Here at last is an H. H. Scott Wide-Band FM tuner at a modest price. The new 314 ranks with the very finest FM tuners available. H. H. Scott's exclusive Wide-Band design delivers more distortion-free sensitivity; long range reliability; better station separation, even when measured by stringent IHFM standards. The fine performance of this unit is made possible by the use of special Wide-Band circuit components manufactured exclusively for H. H. Scott. The new 314 measures a compact 15½ wide x 5¼ high x 13¼ deep. Listen to this fine tuner at authorized H. H. Scott dealers everywhere. You'll be amazed at the fine performance it offers at this price.

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EPIC

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AUGUST 1960
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THE REVIEWS

HiFi/Stereo Classics

HiFi/Stereo Jazz

HiFi/Stereo Reel & Cartridge

HiFi/Stereo Entertainment

THE REGULARS

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Flip Side


ABC Publisher's Interim Statement,
March 31, 1960

HiFi/Stereo Review is published monthly by Ziff-Davis Publishing Company, William B. Ziff, Chairman of the Board (1946-1953), at 434 South Wabash Ave., Chicago 8, Ill. Second class postage paid at Chicago, Illinois. Authorized as the Post Office Department, Ottawa, Ont., Canada, Canada Postage. SUBSCRIPTION RATES: One year: U.S. and possessions, and Canada $5.00; Pan-American Union countries $5.50, all other foreign countries $6.00.

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HiFi Soundings

by DAVID HALL

A JANUS-LOOK AT THE 1960 SCHWANN "ARTIST ISSUE"

The appearance of a new "Artist Issue" of the Schwann Long Playing Record Catalog after a nearly 2½-year hiatus provides an ideal excuse for some stocktaking. Despite the Great Stereo Disruption that set in during 1958, the 1960 "Artist Issue" shows that there are today more recorded performances available on more labels and by more artists than ever before. This is reflected in 37 additional pages of classical listings, whose totals indicate approximately 800 conductors, 500 chamber ensembles, 900 solo instrumentalists and 1700 singers represented today on 100 labels.

While it is true that a good half-dozen classical record labels have disappeared from circulation, some of them with uniquely valuable repertoires, more than twice that many have arisen to take their place—the more noteworthy being Everest, Artia-Parliament, Concert Disc and Washington. These have been supplemented by a trend toward direct importation of major European labels.

Most of the recording artists who were at the top of the heap in 1958 still remain there today; and certain of the veterans like conductors Beecham, Stokowski, Monteux and Walter, as well as violinist Menuhin, cellist-conductor Pablo Casals and pianist Wilhelm Backhaus carry on with astonishing vitality. On the other hand, there have been some tragic losses through death—Artur Rodzinski, Attilio Argenta and Eduard van Heimon among the conductors; the remarkable Met Opera baritone, Leonard Warren; the greatest of all harpsichordists, Wanda Landowska and the gifted French horn virtuoso, Dennis Brain. Equally unfortunate has been the inactivity (enforced in some instances by illness) of conductor Dimitri Mitropoulos, oboist León Goossens and concert pianist Solomon.

Young and promising recording artists there have been in plenty. Some have realized their early promise; some still remain question marks; others seem to have gone into eclipse. Perhaps the most startling apparent eclipse has been that of pianist Friedrich Gulda; while the biggest question mark (at least on records) remains Van Cliburn.

Among the conductors, Otto Klemperer, after years of adversity, has emerged in his 75th year as one of the giants of our day; while George Szell, who now has the benefit of a re-built Severance Hall in which to record with his Cleveland Orchestra, is gaining in artistic stature with each new disc he makes for Epic.

The singers are the ones who seem to have advanced most in quantity and quality—Eileen Farrell and Joan Sutherland in the world of opera, Leontyne Price and Maureen Forrester in the field of art-song andatorio. On the other hand, we must mention two major vocal artists who seem to us deserving of better treatment so far as their American recorded repertoire is concerned, the still remarkable mezzo-soprano, Jennie Tourel, as well as the versatile and sensitive French baritone, Gerard Souzay.

Finally a word of thanks must go to both record companies and specialty importers who have made the effort to keep before the public discs of those great artists of the recent past, the quality of whose recorded performances far transcend considerations of stereo or hi-fi per se: Conductors such as Toscanini, Furtwängler and Weingartner (Koussevitzky is a glaring omission); keyboard artists like Schnabel, Fischer, Landowska, Rachmaninoff; violinists of the caliber of Kreisler and Adolf Busch (why not the young Menuhin and Saigel in his prime); noble singers such as Marian Anderson, Challinor, Gerhard Hüsch, Alexander Kipnis, Lise Lohmann, Luriez Melchior, Claudia Muzio, Ezio Pinza, Rosa Ponselle, Aksel Schiötz, Friedrich Schorr, Heinrich Schlusnus, Elisabeth Schumann and Conchita Supervia, to name only a few. It is true that the prime motivation for recording company activity is "to make money," but the fact remains that the end result in a fair number of instances is not just commercial success but a major contribution to our musical and cultural heritage. Much remains to be done in the way of seeing that such recordings of major cultural and documentary value are freed from the shackles of commercial expediency and are in one form or another kept freely available for purchase or loan (this will be a subject for future discussion on this page); but we can be extremely grateful that such projects as Angel's Great Recordings of the Century series are making a start in the right direction. Let's have more of the same and from more of the sources that have something substantial to contribute!
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AUGUST 1960
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The seven Heath units shown on the facing page, for example, reflect every exactingly high standard of traditional Heath performance, whether you choose to put them together yourself... or to plug in and play.

A new Heath special brochure is available for your convenience, showing just which units in the Heath line can currently be obtained in the dramatic new fully wired, completely assembled form. Use the convenient coupon to send for your free copy or see your nearest Heath dealer.

There is a wide range of fine Heath electronic equipment now ready for your immediate use.
excellent for medium power usage
Wired Hi-Fi Rated 14/14 watt Stereo Amplifier
This is a really good buy in the medium power class, providing 14 watts in each stereo channel, or 28 watts for monophonic use. Adequate input facilities for tape recorder, television, etc., as well as a system of versatile controls that give you fingertip command of every function. Stereo, stereo reverse, and complete monophonic operation are provided for by this sensitive, dependable instrument, now available completely assembled.
Heath wired model (WSA-2) $99.95
Heathkit build-it-yourself model (SA-2) $54.95

for sharp, selective FM tuning
Wired "Special" High Fidelity FM Tuner
This is not only a highly precise completely assembled FM tuning unit that will bring in with clarity and sharpness the programs you select, it is also a magnificent visual addition to the decor of your home. Cleverly designed in the contemporary manner, it will fit unobtrusively into your design scheme while serving functionally to bring you the kind of FM reception you have always dreamed of. It features such highly desirable advantages as automatic frequency control (AFC) to do away with annoying station "drift"; FM dial tuning for precision and multiple adapter output jacks.
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Reflecting the latest advances in the art and science of designing and building a stereo amplifier-prerecords combination, the new WAA-50 provides just about every quality feature you can possibly want. You have complete control over selection of stereo or monophonic sources to be played over either channel individually or both channels at the same time. You can play back direct from tape recorder heads. Special output provides facilities for hooking into a third speaker. There is an additional input for use with a monophonic magnetic cartridge and all inputs (except tapehead) have level controls to enable you to maintain the balance that you personally may prefer. All in all, you have available five switch selected inputs for each channel.
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You can listen to AM alone... or you can listen to FM alone... or you can enjoy the finest in broadcast music by tuning simultaneously into AM and FM stereo! This magnificent fully wired tuning instrument enables you to tune effortlessly and precisely with its flywheel drive and its large, easy-to-read, edge-lighted, slide-rule type dial. FM drift is completely eliminated by the automatic frequency control (AFC) feature, and an accurate tuning meter provides you with the means of insuring tuning perfection when you are in no way off either bands. Handsomely designed, with clean lines that will seem right at home wherever you place it!
Heath wired model (WPT-1) $154.95
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A new all feedback preamplifier with low noise, 2 MV referred to phone input, high gain, 60 db phone and tape, and low distortion, 0.15%. IM for 1.5V out. Extra features include individual bass and treble controls, rumble and scratch filters, phase switch, third channel output, light matrix, and exclusive Mic. Sub switch. Supplied with two low noise 7199 pentode/triode, two 7247 dual triode tubes - $69.50 (Factory Wired $114.50)

**ACRO'S ULTRA LINEAR II AMPLIFIER**

This famous 60 watt basic amplifier has long been a favorite of discriminating audiophiles. Acro perfected Ultra-Liner circuitry has been combined with a unique feedback system to provide an amplifier with unusually low distortion, superior feedback stability, and finest transient performance. Construction time is only two hours. Supplied with two EL-36 output tubes, one 12AX7, one 12AU7, and 6234 rectifier - $79.50 (Factory Wired $109.50)

**ACRO'S STEREO 20-20 AMPLIFIER**

A two channel stereo amplifier which provides a full 18 watts in each channel, or a total of 36 watts of low distortion stereo in your listening room. Distortion is only 1.5% IM at 18 watts per channel, 0.5% at 16 watts. Excellent square-wave and transient performance, supplied with four EL-84/6N6 output tubes, two 12AX7 driver tubes. Finest performance and lowest price for a dual amplifier. $69.50 (Factory Wired $99.50)

**Acoustic Research** makes available the dome-type super tweeter used in the AR-3 and AR-2a speaker systems as a separate item. It is intended chiefly to update the AR-2 and may also be used to extend the frequency range of the AR-1. The super tweeter takes over at 7,500 cycles and its on-axis response reaches 20,000 cycles. Thanks to its wide angle radiation pattern, the off-axis response of the dome-type super tweeter is less attenuated than in many other designs. The super tweeter, Model AR-364, comes with its own cabinet measuring 6 1/4 x 6 1/4 x 11 1/4 inches. It can be used either horizontally or vertically. Price: $32 to $38, depending on finish. (Acoustic Research, Inc., 24 Thorncliffe St., Cambridge, Mass.)

**Audio Empire** assures us that every one of its new Model 108 cartridges is individually tested for frequency response and crosstalk on both channels and that the outputs are balanced within ±1 db. The specified frequency response is from 15 to 20,000 cycles ±2 db, 80 microvolts output per channel, more than 25 db separation and 6 x 10⁻⁶ cm/dyne compliance both horizontally and vertically. Price: $34.50 (Dyna-Empire, Inc., 1075 Stewart Avenue, Garden City, N.Y.)

**Connoisseur's** latest addition to their line of "professional-type" turntables is a two-speed model operating at 33 1/3 and 45 rpm. The motor shaft rests on graphic nylon bearings and the motor is well isolated by mechanical vibration filters. The specifications claim a rumble factor of -50 db when referred to a 1000 cycle tone recorded at a velocity of 7 cm/sec. Wow is 0.15%, flutter 0.1%. The motor is shielded against hum induction and located at the maximum distance from the hum-sensitive phono pickup.

The platter itself is lathe-turned of non-ferrous anti-magnetic material. A neon pilot light glows when the turntable is switched on. Price: $98.50. (Etona Corp., 16 West 46th Street, New York, N. Y.)

**Eric** contributes a new auto FM tuner to the current trend of adding FM to car radios. The Model FM-100 boasts a sensitivity of 1.5 µV for 20 db of quieting, and a Foster-Seeley discriminator circuit using germanium diodes. With its compact dimensions of 7 x 8 x 7/4 inches and low weight of 5 lbs., it installs easily in 15 minutes under the dash. Any 12-volt car battery may serve as power source. Price: $79.95. (Eric Engineering, 1823 Colorado Avenue, Santa Monica, Calif.)

**Lafayette** introduces a stereo tape deck combined with two recording prepamps in a single unit. The RK-107 is equipped with dual Vu meters to indicate stereo recording levels, will play half-track or four-track tapes and record quarter-track either in stereo or mono. The frequency response at 7/4 ips is 30 to 17,000 cycles, 40 to 15,000 cycles at 3 1/2 ips. Two separate drive motors are employed in conjunction with a special "flutter filter" drive consisting of a resilient belt and heavy capstan flywheel, providing wow and flutter figures of less than 0.2%. Fast forward and rewind speeds (30 seconds for a 1200 ft. reel) allow easy locating of any given passage. Signal to noise ratio is 55 db or better and total harmonic distortion is claimed to be less than 1.0%. A special control position for "pause/edit" provides ease of handling and break-proof operation with even the thinnest of tapes. Dimensions: 13 x 13 x 17/4 inches. Price: $299.95. (Lafayette Radio, 165-08 Liberty Avenue, Jamaica, Long Island, N. Y.)

**Madison Fielding** demonstrates with their Troubadour speaker that a complete system of minimum size and cost can produce enjoyable musical sound. The Troubadour model comes complete with a five-foot-wire cord, two small speakers, a 50-watt amplifier, and a phase inverter. Price: $59.95. (Madison Fielding Co., 28 Liberty Avenue, Liberty, Jamaica, Long Island, N. Y.)

(Continued on page 10)
AN UNPRECEDEDENTED RECORDING!!
ON AUDIO FIDELITY RECORDS

LOUIE and the
DUKES OF DIXIELAND

AN UNPRECEDEDENT RECORDING! Louis "Satchmo" Armstrong, the great jazz trumpeter who wended his way from New Orleans to Chicago, and the Dukes of Dixieland, who 30 years later followed the same path as their idol, join together in this, an unparalleled recording by AUDIO FIDELITY RECORDS. Superior recording techniques have given an unequalled realism to perennial favorites which Louie sings accompanied by the Dukes of Dixieland, this is one of the most exciting moments of the recording. Listen to the inspired playing of Louie's trumpet with the most prominent and organized jazz group that is performing today!

AFLP 1924/AFSD 5924

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conducted by Alfred Wallenstein

PICTURES AT AN EXHIBITION... MOUS-SORAGSKY—RAVEL... Ravel's orchestration of the "Pictures" is probably the most brilliant orchestral tour-de-force in the literature. For the first time it has been done fully justice in this breath-taking FIRST COMPONENT SERIES release. FGS 59004

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FGS50006 ROMEO & JULIET: NUTCRACKER SUITE
FGS50007 MARCHES FOR CHILDREN

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conducted by Alfred Wallenstein

BRAHMS SYMPHONY #4 IN E MINOR—OP. 98... The definitive recording—artistically and technically—of Brahms' Fourth. This inspired reading by Alfred Wallenstein, captured with perfect faithfulness, is an outstanding addition to Audio Fidelity's great FIRST COMPONENT SERIES. FGS 80001

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MANDOLINO ITALIANO!... A phenomenal rendition, great arrangements and fantastic sound by DICK DIA make this the greatest recording by a mandolin virtuoso that has ever been created!!! Popular Italian favorites performed in true, scintillating Italian style. Selections include the popular Sicilian Tarantella, Tango of the Roses, Carnival of Venice, Santa Lucia, Non Dimenticaré, and Tra Veglia e Sono.

AFLP 1923/AFSD 5923

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used vertically or horizontally, on shelf or floor, singly or in pairs for stereo

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NESHAMINY ELECTRONIC CORP.,
Neshaminy, Pennsylvania

- Roberts turned its popular tape recorder into a Siamese twin for four-track stereo recording and playback. The new Model 990 also functions as a four-track mono recorder and playback unit. No detailed specifications are yet available, but the unusually versatile output facilities should be noted. Outputs are provided directly from the heads, from the dual preamps, and from thebuilt-in power amp. In addition, the 990 contains its own monitor speakers. Dimensions: 9 x 14 x 20 inches. Weight: 42 lbs. Price: $450. (Roberts Electronics, Inc., 220 North Highland Avenue, Los Angeles 38, Calif.)

- Scott extends the benefits of their special wide-band tuner circuitry to the low-price range with their new Model 314 FM tuner. With a sensitivity rating of 2.5 µV, the Model 314 operates satisfactorily in most locations except fringe areas. The two megacycle detector and limiter bandwidth, in conjunction with temperature compensated circuit components, makes the tuner drift-free without the need for automatic frequency control (AFC).

As an exclusive Scott feature, the front end is silver-plated to assure minimum circuit losses for weak incoming signals.

The tuner is styled as a companion piece to the Scott amplifiers and features a bar-type tuning indicator. Dimensions: 15½ x 15½ x 8½ inches. Price: $114.95. (H. H. Scott Inc., 111 Powdernill Road, Maynard, Massachusetts.)

- Shure, known for their integrated tone arm and cartridge combinations, have now brought out a universal tone arm that may be used in conjunction with nearly any cartridge. No soldering is required to install the arm and all the necessary work can be done from the top side of the turntable motor board. One end of the furnished cable plugs into the arm while the other end plugs into the two stereo amplifier input terminals.

The arm is balanced by counterweight and the tracking pressure is selected from a direct-reading gauge by means of a micrometer adjustment. Ball bearings at pivot points reduce drag and the height is adjustable. M232 tracks all records up to 12 inches. For 16-inch transcriptions, a larger model M236 is available. Price: $29.95 (M232), $31.95 (M236). (Shure Brothers, Inc., 224 Hartrey Avenue, Evanston, Illinois.)
"When we heard the Citations our immediate reaction was that one listened through the amplifier system clear back to the original performance, and that the finer nuances of tone shading stood out clearly and distinctly for the first time."

C. G. McProud, Editor, AUDIO Magazine

We know you will be interested in these additional comments from Mr. McProud's report:

Performance: "The quality of reproduction reminds us of the solidity of Western Electric theatre amplifiers of some years ago... The bass is clean and firm and for the first time we noted that the low-frequency end appeared to be present even at low volumes without the need for the usual bass boost."

Specifications: "Our own measurements gave IM figures of 0.35 per cent at 60 watts; .08 per cent at 20 watts, and less than .05% (which is essentially unmeasurable) from 10 watts down."

Build the Very Best

by harman kardon

For a copy of Mr. McProud's complete report and a Citation catalog, write Dept. R-8, Citation Kit Division, Harman-Kardon, Westbury, N. Y. The Citation I is a complete Stereophonic Preamplifier Control Center. Price, $159.95; Factory Wired, $249.95. The Citation II is a 120 Watt Stereophonic Power Amplifier. Price, $159.95; Factory Wired, $229.95. Prices slightly higher in the West.

AUGUST 1960
Letters to the Editor

Forecast
- I am using Mr. Bookspan's Basic Repertoire series to build up my library of music on tape and disc.

It would be of interest to me, and perhaps also to other readers, if you were to publish in advance the repertory to be treated in the future in Mr. Bookspan's analyses.

Maurice Gelinas, W.F.
Washington, D.C.

So far we have not projected our Basic Repertoire List a long way into the future because we try to adjust it to the exigencies of the record market: new releases, deletions, etc. When an outstanding recording of a major work appears, we may schedule a Basic Repertoire survey of that particular work on short notice.

However, as a result of Father Gelinas' suggestion, we are now preparing a general repertory list from which to schedule works in a sequence as determined by the above considerations. We will choose those major works of the music literature which are represented on discs by at least 7-10 current versions.

Sacre de Printemps
- Bookspan's "Basic 50" is the result of poor taste, bad taste, prejudice, sentiment, poor musicianship, lack of musical and intellectual values, misinformation, and so on. For instance:

Bookspan's choice of Reiner's Beethoven Fifth as the greatest ever recorded. (It is the loudest, but not the greatest.)

Bookspan's choice of the Horowitz-Toscanini Brahms Second Concerto as a great performance, which offers only Horowitz' unbearable pounding and taskmaster Toscanini leading his too-scared-to-be-expressive men through a ruthlessly cold performance—all steely precision but no more.

Bookspan's choice of S nell for the "Evans" which, like Toscanini's Brahms Concerto, has only precision, polish and every note in place, but no true warmth, communication, revelation—just mechanical accuracy.

Bookspan's choice of Charles Munch's Symphonic Fantastique as a great performance while it is actually fraticle and contrived, lacking tensive strength in the progression Berlioz created, i.e. it is episodic and hence aimless in its cumulative impact.

Harold Printemps
Pasadena, California

Freedom of dissen is essential to vitality in art, on the part of the artists as well as their audience. We are delighted with the vigor of reader Printemps' reaction since it represents an obviously informed and developed taste. We don't hold it against him that he so vehemently disagrees with our Mr. Bookspan, nor do we hold it against Mr. Printemps that his views don't match Mr. Bookspan's. But the fact that art criticism is of necessity a personal matter in which all standards defy definition seems to us no sufficient reason to carry the argument ad hominem.

Tape Topics
- We enjoy your tape reviews very much. May I suggest that the playing time be noted for each tape as this is a rather important point to be considered when choosing a tape.

Also, why can't the new 3/4 i.p.s. tape cartridges be made available in reel-to-reel form?

Edwin W. Miller
Union City, Pa.

Good news for Mr. Miller on both counts: 1) Tape reviews will be timed, starting with this issue. 2) RCA Victor just announced that part of their tape catalog will be available on reels.

- As a tape enthusiast I have really enjoyed HiFi/Stereo Review. I purchased my Ampex stereo sound system in 1957 and believe me, I still get just as much pleasure and enjoyment from it now, and I am just as enthusiastic as ever. The very first tapes I bought still sound as fresh and clean today as they did on the very first play.

Now with the advent of 4-track tape, the prospects for tape look much brighter and I am glad to see stereo tape again on the move.

Bob Murphy
Atlanta, Ga.

Vocal Treasures
- With the occasional release of a Cameron record by RCA, may an avid collector of great voices of the past have just a few words?

I know that the wonderful reunions of Hampton, Bori, del Mer, Rethberg, etc., did not catch on commercially and we thereby lost a wealth of wonderful performances. But perhaps we can stir up enough talk among collectors to get these discs back into circulation and perhaps even have other old ones re-issued.

May I offer the following suggestions for future release:

Povla Frithjof in Art Songs
Melchior in Wagner
Tito Ruffo in opera duets (with Gigh and others of like calibre)
Maria Jeritso in Tchaikovsky songs
Gabrieliowitch with the Floreale Quas.

(Continued on page 14)
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AUGUST 1960
(Continued from page 12)  
et in Schumann’s Piano Quintet  
Chaliapin in Opera (Bohème, etc).  
Sam J. Block

**Opera Ratings**  
- I read HiFi/Stereo Review from cover to cover every month and find it very entertaining and informative. All of your contributors receive my thanks for doing a wonderful job.

I do wish, however, that you would include a column concerning opera which would be comparable to Martin Bookspan’s ratings of the “Basic Repertoire.”  
Richard C. Alwood  
Baton Rouge, La.

We have given much thought to reader Alwood’s proposal, but doubt that opera would lend itself to regular column treatment. The number of “standard” operas is relatively small and not many recordings exist of each. Except for such popular standbys as La Bohème, Aida and “Cavalleria,” few operas exist in more than one or two available versions. In many cases differences in recorded sound alone handicap the only available alternate, so that the reviewer has relatively little material for comparison among equals.

Rather than run a regular column, it may be preferable to run a series of articles, each dealing with one whole area of recorded opera: Italian, French, German, etc. As a result of reader Alwood’s suggestion, we are exploring the possibilities of such a series.

**Marimba Advocate**  
- Having read in the May issue that “promising suggestions will be passed on to the record companies” I am encouraged to offer one.

There is no good marimba music on records at the present time. The record companies have plenty of Latin American popular music but seem to avoid anything else for marimba.

There are quite a few marimba virtuosos in the United States, and there has been serious music written for the instrument, such as Kurka’s Marimba Concerto, which Vida Chenoweth played at Carnegie Hall last fall.

It is obvious that the marimba is overlooked; not intentionally, but perhaps because the people running the record companies never got in the habit of thinking of the marimba in connection with anything except the plethora of Latin American popular and dance music.

Frank K. MacCallum  
El Paso, Texas

**Capsule Comment**  
- I want to express my admiration of your “capsuling” of your record reviews at the beginning of each write-up. It eliminates the need to wade through the complete review to find out if one is interested in the record. One can save his time for thorough reading of the reviews that seem the best bets.

Alan Dare  
Portland, Oregon

**Test Methods**  
- Whenever I read equipment reports full of figures, curves, decibels and whatnot, I am at a loss. I keep trying to understand what all those technical designations mean to me, personally, as I sit back to listen to music at home. Is there no way of telling me without recourse to advanced physics?

James Oakroyt  
Kirkwood, Missouri

We ourselves have often puzzled over reader Oakroyt’s dilemma. Of course, we could present him with purely subjective descriptions of equipment, but that would lead us in the old problem of one man’s meat being another man’s poison. What may sound good to us may not sound good to him. The only way to communicate information objectively about sense impressions, such as hearing, is in terms of physical parameters. That is why serious audiophiles make it a point to learn from their own listening experience the physical measurements stated in the specifications relate to their own subjective impressions.

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THE DEGREE OF DOCTOR of Humane Letters, honoris causa, was conferred by Yale University upon alumnus Cole Porter (class of '13), whose life and work have been notably unfettered by academic or other kinds of formality. As the official citation puts it:  

"You have achieved reputation as a towering figure in the American musical theatre. Master of the deft phrase, the delectable rhyme, the distinctive melody, you are, in your own words and your own field, the top."

In an unprecedented off-campus move, the academic procession ascended to Porter's apartment in New York's Waldorf Towers because the composer, ailing for years from the consequences of a leg amputation following a fall from a horse, was too weak to journey to his Alma Mater.

HI-FI FARMING looms in the future. Ever since Irving Berlin observed that "somehow they'll rather be kissed to the strains of Chopin or Liszt," the effect of music on sex behavior has been the subject of intensive official and unofficial research.

It was established, for instance, that cows give more milk under the influence of music, and loudspeakers were mounted in many a progressive barn.

An audiophile farmer in Bavaria hazarded the theory that extended frequency response may further facilitate lactation. Having added tweeters, he is now testing his herd with Rachmaninoff up to 18,000 cycles. Results, if conclusive, may be published jointly in the Deutsche Zeitschrift für Musikologie and the German Department of Agriculture.

CONGRESS KILLED a proposed 39 million dollar grant for the establishment of educational TV stations. A House committee, by a tie vote, refused to clear the bill for action on the floor of the House of Representatives. Five Democrats voted for the bill, four Republicans and one Democrat against it.

The question shirked by the lawmakers in forestalling open discussion actually goes far beyond the immediate issue of educational TV. By implications it concerns the basic problem of communication in a free society.

The United States is the only major civilized country in which radio and TV exist almost solely as a byproduct of advertising. Economically, the stations' prime responsibility is to the sponsor rather than the public, with consequent degradation of the art by the frantic search for some still lower and more common denominator.

