZen—Z-300 Speaker System
Jerrold—FM/TV R.F. Amplifier System
Knight (Allied Radio)—KN-2000 Speaker System
Knight (Allied Radio)—KN-1260K Speaker System
Radio Shack—"Solo" Speaker System
Stephens—"B-100" Speaker System with 150CX

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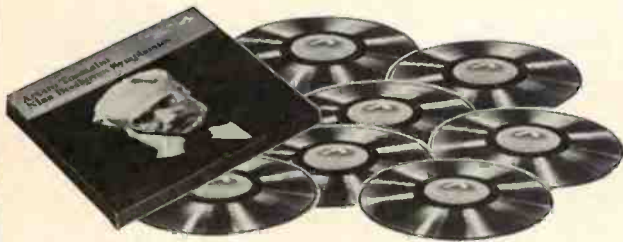


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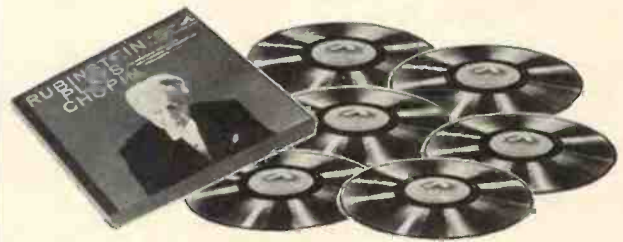
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* A cardinal feature of the plan is **GUIDANCE**. The Society has a Selection Panel whose sole function is to recommend "must-have" works for members. Members of the panel are: **DEEMS TAYLOR**, composer and commentator, Chair-

man; **SAMUEL CHOTZINOFF**, General Music Director, NBC; **JACQUES BARZUN**, author and music critic; **JOHN M. CONLY**, editor of *High Fidelity*; **AARON COPLAND**, composer; **ALFRED FRANKENSTEIN**, music editor of *San Francisco Chronicle*; **DOUGLAS MOORE**, composer and Professor of Music, Columbia University; **WILLIAM SCHUMAN**, composer and president of Juilliard School of Music; **CARLETON SPRAGUE SMITH**, chief of Music Division, N. Y. Public Library; **G. WALLACE WOODWORTH**, Professor of Music, Harvard University.

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4-way corner 12-inch speaker system costing between \$325 and \$375 such as the E-V Centurion IVE (Net \$365)

3-way 15-inch speaker system costing between \$375 and \$400 such as the new E-V Regency III (Net \$393)

4-way corner 15-inch speaker system costing between \$400 and \$480 such as the E-V Cardinal IV (Net \$425)

4-way corner 15-inch speaker system costing between \$480 and \$600 such as the E-V Georgian 600 (Net \$490)

4-way 18-inch speaker system costing between \$600 and \$970 such as the E-V Patrician (Patrician IV Traditional, \$970; Patrician 600 Contemporary, \$819; Net)

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step two



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Unexcelled for purity of tone and range through highly developed 4-way driver system. Super-efficient, smooth response through use of diffraction horns to give wide stereo listening area; bass is especially extended in range through E-V Phase-Loading principle with 12" driver mounted low and at rear of enclosure. Compares in performance to corner horns.

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Add-on the E-V ARISTOCRAT III

Compact, deluxe Klipsch licensed separate 3-way loudspeaker system for smooth, efficient wide-range reproduction. Uses folded horn throat in compact furniture piece of pleasing proportions. The walls of the living room and the corner form the large horn mouth required for lowest range response. Diffraction horns in treble and very, high range insure best stereo over wide listening area.

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Companion piece matches Aristocrat III. Uses same driver system. Designed to operate optimally in along-the-wall position where a corner is not available.

Net \$303



Add-on the E-V CARLTON IV

Deluxe version of the Duchess IVE in smart, handsome low-boy design; harmonizes gracefully with many modern furnishing modes. A complete Phase-Loaded System, affording unusual bass response with smooth, resonance-free characteristics. Includes deluxe 15-inch indirect bass driver 4-way components.

Net \$359



Add-on the E-V CENTURION IVE

New complete 4-way system incorporating all design features of the magnificent E-V Georgian, but on a smaller scale. Uses Klipsch "K" folded horn with E-V deluxe 12-inch indirect-radiator speaker system, [12WK LF driver, MT-30 coaxial mid-bass and treble assembly, T35 VHF driver and X336 crossover]. Response from 30 cps to beyond audibility.

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Add-on the E-V REGENCY III

The versatile Regency III deluxe separate 3-way system allows operation in the corner for full bass efficiency or along the wall for convenience. Powerful 15-inch bass driver crosses over at 800 cycles per second to diffraction-type treble and very high frequency components to give maximum dispersion and full stereo effect.

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Add-on the E-V CARDINAL IV

Authentic E-V Klipsch "K" horn noted for deep fundamental bass range complemented by diffraction principle in coaxial mid-bass and treble driver assembly. Very high frequencies insure realism over broadest living room areas.

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Utilizes same horn construction and driver complement of Cardinal IV enclosed by beautiful contemporary housing functionally styled by Robert W. Fuldner.

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