For this disheartening but presumably free show the public is forced to pay an exorbitant price in the form of billions added to the cost of advertised consumer products.

With an infinitely smaller amount, and hence at less public cost, the government could subsidize, as is done elsewhere, the presentation of adult programs free from the de facto censorship imposed as a consequence of TV audience survey methods.

Coexistence of commercial and subsidized radio and telecasting could make the best of both worlds and lead to creative cross-stimulation, as has been demonstrated in England. There can be no doubt that more mature and effective mass communication is urgently needed at this time.

Congress is hardly performing a service to anyone except vested interests by ignoring these possibilities. They should be openly discussed along with the total still-unexplored problem of official and financial recognition of learning and the arts as part of America's national life.

SUMMER LUNCH HOURS in midtown Manhattan are again grace by recorded classical music piped into Bryant Park from the Public Library. Flanked by busy streets, these concerts offer the surprising sight of New Yorkers sprawled in rapt repose with the city's proverbial rat race swirling around them. Proof positive of music's power to soothe the savage.

ARSON AS ART CRITICISM under extreme provocation is recommended by Time magazine. Commenting on Presley's TV comeback show after two years detention in the army, Time observes:  

"Considering that the show was taped almost two months (before time) somebody missed a major chance. As it sat on the shelf for seven weeks, some network employee with guts and a zippo could have sacrificed his job for the sake of the industry."

Time admits, however, that the sight and sound of Elvis a-bumping his pelvis and spewing out a sour whine (at a cost of more than a quarter million dollars to be borne by the sponsor's customers) was probably worth the price as a cautionary public service: "It reminded the forgetful just how dreadful Elvis really is."

WITH RUSSIA AND THE U. S. both having cast aside reason and decency in political dealings with each other, it is encouraging that individuals from both nations continue to demonstrate the elementary fact of common humanity. While the heads of their respective states rattle atomic sabres, American pianist Van Cliburn delights Moscow with piano recitals and Russia's Richter will soon play in person for American audiences who have long cherished him on records.

Such musical accord rings a rare note of hope in these times. If the sensible attitude of give and take that still prevails internationally in art could take root in other fields, there may yet be a chance for all concerned to avoid the ultimate firecracker.

PERFUMED RECORDS are the latest rage in Austria. The odiferous crane was started by Romy Schneider, a Viennese simon-says classifiable as a sort of wide-eyed and slightly more innocent Doris Day. Romantic Romy, with the publicity sense of an old trooper, asked the diskery to spike her records with her favorite scent. Austrian juveniles old enough to blow their own noses think the idea great.

THE EXTINCTION OF MUSICIANS has been further advanced by Wurlitzer's invention of a robot "Slide Man" who obligingly drumms out rhythm accompaniments for nightclub pianists. The 72-pound electronic piano can be dialed for Tango, Bebop, Samba, Cha Cha, Shuffle, Rumba and seventy-two varieties of Fox Trot. It has no real talent but keeps a steady beat, which makes it a perfect substitute for the majority of live musicians. Next item on the agenda, obviously, is the development of an automated listener.
THE MAN EMBATTLED

I AM THRICE HOMELESS, AS A NATIVE OF BOHEMIA IN AUSTRIA, AN AUSTRIAN AMONG GERMANS, AND AS A JEW THROUGHOUT ALL THE WORLD...

From the all-powerful and much feared Artistic Director of the Vienna Court Opera during the early years of this century, these were strange words. Not only was he for the moment secure in one of the two most important musical posts of the day; he was also world-renowned as the finest conductor of the epoch, and as a composer he was beginning to win substantial acclaim from the public and his younger colleagues, even if the critics chose to remain opposed. But Mahler knew whereof he spoke. Only as long as his imperious will and fanatical zeal held out would he be able to keep up at least the appearance of "belonging." The death of his 4-year-old daughter during the summer of 1907, the news that he himself had heart disease—these turned to ashes his sense of achievement in becoming a "mover and shaker" in the music world. Before the year was out, he
bade farewell to the Court Opera; became once more a wanderer, sailing for America for the first of four seasons as opera and symphony conductor. Magnificent though his American performances were, much of the old fanaticism had gone (though Mahler was by American standards still "difficult" enough). The music of the last years—Das Lied von der Erde, the Ninth Symphony, the two movements of the uncompleted Tenth—tells its own story. In the words of Mahler's own Rückert songs:

I am lost to the world...
I live alone in my own heaven,
In my love, with my love, in my song.

Those who saw Mahler remember him as a little man, whose slight build made his head, with uncompromising jawline and dark eyes flashing from behind spectacles, seem too large for his body. A pale complexion tended to accentuate both the satanic glint of the eyes and the blackness of the hair that framed his high forehead. His speech was abrupt, at times almost savage in its vehemence; his gait was strange and irregular, now halting now rushing ahead. As his disciple and friend, Bruno Walter describes it, "Everything confirmed and strengthened the impression of demonic obsession; and I should hardly have been surprised if, after saying good-bye, he had gone faster and faster, and then flown from me finally as a vulture . . ."

To achieve in his 37th year the lifetime appointment as Artistic Director of the Court Opera at Vienna was for Mahler the end of a road going back 17 years in time—a road filled with battles and hardships—personal, economic and professional—every inch of the way. He was born on July 7, 1860 in the small Czech-Moravian town of Kaliste, the second son of a loveless marriage. The father, Bernard Mahler, was a self-made man of violent temper who had risen from the status of coachman to tavern keeper and who even had developed intellectual ambitions of a sort. Mahler's mother, a gentle soul, came from a slightly higher peg in the social scale, and very likely it was her "genteel" ways that on the one hand spurred the husband on toward intellectual self-betterment and on the other, toward infliction of humiliation and physical violence on her and the children. As if this were not enough, Marie Mahler was afflicted with a weak heart and a limp. Gustav Mahler adored his mother and was terrified by his father's behavior toward her. Psychoanalytically-minded commentators, indeed, have ascribed Gustav Mahler's own curious gait in later life to the deep-voiced love and sympathy he held for his half-crippled and browbeaten mother.

Gustav was the second of 12 children born over a 21-year period. Only five of his brothers and sisters lived to adulthood. The first child of the marriage died before Gustav himself was born, and as the eldest he had experienced the death of four brothers before taking up musical studies in Vienna. One of three sisters, Leopoldine, died of a brain tumor in 1889 after an unhappy marriage. Two adult brothers, Otto and Alois, also came to grief. Alois, an irresponsible we'er-do-well, fled to America to escape creditors. Otto, on the other hand, showed genuine promise as a musician but also chronic inability to hold down a job. He shot himself in 1896, leaving a note which said in effect that life no longer pleased him, so he was handing back his ticket. Small wonder, then, that the music of Mahler the composer should be haunted so continually by death images in the form of funeral marches, ominous fanfares, spectral processions.

Gustav was four years old when the family moved to the larger nearby town of Jihlava which boasted not only factories, a school of its own and newspapers, but also a theater, music library and military barracks; there was even musical activity of sorts. These were the years when the younger began to absorb music just from hearing the folk songs of the region—Slavic, German and Austrian alike. The regimental band and bugle calls from the barracks were a source of unending fascination, as were the country fairs. More than 40 years later in New York, he was to become entranced by the sound of a barrel organ playing beneath his hotel window because it took him "straight back to my childhood." But the barrel organ could have painful associations as well, at least for his subconscious. An interview between Mahler and Sigmund Freud in late August of 1910 brought to light an incident which could well explain frequent juxtaposition in much of Mahler's music of high tragedy and banal melody, for in the midst of a violent scene between his parents, the panic-stricken child rushed headlong out of the house—to be greeted by the strains of an organ grinder close at hand cranking out O du lieber Augustin.

As a child in Jihlava he seems to have acquired a concertina and soon mastered folk and popular songs by the dozen; then came his discovery of an old piano in the attic of his grandparents' house. From the age of five, he began to take piano lessons with local teachers and by the time he was eight had already begun doing piano teaching of his own—to a boy of seven. By his 10th year he gave a solo piano recital in Jihlava, repertoire unspecified. By the time he was fifteen, it was clear that any further musical development would come only from bigger and better stimulus than Bohemia-Moravia had to offer—namely, from the Conservatory at Vienna. The celebrated piano pedagogue, Julius Epstein, auditioned the boy, albeit unwillingly, but in a matter of moments came the verdict. "He is a born musician." The artistic destiny of Gustav Mahler was sealed.

The years from September, 1875, when Mahler entered the Conservatory, to July, 1878, when he graduated with a diploma, were ones of hand-to-mouth living in real penury. (Giving piano lessons seemed to be the chief way of helping make ends meet.) There were also rewards and recognition of sorts, prizes for piano playing and composition during each of his three years of study, climax ed by public performance of his own work for chamber ensemble at the commencement exercises.

There were friends—among them that stormy petrel, Hugo Wolf, who eventually got himself kicked out of the Conservatory (see HiFi/Stereo Review, June 1960 p. 38).

Of course, there was the hot-headed Wagner enthusiasm and anti-Brahms sentiment shared by most of the young music students of Vienna, with Wolf carrying the brightest torch of them all—especially when Wagner himself supervised performances of his own operas and conducted concerts there during 1875 and 1876. Then there was the blossoming of a friendship with the 53-year-old Anton Bruckner, whom most Viennese regarded as an "odd fish" from the backwoods. Mahler and his friends were present at the fiasco that resulted when Bruckner conducted the Vienna Philharmonic in a revised version of his own Third Symphony. Even so, music publisher Theodore Rottig asked to take up the controversial work and it was Mahler and his friend Rudolf Krzyzanowski who were invited to make the 4-hand piano arrangement customary in those days be-
before the phonograph and tape machine took over its function.

These were the years when Mahler first began to find his true voice as a composer. In 1878 work began on the first of the major compositions that he allowed to survive, Das klagende Lied ("Song of Lament") for soloists, chorus and large orchestra. These were also the years in which Mahler read omnivorously: philosophy (Kant and Schopenhauer, later Nietzsche and the "scientific" philosophers, Lotze and Helmholtz), poetry (Goethe, Schiller, E. T. A. Hoffmann, Jean Paul Richter). Unlike many a professional musician, Mahler's knowledge of the arts, and even of the sciences, became ever more wide ranging. Early in life he began to seek out the meaning of human suffering, of the relation of Man to Nature and to God.

From the standpoint of crystallizing his remarkably poetic feeling for nature, the summer of 1879 must have been especially significant for the 19-year-old Mahler. It was spent on an estate in the Hungarian countryside as music tutor to a wealthy family, and from this period we have a whole series of letters in ultra-romantic vein written to a friend, Josef Steiner. He speaks of "My beloved earth, when, oh when wilt thou take the abandoned one unto thy breast?" Then in this vein, "I see the blue heavens once more and the quivering flower, and my scornful laughter dissolves in the tears of love. And I must love it, this world with its deception and light-mindedness and eternal laughter." Of hearing a shepherd's pipe, he says, "How sadly it sounded, and so passionately ecstatic, the folksong he played! The wildflower that grew at his feet trembled beneath the dreamy fire of his dark eyes and his brown hair waved about his sun-tanned cheeks."

The following summer saw the young Mahler—then twenty—launched in a very small way on his conducting career, for his old piano teacher, friend and mentor of Conservatory days, Julius Epstein, had contrived to get him a summer job leading the orchestra for comedies and musical farces for a theater (capacity ca. 150) at the upper-Austria resort of Hall. The company numbered about 19 and the repertoire consisted chiefly of Offenbach and Mil-löcker. The fledgling conductor had to devote his time to more than just music; for some of his ex officio duties verged on those of janitor and nurse—he was even asked on occasion to push the baby carriage containing the director's infant daughter.

These diversions notwithstanding, young Mahler still found time to struggle over completion of Das klagende Lied. Returning to Vienna, he got it into shape by November for entry in the Beethoven Prize competition that had been established a few years before by the Gesellschaft der Musikfreunde. The high hopes with which he submitted what he later called "the child of my sorrow" were dashed a year later, when the jury, including such conservative-minded men as Brahms, Karl Goldmark and Hans Richter, rejected the score out-of-hand. By this time, he was midway in his first winter theater conducting job at Laibach (now Ljubljana, Yugoslavia) where working conditions were not much better than at Hall. Evidently the fanatic perfectionist, he would not think of putting on major operas. Indeed, a singer's unexpected defection found Kapellmeister Mahler in the position of having to fill in the last Rose of Summery aria in Martha through the expedient of whistling!

The rebuff that came from the Beethoven Prize jury after this sort of thing left Mahler bitter and discouraged. He came to feel that this decision had condemned him to sweat out the rest of his days on the hated treadmill of theater routine—"that hellish life of the theater," as he put it some years later to a friend.

An attempt to compose an opera of his own during the Laibach sojourn came to naught, as did a project for a Nordic Symphony. Then, early in 1883, Mahler moved on to another small town theater, that of Olmütz. Of this experience, he wrote, "when the noblest steed is hitched to a cart with oxen it cannot do otherwise than sweat and pull along with them... Thank God, I conduct only Meyerbeer and Verdi here." Despite the inner bitterness that came of slogging through
rehearsals with singers and orchestra players who would have none of his boundless fanatic enthusiasm and who shared little of his relentless striving for perfection. Mahler's work as conductor and opera producer began to attract attention in wider circles. Carmina and Martha were particular instances in point; and by June of 1888 he found himself appointed second conductor to the Royal Prussian Court Theater at Cassel—his first real step up the ladder that would eventually take him to the Vienna Court Opera. An initial visit to Bayreuth, where for the first time he saw Wagner's Parsifal was indeed no help in making Mahler content with his lot in Cassel, and by the following January, he had written a pleading letter to the celebrated conductor, Hans von Bülow, asking to be taken on as pupil and assistant. Evidently repelled by the pitiable tone of such a letter from a 25-year-old, the worldly-wise Bülow promptly had it turned over to Mahler's superiors in Cassel. Mahler, nevertheless, hung on for another year and a half, and before taking his final leave did achieve a

stunning triumph, conducting summer festival performances of the Beethoven Ninth Symphony and Mendelssohn's St. Paul. The jealousy stirred up by his having been chosen over the head of the first conductor at Cassel to conduct the summer festival made Mahler's situation there untenable, so the next two seasons saw him holding second conducting posts in Prague and Leipzig. There he was able to get his teeth into the great operas of the repertoire—Don Giovanni, Wagner's Ring operas, Fidelio. To these posts he brought with him memories of a passionate love affair with Cassel opera singer Johanne Richter, and out of those memories came the first of Mahler's genuine masterpieces, the song-cycle Lieder eines jähzornigen Gesellen ("Songs of a Traveling Wayfarer"), begun at Cassel in 1883 and completed at Prague on New Year's Day of 1885. At Leipzig, Mahler was second in command to Artur Nikisch, who with Bülow was the most celebrated conductor of the day. It was not long before the younger man's success as a Wagnerian conductor led to a cooling of relations between him and Nikisch, despite the latter's long absences due to illness and outside guest engagements.

From his Leipzig days also dates a collaboration with the grandson of Carl Maria von Weber, that of adapting for performance an operatic sketch of Weber's The Three Pintos. Mahler also fell deeply in love with Frau Hauptmann von Weber; but fortunately matters never came to a domestic crisis, while the Three Pintos project did come to a highly successful conclusion with a Leipzig premiere in January 1888. By this time, Mahler had begun to try his own wings as a symphonist. A full score of the Symphony No.1 in D Major was down on paper by March and by that time he had also done the first of his famous settings from the Arnim-Brentano collection of German folk poetry, Des Knaben Wunderhorn. The strain had begun to tell on Mahler by now and life had become even more complicated by friction between himself and the director of the Leipzig opera. The endless drudgery of theater routine, a hopeless love affair, lecherous work on the score of the First Symphony — no wonder Mahler's health went to pieces by the summer of 1888! An operation was necessary and carrying on at Leipzig was clearly out of the question. Just as matters began to look darkest, what with no apparent response coming from the various opera houses to which he had made overtures, the 28-year-old ex-second conductor of Leipzig received what then must have seemed to him a "dream offer"— to assume the post of Artistic Director of the Royal Opera in Budapest with a 10-year contract and for the first time in his life a decent salary, work to begin in October. Here, then, was a turn of fortune!

It was in Budapest that Gustav Mahler's demonic will power became fully crystallized in all the fierce intellectual, emotional and artistic concentration that allowed him to function so brilliantly as administrator, stage producer and re-creative musician at one and the same time. The Budapest Royal Opera in those days was sadly in need of rebuilding from the ground up, and just as the late Artur Rodzinski in our own day went about rebuilding ailing orchestras a
decade ago, so Mahler went after the situation in Budapest. To begin with, there were to be no more imported stars from Austria and Germany. The use of Hungarian talent would be mandatory and operas would be sung in the Hungarian language. This, Mahler felt, would be one way of restoring the ailing box office. He himself could not speak a word of Hungarian and had to rely constantly on an interpreter; but by sheer force of will, contagious enthusiasm and brilliant musicianship he was able to accomplish within three years his objective of making the Budapest Opera worthy of its designation “Royal.” The complete Wagner Ring cycle was given in Hungarian for the first time and his production of Mozart’s Don Giovanni became talked about to the point where the great Johannes Brahms was persuaded to be on hand for a performance. Though Brahms had been on the prize jury that five years before had rejected Mahler’s Das klagende Lied, he was completely won over by Mahler as conductor.

But all was not to be smooth sailing. During 1889 Mahler’s parents, as well as his elder sister, Leopoldine, died. Sister Justine moved in with him at Budapest that spring and remained his housekeeper for more than a dozen years. During those years, she exercised something of a “mother-surrogate” function in Mahler’s life—so much so that the individual private lives and loves of brother and sister became the subject of fierce mutual jealousy and much verbal acrimony. Mahler, in fact, came to live the life of an ascetic so far as his relations with the fair sex went. Puritanical in his own moral views, Mahler became much put over the intimacy between Justine and the concertmaster of the Vienna Court Opera Orchestra which began shortly after his coming to Vienna in 1897. Matters quite understandably came to a crisis when Mahler himself had to make a decision about his way of life. Exactly one day after his own marriage to Alma Maria Schindler on March 9, 1902, Justine and concertmaster Arnold Rosé followed suit.

But we get ahead of our story. The apparent sense of achievement represented in the Budapest post, now clouded by death, became definitely soured by political intrigue behind the scene. The beginning of the end came in 1891 when Mahler’s protector, Intendant Franz von Benicky, retired in favor of the ultra-jingo Count Géza Zichy. Already he had experienced hostile Budapest criticism of his First Symphony, which he had premiered in a 5-movement version in November of 1889. There had been another break-down of his health in the spring of 1890, necessitating a recuperative trip to Italy with Justine. Not two months of 1891 had gone by before Mahler found himself being locked out of his own office by the overbearing Zichy. His supposedly “absolute power” had gone up in smoke; but he had seen the storm brewing and had already begun preparing the ground for a strategic retreat. He resigned his Budapest directorship in mid-March, receiving a substantial indemnity in lieu of the unfulfilled 10-year contract, and on April 1 he took up what for the moment was a come-down—but still better than staying on in Hungary—the first conductorship of the Hamburg Opera. The fact that he had first-rate singers and a fine orchestra there helped keep him on the Hamburg scene for six years. Under these conditions he was able to put on all the acknowledged masterpieces, as well as major new operas. It was also during the Hamburg years that he became the complete master of his craft as composer. The gigantic “Resurrection” and Third symphonies, plus most of the Knaben Wunderhorn settings, were the creative fruits of the Hamburg period. Here he began to develop his routine of “summer composing”—doing the creative work of sketching at some quiet alpine resort such as Steinbach, then working out orchestration and fair copies as spare time allowed during the winter opera season.

There was also the association with Hans von Bülow, who not too many years before had done Mahler such a brutal turn when he had sought an assistancehip with him. Mahler now attended Bülow’s symphony concerts regularly, and Bülow for his part became fascinated with the fiery newcomer at the opera. The extent of his about-face is revealed in what Bülow wrote to his daughter in 1891: “Hamburg has now acquired a simply first-rate opera conductor in Mr. Gustav Mahler (serious, energetic—Jew from Budapest), who in my opinion equals the very best. . . . Recently I heard Siegfried under his direction . . . since then admiration has filled me for him, when without an orchestral rehearsal he compelled the musical rabble to dance according to his whistle. . . . ” At this time an 18-year-old youth joined his staff as coach and acconpanist. His name: Bruno Walter Schlesinger. He was to become Mahler’s fast friend and devoted disciple: and in later years, as the world renowned conductor, Bruno Walter, was to spread the fame of Mahler the composer far and wide through concerts, broadcasts and recordings.

When Bülow’s health began to fail, he named Mahler to take over direction of any symphony concerts he might miss. Beginning with the 1894–95 season, upon the retirement and death of Bülow, the symphony series was taken over wholly by Mahler—and so afforded him a welcome change-off from the incessant and grueling routine of the opera house.

Even as composer, Mahler began to achieve a degree of public success—with the First Symphony in Weimar and Berlin, then in 1895 with the massive Resurrection Symphony, also in Berlin.

At about this same time, top-secret negotiations were going on between Mahler and the authorities of the Vienna Court Opera. Mahler already felt that the Hamburg Opera was treating him more like a slave than an artist. He was conducting almost every single night and bad blood was growing between him and Director Bernhard Pollini. He
began throwing out an increasing number of feelers to other major operatic centers. It was probably during this period that he heard of one prospective post that hesitated to take him on because a certain key personage did not like "the shape of his nose." The story has it that when Mahler was finally proffered the job, his refusal took the form of a tart telegram: "SORRY, CANNOT ACCEPT. NOSE STILL SAME SHAPE."

Though neither he nor his parents were practicing Jews, Mahler's origins had been a social and professional roadblock for him from almost the beginning of his musical career. As might be expected, his nervous mannerisms, his irritability, his fanatical purposefulness—all were ascribed by hostile colleagues and critics to his "Jewishness." Mahler made no attempt to deny or to cover up his Jewish background. Neither did he make a great point of it, save when he sensed opposition on purely religious grounds. Together with many intellectually and religiously enlightened Austrian and German Jews, he felt that assimilation along the pattern set by Felix Mendelssohn was the answer to those in and out of jerry who would insist upon a perpetual ghetto. Mahler's own religious convictions leaned in his mature years toward a mystic pantheism. It was only when the possibilities of gaining the lifetime post as Artistic Director of the Vienna Court Opera became a matter of actuality that he had to face the issue of a public profession of religious practice; for Court protocol in Vienna insisted that royal functionaries in positions of major responsibility be members of the Roman Catholic Church.

By the spring of 1897, assured of Brahms' support in his negotiations with Vienna and under the persuasion of friends whom he loved and respected, Mahler did become a member of the Church. There now seemed little doubt that the decision appointing him to the Court Opera in Vienna would be anything but a mere formality.

Mahler was not named Artistic Director right off. His official designation as of May 1, 1897 was Kapellmeister with the former incumbent Wilhelm Jahn retaining the director's title. By July 21, largely on the strength of a brilliant debut conducting Lohengrin, he had been named Deputy Director. October 8 marked the date of Mahler's official accession to the exalted post of Artistic Director with virtually dictatorial power and life tenure. He was, in modern parlance, top dog in the musical world of 1897 and would remain so for an unforgettable decade.

To this day, the period during which Gustav Mahler ruled the artistic destinies of the Vienna Court Opera is called the Golden Age of music in the Austrian capital. So powerful was the impact of Mahler's regime that some have said that its momentum carried on for a full generation after his departure late in 1907. Quite simply, Mahler put into execution everything that he had learned and thought since his apprentice years at Laibach about opera production and about the aesthetics of drama and the allied arts. For him, opera was a wholly integrated music-dramatic expression, in which singers should be first-rate actors, in which stage and orchestra should work as one, in which scenery and lighting should dramatically enhance the whole rather than serving as a sleazy backdrop. With Mahler begins the conception of modern operatic production as we now know it in the best theaters—and as the young Wagners today have been staging their great-grandfather's operas at Bayreuth.

In his directional capacity, Mahler seemed to be every-

where at once, exhorting, pleading, raging at singers, stage crew and orchestra alike—his frail physique straining to the utmost to bring the whole unwieldy organism of operatic production somewhere into line with his visions of how Don Giovanni, Fidelio, Tales of Hoffmann and the Wagner operas should be heard and seen. Forgotten works were revived and brought to new life—Gluck's Iphigenia in Aulis, Weber's Euryanthe and Oberon; important new works were given Vienna premières—Louise and the operas of Puccini.

In 1904, Mahler paid posthumous tribute to the tempestuous friend of his youth, Hugo Wolf, with a production of Der Corregidor.

As for singers, he was ruthless in pensioning off veterans who would not or could not do things his way, and he was forever on the prowl for promising new talent. It was when Mahler took over direction of the Vienna Philharmonic concerts, beginning in 1898, that the irresistible force began to meet the immovable object. In their capacity as members of the Court Opera Orchestra, the players had no choice but to obey their director's slightest wish, no matter how unreasonable it might seem; but as the Vienna Philharmonic, they constituted a self-governing body, the most venerable of the world's great orchestras, which chose or dismissed its own conductors at will. Mahler and the Philharmonic went through an intense, acrimonious and shortlived period together. It came to an abrupt end in the spring of 1901 with another crisis in Mahler's health. While he recuperated at an Adriatic resort, a successor was chosen without his knowledge. Despite this occurrence and its repercussions, the Orchestra continued to invite him as guest conductor of his own works.

As symphonic conductor, Mahler had the pedants standing on their ears much of the time. As if his orchestral editings of Beethoven and Schumann symphonies were not enough, he chose to perform the Bonn master's Op. 95 and Op. 131 string quartets with full string orchestra—Skandal indeed!

Mahler's ten years of torrential activity in Vienna saw him married at last, and to a young woman of exceptional beauty, charm and broad cultural background, Alma Maria Schindler, who was herself a pianist and composer (after Mahler's death she was married twice more—to the architect Walter Gropius, and to the famous author, Franz Werfel; since Werfel's death in 1945, she has been living in New
York City). Besides ministering to his very demanding needs, she acted as copyist for the symphonies and song-cycles that came from Mahler's pen during the all too short summer vacations. She also aroused his interest in the person and work of Arnold Schoenberg. 6 Not only did five immense symphonies and two major sets of songs reach completion during the Vienna decade, but two daughters were born—Maria Anna and Anna Justina. As if this were not enough, increasing acclaim as a composer took him to Germany, Holland and Italy to conduct his own symphonies.

The year 1907 turned out to be the one that shattered Gustav Mahler's life. In a sense, it marked his true liberation as a creative artist, but it was the beginning of the end of his career as a member of the power elite in the music world of the day. Two of Mahler's major works—the Kindertotenlieder ("Songs on the Death of Children") and the Sixth Symphony, completed in 1904 and 1905 foretold with horrifying chiaroscuro what the fates had in store for him. "For heaven's sake, don't tempt Providence!" was Alma's shocked reaction on learning the contents of the Kindertotenlieder. In the Sixth Symphony, three thudding hammer blows in the finale bespeak the crushing of ideals, of hope, of life itself—and that is how it happened with Mahler himself in 1907.

It began with expressions of displeasure from higher powers over Mahler's giving too free a hand to his favorite stage designer, Alfred Roller—a gifted but egotistical personage who took all too full advantage of the situation. Then came grumblings over Mahler's frequent trips abroad to conduct his own works and their supposed effect on box office receipts. It was obvious to Mahler that harassments of this sort would increase to an intolerable point; so he tendered his resignation effective the end of the year. The second blow, and far more cruel, was the death of his 5-year-old daughter, Maria Anna, in July. Mahler's wife was completely prostrated. A doctor was summoned. As he finished his examination, Mahler facetiously suggested that he himself ought to have a check-up. The doctor took him up on it and in a few minutes the third blow fell, "Well, you've no cause to be proud of a heart like that."

A Vienna specialist confirmed the diagnosis.

Mahler's final performances in Vienna, which included his own Resurrection Symphony and Beethoven's Fidelio were those of one who, though numb with grief and undermined in health, had been relieved of the burden of Atlas. He even travelled to Moscow and to Helsinki (where he met an up-and-coming composer by the name of Sibelius) for concert engagements. On December 7 he drafted his official farewell letter to the members of the Court Opera: "Instead of a Whole, finished and rounded out, such as I had dreamed of, I leave behind only patchwork, incomplete, typical of man's destiny... I may venture to say of myself that my intentions were honest and my aim lofty. My endeavors could not always be crowned with success. No one is so delivered over to the refractoriness of his material, to the perjury of the object, as the executive artist. But I have always put my whole soul into the work, subordinated my person to the cause, my inclinations to duty. I have not spared myself, and could, therefore, require of others their utmost exertions..." These excerpts are but a moderate statement of Mahler's true feelings. The day after the letter was tacked to the bulletin board, it was torn down—such was the bitter feeling stirred up through the hate campaign waged by Mahler's enemies.

On December 9 he set sail for New York. There being no major posts available to him in Europe, Mahler had concluded a contract in midsummer to conduct at the Metropolitan Opera. His debut performance on January 1, 1908 was Tristan und Isolde. Singing the role of Isolde for the first time in New York was Olive Fremstad. Reported The New York Times, "The influence of the new conductor was felt and heard in the whole spirit of the performance... His tempi were frequently somewhat faster than we have lately been accustomed to; and they were always such as to fill the music with dramatic life. They were elastic and full of subtle variations." An auspicious beginning.

Mahler's ways at the Met differed considerably from those of the Vienna years. Not that he was any less the harshly demanding perfectionist in purely musical matters. He was apparently content to concentrate on the sound of the orchestra, as opposed to the incessant insistence on perfection of stage setting and action that he worked so hard for in Vienna. The fact that he had the world's finest voices to work with—Caruso, Scotti, Chaliapin, Gadski, Sembright, Farrar, Eames, Destinn and Frenstäd—undoubtedly had some bearing on his change of attitude. Wagner and Mozart were the mainstays of the Met repertoire at the Met at first; but later came Smetana's The Bartered Bride, Tchaikovsky's Pique Dame and Beethoven's Fidelio. One surprising aspect of Mahler's performances of Wagner at the Metropolitan was his allowing cuts; for in Vienna, he made his Court Opera audience sit through every note of the Bayreuth master's music-dramas.

It was not long, though, before Mahler's initial pleasure at working with the Met was turned to bitterness. When Gatti-Casazza took over the managerial post at the Metro-
politan, beginning with the 1908-9 season, he brought his star conductor of La Scala, Milan with him—Arturo Toscanini. A chief condition of Toscanini's coming was that he be permitted to take over the Tristan und Isolde performances, already strongly identified with Mahler. Too weary and sick at heart to put up a fight, Mahler gave in—another bitter pill to swallow!

Summers were spent in Europe. Such appearances as he made in concert were as conductor of his own symphonies. Das Lied von der Erde was completed during the summer of 1908 amid the splendor of the Austrian Dolomites.

When Mahler returned to New York in the fall of 1909 it was as Musical Director of the newly re-organized New York Philharmonic Society. The first season, during which he conducted 46 concerts, was a definite success, despite conflicting opinions in the press. The powerful Tribune critic, Henry Krebbiel (he was also program annotator for the Philharmonic), was virulic on the subject of Mahler's way with the Beethoven "Fifth," asserting in effect that the conductor's instrumental retouchings Wagnerized the work. He was even more scandalized over Mahler's use of two sets of timpani for the storm music of Beethoven's Pastoral Symphony.

As had been true during his Vienna period, Mahler in New York had not the slightest hesitation in programming interesting new works or unfamiliar older ones. The "music museum" approach to concert giving was not for him. He even looked through some of the current output of American composers. He became interested in a Third Symphony by one Charles Ives and indicated his hopes of performing it in Europe. Unhappily, nothing came of it, but one is tempted to speculate on what course Ives' life and reputation might have taken—to say nothing of American music, had the Symphony actually come to performance under Mahler's baton. Mahler's views on new music were explicitly set forth by him for the New York Tribune in 1910: "The radical of today is the conservative of tomorrow. What really counts is genuine self-expression. It is this that interests me. If a man writes a composition that is sincere, no matter if it breaks the old rules, that man must be admired."

A far more rigorous schedule of Philharmonic concerts was set up for 1910-11, including a tour all the way to Seattle—hardly the best thing for Mahler's health at this time. He was expected to conduct 65 concerts. Meanwhile, the summer of 1910 in Europe had its ups and downs. His health became worse and his emotional life so disturbed that as a desperate expedient he sought help through an interview that August with Sigmund Freud in Leyden, Holland. On the brighter side, he had completed his Ninth Symphony and was sketching out a Tenth. That September, in Munich, he achieved the greatest popular acclaim of his life in the role of composer, when he conducted the world premiere of his spectacular Eighth Symphony. It was this work which the Munich impresario, Gutmann, with a shrewd eye for publicity, dubbed "The Symphony of a Thousand" in view of the enormous choral-orchestral forces required.

Upon returning to New York, he took up his work with the Philharmonic and by February 21 had conducted 48 concerts; but by this time bitterness had again set in—conflicts over orchestra program policy, differences between himself and the orchestra players were the aggravating elements. By February 20 he was running a fever, and the concert of February 21 was the last he ever conducted. Within a few days, the results were in from the blood tests taken by the best New York doctors—streptococcus infection. Prognosis—poor; given the primitive state of medical chemotherapy in those days. There was nothing left but to get back to Europe to see whether the august doctors of medicine there might discover a ray of hope. April found the steadily weakening Mahler in Paris under examination by a celebrated bacteriologist—no hope. The great Professor Chvostek was summoned from Vienna, who urged an immediate move to Vienna. During the train ride, Chvostek called Alma Mahler to one side: "No hope—and may the end come quickly." Not many days later, toward midnight of May 18, Gustav Mahler passed beyond all inner and outer conflict. He was six weeks short of his 51st birthday. The burial, in accordance with Mahler's wishes, took place in awesome silence at the non-sectarian cemetery of Grunzing, just outside Vienna. Not a note was sung or played, not a word spoken. A haunting musical evocation of that moment exists today in the last of Arnold Schoenberg's Six Small Piano Pieces, Op. 19. It was left to Bruno Walter to pay the fitting memorial tribute by bringing to performance the two final completed masterpieces from Mahler's pen, Das Lied von der Erde (Munich, Nov. 20, 1911) and the Ninth Symphony (Vienna, June 26, 1912).

Mahler the man, the fearsome musical dictator, the fiery conductor was now a matter of history—and of legend to come. But the anguished and exalted music of this strange and restless man would find its home in the hearts of a future generation. What was originally Mahler's private anguish, anxiety and aspiration, given intensely poignant expression in his symphonies and songs, would find its echo in the lives of millions undergoing the collective human experience from 1914-on. The man, Mahler, was indeed "thrice homeless," but his music belongs especially to our particular Age of Anxiety. Of this we shall have more to say next month.

(to be continued)
Part I of a Two Part Story

LABORATORY ANALYSIS OF THE FOURTEEN MOST POPULAR STEREO CARTRIDGES

An old tenet of high fidelity insists that phonograph cartridges and loudspeakers possess an individuality that cannot be expressed in terms of technical specifications. Unlike amplifiers and tuners, which are purely electronic and therefore amenable to precise technical assessment of their performance, loudspeakers and cartridges belong in a no-man's land lying somewhere amidst the realms of electronics, mechanics, and the plain old craft of musical instrument making. The mixed-up technical ethology of such a hybrid area makes it difficult for any set of printed data to describe the individual sound quality of a given component. That is why so many experienced audiophiles approach this area exclusively "by ear."

Technical specifications, however, are beyond all doubt the only objective guidepost. And though they may not tell the whole story, they tell an important part and their importance should not be diminished.

With this in mind, HiFi/STEREO Review has made comprehensive laboratory measurements on 14 stereo cartridges. We have then correlated these technical findings (Response-Crosstalk, Square Waves, Sweep Frequency, etc.) with subjective reactions polled statistically from a group of 15 listeners. Together, laboratory measurements and the subjective reactions represent two complementary and often corroborative points of observation. They provide the perspective guide lines in which, we hope, the reader can accurately construct his own mental picture of the performance and "personality" of these stereo cartridges.

Audio Empire: This company is one of the two comparative newcomers in the field of cartridge manufacturing. About a year ago they introduced a Model 88 ($24.50) which won plaudits for its "listenability." It has now been joined by Model 108 ($34.50) and to our knowledge this is the first test of this cartridge to be published.

Both cartridges are based upon the moving-magnet principle; i.e., the stylus is affixed to a miniscule magnet that vibrates freely according to the modulation in the record groove. The magnet is suspended at the focal point of four separate coils. As the magnet vibrates there are weak voltages...
The graphs used in this article are read in the following manner. The top line in all graphs is the combined frequency response of the two channels. The bottom line (that always starts at 1000 cycles) is the combined channel-to-channel separation figure. Most stereo discs have 99% of their music information between 40 and 12,000 cycles. This is the boundary of the two lightly shaded areas. A third shaded area appears between 8000 and 12,000 cycles and only ascends to 0 db. This area pertains only to a "bonus" separation (crosstalk) value. To be effective a cartridge should have excellent separation from 1000 to 5000 cycles; good separation from 5000 to 9000 cycles, and anything beyond that may be considered a "bonus."

Either the 88 or 108 cartridge may be used in a "professional" tone arm or record changer and at pressures up to 8 grams without damaging the stylus mechanism. Interchanging stylus assemblies ($12.50) involves removing a small retaining screw on the underside of the cartridge and replacing the whole stylus assembly. We rate replacement as "easy" and "foolproof."

Our response-crosstalk tests with the Model 88 showed that the output is relatively constant between 30 and 8000 cycles. As we went higher in frequency we encountered a small dip at 10,000 cycles followed by a small peak at 13,000 cycles. Channel-to-channel separation at 1000 cycles is around 25 db, decreasing to 4 db at 9000 cycles. The curves for the Model 108 are remarkably similar to the Model 88, although there is a two db lessening in the high frequency peak—which has apparently also been moved further out in the audio spectrum to 14-15,000 cycles. Channel-to-channel separation in the Model 108 was not equal to that of the Model 88. Distinct differences between the two cartridges were observed in the square wave tests. The oscillogram for the Model 88 shows slight "ringing" due to a high frequency peak (left rising line goes into a small peak along top of square wave). This peak is slight and it is rapidly damped out—a good characteristic. Our Model 108 square wave tests did not show any ringing, but instead produced a relatively close facsimile of the waveform impressed on the test record.[5]

Our listening jury acknowledges the cleanliness of the bass and mid-range of both the Model 88 and Model 108. Two of the fifteen jury members were sensitive enough to detect the slight lack of high frequency separation in the Model 108. Otherwise, the high frequency response of both cartridges was deemed "very good." Rating the Model 88 against the Model 108, the jury—unknowingly—gave a greater spread of votes ("excellent," "good," "fair") to the 88 (3 "excellent" votes to none for the 108), but nevertheless ranked the 108 some 5 votes higher in the "good" category.

**OUTPUT LEVELS**

These output voltages (per channel) were derived from laboratory measurements. They have been converted to the standard 45/45 stereo reference value (1000 cycles recorded at 5 centimeters-per-second). The average stereo preamplifier or integrated amplifier has an input sensitivity of 3.0 millivolts. A few have sensitivities that are much higher. Check your amplifier before buying a new cartridge. Be sure the cartridge can drive the amplifier to full output with about one-third available output voltage per channel.

<table>
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<tr>
<th>Cartridge</th>
<th>Output Voltage</th>
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<tr>
<td>Empire 88</td>
<td>7.2 millivolts</td>
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<tr>
<td>Empire 108</td>
<td>5.8 millivolts</td>
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<td>Weathers 501D</td>
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*With transformers supplied by manufacturer
**With passive coupling network supplied by manufacturer

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*We have reason to believe that the small peak visible on top of the square wave in many of these oscillograms was due to a fault in the original record cut.

AUGUST 1960
Tracking ability of both models was “good” and the needle talk rated as “less than average.”

**Dynaco:** This well-known manufacturer of amplifiers recently entered the cartridge field by obtaining distributing rights to the B&O Stereodyne II ($29.95). Manufactured in Denmark by Bang & Olufsen, the Stereodyne II employs the moving-iron principle. This means that the stylus is coupled to a small metallic fragment that is set into vibratory motion within a strong magnetic field. Actually four magnets are used and around each is wound a “sensing coil” that feeds some portion of the induced voltage to the stereo amplifier. In physical appearance the Stereodyne II seems rather odd, and mounting it requires patience and dexterity—more so than in any other cartridge in this story. Disassembly for stylus replacement ($14.95) can be undertaken without removing the cartridge from the tone arm shell.

Our response-crosstalk tests revealed that both channels averaged ±3.0 db variation in response level from 50 to 20,000 cycles. Crosstalk averaged around 25 db down from 1000 cycles to 12,000 cycles and was still effective (greater than 15 db) to 17,000 cycles. These curves are indeed remarkable for their linearity.

Square wave tests indicated slight high frequency ringing that was quickly damped out. Combining the two channels and playing the sweep frequency test record verified the slight dip at 7000 cycles and minor bass boost.

The opinion of the listening jury was proof—if proof is really needed—that you can’t hear a response curve. In other words, unaware of the linear response of this cartridge, the jury averaged their votes to “good.” One dissenting vote was made by a bass-sensitive listener who thought he heard things around 60 cycles. All other members of the jury acknowledged the sharp, crisp and clean sounds made by this cartridge, although the remaining two dissenters thought it shy in the top end.

Tracking ability was notably “good” and needle talk judged to be “much less than average.”

**Electro-Sonic:** The cartridge tested in this story was the C99 Microflex ($49.50)—the “little brother” of the expensive C100 Gyro/level. Unlike the other cartridges previously mentioned in this story, the C99 operates upon the “reverse” D’Arsonval principle. The basic D’Arsonval principle has long been the functioning part of meter movements that measure the flow of direct current. Electro-Sonic Labs (ESL) has “reversed” this idea and attached the part that might be considered the indicating needle to the phono stylus. In addition, the movements have been so arranged...
as to provide two independent meter actions—one for each channel. While the philosophy of such a principle (technically a moving-coil design) is quite sound, the output voltage is extraordinarily low. For this reason the manufacturer recommends the use of his step-up transformers (fan cycles) it was around 10 db. The square wave test substantially input. Stylus replacement is not recommended for the do-it-yourself fan and the manufacturer recommends returning the cartridge for overhaul and stylus replacement ($25.00) to their factory in Long Island City, N. Y.

Tests for response-crosstalk of the C99 reveal a nominally flat characteristic from 30 to 7000 cycles. From this point the C99 goes into a broad peak of not more than 5 db, but extending from 8500 to 15,000 cycles. Crosstalk was more than 20 db down from 1000 through 7000 cycles and at 9000 cycles it was around 10 db. The square wave test substantially the high frequency peak and apparently due to the broadness of this peak the test indicates that ringing with overshoot (minimum damping) is somewhat pronounced.

Unfortunately, the cartridge tested for this article arrived in our hands too late to be included in the listening jury audition and examination. However, as might be expected from the above tests, the C99 is a very bright sounding cartridge of low distortion. The bass was found in our preliminary tests to be full-bodied, clean and well-balanced with relatively unmuddied transients.

Tracking ability of the C99 is exceptionally good and needle talk was probably the lowest of any cartridge tested. **Electro-Voice:** The currently available 31 Series ($24.00 for the 31-MD7) is the third ceramic stereo cartridge manufactured by this company. Earlier offerings included the 21 Series and 26 Series—many of which are still in satisfactory use. The ceramic (actually two elements of zirconium titanate) generates its own voltage without aid of magnets and coils. Theoretically, it should be possible to develop a very smooth frequency response and a high order of crosstalk rejection with ceramic transducers. The stum-blhing block has heretofore been the mechanical linkage between the stylus and the ceramic elements. Electro-Voice now seems to have solved these problems by developing a special independent driving yoke assembly that moves mechanical resonances out of the audible range.

Ceramic elements are what is known as high impedance devices—unlike the low impedance moving-iron and moving-coil magnetic cartridges. Phono inputs of preamplifiers, however, are standardized for low impedance cartridges. To overcome this bottleneck, the people at E-V have built a supersubminiature printed circuit into cartridges of the 31-Series. The output of this circuit can then be fed directly into the "Mag" input of all stereo amplifiers.

Stylus change of the 31-Series ($9.90) is relatively easy.

Our response-crosstalk tests gave proof to the linear output of the ceramic—being within ±2.5 db from 30 to 18,000 cycles. A minor "presence" rise was noted between 7500-6000 cycles amounting to about 2.0 db. Crosstalk measured at 24 db down at 1000 cycles, gradually dropping to 11 db at 9000 cycles. Our square wave test indicated that the "presence" peak created some slight ringing around 6000 cycles, but this was moderately well damped out.

The listening jury were mostly impressed by the clear highs and sharp, bright transient response of the 31. Voices were acknowledged to "stand out" more with the 31 than in some cartridges tested in this story. The majority of the jury voted the 31 into the "good" category, one member thought it outstanding enough to grant it "excellent" and the remaining group called it "fair."

Tracking ability of the 31 is fairly good and needle talk was rated "average."

It should be noted that the 31 must be used with fully screened leads from the cartridge output terminals through the arm and into the jack connections to the amplifier. Without the screened leads there is a possibility of some a.c. hum pickup. The manufacturer supplies these leads with each cartridge.

**CARTRIDGE WEIGHTS**

Contrary to some opinion, the weight of a cartridge should only be of academic interest. In general, the weight reflects the design principle—the heaviest being moving coils (requiring heavy magnet structures) and the lightest being the ceramics. While increasing cartridge weight adds mass to the tone arm and lowers the resonant frequency (a good feature), the additional mass also increases inertia (a bad feature).

<table>
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*does not include base plate*
Pipe dream come true
...for the king of do-it-yourselfers

Frank Jacobs / reportage

If a national do-it-yourself award is ever established, it could very easily go to a New York businessman named Richard Loderhose. With an astonishing lack of outside aid, he has installed in a wing of his suburban home one of the largest theater organs ever made.

Loderhose’s acquisition is the famous Mighty Wurlitzer which was housed in the Paramount Building in Manhattan for nearly thirty years. It was built in 1928 to the exact specifications of Jesse Crawford, and was so precisely planned and put together, that it became known as the “dream organ.”

The Mighty Wurlitzer was eventually heard by millions during an extensive series of CBS’ Network broadcasts during the thirties, and Crawford used it for many of his recordings. With the possible exception of the great organ in Radio City Music Hall, more Americans have heard the Paramount Studio “dream organ” than any other.

Loderhose, a successful Manhattan industrialist endowed with a Schweitzerian knowledge of the instrument and with infinite perseverance, undertook the fantastic relocation project in 1956. Having purchased the Wurlitzer, he faced the first major challenge: getting it out of the building. The organ consisted of a one-ton main console, a ¾-ton auxiliary console, two ¾-ton console “cradles,” more than 2500 pipes, and many feet of heavy electrical cable. Added to the difficulty of moving the sheer weight, bulk and number of the components, were time limitations.

Since the only egress from the eighth floor of the building was through the Paramount motion picture theater Loderhose and his helpers could work only from midnight, when the theater was closed, until seven a.m., when it was cleaned. To top it all, the consoles were much too large to get through the doorways leading to the stairs—and five stout walls lay between the instrument and the staircase itself.

Nevertheless, the resourceful Loderhose, with the necessary permission and the help of his crew, chopped a sizeable removal route through these walls and toted the consoles down eight flights of stairs. Finally, after nine weeks of labor, the last of the Wurlitzer’s thousands of parts were put into storage.

While the disassembled organ rested quietly, Loderhose wrestled with the problem of where to install it. No man to do a slipshod job, he decided to add a large new wing to his already spacious home. Completed in 1957, the sturdy brick addition measures 70’ x 26’ x 17’, and is connected to, yet independent of the house itself. About half the structure houses the organ’s vast number of pipes and its electronic nerve center. The other half serves as an acoustically superb auditorium, seating 100 people comfortably. The building has its own heating and air conditioning units which hold the temperature at 78 degrees. The organ has been tuned to that temperature.

Having finished the building, Loderhose had the organ’s countless parts delivered from storage by five moving vans and deposited, literally, at his doorstep. Now all he had to do was to put it together. Nearly all of his weekends were spent in the new wing. He often would become so engrossed in

HIFI/Stereo
the pipe arrangements that he would work well past his usual bedtime. Of course, he could not neglect his resin and adhesives business for the sake of the organ, and consequently, for fully a year, he lived on less than five hours sleep per night. He rarely had time to speak to his wife, who refers to this period as her "temporary widowhood."

The magnitude of this assembly job can be judged by the size, complexity and the almost fantastic musical capabilities of the assembled organ. It would take an electronic brain to compute the number of combinations of sounds that the Mighty Wurlitzer can produce. Every instrument of the symphony orchestra can be imitated, as well as the sound of the human voice. And, of course, there are dozens of stops which pipe out those good, old-fashioned tones that large classic organs are known for.

Though at first glance the Wurlitzer's pipes resemble a maze of vertical tubing, each rank is arranged in proper order and can be reached by wooden catwalks which crisscross through the chambers. To the rear of the pipes is the organ's nerve center, the relay room. This is a great complex of wires and connections which resemble the innards of the switchboards often pictured in telephone advertisements.

The pipes get their air from a powerful blower which is kept pumping by a 90-horsepower motor. The upkeep of this equipment has proved a perpetual source of wonder to Loderhose—his gas bill alone exceeds $100 every month. He calculates that he has spent more than was spent for the original installation in the Paramount Building.

Ben Hall, a leading authority on theatre organs, recently commented that Loderhose's instrument is most unusual in that it can be played. "Putting an organ together is a tremendously complicated business," he says. "It's a near miracle that this one is in perfect working order and not spread out on the floor like so many others."

Loderhose, who records for United Artists under the nom de guerre of Dick Scott, is quite justifiably proud of his Mighty Wurlitzer. "There are so few organs left in theatres today that I just had to have one for myself," he says. "This organ is the most versatile of all of them . . . the only private organ with two consoles. It's the finest one of its kind ever built, and you might as well have the best if you can get it."

AUGUST 1956
Tone Arm Weight

What effect does the weight of a tone arm have on the performance of a stereo cartridge? I am not referring to the tracking force exerted by the arm, but to its total moving weight.

W. Mason Scranton, Pa.

A tone arm should be heavy enough to prevent the entire cartridge from wobbling from side to side when tracing a deep bass tone, yet light enough to permit the cartridge to ride warped or off-center discs without sustaining excessive strain.

The mass of the tone arm and the flexibility or compliance of the stylus comprise the elements of a resonant system, which peaks the pickup's response at some low frequency and causes its bass response to diminish rapidly below that frequency. A combination which resonates at between 10 and 20 cycles generally affords the best compromise between high performance and freedom from trouble with off-center and warped discs.

Viscous damping or some anti-resonant device (such as the flexible "tail" on the Shure Studio Dynomatic arm) can be used to eliminate the response peak at the resonance frequency.

Two Popular Biases

My power amplifier has an adjustment on it that is labeled BIAS and which, I gather from its instructions, is used to adjust the amount of current flowing through the output tubes.

Now I find that my new tape recorder also has an adjustment on it that says BIAS, but I can't figure out from its instructions just what this one does. It seems to have something to do with the tape besides the output tubes, and I gather its adjustment is rather critical. But I don't want to touch it until I find out what it does. What does it do?

D. M. Clayton Albany, N. Y.

We don't blame you for being confused, because this is a confusing point. Tube bias and tape bias are two completely different animals, although they serve roughly the same purpose.

When no audio signal is being fed to an amplifying tube, the current passing through it from its power supply depends upon the fixed voltages applied to its plate and grid. With no voltage at all on the grid, the tube will draw for too much current, and will burn itself out. With a great deal of grid voltage, the tube will draw too little current, and will distort any audio signal passing through it. For minimum distortion and maximum gain, this "no-signal "static" current must be set at a definite and fairly critical value, which differs from one tube type to another. Then when the audio signal is applied, the resulting changes in the tube's current will take place over a linear (low-distortion) part of the tube's operating range. The fixed DC voltage applied to the grid to obtain the proper value of static current is known as the tube's bias voltage, and it is this voltage that is varied by the BIAS control on your amplifier.

Magnetic tape is an inherently nonlinear recording medium, which is to say it would normally produce extremely high distortion if we were to try recording an audio signal directly onto it. Its nonlinearity is worst at two extremes: near its magnetic saturation (overload) point, and near its demagnetization (no-magnetism-at-all) point. In order to prevent the tape from working near its demagnetization point, we expose the tape to a constant, inaudible signal which leaves it partially magnetised, and then the audio modulations are added on top of this partial magnetization. The inaudible signal which partially magnetizes the tape is called the recording bias, and while it could be a DC voltage, experience has shown that DC magnetization of tape yields very high background noise. So, instead of a DC bias, we apply ultrasonic bias tone of about 50,000 cycles.

The intensity of this bias tone current is very critical, affecting the recording's distortion, noise, and high-frequency response, which is why all good tape recorders provide an adjustment for bias current. For optimum results, the ultrasonic bias should be set for the specific brand and type of tape being used, but the adjustment requires some test equipment and a little skill, so is best done by a qualified audio service agency.

Speaker Volume Controls

I have read somewhere that it is considered poor practice to use any kind of volume control device between a high-quality loudspeaker system and its amplifier. Is this true? And if so, why?

I'd like to wire several rooms in my house for sound, and had hoped to put a volume control at each speaker location, but if this isn't practical, I'll have to figure out something else.

John Van Allen Camden, N. J.
This is true, with reservations.

Most modern loudspeakers are designed to work at their best with amplifiers that impose heavy braking or "damping" action on spurious motions of the speaker cone. Such an amplifier obtains its damping effect by providing an output whose effective (source) impedance is many times lower than the nominal (4, 8, or 16-ohm) output impedance. This very low source impedance acts to short-circuit the electrical impulses set up by the speaker itself when its cone starts to go into spurious vibration, thus damping out the spurious motions.

In order for this shorting action to take place, however, the electrical resistance of the connections between the amplifier and the speaker must be kept very low, and even though a prototype volume control may not upset the electrical mismatch between the speaker and the amplifier, it still adds appreciable resistance to the circuit. The resulting loss of amplifier damping makes the sound less crisp and less well-defined than it should be.

Obviously, a speaker that doesn't demand much amplifier damping (and this includes most high-efficiency types) will not be unduly affected by an in-circuit pad control, and neither will a speaker whose performance is unabashedly mediocré at best. But to be on the safe side, it's advisable not to use in-circuit volume controls with any speaker from which the best possible performance is demanded.

In multiple-speaker distribution systems such as your proposed one, it is customary to equip all secondary speakers with T-pad volume controls, and equip the main speaker—i.e., the one that will be used for the most "attentive" listening—with nothing more than a switch that can shut off that speaker when desired and replace it with a heavy-duty resistor of the same value as the speaker's impedance.

Mono Consoles to Stereo
I have a (Magnavox, RCA Victor, Zenith, etc.) monophonic console phonograph that I would like to convert to stereo. What components should I get for this conversion, and where could I have the work done? I am not technically inclined.

Anonymous J. Multiplicity

Many console phonograph manufacturers can supply kits for converting their more expensive mono phonographs to stereo, and the necessary work can be done by the manufacturer's local repair agency. Query the manufacturer directly about the conversion kit, listing the model and serial numbers of your phonograph. If you find there is no such conversion kit available, you would probably do best to trade in your set for a component stereo system or a good two-cabinet console stereo system.

Stereo: Verdict and Appeal
I can understand the hi-fi industry's eagerness to sell two of everything where one of everything used to suffice, but I am sick and tired of being told over and over how wonderful stereo is.

Let's be frank with ourselves and admit that stereo is just a new gimmick and nothing more, that it isn't really an improvement over good monophonic sound, and that the only reason it is being hollered all over the place is because it enables manufacturers to sell more equipment to a gullible public that will swallow anything as long as it is newer and gaudier.

So we hear the violins from the right and the trumpets from the left. Who cares? I am a serious music listener, and have been for years, and I speak for myself as well as a lot of my friends when I say I don't give a damn where the instruments are as long as I can hear them all. Frankly, I find the directionality of stereo to be a definite distraction when I am trying to listen to the music for its own sake, and have no intention of paying extra money for the privilege of adding unwanted distractions to my listening.

You can continue to peddle stereo as long as you want, but I intend to go on listening monophonically.

Kurtzman Roth
Brooklyn, N. Y.

The idea that stereo was "invented" to sell two of everything has gained unexpected credence, when in fact nothing could be further from the truth. Present day stereo systems consist of one cartridge, tone arm and turntable, one dual-channel integrated amplifier, and finally, two speakers. Stereo cartridge quality for exceeds that of the best mono cartridges of three or four years ago. Integrated turntable-tone arm units, on a cost and performance basis, are currently superior to anything available in 1956. You can now buy a complete two-channel integrated stereo amplifier for less than the cost of a single monophonic amplifier-preampiliier unit of five years ago. Speaker systems (not individual enclosures and separate drivers that must be mounted) are certainly better sounding, considerably smaller, and better made than the monsters of five years ago. Certainly too are required, but the extra cost here is perhaps no more than $25-50. Conveniences, flexibility of operation, and component placement have been greatly increased.

As far as the musical point of view is concerned, each of us may have his reservations about how he likes to hear his favorite compositions. Indeed, we may have become so favorably conditioned to the sound of certain mono performances that stereo versions, however realistic and vital from the concert stage perspective, may seem to subvert the musical content of the performance with which we have become intimately familiar. Furthermore, occasional exposure to poor stereo sound will justly derogate many mono enthusiasts. We must point out that a hopelessly designed or carelessly assembled stereo system may sound at least as bad, or worse, perhaps, than a poor mono system and mistakes made with stereo can be truly as appalling as its inherent richness and depth of sound is rewarding.

Things seldom evolve into simpler forms, and stereo equipment is no exception. It cannot be properly assembled and adjusted for use by instinct alone. The simple, published ground rules for purchasing, assembling, balancing and phasing the equipment must be applied, along with a liberal smattering of intelligence in record purchases. The false smarts and exaggerated separation effects of some stereo recordings are indeed distracting. But published record reviews are an invaluable assist to those who cannot pre-judge their purchases in the record store. The early appearance of FM-FM stereo broadcasting also promises to aid us in making much more sensible record selections, performance—and recording-wise, than have hitherto been possible, thus enabling us to begin with the best source material available. Under these conditions, which are, after all, not too much to ask, stereo reproduction actually enhances the sound of solo virtuosity, and without any doubt evokes the image of power, depth and harmonic beauty of massed instruments more strikingly than any other medium before it.

AUGUST 1960
Whatever your opinion of musicians, resolve to think kindly of them in the future. Be charitable. Be ready with a sympathetic smile and a reassuring word or two. Think how you would feel if your profession stood on the cliff-edge of extinction.

Electronic music, composed on magnetic tape, tolls the knell of the performing musician. The composer of electronic music is his own interpreter and performer. The final and definitive statement of his intention is the tape on which he composes.

When electronic music comes of age, performing musicians will not be needed to produce even conventional music. RCA’s fledgling Electronic Music Synthesizer has proved that all conventional instruments can be imitated with uncanny (and eventually perfect) accuracy.

Perhaps most disconcerting to musicians is the fact that composers are following the growth of electronic music with warm curiosity. Stravinsky remarked recently that he was “very much interested in electronic music.” The seventy-eight-year-old bellwether of modernism added wistfully, “If I were young, I myself would compose in that idiom.”

Young composer Roman Vlad has no reservations on the subject: “If we believe that the evolution of music cannot come to a full stop, then it is at present only through elec-
tronic means that we can progress."

Composers traditionally have looked with favor on systems that promised, rightly or not, to perform more dependably than flesh-and-blood musicians.

Chopin, for instance, saw promise in the invention of a singing robot called Euphonia. He wrote to his parents in 1846, "If opera directors could have many such androids, they could do without chorus singers who cost a lot and give a lot of trouble."

The more a composer deals with musicians, apparently, the more incisive his opinions become. Mascagni's lifetime of experience with tenors led him to observe that the Italian language offers three degrees of comparison: stupido, stupidissimo, and tenere.

Beethoven liked to reminisce about pianists he heard as a child. "Not like the pianists of today," he would scoff, "who prance up and down the keyboard with passages they have practiced—puch, puch, puch!"

A composer naturally regards musicians as "devices" for conveying musical thought. Often the "device" is not adequate to demands made on it. Music history is a depressing chronicle of composers frustrated by musicians who could not or would not play difficult music.

Schubert's Great C Major Symphony was little known until this century because orchestras muted when confronted with its complexities. After Schubert's initial disappointment in 1828, the Symphony lay in obscurity until 1830, when Robert Schumann re-discovered it. Schumann and Mendelssohn labored to have it performed in several cities. When Mendelssohn was rehearsing it in London in 1844, the players refused to go on. In France the Symphony was performed first in 1851, the musicians failing so utterly to realize its beauty that it did not receive another French performance until 1897.

The now-celebrated suppression of Shostakovich's Fourth Symphony followed complaints and grumbling by the orchestra that had been rehearsing it; they thought it overlong and tedious. Shostakovich, always a responsive political weathervane, decided that the voice of the proletariat had been heard. He immediately set to work on his short, snappy, hell-raising Fifth.

After recalcitrant orchestras have taken their toll, conductors have a free hand with what's left. Few deliberately sabotage a performance (as, for instance, the premiere of Berlioz' Requiem, when, in a crucial passage, Habeneck laid aside his baton and took a pinch of snuff), but ignorance and obstinacy make up for the lack of bad intentions.

Even unwittingly, a conductor remodels compositions to fit his musical philosophy. The style on which a conductor builds his reputation is often based on distortions in interpretation. If composer and conductor belong to the same tradition (for instance, Mahler and Walter), what results is probably faithful to the composer's intention. When different traditions collide (for instance, Bach and Koussevitzky), what results is musical heresy.

Especially in this century conductors and editors display a curious contempt for composers' rationality. The prevailing modern notion is that a baroque or classical composer didn't really know what he was doing when he specified certain instruments for certain pieces. Beethoven's Great Fugue, for instance, has been performed by a full string orchestra under Toscanini; his Hammerklavier Sonata suffered equally at Weingartner's hands. Schubert's Grand Duo became a symphony in spite of itself.

Bach has been transcribed and re-transcribed so often that it becomes difficult to remember which versions came first. His solo works have been orchestrated; his orchestral works have been transcribed for organ. Segovia has clogged his scores for guitar melodies. Szégeti has decided that the D-Minor Clavier Concerto is actually a violin concerto. Villa-Lobos has justified the instrumentation in his own Bachianas Brasileiras by transcribing Bach for the same plethora of cellos. An edition of Bach for the harmonica is being contemplated.

Electronic music will eliminate such distortions by allowing the composer himself to experiment with effects until he discovers and captures on tape the one he wants. Once he has it on tape, no conductor can second-guess him and assume that some quite different effect was really wanted.

The composer will not be impeded, either, by an orchestra's limitations, whether inherent or established by the union. He can rehearse his piece, if he wishes, through thousands of hours of variations.

Besides eliminating distortions, electronic music will open heretofore untapped reserves of sound. Electronically speaking, there is little difference between waves of orchestral sound and waves of sounds not yet heard on Earth.

Recent attention focuses on a system located in the studios of Westdeutscher Rundfunk at Cologne. Unlike RCA's initial effort, the Cologne generators are deliberately nonimitative. They are designed to allow infinite variety of the fundamental characteristics of sound: (1) pitch, (2)
After giving a program composed of crashes, roars, hisses, whistles, shrieks and thuds, the Italian Futurists proceed to fend off an unsympathetic audience.

duration. (3) noise—sound of indiscriminate pitch. (4) volume. (5) timbre—modification of basic tone by harmonics. (6) vibrato, and (7) attack—build-up of volume when tone is sounded.

In the Cologne system fundamental tones are produced by vacuum-tube generators similar to those used in electronic organs. RCA derives its fundamental tones from vibrating tuning-forks. In each case the fundamental tone (which is represented graphically by a sine wave, and sounds rather like a flute) is modified by combinations of the six remaining variables.

Karlheinz Stockhausen, Cologne’s composer-in-residence, has developed a score on which all these variables can be noted. He composes on the score, then interprets his composition by combining electronic tones on tape.

Stockhausen envisions a concert hall of the future in which audiences will hear music from not one but six directions: ahead, behind, both sides, above, and below. To make this possible he has designed a spherical auditorium in which the audience is seated on a suspended central platform. When tomorrow’s concert-goer ventures across the catwalk to his island seat, he will be immersed, if not drowned, in electronic sound. Determined not to be caught unprepared by this musical millennium, Stockhausen composes on six-channel tape.

Although it is painful for him to compromise on the point, Stockhausen occasionally plays compositions through monophonic systems in existing concert halls. He recently completed an American tour during which his music was performed in several cities, to the amazement and amazement of provincial audiences.

While Germany, France, and Belgium explore the electronic frontier, all Europe has fallen under the spell of musique concrète. Derived from the sounds of everyday activities (automobile motor, ping-pong, running water, steak frying, vacuum cleaner), musique concrète requires no musicians. Equally favored at present are two varieties: natural and transmuted. The natural variety is simply and literally, nature. The transmuted variety is so modified by electronic hocus-pocus that it approximates “pure” electronic music. Both varieties exist as music only on tapes and discs.

The poet Baudelaire anticipated modern absorption with musique concrète when he remarked, “I love Wagner, but the music I prefer is that of a cat hanging by its tail outside a window, trying to stick to the panes of glass with its claws.”

Also presaging musique concrète were the group of Italian futurists, led by Ballilla Pratella and Luigi Russolo, who started Europe with their “noise music” just before World War I. “Noise music,” although surrounded with elegant aesthetic theories, was composed mainly of miscellaneous crashes, roars, whistles, hisses, shrieks, and thuds. Paris, a city well-deserving its reputation for hostility to new music, proved so unreceptive to crashes, roars, whistles, hisses, shrieks, and thuds that the Italians had to divide their forces between music-making and skirmishing on the stage apron. Nicolas Slonimsky reports that eleven persons from the audience had to be hospitalized, while the futurists escaped with minor bruises.

Ernest Newman, apparently stirred by “noise music,” offered the following as a model for future reviews of such concerts: “Concert Signor Pratella futurist music help help help help help help police miao miao discord noise holy Moses cries of wounded ambulances lint trepanning cut it out boom bang crash he-he-he help help want my money back shut up you fool police Lord Mayor soldiers Riot Act boom shat bang another blood vessel burst bang boom boom my hat where’s your Wagner now thank God that’s over now now let’s go and have a drink.”

Natural musique concrète has been infiltrating otherwise conventional scores for decades. Bird-songs have long been popular; they are especially prominent in Respighi’s The Pines of Rome. Barking dogs turn up in Piston’s The Incredible Flutist and Grofé’s Hudson River Suite, which also features the sound of a bowling ball striking pins and the sound of a whooppey wagon. Shostakovich’s Symphony No. 2 includes a factory whistle, and Gershwin’s An American in Paris is augmented by taxi-horn sounds. Nicholas Nabokov’s work on Rapsuini, The Holy Devil, evokes aureal images of Russian Russia by means of an antique and scratchy gramophone record. The most famous example of all, of course, is Joseph Haydn’s Toy Symphony (or, perhaps, Leopold Mozart’s Toy Symphony), which features a toy drum, a toy trumpet, a ratchet, a “cuckoo,” a “quail,” and a “bobwhite.”

The compatibility of all three systems—conventional, electronic, and concrète—has already been demonstrated, and we may expect to be subjected to experimental combina-
A DISCOGRAPHY OF MUSIQUE CONCRÈTE AND ELECTRONIC MUSIC

Introductory
Strange to Your Ears (James Fossett)—Columbia ML 4938
Synthesis of Music (RCA electronic music synthesizer)—Victor LM 1922
Symphony of the Birds (James Fossett)—Ficer 1002
Adventures in Cacophony—Audiophile 37

Collections
Sounds of New Music (tape works by Henry Jacobs, Roger Marin and Frederic Ramsey Jr., Otto Luening and Vladimir Ussachevsky, etc.)—Falkways 6160
A Panorama of Musique Concrète—London Ducretet-Thompson DTL 93090 (imported)

Electronic Compositions
Glückespiel, Etüde über Tongemische, Fused Stücke
Electronische, [with spoken introduction in German by the composer, Herbert Eimert]—Deutsche Grammophon DGG-LP 16132 (imported)
Klangfiguren (Gottfried Michael Koenig)—DGG-LP 16134 (imported)
Spiritus Intelligientia Sanctus (For voices and electronic sounds by Ernst Krenek)—DGG-LP 16134 (imported)
Gesang der Jünglinge 1, Studie 1, Studie II (Karlheinz Stockhausen)—DGG-LP 16133 (imported)
Suite from "King Lear," A Poem in Cycles and Balls (Otto Luening and Vladimir Ussachevsky)—Composers Recordings Inc. CRI 112
Rhapsodic Variations for Tape Recorder and Orchestra (Luening and Ussachevsky)—Louisville 545-5
Tape Recorder Compositions (Luening and Ussachevsky)—Innovations GB 1 (collectors item)
Piece for Tape Recorder (Ussachevsky)—overside of CRI 112
Concerto for Ondes Martenot and Orchestra (André Jolivet)—Westminster XWN 18360

Musique Concrète in Conventional Scores
(Ballet Mécanique (George Antheil)—Urania stéreo 1034, mono UX 134
Concerto for Tap Dancer and Orchestra (Morton Gould)—Columbia ML 2215
Ionisation (Edgar Varèse)—Urania stéreo 1007, mono UX 106

Defies Classification
Sonatas and Interludes for Prepared Piano (John Cage)—Dial 19/20

Just in Fun
Hoffnung Music Festival Concert
Hoffnung Interplanetary Music Festival
—Angel stereo S 35800, mono 35800

For some time to come, such forms as opera and oratorio will be final refuges for live musicians; audiences may not quickly accept an electronic Gin-Glo-San.

The rift is already widening, however, between electronic music and musique concrète. Pierre Boulez, the foremost French electronic composer, scorns what he calls the "erased natural sound world" of musique concrète. Unless they are reconciled in the work of a yet unborn genius, electronic music and musique concrète may eventually grow as far from each other as Schoenberg from Schubert.

Even as Stockhausen has been absorbed with the technical aspects of electronic composition, Boulez has been striving to define its aesthetic boundaries. He acknowledges that "previously fixed limits are now suspended; they even become a sort of negative cliche." A danger, however, is that "the very freedom which the composer sought becomes chaotic: if it is not limited, all work loses its meaning."

Boulez cautions against absorption with mechanical novelties inherent in the equipment (for instance, several heads in sequence will produce a perpetual cann on any loop of tape). He believes that "only a primitive mind will be impressed with the wonders of the machine."

Dr. Herbert Eimert, director of the Cologne studio, maintains he is not much troubled by "bewailing on the part of dilettantes of the element of spontaneous music-making which is said to be lost in electronic music." He is convinced that "spontaneous music-making of any value" is actually the product of hundreds of hours of practice, that it closely approaches electronic constants in its "studied precision." In any event, the privilege of spontaneity has been given back to the composer.

If electronic music diminishes the number of musicians, it will increase the number of composers. Composing has not been a do-it-yourself activity since the 18th century, when every well-bred gentleman or lady could improvise on flute, violin, or harpsichord. Music's golden 18th century may well be eclipsed by a twenty-first century in which everyone with "music in his soul" will have at hand the technological facility to express it.

William Paisley is primarily a fiction writer but hopes that this background won't reflect on the veracity of his factual articles. His interest in music and audio finally merged into a serious preoccupation with electronic music. At present, Bill, a journalism graduate, holds a teaching fellowship at Syracuse University.

August 1960
Your stereophonic hi-fi system may be "news"! We're on the lookout for offbeat ideas, providing they really work. Have you a stereophonic hi-fi layout that's not exactly according to the "book"? Sketch it for us, along with 200-250 words of description. Publishable suggestions will be paid $10 upon acceptance. In cases of duplication, the letter with the earliest postmark will be accepted.

Problem: Component placement in the basement.
Solution: Enclose stair derrière.

Harold Weinstein's subterranean den has no shelves, nor any other convenient place for his stereo components. However, he found the solution to his unusual problem through a staircase descending from the upper floor. By enclosing the back of these stairs, he created ample space for his audio components and also improved the appearance of his basement room. The amplifier and tuner are mounted in a bookcase with wheels and hinged sides, which forms a door and also allows the newly enclosed space to serve as a closet. Two corner loudspeakers, shown here in the foreground, project stereo sound toward the carpeted center area of the room.
Problem: Covering a large room with multi-location stereo.
Solution: A three-speaker system and the use of reflector surfaces.
The Wiggins family of Plainfield, N. J., is a peripatetic lot who can't seem to settle on one permanent listening location. To keep the wandering Wigginses supplied with stereo in almost any part of their large living room, Mr. Wiggins devised a three-speaker system with a diagonal sound throw on speaker A and an upward-facing tweeter on speaker B, whose treble output was diffused over a wide area by the wooden sound reflector D. Moreover, by manipulating the balance control for speakers A and B and the center channel blend control for speaker C, the optimum stereo area could be "swung" from side to side like a spotlight to fall upon virtually any sector of the room.

Problem: Speaker placement using neither floor nor shelf space.
Solution: Mounting bookshelf speakers into a ceiling transom.
The fieldstone walls of Jack Blowers' house in Kalamazoo were the pride and joy of its owners, and particularly Mrs. Blowers, who was not just about to hide those handsome stone textures behind any shelves to support a pair of bookshelf speakers. They also felt that the austere modernism of the living room would be compromised by floor-based speaker units. The solution of recessing a pair of bookshelf speakers into a ceiling transom not only solved the space problem, but the ceiling surface being so closely adjacent to the speakers aided bass propagation while the ceiling slant prevented the formation of standing waves.
The Man With Ornette Coleman

Ornette Coleman, the man with the white plastic saxophone, is easily the most controversial figure in jazz today. He has been called, in print and out loud, just about everything a musician can be, plus a few he can't. Depending on your ear, Coleman is a "dazzling musician," a fake, a genius, an "amazing" saxophonist, a "fumbling neophyte." One opinion is that "he swings like hell!" Another holds that he "is opening new vistas—for psychiatrists!"

Since jazz is currently enjoying a new peak of popular acceptance, it is not surprising that some of the indictment and endorsement for Coleman has originated with sources quite some distance from the mainstream of jazz criticism. Newsweek featured Coleman in a February 29 rundown on modern jazz: Jule Styne, composer of many musical comedies, declared on television that he likes Coleman, but misses that good old rhythm you can tap a foot to; Harper's Bazaar registered an unexpected vote for Coleman in its January issue, which included a colorful report on how "the intense, cacophonous jazz of alto saxophonist Ornette Coleman has the veteran way-out world all agog." Adding a

"Music is for our feelings," says Ornette Coleman, whose disturbing, voicelike art has divided critics and musicians alike into warring camps.

Music is for our feelings," says Ornette Coleman, whose disturbing, voicelike art has divided critics and musicians alike into warring camps.
"Bird would have understood us. He would have approved our aspiring to something beyond what we inherited."

—Ornette Coleman (as told to Gary Kramer) Atlantic 1327: Change of the Century

Ornette Coleman's New York debut in the fall of 1959 at Greenwich Village's Five Spot cafe touched off critical fireworks that are still sputtering

any resemblance between this reputation and the real article is strictly accidental. Coleman is hardly the "Pied Piper" type. Nor is he the "lecturer in Sanskrit (and broken Sanskrit, at that)" conjured up by The New Yorker. In real life, as they say in the movie magazines, Coleman is a slim, soft-spoken, gentle man who seems to be utterly without affectation, even sophistication if you will. Friends of this serious-minded musician have affectionately referred to him as a "kind of celestial figure," and there is a wry sort of accuracy to this description. Amidst all the huzzah and hubbub attendant to his music, Coleman remains calm, almost placid in his disregard for controversy, both imagined and real. In one sense, he has become incurious to negative notices simply because he has been getting them all his life. "They can like whatever they want," Ornette says, assigning to critics in general the same freedom that he, as an artist, claims as his birthright.

This sense of freedom is the core of Coleman's music: it is the key to his apparent invulnerability to criticism. Because he believes there is no single right way to play jazz, Coleman has been able to author a radical and highly personal new sound which must either alter jazz to some degree or be divorced from it. The noted critic, Leonard Feather, has pointed out that there have been only a handful of figures in jazz history whose playing revolutionized, then standardized anew, the role of their instruments. Feather named Louis Armstrong, Chick Webb, Lester Young, Charlie Christian, Jimmy Blanton, "Dizzy" Gillespie and, of course, Charles "Yardbird" Parker. In his playing and writing, Coleman has gone back to Charlie Parker to take a step forward, but in his own direction, away from the faithful who believe that "Bird" still lives—only in them.

Parker, in a now-famous quote, once spoke of that fateful day in 1949 when he first realized that he could play the things he'd "been hearing" by using the higher intervals of a chord as a melody line and backing them with appropriate changes. "I came alive," Parker said. It took Coleman the better part of ten years to become "alive" in his own way. Although he has benefited from the same sort of intuitive insight as Parker, Ornette has had to go even
The Critics Say:

George Crater: "He's revitalizing... the plastics industry."

Martin Williams: "...will affect... jazz profoundly and perversely."

Ralph J. Gleason: "...a fascinating experiment..."

John S. Wilson: "...structureless, meandering things..."

Nat Hentoff: "...a unique and valuable contribution..."

Further in his plumbing of the improvisatory depths. The traditional chord structure, even as modified by Parker, will by its very presence limit the freedom that Coleman desires in his improvisation. Simply stated, his answer has been to rely on the direction of the melodic line and the pitch of its notes to determine his harmonic progressions. Coleman's control of pitch is exceptional and the sounds that emit from his horn are often singularly unorthodox. He cries on his horn, wails, snarls, snorts. If his tone is harsh one moment, warm and full the next, and then shrill, it should be remembered that his search for greater freedom has not been oriented toward outperforming others or playing differently for its own sake, but rather to allow him to express the widest possible emotions, as can the human voice. Literally to speak highly personal music through a horn only as eloquent as the man behind it. Coleman believes that the audience's emotional response should be the gauge for judging the success of his music. "If you are touched in some way, then you are in with me," he has said. For those listeners who find themselves responsive to Coleman's music, there is more than the sound of jazz to be heard—there is a joy for life, a cry of assertive "being-ness." Charlie Parker had that joy, and we sometimes hear it in "Cannonball" Adderley and others. More than pleasure, it implies a source of strength, a belief in jazz itself.

Whether the jazz audience at large will share that belief in Coleman's case is an issue worth debating, and many have already taken sides, "for" and "against." In view of Coleman's sudden emergence on the jazz scene, it is unfortunate that a few critics have adopted the safe, "let's-wait-and-see" attitude, thereby absolving themselves of the critic's responsibility to provide leadership. Certainly some of the hostility to Coleman's music can be attributed to the sheer bravado of its newness. It is the critic's job to assess this newness because it is precisely this element which requires definition. Happily, where some faltered, others took up the divining rod.

Nat Hentoff and Martin Williams, co-editors of The Jazz Review and two of the ablest critics now in captivity, have contributed much to the understanding of Coleman's musical concepts by their liner notes for his first three records. Instead of the usual "Boy, was this a swingin' session!" accolades, both gentlemen went far out on an unopinionated limb. Hentoff, who wrote the notes for Coleman's first two releases (both from Contemporary: Something Else!!! and Tomorrow Is The Question) declared himself "convinced that Ornette Coleman is making a unique and valuable contribution to tomorrow's music because of the startling power of his playing to reach the most basic emotions." Said Williams, no less impressed with Coleman's first Atlantic album, The Shape Of Jazz To Come, "What Ornette Coleman is playing will affect the whole character of jazz profoundly and perversely..." But a number of record reviewers, apparently regarding these sentiments as some sort of challenge, turned a far less enthusiastic ear to Coleman's efforts. A particularly stern verdict from John S. Wilson of The New York Times concluded: "But entirely aside from the relatively inaccessible sounds that he produces, Mr. Coleman's solos tend to be structureless, meandering things and, since he plays nothing but his own compositions, the listener is left with almost nothing to cling to." Other critics furnished their own reasons for finding Coleman difficult to listen to. Pianist-critic-composer John Mehegan, in a bombastic letter to Down Beat, wrote that
what Coleman is doing "has very little to do with jazz... (or) music in any form." Mehegan, who is a handy man with a metaphor, then proceeded to tear into that "small group of king-makers" (presumably Hentoff, Williams & Co.) who have "launched" Coleman (presumably into orbit). The next issue of Down Beat saw Ralph J. Gleason, the well-known critic and only syndicated jazz columnist, return Mehegan's barrage by quoting Coleman's support from musical, not critical, circles. Included in this pro-Coleman group are Jimmy Giuffre, John Lewis and Percy Heath of the Modern Jazz Quartet, Max Roach, and such well-regarded composers as Gunther Schuller and George Russell. Lewis has called Coleman "the only really new thing in jazz since the mid-Forties," and Russell recently opined that Ornette is going to be "one of the vital forces of the Sixties" because of his "profound influence" upon improvisation, and therefore upon writing.

Although the release of Coleman's two records last fall preceded by a few weeks his opening at Greenwich Village's Five Spot Cafe, the controversy was not formally opened until that "Cool" November night. Most of the "names" in jazz came to hear for themselves, and at least as many came to bury Caesar as to praise him. According to Down Beat Associate Editor George Hoeffler, "some walked in and out before they could finish a drink," and "some sat mesmerized by the music." The former contingent was spoken for by Down Beat "humorist" George Crater, who wanted to know if an evening of listening to Coleman is "covered by Blue Cross."

In the weeks to follow, the Coleman controversy remained controversial. Down Beat readers, who had not listed Coleman among the 19 altoists ranked in the magazine's 1959 poll, now could hardly open an issue without finding some reference to him. At the Five Spot, they were still taking a walk or sitting pleasantly mesmerized. Leonard Bernstein, one of the latter, climbed up on the bandstand the better to "dig" the Coleman sound. The next day, Coleman and trumpeter Don Cherry were the Maestro's guests at Carnegie Hall, where he leads his own "group." George Crater, still looking for the chords he felt Coleman had lost somewhere, kept peppering away at his victim with every barb at his wit's end. "He's revitalizing... the plastics industry," quipped Mr. Crater, who, playing his puns carefully, was able to confirm that "there is no truth to the rumor that Coleman's charts are by Ray Bradbury."

When Coleman's engagement at the Five Spot ended in late January, the group left New York for a two-month tour, returning in early spring for another Five Spot date. Around this time Atlantic prepared for issue its second Coleman album, Change Of The Century, which Coleman feels is his best to date. Thus far, Ornette has recorded nothing but originals and certainly no other modern musician-composer, except perhaps, Thelonious Monk, has had so much of his own work recorded in so brief a period (three albums in less than seven months). This has gone unnoticed for the main part, another gap in the bold front put forth by the critically affronted. One group that did notice Coleman's originality as a composer was the "Composer's Showcase" program at the Circle-in-the-Square. Coleman's "Showcase" on April 3 followed similar programs earlier in the year by such long-time jazz notables as Thelonious Monk and Dizzy Gillespie, both of whom now qualify as elder statesmen for the avante garde of the Forties. Dizzy, who had caused quite a fuss when he first appeared upon the jazz scene, now was reported to be shaking his head over Ornette's refusal to play those chords... perhaps in ten years it will be Coleman's turn to wonder about some harsh new boppers of the status quo.

A self-taught musician, at least in terms of formal training, Coleman likes to tell how he once took his saxophone apart, as a repairman would, to learn how it worked. Quite figuratively speaking, he has done the same to others' horns, to see if what worked for them could answer his own needs. In most cases, the playing he listened to was far too standardized to be useful to him and Ornette emphatically denies that he has patterned himself after any one or two musicians. One night, he recalls, a man came up to him, complimented him on his playing, and then said, "Where did you learn that 'lick'? It's 'Bird's.'" This delighted Ornette, who swears that he had never heard Parker play that particular phrase. "It just came to me," he remembers with a smile, knowing that it "just came" to Parker as well. Coleman seems almost serene when he talks of jazz, of his love for both the tradition and the music of this home-grown art form. This feeling has enabled Coleman to have a high respect for musicians who had no answers for him, but were "complete musicians" in their own right. "You have to respect musicians who are playing what they feel," Coleman says with conviction. "You can feel it if they believe or not. You can sense the fakes." Almost half of Coleman's lifetime has been spent in pursuit of a way to express what he believed in, but he has seldom commanded the respect he has been so willing to give. If there is little of the "Horatio Alger" touch in his story, it is partly because he has found it so hard to get others to even listen to him.

"You have to respect musicians who are playing what they feel... you can feel it if they believe or not, you can sense the fakes."
Born 30 years ago in Fort Worth, Texas, Coleman started on alto at 14, switched to tenor at 16 because it was a more popular instrument, and then had to switch back to alto a few years later after a crowd in New Orleans had showed its displeasure by smashing his instrument. Some time later Ornette needed a new horn badly, but couldn’t afford a brass saxophone, so he bought the white plastic instrument he now uses. He won’t buy another brass horn, Ornette says, because his plastic horn has “taken on his emotion” and with it, his own sound. That sound cost him dearly during his early jobs with rhythm and blues bands and carnival groups, since he was always getting fired for playing his own brand of jazz. On one occasion he was accused of preaching behalf to the other sideman; another time, after a period in which he was being paid “for not playing,” Ornette was startled by his group in Los Angeles. No stranger to day work, he got a job as a house boy and played occasional sessions around town. The musicians at these sessions spurred him nothing: he didn’t know the changes; he didn’t know harmony; he was always out of tune. Disheartened, Coleman went back to Fort Worth for two years, returning to Los Angeles in 1954. Now he had a wife and then a child, to support, so he took a job operating a department store elevator. For all we know, he might be there still, but Coleman became the first plastic alto sax player to be replaced by automation, in the guise of a self-service elevator. Still a pariah at sessions, he managed to preserve himself by concentrating on his music. Fortunately he finally came across some musicians who proved friendly, including Red Mitchell, who suggested that he bring one of his originals to Lester Koenig at Contemporary. Despite the cordial reception to his first record, released in mid-1958, he “scuffled” for another year before John Lewis arranged for Don Cherry and himself to attend the Lenox, Mass., School of Jazz on scholarships last summer.

Reflecting on his experiences, Coleman does not betray any bitterness. “It would have taken a miracle for me to get a hearing on the West Coast,” he says quite matter-of-factly. “Because there’s not very much of a ‘real scene’ out there. The well-established studio musicians do most of the playing.” Coleman knows full well whereof he speaks. In fact, his only break on the West Coast came when he was invited to appear at the 1959 Monterey Jazz Festival, to play two works written especially for him and Don Cherry by John Lewis and Ernie Wilkins of the Modern Jazz Quartet—whom Coleman had played previously, but on an impromptu basis. But, during all his time in Los Angeles, he never played in a club and got paid for it.

However, Ornette, who can be highly self-critical as well as candid, recognizes that he is fortunate in having been able to round up three other musicians who understand his compositions and feel at ease playing them. Don Cherry, with his “pocket” Pakistani trumpet, complements Coleman wonderfully well on both solos and ensemble work. When this writer expressed surprise at their unusual rapport, Coleman was ready with an answer. “It’s the music. Don used to play all different styles, but when I showed him what I was doing, he caught on fast... and he hasn’t looked back since.” (“I hope!” he added with a smile.) In addition, Edward Blackwell on drums, like Billy Higgins before him, and Charlie Hayden on bass display bright talents of their own while adding cohesiveness to the Coleman sound. “They have more room to express themselves with me...” he explains. “Musicians should be free to play things as they feel it, the way it’s comfortable for them to play it.” Dedicated to this precept, he doesn’t tell the group how to play each and every tune—which is the practice of some leaders—and constructs his own solos toward a group sound where all four members can contribute simultaneous improvisations, based on what they hear in the music at any given moment.

Naturally enough, Coleman’s own playing has improved markedly as a result of his public exposure, and now he is “blowing” more to express himself and his ideas than to merely voice the validity of those ideas, their right to existence. He feels closer to the actual conception of his musical goals than at any time in the past, although there is still much to be done before his group will realize that ideal collective improvisation he envisions. A mutual expression by four musicians all free to play in the most natural way possible—that is Coleman’s goal, for now. He will persist in attempting the things that supposedly aren’t done, because this is part of his hard-won freedom from the self-doubt which has crippled so many artists. For him the existent jazz conventions—the bar lines, chord changes and ways of playing his instrument—were restrictions, and Coleman refuses to be confined by what does not serve him. Nor does he accept any limitations on what he can set out to do in jazz. “You can use any note and rhythm pattern that makes good sense for you,” he insists. “You just hear it—like beautiful thoughts—you don’t listen to people telling you how to play.”

Spurred by independent sentiments as these, Coleman will continue to write and play according to his own dictates. His music is new and demanding, but it’s only “controversial” to those who have rules for jazz. “Music is for our feelings,” Ornette once told Martin Williams. “I think that jazz should try to express more kinds of feelings than it has up to now.” Coleman’s music is for those who feel their jazz, as he does; for those who listen not just with their ears, but with their hearts as well.

Last fall, Bob Abel gave up the rigor of editing seven humor magazines for the terrors of a free-lance career. Since then his satirical bent has been in evidence in various men’s magazines and his musical interest led to contributions to the Music Journal and Metronome. Bob views jazz as an important facet of our so-called mass-culture and believes that Ornette Coleman is but the first innovator in what may develop into a new era in jazz.
BEETHOVEN’S SEVENTH SYMPHONY

After producing six symphonies in the years between 1800 and 1808, Beethoven waited four more years before giving the world his next one. When Beethoven again turned to the Symphony, he was secure in his fame and his fortunes were prospering. It was during the summer of 1812 that Beethoven finished his Seventh Symphony, but it was not until the end of the following year that the music was performed for the first time, with Beethoven himself doing the conducting.

The affair was a charity concert, with the proceeds going to benefit the “Austrians and Bavarians wounded at Hanau” while defending their native country against the armies of Beethoven’s one-time hero, Napoleon. The concert featured Beethoven’s new A Major Symphony and Wellington’s Victory.

The Allegretto of the A Major Symphony met with enthusiasm at that first performance, but it was “Wellington’s Victory”—its topical interest further compounded by the inflammatory drum rolls and fanfares of Beethoven’s music—which roused the audience to a wild and abandoned ecstacy. Today we regard Wellington’s Victory (or the “Battle Symphony” as it is also sometimes called), as a laughable if not ridiculous potboiler. But the A Major Symphony long ago came to be recognized for what it is: one of those astonishing works of art so universal and transcendent in its communicative intensity that one has no other choice but to conclude that the hand of its creator was guided by a higher power.

Though the Symphony is scored for the standard classical symphony orchestra (woodwinds in pairs, two trumpets, timpani and strings), and is not particularly imposing as to length (37-38 minutes is a good average time, though some conductors get through it in about 34 minutes), it nevertheless conveys a feeling of immensity. John N. Burk has written that “Beethoven seems to have built up this impression by willfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size.”

And yet this is only one aspect of the Seventh Symphony. An element too easily forgotten is its soaring lyricism, even in the Finale, where the irresistible forward motion is carried along on the wings of a melody of sheer exuberance and drive. And the architectural proportions of the Symphony are awesome in their inevitable rightness. Wagner called the Symphony “the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form.” The parallel is an apt one: the fluid and easy motion of an athlete’s body finds its counterpart in the organic unity, perfect integration and finely-honed tooling of Beethoven’s Seventh Symphony.

Shortly before he terminated his tenure as conductor of the New York Philharmonic Orchestra in the spring of 1936, Arturo Toscanini put onto disc a performance of the Seventh Symphony which remains one of the glories of recorded music. Here, it seems to me, is the perfect amalgam of the rhythmic drive and flowing lyricism of the Sym-
phony growing out of a reading that can only be called supreme re-creation. Toscanini’s later recording of the music with the NBC Symphony Orchestra (RCA Victor LM 1756) is by comparison, mercilessly driven, but the 1936 version with the Philharmonic is still available as Camden record CAL 332. We shall not soon again hear its like.

Of the modern disc versions the one that comes closest to the old Toscanini in fully coming to grips with the many facets of the score is Bruno Walter’s recent performance as part of his integral set for Columbia of all nine of Beethoven’s Symphonies. It is available both monophonically (ML 5404) and stereophonically (MS 6082). Walter’s pacing of the music throughout is masterful and he builds to a Finale of overwhelming buoyancy and élan. Columbia’s recording in both editions, mono and stereo, is eminently satisfying with especially full stereo sound.

Steinberg (Capitol P/SP 8398), Stokowski (United Artists, UAL 7003, UAS 8003), and Solti (London CS 6093), among the other mono-stereo versions also find favor with me. Steinberg’s is a beautifully integrated, meticulously prepared performance, played and recorded with great distinction. Only a certain holding back of the dynamic reins keeps this performance out of the very top rank. Stokowski’s recording, with the Symphony of the Air, is reminiscent of his excellent performance with the Philadelphia Orchestra for Victor 78s more than 30 years ago. The first three movements in his new recording go very well; in the Finale, however, there is a slackening of the reins and things go rather limp. Solti’s performance is in the tradition of Toscanini’s NBC Symphony recording; fast-paced and mercurial, but rather more considerate of the players in that it is less recklessly driven. London’s stereo recording is bright and clear.

Two other stereo editions in the later Toscanini tradition are those by Reiner (RCA Victor LM/LSC 1991) and Szell ( Epic LSC 3658, BC 1066). Here, too, I find both conductors overly-vigorous and in dynamics tense in phrasing.

For the rest, Böhm (Deutsche Grammophon DGM 12003, DGS 712005) and Boult (Vanguard VRS 1015 and VSD 2905) offer dull, unimaginative performances; Cantelli (Angel 35620, S 35620) and Karajan (RCA Victor LS/LDS 2348) give us all the notes but little else.

In sum, then, the Toscanini-New York Philharmonic edition on Camden is unequivocally recommended as the greatest recorded performance this Symphony has ever had; for those to whom up-to-the-minute sound is a pre-requisite, the Walter records, mono and stereo, are the next best thing. And a mighty close second,  **Martin Bookspan**

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**Basic Repertoire Choice To Date**

1. Tchaikovsky's First Piano Concerto Nov. ’58
2. Beethoven’s Fifth Symphony Dec. ’59
3. Beethoven’s “Moonlight” Sonata Jan. ’59
4. Dvořák’s “New World” Symphony Feb. ’59
5. Beethoven’s “Eroica” Symphony March ’59
6. Bach’s Chaconne for Solo Violin April ’59
7. Schubert’s “Unfinished” Symphony May ’59
8. Beethoven’s “Emperor” Concerto June ’59
9. Mozart’s G Minor Symphony (No. 40) July ’59
11. Tchaikovsky’s Fourth Symphony Sept. ’59

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**HiFi/STEREO**
How do record collectors get that way? In some instances, an interest in music leads to the purchase of a player and records. In other instances, incidental ownership of a phonograph—perhaps it is a part of a TV set—leads to the purchase of records, with the latter then inspiring a deeper interest in music.

In either case, one record purchase leads to another, and in no time at all, another record collector has become enrolled in the ranks.

It is a pleasantly insidious process, this development of the record collector, and a gratifying one. It offers many joys, some tribulations, and a few frustrations. Perhaps it is these last which most frequently change the record collector to record critic.

The time inevitably comes when the collector wishes that the record companies would do things somewhat differently, or that the opinions of professional record critics were more in conformity with his own. From wishing to articulating is a short step, easily taken.

It is to this collector—who is in essence every collector—that BE OUR GUEST offers the opportunity to express his—or her—opinions to a nationwide audience of fellow record collectors.

Our Guest Critics this month are Miss Nina Piscitello and Gerald Orbach. Nina is a resident of Framingham, Mass., where she is employed by the town library. Much of her training as a librarian was acquired at Clark University in Worcester, Mass. As a librarian with a love for music that expresses itself in concert-going, singing in the Framingham Community Choral Society and her church choir, and collecting records, Nina is put in charge of the library's record collection.

Recently, she went stereo with a Sears Roebuck Silvertone radio-phonograph console, Model 58. This includes an external speaker with a 15 foot lead, so the stereo effect is not limited by inadequate speaker separation.

Jerry Orbach is an audiophile from way back. At 32, he is married, has two children, and is employed in the purchasing department of one of New York's largest hi-fi and electronics distributors. During the past several years, he has had six different hi-fi systems, and his current one comprises a custom-built preamp and speaker system, with two Eiro 60-watt amplifiers, a Fisher tuner, Rek-O-Kut T-12H turntable, ESL arm and Fairchild SM-1 cartridge.

He came to music early (rather, music came to him) as his father and older brother sing professionally.

There you have it, two record collectors who say their piece here about a few of the current recordings. If you'd like to have your say about new record releases, write:

Guest Critics
Hi-Fi/Stereo Review
One Park Avenue
New York 16, N. Y.

Let us know a little about your background and what you play your records on. We will supply the selected Guest Critics with records for review. Everyone is eligible, so write today.

*** Miss Nina Piscitello


- Interest: For Pre-Bach enthusiasts
- Performance: Excellent
- Recording: Excellent
- Stereo Directionality: Good
- Stereo Depth: Good

If you are interested in Pre-Bach, this is your cup of tea. It also fills the bill nicely for the collector who wants representative music of various periods. Here he will find a program covering nearly two centuries: 1500-1700. The renaissance composers Gabrieli, Luylthon, Haussmann and Gibbons, and the baroque composers Biber, Lully and Couperin provide a program which shows the overlapping of styles during this time.

Although the music is entirely instrumental, in one portion of the Biber "Serenada," the voice of the night watchman (Kari Nurnela, baritone) can be heard approaching and slowly passing by, making for an effective touch.

The Consort of Viols is a fine group of players who use the old style viols, plus cembalo, to produce a tone of great beauty, comparable to the sound of the present day viola and cello. These musicians have mastered the style, tone and technique of the renaissance and baroque instruments to give a spirited and enlightening performance.


- Interest: Big symphony
- Performance: Excellent
- Recording: Good, with reservations
- Stereo Directionality: Very good
- Stereo Depth: Fair

Here is truly magnificent music: large, dramatic, stirring, substantial. It starts with a swirling first movement (with echoes of Wagner). The soul-satisfying second movement has a depth of feeling which appeals to the intellect as much as to the emotions, and I agree with Alec Rottenberg, one of Dvorak's biographers, who picks this as "Dvořák's loveliest slow movement."). The third movement is lyrical and martial while the final movement dramatically completes this great symphony. The Slavonic Dances have an exciting exuberance and liveliness.

The Concertgebouw Orchestra plays with clarity under Bernard Haitink, a young conductor worth watching.

But for a surface with which the recording is excellent.

** Bobby Short on the East Side. Bobby Short, vocal, with rhythm acc. Slumming On Park Avenue; Flying Down To Rio; I Left My Hat In Haiti; Let There Be Love & 8 others. Atlantic 1231 $15.98.

- Interest: Sophisticated
- Performance: Excellent
- Recording: Very good
- Stereo Directionality: Some
- Stereo Depth: Fair

Bobby Short is a performer with a style of his own—refreshing in this day of carbon-copy entertainers. He has a bright, crisp, sure delivery on numbers like Flying Down To Rio and I Left My Hat In Haiti, the second of which is done at such a fast pace it leaves you breathless just listening to it. He has an infectious gaiety and enthusiasm; Delia's Gone shows a humorous facet of the Short talent.

Besides singing, he plays the piano himself and is ably assisted by Aaron Bell and Ismael Ugarte, bass, and Kenny Belding and Johnny Cresci, drums.

Stereo is hardly needed for this small group sort of recording, but it does keep things sharp—balancing bass against drums against piano, which together form a good background for the voice.

** Tchaikovsky: Symphony No. 2 in C Minor, Op. 17; Moussorgsky: A

- Interest: Continued on page 78

AUGUST 1960
STEREO KIT REPORT:

The

EICO HF-81

Good stereo sound,
well packaged—and
at a modest price

Hans Fantel / equipment

When we rounded up four recent stereo amplifier kits for evaluation in our June issue (page 43), the EICO HF-81 had not been penned in the same coral. Our readers were not long in protesting this, because the EICO’s sturdy merit had won widespread favor since the HF-81 was first introduced some time ago. For this reason, we are now placing EICO’s more seasoned amplifier alongside its younger colleagues evaluating it by the same criteria that governed our survey of the Heathkit AA-39, the Knight Y-77A, the Lafayette KT-250A and the PACO SA-40.

In its design objectives, the HF-81 bears a distinct family resemblance to the other four. They all aim to provide the kit builder with a compact, fully self-contained stereo amplifier that delivers good sound at medium power and moderate cost. Outwardly, its strictly businesslike appearance marks the HF-81 as perhaps the plainest member of its clan, but the adage that a homely mien often bespeaks a good heart is definitely borne out in this ease.

Power vs. Distortion

To allow direct comparison with measurements cited in our June issue on the other four stereo amplifier kits, we tested the EICO HF-81 under identical conditions. The power per channel was measured at the “hard clipping” level, (just before considerable distortion becomes evident on the oscilloscope screen) and distortion figures were also established at full “clean” output.

According to our measurements, the HF-81 delivers a respectable 12 watts per channel within the specified harmonic distortion rating of 1% over most of the essential range.

Below 100 cycles harmonic distortion rose slightly to levels of 1.8% at 50 cycles and 2.5% at 30 cycles, while at 10,000 cycles it rose to 1.3% and to a maximum of 2% at 20,000 cycles. These figures may be considered quite good for equipment of this class and basically in agreement with the manufacturer’s claims.

Intermediate distortion is specified at 0.5% at 10 watts, but in our tests the 0.5% figure was reached at 5 watts and then rose to 1% at 12 watts. The manufacturer specifies 2% IM at 28 watts output of both channels combined. Our measurement would indicate that under such conditions the 2% figure would be reached at 24 watts.

Frequency Response and Tone Controls

Measured at the 1-watt level with tone controls in mid-position and frequency response was flat from 60 to 7,000 cycles, with a negligible 0.5 db drop at 40 cycles and 1 db at 30 cycles.

In the treble, response was down nearly 3 db with the treble control flat. When we attempted to lift the drooping curve by advancing the treble control, we succeeded in making the response curve essentially flat to 10,000 cycles, but only at the cost of introducing a rising characteristic between 10,000 and 20,000 cycles. The total action of the treble control at 10,000 cycles allows 14.5 db boost or 13 db attenuation. The bass control in full rotation caused 12 db boost or 13 db attenuation at 50 cycles.

Channel Separation, Hum and Sensitivity

Following the procedure outlined in our June issue, we measured channel separation at 10,000 cycles for full output, finding it 34 db on the “auxiliary” inputs and 27 db on the “phone” inputs. The sensitivity of the HF-81 is such that 8.4 volt input will drive it to 12 watts output and hum and noise measured 72 db down at 12 watts.

Operating Features

The HF-81 has a straightforward layout of controls, simple and self-explanatory with one exception: one of the knobs is labeled “Focus,” which led this innocent audiophile to assume that it was a reflex from a TV set. Manipulation of the knob, however, revealed it to be an ordinary stereo balance control. One wonders what EICO is trying to prove by confusing the nomenclature.

The volume controls (labeled “Level”) are ganged to a single knob. There are separate tone controls for each channel, treble and bass being adjusted by means of concentric knobs. There is no clutch linkage between the two parts of the concentric control so that each has to be turned separately.

The HF-81 excels such amenities as rumble or scratch filters, blend control or loudness compensation, but favors the tape Ian with a front panel switch for choosing correct frequency compensation for 35 or 75 ips tape speed. It is rather awkward that the power switch is combined with the treble control of the left channel. This unlikely pairing makes it necessary to reset the tone control every time the amplifier is turned on.

Summary:

The EICO HF-81 is an essentially simple integrated stereo amplifier with very respectable performance for its class. Listening tests proved it altogether pleasant to the ear. The only serious criticism to be made on the basis of our tests is the failure of the tone controls to provide flat response in mid-position. This hardly detracts from the musical enjoyment attainable with this amplifier, which at its price of $69.95 (or $109.95 factory-wired), represents very good value.

The EICO is economical in space as well as cash. With its compact overall dimensions (15½” wide, 4½” high and 10½” deep), the HF-81 takes up little room for a fairly hefty performer.
Antonius Stradivarius left a legacy of 1100 of the most valuable musical instruments ever created. In September HiFi/STERO REVIEW, Henri Temianka—famed concert artist who owns one of the 500 'Strads' left in the world—pays tribute to this towering genius of music.

Stradivarius' infinite patience and incredible craftsmanship breathed so much life into his work that each of his violins came to have a name and personality all its own. Each is treated like a personal friend by its owner. The violin called "Red Diamond," for instance, was literally nursed back to health after being immersed in the ocean for 24 hours!

Every music lover will enjoy this feature in September HiFi/STERO REVIEW. In fact, it's an issue that's filled with good reading. Don't miss it!

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HiFi Stereo Review
43 South Wabash Avenue
Chicago 5, Illinois

AUGUST 1960
BEST OF THE MONTH...

London helps American pianist Julius Katchen add laurels to his reputation with the Brahms Paganini and Handel Variations. "Katchen plays them with uncanny understanding... These are mature readings... Engineering is excellent." (see p. 51)

RCA Victor's remarkable Everything But the Beer package for the Boston Pops 75th anniversary offers nothing less than a complete Arthur Fiedler-Boston Pops Concert—complete with beer mugs. "...the best engineered sound in the entire history of the Boston Pops... Fiedler's recording triumph." (see p. 58)

Angel's Great German Songs comprises a stunning recital of Schubert, Schumann and Richard Strauss Lieder by celebrated bass, Hans Hotter. "Hotter sings beautifully and intelligently. ...Gerald Moore's accompaniments are truly collaborative and Angel's recording is superb." (see p. 58)

Records reviewed in this section are both stereo and monaural. Versions received for review are identified by closed (△) and open (△) triangles respectively. All records are 33½ rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (△), however, must not be played on monaural phonographs and hi-fi systems.

△ △ △ BACH: Solo Violin Partita No. 3 in E Major; BRAHMS: Violin Sonata No. 3 in D Minor. Jaime Laredo with Vladimir Sokoloff (piano), RCA Victor LSC 2414 $5.98; Mono LM 2414 $4.98

Interest: For fiddle fanciers
Performance: Unexceptional
Recording: Good
Stereo Directionality: ???
Stereo Depth: OK

In this, his second recording, Laredo, winner of the 1959 Queen Elizabeth of Belgium competition, turns his attention to far more demanding repertoire than in his debut recording of some months ago. The playing is still as technically secure as in the debut disc, but here Laredo's youth and comparative inexperience are evident. Both the Bach Partita for unaccompanied violin and the Brahms Sonata suffer from a certain tentativeness and lack of assertion in their interpretation. The Brahms, that glorious outpouring of mature passion, sounds a little anemic as it comes off this record. The interaction between two sovereign musical intellects which distinguished the marvelous old 78 rpm version by Szétsi and Petri is absent from the Laredo-Sokoloff collaboration. The contemporary version which comes closest to having it, in this opinion, is the Angel recording by Oistrakh and Yampolsky.

The recorded sound is good, with improved balance between Laredo's violin and Sokoloff's piano—but it does seem weird to have a solo violin (in the Bach) recorded in stereo. M.B.

△ BACH: Recitative and Aria from Cantata HANDEL
The two overtures, which round out Side 2 of the disc, benefit from a similar approach, especially the surgically diagrammatic "Coriolan.

The orchestra and engineers were in top form for the recording also, and the end result is a Beethoven disc complete in its artistic fulfillment.

BEETHOVEN: Symphony No. 6 in F Major, Op. 68 ("Pastoral") - Philharmonia Orchestra, Otto Klemperer cond. Angel S 35711 $5.98

Interest: For Beethoven & Klemperer Performance: Klemperer Recording: Good Stereo Directionality: OK Stereo Depth: OK

Stereo adds breadth and spaciousness to this performance which was released in mono some months ago. The performance, as was noted then, will not please everybody—especially the slow-gaited "Scherzo", whose pianos are rather heavy-footed in their mermyrking. Otherwise, Klemperer gives us a very relaxed and uncomplicated "Pastoral" of the distinctly country humpkin variety.

BEETHOVEN: Piano Sonata No. 14 in C-sharp Minor, Op. 27, No. 2 ("Moonlight") - Piano: Christian Feininger; RCA Victor 1000 $5.98

Interest: Piano masterpieces Performance: Feininger Recording: Very well-constructed; Angel open Stereo Directionality: Not needed Stereo Depth: Good

There is a vast amount of music on the Vox disc, and it is all great music, but the appeal of the record unfortunately is not quantitative. Trugoni's playing is straightforward and impersonal, while the recording is too constriction in sound to allow even the virtue of correctness to come through freely. So, a record which seemingly offers much for its cost turns out to be no bargain at all.

Anita Fisk plays her Sonatas with insight and sensitivity. She is a musical interpreter; her playing is warm and vital. The slow variations of Op. 100 are exalted and moving, and altogether quite magnificent in this performance. There is a great deal of technical difficulty in even the "Moonlight" movements, and Miss Fisk meets it with fine playing and clear interpretation. The Fischer piano is rich and full, and Angel's recording does not slighl it. This is an outstanding Beethoven disc.

BEETHOVEN: Symphony No. 2 in D, Op. 36; Overtures—Coriolan: Prometheus - Philharmonia Orchestra, Otto Klemperer cond. Angel S 35685 $5.98

Interest: Solid Performance: Wonderful Recording: Excellent Stereo Directionality: Fine Stereo Depth: Good

Klemperer has done it again! Here is a Second Symphony of inevitable rightness, even to the observance of the universally-ignored repeat of the first movement exposition. The Second Symphony is no small-scaled affair as Klemperer sees it; rather, it is in its power and directness the immediate progenitor of the Eroica Symphony, a flexing of the composer's muscles prior to his engaging in the combat of the Eroica. All this Klemperer brings out in rugged strength.

August 1960

Stereo Directionality: Good Stereo Depth: Also good

Kubelik conducts music here with obvious relish and sympathy, and when this talent is combined with the seemingly inevitable performance, the result is always exhilarating. Even though the Brahms dances are given polished, smooth, big-sound performances, and include the rarely heard and utterly delightful Dance No. 18, there is no doubt that the Scherzo Capriccioso and Slavonic Rhapsody are the pieces Kubelik does best.

Westminster first recorded the Scherza around 1951, and Vox, Angel, and Mercury have since had Perle, Sawallisch, and Barbrioldi conducting in that order. Kubelik's latest for Capitol surpasses anything in the catalog for sound and recording. As a bonus, he adds the early Dvořák Rhapsody, a score that comes close to the razzle-dazzle of the more highly estimated Op. 66. A must record for Dvořák lovers.


Interest: Colossal Performance: Weighty Recording: Good Stereo Directionality: Good Stereo Depth: Good

Kempe takes a deliberate, brooding view of the Brahms—especially with the result that the Symphony emerges in a Furtwängler-like light. This kind of performance will not be universally admired, but in its own way it is an excellent translation of Brahms' intentions. The engineers have captured full, ripe sound and the playing is superb.


Interest: Major piano variations Performance: Excellent Recording: Excellent Stereo Directionality: Not needed Stereo Depth: Good

These compositions are crotz tests for any pianist. They are long, technically difficult and knotty. In most performances, they wind up as boxers, but not here. Katchen has captured the composer's intentions and thorough communicativeness. These renditions, they seem less erudite than romantic, yet they are not without a degree of profundity.

Katchen's playing has dash, intensity, lyricism and warmth. Always an excellent technician, he is not fazed by the intricacies of the "Paganini" or the intricacies of the "Handel." The architecture of the piece is well organized in his performances. Each builds towards its conclusion without a hint of fragmentation. In the Handel set, there is exciting propulsion towards the Fugue and its grand finale is played with rock-like steadiness and strength. There are mature readings, probably the best that Katchen has recorded. The engineering is excellent.

BRAHMS: Violin Sonata No. 3 (see BACH)

DEBUSSY: Quartet in G Minor - RAVEL: Quartet in F, Julliard String Quartet

31
Recording: Good
Stereo Directionality: Fine
Stereo Depth: Excellent

By adopting a tempo just a shade slower than usual, and then digging out of the music a kind of quiet passion and intensity, Ludwig produces in the Largo of the New World Symphony an effect of hypnotic power and introspection. With this approach the Largo becomes the true focal point of the symphony—as Dvorak undoubtedly intended.

Everest's engineers turn in their usual superb job, both in mono and stereo, and round out a multi-sonic picture of uniform excellence. M. B.

**GILBERT & SULLIVAN:** Iolanthe (complete opera). Solists and Chorus of the Glyndebourne Festival, with the Pro Arte Orchestra, Sir Malcolm Sargent cond. Angel 3597 B/L $13.96

Interest: Savoyard standard
Performance: Tops
Recording: Good
Stereo Directionality: Fair
Stereo Depth: Good

Sir Malcolm Sargent has kept the principals of previous Angel G&S productions together to turn out his fifth outstanding album in this series. From the very beginning with The Mikado, it was evident that Sir Malcolm had brought to the scene a company that would vocally rival the D'Oyly Carte. In many ways, his performance equals the D'Oyly Carte productions, and in some respects his group is superior.

This superiority is in his choice of contralto and soprano such as Euliza Monroe, Monica Sinclair and Marjorie Thomas, and in baritone John Cameron and Owen Brannigan; has these voices are top-ranking in England, and Sir Malcolm in keeping his organization intact has used the artists to form a solid foundation for the high standard he has maintained.

Stylistically the Sargent performances are much crisper than those of the D'Oyly Carte as directed by veteran, Isadore Godfrey. Where Sargent creates a feathery atmosphere, Godfrey is much more sentiment and romantic.

Iolanthe has its supreme moments, like the delicious scene ending Act One, from Phyllis's aria "For Riches and Rank I do not long" through the Lord Chancellor's big moment, "Go, Away Maids," to the argument between the Peers and the Pesi. It does not have, however, the same continuity and stature as The Gondoliers, The Mikado, and H.M.S. Pinafore.

Angel's G&S projects are greatly improved technically, but London's engineering still provides a slight haze and a generally warmer sound with more spatial illusion. D'Oyly Carte's last London issue, H.M.S. Pinafore, included all of the dialogue, a refreshing precedent that Angel would do well to copy.

With Iolanthe comes a free disc as bonus, containing fifteen scenes from Sargent's previous G&S albums. J. T.

**HAYDN:** Symphony No. 5 in E Minor, Op. 95 ("From the New World"). London Symphony Orchestra, Leopold Ludwig cond. Everest SDBR 1056 $4.98; Mono LPRR 4056 $4.98

Interest: Repertoire cornerstone
Performance: Dedicated

**HAYDN:** Quartet in C Major, Op. 76, No. 3 ("Emperor") MOZART: Quartet in C Major (K. 465) ("Dissonant"). Paganini String Quartet. Kapp KC 9045-$4.98

Interest: Masterpieces
Performance: Excellent, with one minor reservation

This is indeed excellent quartet playing. The performances are spirited, technically secure, emotionally satisfying, and with excellent ensemble. The recording, likewise, is first rate. Stereo directionality is in evidence, but not to an exaggerated degree, so that the quartet has a natural presence.

My only reservation about the performance has to do with the "Introductory" opening of the Mozart work. It is this section, with its strange harmonies, that gives the work its nickname, the Dissonant Quartet. It seems to me that the relatively fast tempo of this performance gives that droopy a matter-of-fact quality that robs it of its mysterious feeling. I was impelled to compare this approach with that of other quartets that have recorded the work. Comparisons of the performance times indicate that the consensus is in favor of a slower beat. The Paganini Quartet takes one minute and forty-three seconds to play the introduction, while the Parrenin Quartet in a Westminster recording requires two minutes and seven seconds. The Guilet Quartet for Concert Hall takes the same approach, with the Parrenin; they do it in two minutes and four seconds. In another Westminster version, the Vienna Konzerthaus Quartet requires one minute and fifty-four seconds. The only reading that approximates the Paganini's is that of the Roth Quartet once available on the Merkury label. They play the introduction in one minute and forty-five seconds.

My purpose in comparing these timings down to the second is not to be picayune. This introduction, which is one of the most remarkable things ever to come from Mozart's pen, takes on an entirely different quality, depending upon the tempo at which it is played. The Paganini's approach, because of its fast speed, is to me, the least satisfactory. However, I should like to stress the fine group and the only complaint that I have: otherwise, the performance is totally admirable.

Incidentally, Haydn's reaction upon hearing the weird harmonics of this introduction are worth repeating. His sole comment was: "If Mozart wrote it, he must have had good reason for doing so." D.R.
As for the performance: Beecham's reading of the first movement of the "Cello" is vital and exciting, while Monteux seems colorless by comparison. From that point on, however, it is Monteux who surges ahead, with faster tempi in all of the remaining three movements. The second movement—the one which gives the symphony its nickname—is taken at the fastest speed that I have ever heard. In fact, as I mentioned in my review of the Beecham recording in the June issue, Monteux takes only six minutes to Beecham's eight!

In the finale, it is Monteux whose reading has the greater sparkle. However, it is considerably minimized by the dull recording. In short, not recommended. D. R.

△ JANAČEK: Jenůfa (complete opera). Marta Krásová (soprano)—Kostelníčka: Stěňa Jelínkova (soprano)—Jenůfa: Ivo Židek (tenor)—Stefan: Baro Bolduc (tenor)—Laca: Jan Kokoš (baritone)—The Miller: Milada Šedníčková (contralto)—Grandmother & others with Chorus and Orchestra of the Prague National Theater, Jaroslav Vogel cond. Arista ALPO 80 C/L $15.98


Jenůfa, based on Gabriela Preissová’s "drama of Moravian rural life," was the first genuine masterpiece to come from the pen of the Moravian-Czech master, Leoš Janáček. It was the first score to make Janáček's name known beyond the craters of his home city of Brno. It was the first Czech opera after Smetana's The Battered Bride (Arista ALPO 82 C/L stereo & mono) and Dvorák's Rusalka (scheduled on Arista ALPO 87 D/L) to gain any kind of foothold in the international operatic repertoire. The struggle for such recognition was for Janáček a long and bitter one; for he composed Jenůfa in a first version between 1894 and 1897, revising it in between 1900 and 1903. (During the latter period, he suffered through the illness and death of a daughter whom he adored.) A premiere took place on January 21, 1904, but it was not until May 26, 1916 that Jenůfa was finally produced in Prague. By this time, Janáček had become discouraged to the point of losing almost all creative urge; but the long delayed triumph of Jenůfa and its subsequent course through all the major opera houses of Europe (it made the Met in New York in 1924) rekindled the then 60-year-old composer's creative fires. During the last dozen years of his life he completed no less than a half-dozen operas, the Slavonic Festival Mass (Tranquilla 7072), two string quartets (Arista 999), the Sinfonietta (Arista 122) and Taras Bulba (Capitol G 7159), all of which have gradually been coming into their own with the listening public as the highly individual masterpieces that they are.

In Jenůfa, Janáček and his librettist have taken an ostensibly somber rural story of a mother who does away with her stepdaughter's illegitimate child to save her from disgrace and transformed it into a drama of intense compassion and forgiveness. As drama per se the story comes perilously close to being country "soap opera." It is the musical characterization of the chief figures in their Moravian village setting that saves all—in particular that of the embittered stepmother Kostelníčka, the pathetic Jenůfa, the irresponsible Steva who fathers but won't take responsibility for her child and the steadfast "good" brothers, Laca. It is Kostelníčka who emerges as the cruel and most moving figure and in her confrontations of Steva and Laca, in her colloquies with Jenůfa, and above all in the heartrending scene wherein she decides to die away with Jenůfa's baby, she emerges as something close to heroic.

Janáček's musical language in Jenůfa stems in part from the post-Dvořák lyrical style of his early Lach Dances (Arista 129) and in part from the gnomic, terse style he was beginning to develop out of his study of Moravian dialect and rhythm. There are few arias or formal ensembles as such, save for one or two brief folk dance episodes. The singers use, rather, a highly effective parlindivo-jnathous [not unlike that found in Mussorgsky's Khovanschina (Janáček was a profound admirer of that Russian master's work)]. At moments of intense drama, it breaks out either into pure song or else breaks down into something close to speech-song. What is particularly noticeable is the complete naturalness with which words and music fit each other—inflection, stress, word intonation all seem an essential part of the music and vice-versa.

Janáček's orchestra here is not the highly developed ensemble of the mature works; but it still offers a poten running com-

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AUGUST 1960
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AUGUST 1960

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mentary on dramatic action and the psychology of the protagonist; and there are some striking coloristic devices brought into play, such as the use of a repeated xylophone figure in Act 1 to suggest the turning of the mill wheel.

Jeniška, like almost all of Janáček's works, stands or falls on intensity of expression, together with tautness of phasing and accuracy of rhythm. I wish I could say that I was the first to list Useful's performance as measured up to this respect in which it is actually in the music. But I fear that the Bohemian Czechs of the Prague National Theater tend to soften Janáček's music—and to its detriment. At least this is how this particular recorded performance strikes me. Kryštof as Kostechka comes closest to measuring up to Janáček's musical-dramatic characterization; and she is ably seconded by Zítka as Steva and Jelínková as Jeniška. Yet, I suspect that their performances would have gained tremendously in power and brilliance if intensity had somehow of the stature of Brechtlová Bakala (Janáček's close friend and pupil) or Karel Ancell been at the conductor's helm. Still, we can only be enormously grateful to Artia for making a genuine start toward giving Janáček's opera complete in its original language. Indeed, two of his finest mature operas are slated for release by Artia within the next six months—the powerful Katya Kabanova (solo or mono) and the delightful animal opera, Cunning Little Vixen (mono only).

So far as recorded sound goes, this one of Jeníška is of 1952 vintage—adequate, but no more than that. which is all the more reason why Artia should arrange for a replacement version in stereo as well as mono and conducted by such as Bakala, Ancell or Talich. D.N.

KHACHATURIAN: Piano Concerto, Peter Katin with the London Symphony Orchestra. H.C. Everest SDDR 3055 $4.98; Mono LPDR 6055 $4.98
Interest: Modern standard Performance: Excellent Recording: Excellent Stereo Directionality: Sufficient Stereo Depth: Good
Composed in 1943 and played for the first time in America seven years later, this is the most recent piano concerto to secure a place in the regular repertory. It is colorful, grateful to the soloist and the orchestra, and quite easy for the listener to associate with music more romantic than modern, yet it is of this era in its directness and drive.

More than most compositions he has recorded, this concerto is suited to Katin's style of pianismo. His crisp touch and bright tone are ideal. He plays with nerve and sentiment, as well as with evident enjoyment. Rignold has the orchestra on its toes and Everest's recording is superb, with the stereo broad and deep. W.D.

Interest: Fine romantic period pieces Performance: Breath-taking Recording: Excellent

Stereo Directionality: Fine Stereo Depth: Good
These pieces are tailor-made for Serkin's flamboyant, extra-toriated Romanticism and he plays them up to the hilt, with fine bravura and a warm leavening of color and sensitivity.

The concertos themselves are rich examples of Romantic style; the First is fairly often heard in our concert halls; but the Second, for all its five recordings, is a rare work in concert. Nor doubt about it, with Serkin's dynamic interpretation and first-class stereo recording from the engineers, these are the performances to get.

One question: When, if not members of the Philadelphia Orchestra, is the "Columbia Symphony Orchestra" Ormandy conducts in the Second Concerto? M.B.

MOORE: In Memoriam (see RUGGLES)

MOUSORGSKY: A Night on Bald Mountain (see TCHAIKOVSKY)

MOZART: Clarinet Quintet in A major K. 581; Serenade in G major ("Eine Kleine Nachtmusik") K. 525. Budapest Quartet, David Oppenham [clarinet] and Julius Levine (double bass). Columbia MS 6127 $5.98
Interest: Unquestionable Performance: Clarinet Quintet superb; "Nachtmusik" not quite
Recording: Excellent Stereo Directionality: Fine Stereo Depth: Adequate
The Clarinet Quintet is given a rich musical reading, with a wonderful sense of poise and with admirable finesse on the part of all five players.

In the "Nachtmusik," there is evidence of some insecure bowing in the first violin, so that, in bars 120 of the Finale, the last note is missing altogether. The recording is fantastically faithful, which may account for part of my complaint regarding the first violin; it may be that no violin in playing under "bright light" of such close microphone placement. Nevertheless, the version for string quartet and double bass is welcome, especially since this familiar piece is almost always played by a string orchestra. Not to be given merely for the sake of historical accuracy, the jacket notes give Mozart's birth date as two days before it actually took place. D.R.

MOZART: Quartet No. 21 ("Dissonant") (see HAYDN)


Interest: Virtuoso concerto Performance: Pennerio powerful; Schein quite sensitive
Recording: Both very good Stereo Directionality: Both reasonable Stereo Depth: Both good

It was to be expected that Pennerio would record this concerto at about this point in his career, but the same cannot be said about Ann Schein. I had admired the care with which her recorded repertoire was chosen; in particular, her not undertaking compositions normally considered beyond her years, her experience or her capabilities. She has gathered recognition as a young artist with an outstanding potential, but is the Rachmaninoff "Third" a proper vehicle for her? Particularly for recording? A priori, I would say no. It is a composition that baffled many mature performers for some very great ages; I well remember an occasion when Gieseking came a cropper with it.

On the concert stage, the piece generates some excitement even when it is merely given a run-through. In a recording, far more demanded, this particular concerto can be compared side by side, each to the other.

How does the Schein version compare with the Pennario? She begins more lyrically; she gets under way somewhat clumsily. Then the demand arises for power, and he has it, but not she. Frankly, I don't think any woman pianist has the special type of power Rachmaninoff demands in this work. When the Horowitz and Gilels recordings, and the old Rachmaninoff (all RCA Victor) are brought out, this becomes distinctly apparent. It is not the type of vehemence that is scaled to accommodate the maximum effort of a small-scale performer.

What we have in the Schein performance is a statement short of the one demanded by the music. Other music, even grander than the Rachmaninoff "D Minor" can be satisfied with the Schein approach, but this is an abstruse piece, and if you will play the Horowitz record, you will understand why the composer exclaimed that his younger colleague got out of the music which he himself could only imagine. And Rachmaninoff could play pretty good piano too.

Both of these new versions are deliberative, on the order of the Chopin rendition for RCA. Neither of these pianists tear into the piece with the passion and excitement of Horowitz. Not for that matter, due Chopin or Gilels. While Pennario does well after getting under way, he never quite achieves a true pianissimo; he stays tenuous throughout. Schein has some fine moments, particularly in the slow movement. But neither she nor Pennario achieve the lyrical intensity of the Chopin performance.

Both conductors are alert collaborators. However, the Philharmonia is far and away the better orchestra. Capitol's sound is bigger and more brilliant than Kapp's and the balance here is better; the soloist and orchestra is better, but the difference is not significant. W.D.

RAVEL: Quatuor F (see DEBUSSY)

RUGGLES: Organum; MOORE: In Memoriam; WARD: Symphony No. 2, Japan Philharmonic Orchestra, Will- iam Strickland cond. Composers Recordings CRC 127 $5.95
Interest: Significant Americans Performance: Very good Recording: Very good

With Charles Ives, Wallingford Rigger and Henry Cowell, Carl Ruggles, who was born in 1876, helped give American concert music a powerful character of its own.
However, his importance and influence cannot be evaluated by a reference to the Schumann catalog: only one other record of his works is listed therein (Columbia ML 4896). Organum was composed in 1945 and was premiered by Leopold Stokowski four years later. It is a short piece for full orchestra, serial and granitic in strength and sonority. Its sheer power indicates that we are much the poorer for the paucity of Ruggles recordings.

Douglas Moore's In Memoriam is in its own way kin to Organum. It is an intense, compact work. In the words of its composer, "It is dedicated to those who die young," and it evokes a bitter feeling of loss for those who were cut down in their prime.

Robert Ward is of a younger generation than Ruggles and Moore. His Second Symphony is a lyrical three-movement work, written in classical fast-slow-fast format. It is an energetic and robust composition, with a decided positivism about it that has its own attractions.

The Japan Philharmonic, which is performing more American compositions than most American orchestras, plays proficiently, and the recording is very well engineered.

W.D.

\[ \text{SCHUBERT: Symphonies—No. 5 in B-flat; No. 3 in D major. Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. Capitol SG 7212 $5.98} \]

Interest: Lyrical symphonic masterpieces
Performance: Beautiful
Recording: Excellent
Stereo Directionality: Sufficient
Stereo Depth: Good

These two melodious symphonies got off to a slow start in the public concert hall. The manuscript of the Third was not found until eleven years after Schubert's death. The lovely Fifth had its first public performance more than fifty years after it was written. Ah, the Good Old Days!

How beautifully Beecham shapes the melodies in these performances and what melodies they are! Both symphonies ring from beginning to end. Under the Baroquel's baton, the music flows flawlessly and its texture is gossamer fine. The engineering flawlessly sustains the delicacy of nuance that Beecham achieves.

W.D.

\[ \text{SCHUMANN: Piano Concerto in A Minor, Op. 54. Van Cliburn with the Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 2455 $5.98; Mono LM 2455 $4.98} \]

Interest: Major Romantic concerto
Performance: Pianistically uninspired
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

This is only the second concerto that Van Cliburn has recorded deliberately. The first was the Tchaikovsky (Victor LM2252; LSC2255). The recording of the Rachmaninoff D minor (Victor LM2253; LSC2255) was of an actual concert performance and was not specifically prepared for taping. Hence, there is a two year gap between the young pianist's appearances before the recording microphones, a long time for to active and successful a performing artist.

I am not enamored of the Cliburn rendition of the Schumann Concerto. The music plods rather than sparkles. In some passages there is a feeling of tentativeness, as though the interpretation has not been fully formed. In others, there is a lack of surge and flow, with the playing more studied than spontaneous. There is neither the assurance nor the identification apparent in both the Tchaikovsky and the Rachmaninoff recordings.

In contrast to the piano playing, the orchestral part is played with ardor and expansiveness. On more than one occasion, I receive the impression that Reiner was urging his soloist to "get on with it"—to infuse his playing with more verve. This is the most expressive and impressive performance of the orchestral score on records. It is sensitive; it is very well balanced; and it is propulsive.

Actually, what seems most lacking in Cliburn's performance is what he has been praised for so abundantly—romantic feeling. Playing the Liszt recording (Columbia ML 4525) against this one is a revelation. It is not a matter of speed or technique. It is more a matter of insight, sensitivity, style and communication. The Liszt sings and soars with its fanciful posturings; withal, it is strong and understated in rhythm or phrasing. The Cliburn is relatively earthbound, with little lyrical grace and surprisingly weak attacks.

Of course, the Liszt sound has been dulled by age, while the new recording is rich, fulsome, and with the stereo version adding extra spatiality and definition to already fine sound. Victor's economics, however, is an entirely different matter. Less than sixteen minutes per side, monoaural or stereo, does seem extravagant.

W.D.

\[ \text{SESSIONS: Symphony No. 1: BERGMAN: Music on a Quiet Theme; SMITH: Tetrameron, Japan Philharmonic Symphony Orchestra, Aozto Watanabe cond. (Sessions: Smith); William Strickland cond. (Bergman). Composers Recordings CRI 131 $5.95} \]

Interest: Important American symphony
Performance: Convincing
Recording: Very good

Roger Sessions wrote his First Symphony in 1927, a few years after his famous The Black Masters (Mercury SR 90105; MG 80106). It is an elaborate composition, scored for full orchestra, with three active movements. Its vigor and intensity are immensely impressive and immediately mark this as music of stature. Watanabe's reading is strong and assured; it is his best representation on records to date.

The William Bergman opus is a short piece that rises to a powerful climax. Russell Smith was born in the year that Sessions composed his Symphony. The Tetrameron is a one-movement piece that creates a mood of calmness and certainty. Both works are played with conviction. The recording throughout is very good.

W.D.

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Interest: Compelling early Tchaikovsky
Performance: Giulini tremendous!
Recording: Angel at its best
Stereo Directionality: Perfect
Stereo Depth: Just right

Giulini here has made his most exciting record to date. His account of Tchaikovsky's C Minor Symphony, which incorporates so much Russian folk-song material, has no rival. This stereo edition of the mono released months ago, is one of the very best. Angels has ever turned out. Not since Troskany have I heard, with such discipline, such orchestral unity, an excitement that will pull you right out of your chair. Giulini provides a total resonance and weight as well. For me, this is one of the outstanding discs of the year.

Giulini's electrifying interpretation of A Night On Bald Mountain is wall-shattering, explosive, and conducted at a furious clip. Yet, in the last pages he obtains from the strings and woodwinds of the Philharmonic a pianissimo of scrupulous lightness. Although the day's brilliant conducting star, George Solti, leads the Paris Conservatory Orchestra in a fine performance of the same Symphony, he simply cannot compete with Giulini. London's sound is good, but, Angel's is better, especially in the pickup of woodwinds. J. T.

VIVALDI: Il Cimento dell'Armonia e dell'Invenzione—12 Concerti Grossi, Op. 8, Julian Olewsky [violin], with the Vienna State Opera, Hermann Scherchen cond. Westminster XWN 3115 3 1/2 $14.94

Interest: Unquestioned
Performance: Superb
Recording: Excellent

Scherchen is known to vary in the quality of his performances like the proverbial "little girl who had a little curl." This, however, is one of his good ones—and at his best, he is hard to beat. There is a beauty of phrasing, a polish and spirit to the orchestral work that makes this one of the most satisfying recordings I have ever heard, of the familiar "Four Seasons," which comprises the first four of the twelve concerti grossi in this collection. The other eight concerti are performed with equal beauty and skill.

Olewsky's playing of the solo part is as close to perfection as my ears can conceive. He has technique, tone, feeling, and above all, beautiful style.

This recording is totally satisfying and, with one exception, beautifully balanced. The exception is the slow movement of the concerto called 'Winter,' with its pizzicato accompaniment to the beautiful melody in the solo violin. Unfortunately, the pizzicato chords of the orchestra are made unduly prominent and the solo fiddle is so far off mike as to be all but inaudible. This is the only blemish in an otherwise wonderful recording. D. R.

WARD: Symphony No. 2 (see RUGGLES)

EVERYTHING BUT THE BEER.

ELGAR: Pomp and Circumstance March No. 1, Op. 39; TRAD: Drink To Me Only With Thine Eye; ENESCO: Romanian Rhapsody No. 1 in A, Op. II; SAINT-SAENS: Danse Macabre; LISZT: Hungarian Fantasy for Piano and Orchestra (Otto Marsh solos), selections from "West Side Story;" ANDERSON: Bugler's Holiday; KERN: Smoke Gets In Your Eyes; Medley, "Kid Stuff;" MANCINI: Theme from "Peter Gunn." Boston Pops Orchestra, Arthur Fiedler cond. RCA Victor LSC 6082 12 $13.96; Mono LM 6082 2 1/2 $11.96

Interest: For Pops, the most
Performance: Fiedler's top performances
Recording: RCA Victor's best
Stereo: Perfect
Stereo Depth: Perfect

RCA Victor has delivered to the market a sumptuous red and white gingham-check super-duper package containing two records of Fiedler's skilled programming, with a pair of bright silver beer mugs inscribed in gold, "Boston Pops 75th Anniversary," and a buttoned slot of the box. Big enough to contain an Easter bonnet, is the album. As a bonus, if you are inclined, you may send away for matching mugs. Furthermore, there's a Budweiser Boston Pops recipe booklet enclosed telling you how to make goodies like Burgoyne Pork Pie Pies, and stuff like that. If you like beer you must agree the package is nifty, if you are a teetotaler, you can fill the mugs with orange juice or give them to some sinful friend. But whatever you decide, keep the records. "Everything But The Beer" is the best of how that Mr. Fiedler has ever made in his whole illustrious career as leader of the legendary Pops. The variety is enormous and stimulating, the orchestration stunningly conducted. On two full-sized LP's you get about an hour and 25 minutes of the finest recorded sound in the entire history of Boston Pops. Producer John Fiedler, Engineer John Crawford, Program Director and Chief Conductor Arthur Fiedler have made an album worthy of the 30 years of love and labor Mr. F. has put into the Pops. The orchestra sounds much larger, solely because of the engineering technique employed, as the hand was not augmented, according to the Boss.

Telephoned at home in Brookline, Fiedler said: "I've always wanted to make a record of a complete evening at Pops. The two records represent a whole program and we made it with the regular orchestra last summer." He informed me with great delight that the album was selling so well you could not get it. Mugs or no mugs, beer or no beer, a toast with anything at hand in the direction of Boston, a toast to Fiedler's recording triumph. Chersa, Maestro Fiedler, long may your bawdy wit! J. T.

"G. GABRIELLI: Canzon, a quintetto ["La Spiritata"]; LULLY: Ballet music for "Xerxes"; BIERER: Serenada; GIBBONS: Fantasia; HAUSMANN: Pavan and Galliard; LUYTHON: Fuga Suavissima; COUPERIN: L'Apothée de Lully, Concert of Violes of the Parnassus; with Kuri Nurnela, (baritone). Bach Guild BGS 5019 $5.95; Mono BG 5019 $4.98

Interest: Rare baroque items
Performance: Polished
Recording: Warm
Stereo Directionality: Very good
Stereo Depth: OK

From the list of composers and titles it is apparent that this is an excursion into the less-known byways of early music—and it is a welcome one, indeed. This is beautiful music, and it is played with great sensitivity, technical address and stylistic insight. Moreover, there is nothing precious about these performances; they have the necessary gusto when the music calls for it. The violins, which were the predecessors of our modern violins, have an attractive, sinewy tone. Gabriel's aria and the closely in tune quality to our modern instruments than I had expected.

I have heard "La Spiritata" played at a livelier tempo, in a version for brass instruments but the tempo chosen by the present group seems ideally suited to the softer tone of the violins.

The Bibers Serenade, which is a delight ful work, is most unusual in that one movement employs a baritone voice. He represents the night watchman, and his song, against the background of plucked strings, is charming. I seem to detect a certain motion on the part of the singer, perhaps intended to suggest the wanderings of the night watchman.

The recording itself is ideal, presenting the instruments in good balance, and with nice tone. D. R.

GREAT GERMAN SONGS.

SCHUBERT: An die Musik: Im Abendrot; Ständchen; Abgeschied; Im Frühling; Der Linde; Der Tod und das Mägdlein; Sämtliche Lieder. Nachlehn; Gehäms; SCHUMANN: Mondnacht; Wer macht dich so krank?; Alte Laute; Erste Grün; Die beiden Grenadiere; R. STRAUSS: Ach, weh mir unglückhaft Manne; Ich frage mich Hans Holter (bass) and Gerald Moore (piano). Angel S 35583 $5.98; Mono 35583 $4.98

Interest: Really great Lieder
Performing: Excellent
Recording: Excellent
Stereo Directionality: Sufficient
Stereo Depth: Sufficient

This program spans the three-quarters of a century of Lieder greatness. The finest of these songs—and they are all very fine—are the earliest. Franz Schubert was the first to achieve true greatness of Lieder writing and no one has supplanted him. The Schumann and Strauss representations are also on the highest plane of accomplishment. Hotter sings beautifully and intelligently. His rich voice treats the texts and music understandingly, with the calm of Mondnacht shimmering up in vivid contrast to the drama of Die beiden Grenadiere as extremes of emotional and dynamic range. Gerald Moore's accompaniments are truly collaborative and Angel's recording is superb. Full texts and translations, plus scholarly annotations, are provided.

W.D.
BEST OF THE MONTH...

△ Mercury's star jazz songstress, Ernestine Anderson, has done it again with The Fascinating Ernestine. "...one of the very best singers this reviewer has ever heard. ...This is a fine album in every way and should be a lasting addition to anyone's music shelf." (see right)

△ Roulette has done fine justice to Pearl Bailey in Songs of the Bad Old Days. "...She sings with both conviction and class. The accompaniment...by Don Redman...adds to the effect of the singer's good voice. ...a pleasure to listen to from start to finish." (see right)

△ Classic Editions, a newcomer to jazz, has a winner in the Bob Wilber Quintet's Spreadin' Joy with its musical memories of the late Sidney Bechet. "The tunes...are all good ones, and several have a haunting blues quality. ...An interesting album that swings...and shines with genuine devotion...." (see p. 63) AUGUST 1960

Reviewed by
RALPH J. GLEASON
NAT HENTOFF

Records reviewed in this section are both stereo and monaural. Versions received for review are identified by closed (△) and open (△) triangles respectively. All records are 33 1/2 rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (△), however, must not be played on monaural phonographs and hi-fi systems.

△ THE FASCINATING ERNESTINE—ERNESTINE ANDERSON. Nature Boy; A New Town Is A Blue Town; I Got Rhythm; My Heart Belongs To Daddy & 7 others. Mercury MG 20492 $3.98

Interest: Exceptional vocalism Performance: One of the best Recording: Excellent

Miss Anderson is one of the very best singers this reviewer has ever heard. She manages to retain a full blossoming jazz feeling and still sing songs like Nature Boy in a manner that can only be described as superior popular music. The arrangements were by Ernie Wilkins, I suspect, though no credit is given. The band is led by Harold Mooney and features such jazz men as Benny Golson and Ernie Royal. Miss Anderson sings with clarity, surety and deep personal conviction. Her performances on this and her previous Mercury LPs rank her with the top singers of her time and second to none in intonation, articulation, phrasing and warmth. This is a fine album in every way and should be a lasting addition to anyone's music shelf.

R. J. G.

△ SONGS OF THE BAD OLD DAYS—PEARL BAILEY. As Long As I Live; I've Got The World On A String; Memories Of You; Stormy Weather & 8 others. Roulette R 25116 $3.98

Interest: Universal Performance: Excellent Recording: Good

Miss Bailey has one of the very best voices on records and I am at a loss to know why she never seems to treat it as such. Perhaps that's part of the charm. At any
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DIXIELAND AT THE ROUNDTABLE—SHARKEY BONANO
That's A Plenty—Sweet Georgia Brown—Chimie; Blues Royal
Garden Blue & 4 others. Roulette R 26112 $3.98
Interest: Minimal
Performance: Desultory
Recording: Mediocre
This LP is a complete loss as far as this reviewer is concerned. Sharkey has in the past had good bands and may have one now. On this LP, however; whatever good points it had were carefully concealed. The result is a dull album, relieved from monotony only now and then by the trumpeting of the leader who still possesses the legendary jazz feeling. Recording is suitable to level of performance. R. J. G.

PETE BROWN—FROM THE HEART.
But Not For Me; Avalon; Body And Soul; Cherokee; Lester's Blue & 8 others. Verve MGV 6133 $5.98
Interest: Limited
Performance: Slight
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK
Pete Brown is a well-known jazz figure from the swing era who has been in eclipse in recent years and is brought back here for his first recording in a long, long time. It is too bad that it is not possible to say something more in its favor than that there is a touch of nostalgia to it which may make those who knew him in his Harlem days in the 30's appreciate it. Coming to it for the first time, one must find it dull, rather trivial and distinctly second rate, more the pity. R. J. G.

DICK CARY AND THE DIXIELAND DOODLERS. Billy Boy; Camptown Races: Swing Low, Sweet Chariot; Muck The Knife & 8 others. Columbia CL 1425 $4.98
Interest: Party Dirie
Performance: Competent
Recording: Good
Every once in a while someone takes a group of good studio musicians and releases them from bondage long enough to record a collection of old American tunes (and some new ones and occasionally non-American ones) in the so-called Dixieland style. It is depending on the caliber of the musicians, good fun and all that but hardly more. This particular effort is inoffensive and may even provide enjoyment for those who want some version of Muck The Knife other than that of Bobby Darin or Louis Armstrong. However, there's entirely too much contrivance present and too little genuine feeling to make it much more than musical accompaniment for a beer bust. R. J. G.

PETE FOUNTAIN & HIS JAZZ GROUP: BATEAU LOUNGE—Pete Fountain [clarinet] and combo, Creole Gumbo; Londonerry Air; Blue Lou & 9 others. Coral CRL 57314 $3.98
Interest: Highbrow jazz
Performance: One of the Sweets' best
Recording: Good

PETE FOUNTAIN DAY—PETE FOUNTAIN—Pete Fountain [clarinet], Jack Sperling [drums], Don Bagley [bass], Merle Kach [piano], Godfrey Hirsch [vibes]. Jo Do: Tiger Rag; S Wonderful & 7 others. Coral CRL 57313 $3.98
Interest: Small
Performance: Derivative
Recording: Good for location
Pete Fountain is a New Orleans clarinetist who reached a wider audience for a time as a featured member of Lawrence Welk's Society for the Preservation of the Businessman's Bunce. This album was recorded at an October 29, 1959 concert at the New Orleans Municipal Auditorium where the New Orleans Jazz Club held a Pete Fountain Day. Ringers Jack Sperling and Don Bagley were especially fine in from Hollywood.

It's incredible to hear a clarinetist in 1959 pattern his conception so closely after Benny Goodman. The essence of jazz is personal speech but it's very hard to find anything in these performances that's indigenously Fountain. The playing is fluent; the tone is round and warm; but Mr. Fountain is covering ground that has already been thoroughly explored. The other players do the best they can in backing a ghast. Mr. Sperling's drum solos are no threat to Philly Joe Jones, N. H.

EDISON (trumpet), Jimmy Forest (tenor saxophone), Tommy Potter (drums), Elvin Jones (drums), Tommy Potter (bass). Blue Sky: Condensed Sweets: Angel Eyes & 9 others. Roulette R 52041 $3.98
Interest: Highly relaxed jazz
Performance: Good

Harry 'Sweetie' Eliaun, a Count Basie allume, spent several years in California doing studio work, including the initial Frank Sinatra Capitol sets. Now based in the East, he heads a small combo. Eden is limited in conception and is hardly likely to surprise anyone with new or startling ideas but within his functional, economical groove, he can be thoroughly relaxing at his best and sometimes warmly moving. This is the most consistent of his recent albums and his playing, muted and open, is nearly flawless, I only wish he had given his associates more solo space. N. H.
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Jonah Jones, a swing era trumpet player
who has been much influenced by Louis
Armstrong, has achieved unexpected
success in recent years. His saxophone
playing has received the attention
of the jazz public. N.H.

INTERESTING FORMULA

Performance: Somewhat constrained
Recording: Very good

Les McCann is one of the many young
modern jazzmen who combines the gospel
music influences of their youth with the
influence of such major contemporaries as
Miles Davis. McCann is most impressive in
the full-swinging broadcasts of his playing.
He also has the ability to create relatively
difficult solos. His recording style is
characterized by driving, straight-ahead
playing. N.H.

THE INCREDIBLE JAZZ GUITAR OF DWS MONTGOMERY.
Airagin: West Coast HiFi/Stereo
Blues; Gone With The Wind: Four On Six & 4 others. Riverside RLP 12-320 $4.98
Interest: Excellent jazz
Performance: Spirited
Recording: Good

Ms. Montgomery, who disdains the use of a pick and instead plucks the guitar strings with his fingers, is the most exciting jazz performer in this instrument since the days of the late Charlie Christian with the Benny Goodman band. He has a great sense of form, and builds excitingly to climaxes that are logical and forceful; he has a hard swinging style that could manage to make a foot deep in mud keep tapping. And he has a free flow of ideas that are fascinating. Here he is heard with good, if not wildly outstanding, accompaniment designed to show his talent off to best advantage. Whether on ballads or blues and stomps, Wes Montgomery is obviously the new star of the guitar. His work is of sufficient stature to transcend all jazz styles and find appreciation from fans of all divisions of jazz. R. J. G.

**A THE INCREDIBLE JAZZ GUITAR OF WES MONTGOMERY**

Wes Montgomery (guitar), Tommy Flanagan (piano), Percy Heath (bass), Albert Heath (drums). Aire-cin: West Coast Blues; Gone With The Wind & 5 others. Riverside 1169 $5.98; Mono 12-320 $4.98
Interest: Over-rated
Performance: Competent
Recording: Good
Stereo Directionality: Adequate
Stereo Depth: OK

On the basis of his two albums so far, I cannot agree with the critical hosannas for guitarist Montgomery. He may be "the best thing to happen to the guitar since Charlie Christian" in his in-person appearances, but he hasn't made it yet on records. This one is better than his first, which should have been scrapped. He is certainly skilled technically and plays with emotional power and a fine heat, but there is little that is particularly memorable in his conception and sometimes, as in Gone With The Wind, he can be downright dull. Montgomery gets fine support. Perhaps Riverside might try recording him on location in a club.

N. H.

**A FIORELLO — THE OSCAR PETERSON TRIO**

Interest: Slim
Performance: Glib
Recording: Good
Stereo Directionality: Very good
Stereo Depth: OK

Yet another Oscar Peterson jazz version of a Broadway score. The Jerry Bock-Stephen Harnick musical is a surprise Broadway hit is considerably less gripping instrumentally than in the running context of the musical. When the rather unremarkable basic nature of the score is combined with Peterson's plodding conception, the result is hardly a record that will endure into the fall.

Peterson's colleagues are excellent—especially Ray Brown who is powerfully recorded on this set but does not get enough solo space. Peterson has mastered the piano without learning much about the difference between pianistic facility and music. For a clear contrast between a pianist and musician, listen to Oscar Peterson play a tune and then to Bill Evans' version of the same song. N. H.

**A DIXIE IN HI SOCIETY — BARNEY RICHARDS AND HIS REBELS.**

Oh, Lady Be Good; Just In Time; The Blue Room; Those Swell & 8 others. Mercury SR 60185 $4.98; Mono MG 20508 $3.98
Interest: Sociological
Performance: Detached
Recording: Good
Stereo Directionality: Good spread
Stereo Depth: Good

As a stereo recording of a small combo, this is quite well done with a natural disposition of all the elements but with enough "ping pong" to remind you it's still stereo. The trouble, however, is in the music. If this is Dixieland jazz at some high level of performance, then this style of music surely requires no proficiency, no feeling and no gift. R. J. G.

**THE SONNY SIDE OF STITTY.**

Interest: Solid modern jazz
Performance: Assured
Recording: Fair

Sonny Stitt has become the acknowledged leader of the direct-from-Charlie Parker school of playing. He has also developed his own commanding voice and plays with consummate technical ease and an irresistible beat. Through the years, his conception has developed and he no longer just runs through chord changes as if jazz were a giant playground slide. Sonny has begun to amplify his story, and it's a powerfully emotional one, as these performances clearly indicate. N. H.

**SPREAD'N' JOY — BOB WILBER QUINTET/SEPTET PLAYS THE MUSIC OF SIDNEY BECHET.**

Blackstick; Blue Horizon; Ghost Of The Blues; Little Creole Lullaby & 7 others. Classic CJ 5 $4.98
Interest: Fascinating experiment
Performance: Devoted
Recording: Very good

Mr. Wilber is a young musician who started in jazz as a protege of the late Sidney Bechet and who studied soprano saxophone with Bechet for some time. Here he has taken a group of Bechet's compositions and plays them with the assistance of Vic Dickenson on trombone, plus trumpet, guitar, piano, bass and drums. The result is really charming. The tunes, in the first place, are all good ones, and several have a haunting blues quality. The players are all, with the exception of the pianist, first-rate soloists in their own right, and they fit together quite well here. The idea was to play Bechet's tunes but not to imitate Bechet. Since Wilber has also studied with modern jazzmen, the result is an interesting album that swings, has good solos, is well recorded and shines with genuine devotion to the memory of the late Sidney Bechet.

R. J. G.
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Reviewed by
RALPH J. GLEASON
DAVID HALL
JOHN THORNTON

4-TRACK CLASSICS

DVOŘÁK: Symphonies—No. 2 in D Minor; Op. 29; No. 5 in E Minor, Op. 95 ("From the New World"). Vienna Philharmonic Orchestra, Rafael Kubelík cond. (Time: 78:32) London LCK 80008 $11.95

Interest: Top drawer Dvořák Performance: Passionately lyrical Recording: Warm and full Stereo Directionality: OK Stereo Depth: Sufficient

Two major romantic symphonies that can be heard without interruption for turn-over—here is something that has yet to be achieved on disc, save for the short-lived 16 rpm variety.

Kubelík is at his lyrical-dramatic best throughout the Brahmsian but very intense Dvořák D Minor Symphony. As for the celebrated New World, the Vienna Philharmonic players give Kubelík a more mellow, less overpoweringly epic performance than the one he conducted with the Chicago Symphony for Mercury some eight years ago. Nevertheless, it still remains one of the three or four best "New Worlds" currently available in recorded form.

There is no appreciable competition to this reading on stereo tape; and if you happen to be a Dvořák enthusiast, the combination of Dvořák's two symphonies on one reel makes for a best buy.

The sound throughout is warm and full, with good stereo spread and tasteful illusion of concert hall depth. D. H.

G. GABRIELI: Processional and Ceremonial Music—Sancta et Immaculata Virginis et S. Virginis (1597); Magnificat in D (1577); Angelus ad Pastores (1587); Rejoicing; Mi duets (1615); Masses (1597); Hodie completi sunt (1613); O Domine; Jesu Christe (1597); Cantata (1587); Masses (1587); Choir and Orchestra of the Gabrieli Festival, Edmund Appia cond. (Time: 42:48) Vanguard V16 166 $7.95

Interest: Splendor of ancient Venetian Performance: With loving care Recording: Adequate to good Stereo Directionality: Adequate Stereo Depth: Adequate

The splendidly multi-colored, richly instrumented music of Giovanni Gabrieli is becoming remarkably well represented on stereo disc and here makes its first appearance in the 4-track stereo tape repertoire.

AUGUST 1970

toire. This particular collection of nine motets and one instrumental work represents the only serious attempt to recreate the sonority of Gabrieli's music as it must actually have sounded to its Venetian hearers in St. Mark's Cathedral. Old-style instruments are used where possible instead of the bright-toned modern trumpets. The result is a mellow-sounding musical texture instead of Herlionian brilliance.

The music on this tape ranges from the imposing Exaudi Deus to the touchingly beautiful Christmas piece, O Jesu, mi duets; and it is the music and its special sonority that makes this recording uniquely worthwhile.

There are shortcomings, however. For one thing, the recording seems to have been done under studio conditions, rather than in a church acoustically comparable to St. Mark's in Venice. The result is not only lack of spatial depth in sound, but also the sense of spatial antiphony between choirs, vocal and instrumental, that one would normally expect in Gabrieli. The recorded sound is not wholly free from intermodulation distortion, either. I noticed this on the stereo disc version of these performances when it was first issued, but ascribed it to problems in cutting the disc master; but the same quality is evident on the tape as well—too bad. Finally, conductor Edmund Appia, for all his conscientiousness, is no ball of fire when it comes to bringing out the inherent lyrical intensity and rhythmic tension in Gabrieli's music. We get the notes, but not too much more.

All told, I come to the reluctant conclusion that this recording is more important than as truly vital performance and stereo sound. The music's the thing here—and that's the end of the matter. D. H.

RAVEL: Rapsodie Espagnole; DEBUSSY: La Mer; Prelude à l'Après-midi d'un Faune. Suisse Romande Orchestra, Ernest Ansermet cond. (Time: 44:36) London LCL 80013 $7.95

Interest: Impressionist masterworks Performance: Restrained Recording: Good Stereo Directionality: Sharply split Stereo Depth: Clean sound

Two years after the advent of the stereo disc London releases its 4-track stereo tape of these performances, and needless to say there are obvious advantages. Ansermet reads these impressionistic pieces with restraint. He achieves icy transparency at the expense of warmth. The approach is almost clinical; the result clean-toned but not sonically exciting unless you create it by cranking up your volume control.

The Rapsodie Espagnole under his baton is miniaturized by most modern standards of performance. La Mer emerges in much the same fashion, cool even in the stormy episodes. "Afternoon Of A Faun" is much the best thing on the tape. The Suisse Romande winds are given ample opportunity here to display their remarkable beauty of tone.

J. T.


Interest: Most popular R-K score Performance: Exciting Recording: Very good Stereo Directionality: Perfect Stereo Depth: Good hall

Rossi's exciting account of Rimsky-Korsakov's most popular score must be rated among the top group of the thirty odd recordings listed in the Schwann Catalog. Vanguard has already issued this Scheherazade performance on mono and stereo disc, but this 4-track tape is the best of the entire lot.

Although the strings too frequently overbalance the wind sections inhibiting some of the wonderful coloristic effects of Rimsky-Korsakov's orchestration, the engineering for the most part can compete with the best. Rossi does some tempomushing in the third-movement love music, but most of the time he gets excitement out of the Vienna players while maintaining an even tempo.

J. T.

RODRIGO: Concierto de Aranjuez for Guitar and Orchestra; FALLA: Nights in the Gardens of Spain for Piano and Orchestra. Narciso Yepes (guitar), Gonzalo Soriano (piano) with the National Orchestra of Spain, Alaffilo Aragón cond. (Time: 42:57) London LCL 80016 $7.95

Interest: Elegant Iberian masterworks Performance: In the vein Recording: Rodrigo—superb; Falla—OK Stereo Directionality: Excellent Stereo Depth: Good

This particular pair of recorded performances has long been a favorite of mine on stereo disc—in particular the exquisite neo-Scarlattian Guitar Concerto by the blind contemporary Spaniard, Joaquin Rodrigo (b. 1902). A pleaetful instrument like the guitar, when properly recorded in stereo, is an absolute revelation of the advantages of stereo over mono sound; for the subtle transients and overtones of the guitar can be fully appreciated only either in live performance or in good stereo reproduction—at least, so my personal experience has told me.

The stereo disc as issued by London almost
two years ago is so good that this tape offers virtually no sonic improvement as such—there is, perhaps, a little less background noise. The performance of the Rodrigo by Yepes under the baton of the late Maestro Argenta is perfection; by Falla's impressionist "concerto" also gets a finely idiomatic reading, even though Soriano may not display quite the subtlety of pianistic nuance as a Clifford Curzon or Arturo Rubinstein.

If you are a confirmed tape fan and don't already own the disc version of this recording, now is the time to acquire one of the choicest and most enjoyable items in the whole stereo repertoire.

D. H.

\[\text{\textbf{SOUSA MARCHES IN HI-FI.}}\]

The Stars And Stripes Forever; Rifle Regiment; Washington Post; The Thunderer; The Bride Elect; Hands Across The Sea; King Cotton. Liberty Bell; High School Cadets; El Capitan; The Festival Of The Fair; The Invincible Eagle; Corcoran Cadets; Fren Lace. The Goldman Band; Richard Franco Goldman cond. [Time: 40:44] Decca 577 8807 $7.95

Interest: Considerable
Performance: A rauser
Recording: Good
Stereo Directionality: Excellent
Stereo Depth: Just right

Decca's 4-track tape release is a stunner, a rauser, and is incomparably better in sound than the stereo disc of this music issued some months ago. Where the disc suffered from distortion and a generally poor sound throughout, the tape sparkles without flaw from end to end. Mr. Goldman maintains a true marching tempo most of the way, yet his dynamic line is not stiff.

If you play it softly the unkinng seems too distant, but the moment you crank up the volume Mr. Goldman's ensemble comes forth with a splendidly articulate amount of brilliant brassy sound. In the event you provided the stereo record, here is your opportunity to acquire one of the best tipes of this kind. A must for band lovers anywhere in the world.

J. T.

\[\text{\textbf{AN 18TH CENTURY CONCERT—CORELLI: Concerto Grossi In G Minor, Op. 6, No. 8 ("Christmas" with BACH: 3 Chorales—Yom Himmell hoch; Jesu, Joy of Man's Desiring; Lotti Gost, ihr Christen (arr. Coleman)); L MOZART: Toy Symphony [atth. Haydn]; TORELLI: Pastorale Concerto for the Nativity; Op. 8, No. 6, Solisii di Zagreb, Antonio Janigro cond.}}\]

[Time: 27:02] Vanguard VTC 1617 $7.95

Interest: 18th century bonbons
Performance: Magnificent
Recording: Good
Stereo Directionality: Good
Stereo Depth: Tasteful

Save for Corelli's masterpiece, this collection, from a musical standpoint, plumbs no great depths; but it does make a thoroughly pleasing 40 minutes of listening.

Janigro brings his usual sense of lyrical refinement to bear on the music at hand and the Vanguard engineers have come up with smoothly contrived and nicely spread out stereo sound. The Toy Symphony Mozart's father (long ascribed to Haydn) is a particular delight in this respect. The stereo disc version of this recording is good; the tape is, if anything, even better in terms of sonic refinement.

D. H.


[Time: 38:35] London LCL 89914 $7.95

Interest: Spanish picture postcards
Performance: Adequate
Recording: Near-normal
Stereo Directionality: Fair
Stereo Depth: Good

One of the first London stereo discs has now been released as a 4-track stereo tape, and the difference is interesting. Tape processing in this instance has crammed the low frequency response and shaved off the high end, resulting in an disappointingly "gray" sound. The stereo disc, when properly balanced, is better—crisper in detail, retaining the sheen of the strings typical of good London engineering. This is all but on this tape issue. Invariably it seems, the tape counterpart of a good disc is better, while the 4-track release of a poor disc is poorer. This is one of the rare exceptions.

Argenta treats Rimsky-Korsakov with more grace than shrewd. Moszkowski's Spanish Dances are pleasantly if not excitingly played. Charrier's Rhapsody given the most disciplined reading, and the Granados bon-bon sounds sparked on.

J. T.

\[\text{\textbf{4 TR. ENTERTAINMENT—DESTY RIDES AGAIN.}}\]

Louise O'Brien and Jack Haskell with the Norman Leyden Orchestra. Hopp Do Dingle: I Know Your Kind; Rose Lovejoy Of Paradise Alley; Beloved Cigarettes; Once A Man A Fella; Fair Warning: Only Time Will Tell; That Ring On Your Finger; I Say Hello. [Time: 27:40] SMS 529 $7.95

Interest: Refreshing musical
Performance: Romantic treatment
Recording: Excellent
Stereo Directionality: No movement
Stereo Depth: Good

Here we have a highly romanticized treatment of Harold Rome's refreshingly buoyant Western musical. Jack Haskell and Louise O'Brien sing ten selections in popular ballad fashion, which will appeal to those who like their music served as dessert only. Missing is the high humor of "Desty," the hilarions spoofery for example as set forth in the jury scene. O'Brien is wonderful in I Say Hello, Haskell is best in Rose Lovejoy Of Paradise Alley. One of Desty's dramatic tunes, Ballad Of The Gun, is spoiled by heavy echo-chamber background, competing too heavily with dialogue. No effort is made to achieve stage movement, but the sound is excellent.

J. T.

\[\text{\textbf{KISS ME KATE.}}\]

Bill Bowen, his Chorus and Orchestra. Overture; Another Op'nin; Another Show; Why Can't You Behave?: Wunderbar; So In Love; I Hate Men; Were Things That Same; Too Damn Hot; Where Is The Life That I Led?; Always True To You In My Fashion; Blanca. [Time: 34:00] SMS 533 $7.95

Interest: Great musical
Performance: Adequate
Recording: Decent
Stereo Directionality: Not much
Stereo Depth: Good sound

Cale Porter's slick, sophisticated music is delivered here in tight professional fashion, giving us an adequate account of one of Broadway's great past hits. The stereo treatment adds little, as sense of movement and stage localization is not stressed. Everybody stays put. Syrupy emotionalism seems very much in order, except for the unnamed girl whose brassy rendition of I Hate Men is the best spot on the tape. Engineering is fine, and all lyrics delivered in understandable English.

J. T.

\[\text{\textbf{THE SOUND OF MUSIC.}}\]

The Trapp Family Singers and Chorus, Arranged and conducted by Father Franz Wagner. Pro- duced by The Sound Of Music. It is my Favorite Things: Sixteen Going On Seventeen: Lonely Goatherd: Climb Every Mountain; Do-Re-Mi; Laendler; An Ordinary Couple; Processional And Wedding March; Edelweis; So Long, Farewell; Climb Every Mountain. [Time: 36:18] Warner Bros. WST 1377 $7.95

Interest: Mixture of music and sentiment
Performance: Charming
Recording: Very good
Stereo Directionality: Good
Stereo Depth: Fine

It is so logically right, so exactly proper for purposes of showmanship, that the Trapp Family should re-unite to sing the tunes of the musical they inspired. At Warner Bros. request, they came from Vermont, Ohio, and various other parts of the country.

It is amazing that the family, a favorite for years on concert stages in America, New Zealand, South America, Australia, and Europe should still sound so well. Many of their children, professional careers brought to an end a unique "show" unqualified in the music world of a dozen years ago.

Their recording under Father Franz Wagner for their recording sessions took place in December, 1959, at New York.

Delivery of most of the numbers is loaded with charm. Maria, My Favorite Things, and So Long, Farewell, are the best of the group. The Laendler, too, is especially attractive because of the Trapp's use of recorders and stringed instruments. The album represents a double barreled mixture of music and sentiment with tastefully contrived arrangements. No attempt is made to duplicate, or in any sense copy the style and big-time showmanship of the Rodgers and Hammerstein stage presentation on Broadway.

J. T.

\[\text{\textbf{WARREN BARKER IS IN.}}\]

Flute Route; Cappuccino: Harlem Nocturne; Cafe Frenesia; Black Coffee & 8 others. [Time: 35:57] Warner Bros. WST 1331 $7.95

Interest: For jazz buffs
Performance: In Recording: Great
Stereo Directionality: Way Out
Stereo Depth: Swinging

You like your mood jazz cool? This album is In. You dig this man Barker who writes his music in crayon? Man, he's so far In he's Out of sight. The musicians on this album are positively the Most. Space is Out (so is Khristichev), swallowing goldfish is back In, bowling balls are Out, DaVinci's inventions are In, but his paintings are Out, but In or Out in any cate-

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J. T.

BREAKFAST DANCE AND BARBECUE—COUNT BASIE ORCHESTRA, featuring Joe Williams: In A Mellow Tone; Counter Block; Who Me; Mole Swing & 4 others. (Time: 33:42) Roulette RTC 509 $7.95

COUNT BASIE—CHAIRMAN OF THE BOARD: TV Time; Mutt And Jeff; Speaking Of Sounds: Segue In C & 6 others. (Time: 40:08) Roulette RTC 510 $7.95

Interest: Broad
Performance: Consistently good
Recording: Good to Excellent
Stereo Directionality: OK
Stereo Depth: OK

These two tapes make interesting comparisons. One of them, "Breakfast Dance," was recorded live at the famous Miami "pay-ola" convention of disc jockies last year. It has a pretty good live sound, good presence, and a curious set-up which must have been contrived. Basie is on the left, and the rest of the rhythm on the right, and Joe Williams' vocals are on the left channel. The "Chairman" package was made in a studio and has a neat split of brass on left, with the drums and saxes on the right, with the piano. This tape is too bright and echoy, but the band was in top form and played very well. The location recording is not so echoy but there's a hiss on both that's too high. Actually, it seems to me these tapes point up how badly location or studio techniques fail to get the true sound of a great band like this when the producers are afraid to record them naturally. This will come I am convinced. In the meantime we have what is essentially a false noise sound, interesting though it may be and sometimes exciting too.

R. J. G.

INSIDE/OUTSIDE SHELLEY BERMAN. (Time: 74:47) Verve VSTF 22 9.95

Interest: One man monologist
Performance: Singing
tRecording: Half good
Stereo Directionality: Does it matter?
Stereo Depth: Half good

For seventy-four minutes and some seconds Shelley Berman regales the patrons at an unidentified night club who laugh uproariously at his quips, even when they are not funny. His monologues are filled with his most familiar bits (the horrors of flying, the nasty little boy who won't call his mother to the phone, the woman dangeling from the department store ledge), and it is not difficult to miss humor, which is as obvious as a prairie fire. Mr. Berman punctuates his catch lines in loud italics, and once sending the customers are getting hysterics, goes after their remaining oxygen like a Conancher after a sculp. Apparenly the audience likes to blee page, and laughter, like some diseases, is catching. Brilliantly satiric at times, and possessed of a sharp sense of showmanship, Mr. Berman manages to hold the audience in the same hand with which he holds his imaginary telephone. His monologues deal mostly with matters like sex, dignity, drinking, and stupidity. At times he is in bad taste, as in the imitation of the world's greatest looking agent who calls Dr. Albert Schweitzer in Africa about an orgon playing job in a night club.

For the first twenty-five minutes Berman is funny. For the next twenty he is amusing. By the time he gets to the hour mark he has had it. What Berman needs is fresh material, and a wider horizon for his imagination. People are much funnier, much more pathetic, much more wonderful than even he has discovered. He is becoming too much performer and not enough writer. Perhaps he is not aware that a humorist's following is noted for its fickleness. Something went wrong on the second side of the tape, one channel dropping about 15 db in volume, destroying the stereo effect.

J. T.

BRASS SHOUT—ART FARMER. April in Paris; Moanin'; Autumn Leaves; Five Spot After Dark & 3 others. (Time: 33:26) United Artists UATC 2204 $7.95

Interest: Good jazz
Performance: Good
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

The music is good jazz played by excellent modern musicians and arranged by Benny Golson (who contributed some original music as well) and featuring Art Farmer, a very consistent jazz trumpeter. The presence one gets from tape makes this an attractive package but there is tape hiss throughout which is regrettable. On the bass and drum introduction to Minor Pomp, a very good bit of work, by the way, the tape hiss is very noticeable though it is covered adequately by the weight of the brass the rest of the time. On the whole, though, this is a good jazz tape.

R. J. G.

THE MUSIC OF GEORGE GERSHWIN and COLE PORTER. Bes, You Is My Man; The Man I Love; Someone To Watch Over Me; Embraceable You; But Not For Me; Liza; Night And Day; In The Still Of The Night; I Love You; What Is This Thing Called Love? True Love; Wunderbar; Rainbow, Ruef Poliakin, his Chorale and Orchestra. (Time: 39:21) Everest T 41051 $7.95

Interest: Surefire
Performance: Sleek
Recording: Lush
Stereo Directionality: Good
Stereo Depth: OK

Poliakin uses a large number of strings, plus 3 horns, 3 trombones, 2 trumpets, and 10 voices in the chorus for rendering these numbers "in a romantic way."

He lifts Gershwin tunes from as early as 1924 (The Man I Love), goes back to 1929 for early Porter (What Is This Thing Called Love?), and goes forward to late Porter (True Love) from the film High Society. Nearly everything has the same character in its orchestral treatment. Smooth, sweeping strings, soft winds, a chorus for effect, not virtuosity. The result is arm chair, not rug-cutting music. Lush sound captured on Everest's wide-wide movie tape.

J. T.

SABICAS—FESTIVAL GITANA. Ballads: Taranto; Variedades; Marisetas & 5 others. (Time 37:10) Elektra ETC 1506 $7.95

HIFI/Stereo
This is excellent music with the fine, exciting, gypsy flamenco guitarist, Sabicas, and several very good singers. This is, in addition, one of the best tapes of authentic flamenco music available so far. Sabicas is a consistent performer with the fire of the true flamenco spirit always present in his work and the tense cry of the folk artist marking the best of his numbers. The sound here is first-rate and the balance is good for stereo with a full spread which gives a credible illusion of actual presence in the room. The program is abundant and varied, too.

R. J. G.

**BUD SHANK—HOLIDAY IN BRAZIL:**
Little Girl Blue; Simpatico; The Color Of Her Hair; Lonely & others. (Time: 31:09) World Pacific WPTC 1010 $7.95

Interest: Good quiet jazz
Performance: Good
Recording: Excellent
Stereo Directionality: OK
Stereo Depth: OK

After a slight adjustment of the right channel for the guitar sound, this has good balance with the drums in the middle, the flute on the left and the guitar on the right. Shank, a Hollywood jazzman with long service in the studios and jazz groups as well as in the Stan Kenton band, has made his best alto sax and flute recordings in the company of Laurencio Almeida, whose guitar seems to bring out the best of his music making. This package is no exception; and, what is more, the music, for once, is the equal of the recordings. This is good jazz, good listening, and good stereo. The Latin overtones make it even more attractive and one of the tunes, *The Color Of Her Hair*, is actually hauntingly beautiful, to stoop to a cliché.

R. J. G.

**TRAVELLING ON WITH THE WEAVERS:**
Twelve Gates To The City; Erie Canal; I Never Will Marry; Old Riley; Sinner Man; House Of The Rising Sun & 10 others. (Time: 42:53) Vanguard VTC 1603 $7.95

Interest: Great variety
Performance: Weavers' best to date
Recording: Good
Stereo Directionality: Flawless
Stereo Depth: Just right

Undoubtedly this is the best Weavers recording yet issued. The combination of their unique and unbeatable ensemble work and a repertoire that has not a weak number adds up to a top ranking release. Some of the reasons: the good taste and restraint throughout; the tight touch of blues in *House Of The Rising Sun*; the simplicity of *The Keeper*; the moving case of *Kumbaya*; the pure fun in *Edystone Light* (when it could have been stressed in the wrong direction); the strange overtones in part of *Hopan-Dira* to remind one of Canteloube's *Songs Of The Auvergne*; the sound—the beautiful and wholly distinct tonal character that sets the group apart; Pete Seeger is heard in five numbers. One sentence in the liner explains a vital truth about the Weavers: "We have found that a group is more than the sum total of its parts." The engineering is tops.

J. T.

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THE LIMELITERS. The Hammer Song: Battle At Gandessa; Charlie, The Midnight Marauder; When The First Came To This Land; Malaga; Small Salarosa & 7 others. Lou Gottlieb, Alex Hassiley, Glenn Yarbrough. (Time: 34:05) Elektra ETC 1509 $7.95

Interest: Over-sophisticated folk singing
Performance: Fresh, alert
Recording: Good
Stereo Directionality: Good
Stereo Depth: Shallow

A trio of great promise manages to survive a recording encumbered with phony effects. Battle At Gandessa is burdened with machine-gun fire, whistling shells, exploding bombs. Charlie, the Midnight Marauder has a squad-car two-way radio simulated introduction. These three musicians are too good to rely on crutches to put a song over. The humor is often strained. J. T.

ANITA O'DAY SWINGS COLE PORTER with BILLY MAY. Easy To Love; All Of You; Love For Sale & 9 others. (Time: 26:00) Verve VSTC 220 $7.95

Interest: Good jazz vocals
Performance: Fine
Recording: Sloppy
Stereo Directionality: Hopeless
Stereo Depth: Nil

Miss O'Day is a very good jazz singer with wit, warmth and a fine swinging sound to her voice. She has a tendency to get cute occasionally and she indulges that habit here. Billy May is one of the most pleasing of the arranger-conductors who always seems to get bright and sometimes funny bits of musical by-play going on in his accompaniments. The voice is on the right and the rhythm on the left, but so little sound is on the left channel, that you can run the right through both speakers and it sounds better than it does divided up. The recording is faulty in numerous places; Miss O'Day's voice breaks several times as her sibilance is too much for the mike.

R. J. G.

I GET A BOOT OUT OF YOU. It Don't Mean A Thing; No More; Love For Sale; Meanin'; Violets For Your Furs & 4 others. Marty Paich Orchestra. (Time: 36:13) Warner Bros. WST 1349 $7.95

Interest: Cool, hot, progressive
Performance: Professional
Recording: Excellent
Stereo Directionality: Fine job
Stereo Depth: Studio sound

Marty Paich, who has arranged for many bands and groups, including the best in the land, throws together eight numbers several votes cool, hot, swingingly, and progressively. He mixes sounds deftly, choosing his moods and creating his effects more through instrumentation than solo individuality. It says in small print that Paich spent the major part of his youth studying the techniques of Debussy, Stravinsky, Brahms, Beethoven, Bach and Mozart. He has a degree in music from the Los Angeles Conservatory of Music. Whatever he studied, the style is his own, a style of the times, a sound of the times. Trumpets, trombones, saxes, French horns, vibes, piano and drums make up the group. The progressive jazz buff will love the improvisatory work.

J. T.
BEST OF THE MONTH...

Columbia hands us a real "sleeper" in Britain's gift to the form feminine, Diana Dors. Her album of pop songs, *Swinging Dors*, is “...a delightful surprise...” Miss Dors sings in a genuinely warm manner that achieves its sensuality partly through her ability as an expert consonant clipper.”

(see p. 72)

20th Fox makes a major contribution to the year's drama recordings with *The Andersonville Trial*. “... done with so much attention to effectiveness as a purely listening experience. The acting is first-rate... the action... makes remarkably effective use of stereo.”

(see p. 74)

Vanguard has done proudly by its folk series with *Lament on the Death of a Bullfighter* based on poems of Federico Garcia Lorca and sung by Germaine Montero, the murdered poet's friend. "I know of few recordings that come close to this in the complete fusion of words, music and interpretation...."

(see p. 76)

Reviewed by
RALPH J. GLEASON
STANLEY GREEN
NAT HENTOFF

Records reviewed in this section are both stereo and monaural. Versions received for review are identified by closed (△) and open (△) triangles respectively. All records are 33⅓ rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (△), however, must not be played on monaural phonographs and hi-fi systems.

POPS

*POLLY BERGEN—FOUR SEASONS OF LOVE* (vocals) with Frank DeVol and his Orchestra. Canadian Sunset; June In January; Ashum In New York & 9 others. Columbia CL 1451 $3.98

Interest: Seasonal soufflé
Performance: Moanin' low
Recording: Tops

The sandpaper tones of this formidable lady baritone have now been put to use relating sentiments that give testimony to the effects of the season upon the heart. Miss Bergen's voice is well controlled though not especially attractive, but the main trouble with the current recital is that there is too little variety in the ballad-heavy program. While there are some pretty songs here, they all seem to be isolated with the single theme that love is love no matter what the temperature. Incidentally, *Moonlight In Vermont*, one of the two winter entries, is rather unique as it is probably the only popular song ever written that does not contain a single rhyme.

S. G.

*SMASH FLOPS — THE CHARACTERS*. Pip PLP 1900 $3.98

Interest: Should hold it
Performance: Perfect
Recording: Fine

Obviously inspired by the great number of Tin Pan Alley songs dedicated to individuals or events (*Lucky Lindy, I Like Ike*, etc), Dick Sherman and Milt Larsen have created a dozen pieces each one re-
feeling a rather inappropriate point of view. Thus we have Congratulations, Tom Devey ("You won by a landslide today"), Good Job, Will Done. Neville Chamberlain ("You brought us peace in our time"), and the proud, flag-waving how-doyou-do's from Bob Crewe. Mr. Crewe first attracted notice with a swinging version of The Whiffenpoof Song on a single, and he imparts the same devil-may-care attitude in most of his numbers on this LP. Though Bass, You Is My Woman Now sounds like a teenager on a first date and All The Things You Are is horribly mutilated, Mr. Crewe does well enough by Irving Berlin's Shakin' The Blues Away and the rarely-heard She's Only Wonderful by Sammy Fain and E. Y. Harburg. The orchestra is a bit overpowering.

Interest: Ambitious program
Performance: Could use more control
Recording: Splendid

The finger-snapping broodiness that has distinguished the Bobby Darin approach is absent from the delivery of Bob Crewe. Mr. Crewe finds the beat and enunciation. phrasing, and overall style of something of a singer he is. Nevertheless, it's an original approach, and the melodies sound complete and authentic for each occasion, and the vocal group known as the Characters sing out the sentiments with just the right amount of from-the-heart sincerity. S.G.

▶ ANITA ELLIS—THE WORLD IN MY ARMS with Pat Mats cond. Someone to Watch Over Me: Yellow Flower: Put the Blame on Mame & 9 others. Elektra EKL 179 $4.98
Interest: Superior repertoire
Performance: Attractive voice
Recording: Satisfactory

According to the Elektra catalog, this album was originally released as an LP under the name of Anita Ellis. Good enough, though a true critique must take into account that some of the arrangements are rather commercial in nature.

Interest: Yes, indeed
Performance: Real pro
Recording: Slight echo chamber sound

What a delightful surprise! Although Diana Dors has previously won fame as something of a British exponent of the Mamselle Method of Mammary Acting, this recording reveals that her vocal attributes are as persuasive as her physical attributes. Nothing is overdone, and her enunciation, phrasing and generally intelligent approach to each song is in welcome contrast to the antics of other more experienced singers. While some may rely on vocal histrionics and shrilled syllables, Miss Dors sings in a genuinely warm manner that achieves its sensuality partly through her ability as an expert consonant clipper. In addition, she finds those delicate rhapsodic heard songs. Among them are Jay Livingston's and Ray Evans' That's How It Is, the gay Come By Sunday by Murray Grant, and possibly the most moving number of all, In Love For The Very First Time by P. Roberts and J. Wodden. No, I never heard them before either.

▶ THE SOUND OF CHILDREN—HUGO AND LUIGI with their CHILDREN'S CHOIR. The Whiffenpoof Song: Dites-moi: Over The Rainbow & 9 others. RCA Victor LPM 1398 $3.98
Interest: For whom?
Performance: Appealing voices
Recording: Nice

Hugo and Luigi, those two Pied pipers, have rounded up twenty-two youngsters between the ages of eight and twelve, and have given them long enough songs usually associated with more adult voices. The program does have a certain appeal, though whether it is intended for grown-ups or children is a little hard to say. Hearing the kids pipe out "For Pete's Sake, Get Me To The Church On Time" or the old rote's anthem, Thank Heaven For Little Girls, gave me the feeling that it was all a bit too sophisticated. Some of the more suitable pieces (Dites-moi: Over The Rainbow), however, are done altogether charmingly.

▶ SPIKE JONES & COMPANY—OM-NIBUST. Liberty LST 7140 $4.98
Interest: Wacky fun
Performance: Wacky funsters
Recording: Excellent
Stereo Directionality: Very effective
Stereo Depth: Enough

Nothing subtle here, but this "TV Sizzer" does contain many funny moments as it takes after some of the more vulnerable personalities and programs of television—Lawrence Welk, Lorena Young, the private eye, the adventure travelogue, and others. Two hands devoted to the manner in which old movies are shown give the company the opportunity for some hilarious bits at the expense of both TV commercials and the movies themselves. Even the film "soundtracks" have an appropriately faded quality.

Stereo is used for maximum comic possibilities. When "The Loreleis" review through a door at the right, the sound of her dress being ripped off can be heard as she walks to the left. During a horse race at Churchill Downs, we not only hear the hooves of the horses in the lead, but also, and far behind them, the sound of galloping of the last horse in the race. S.G.

Interest: For relaxed listening
Performance: Legrand Recording: Top Must have heard Michel Legrand's album called I Love Paris (Columbia CL 555), but apparently most of the items on this new release (substituted Michel Legrand Plano I Love Paris) were included in the previous collection. Whether there should be this duplication is not a matter of interest to the album. The opening of "Til Tomorrow catches just the right quality of nostalgia and sentiment. On the other hand, The Sound of Music (which surely deserves one of the oldest carol settings) has nothing to offer. The recording is divided into Autumn and Winter, and his delivery of "Till Tomorrow catches just the right quality of nostalgia and sentiment. On the other hand, The Sound of Music (which surely deserves one of the oldest carol settings) has nothing to offer. The recording is divided into Autumn and Winter, and his delivery of "Til Tomorrow catches just the right quality of nostalgia and sentiment. On the other hand, The Sound of Music (which surely deserves one of the oldest carol settings) has nothing to offer. The recording is divided into Autumn and Winter, and his delivery of "Til Tomorrow catches just the right quality of nostalgia and sentiment.

▶ RAY EBERLE sings and plays the MUSIC OF TODAY. Emile's Tune: Ebb Tide: One O'Cock Jump: My Blue Heaven & others. Design DCF 1004 $2.98

S.G.
OF Bill; Zombie Jamboree & 12 others. Epic LN 3698 $3.98

Interest: Entertaining program
Performance: Talented sextet
Recording: All right

The groups of collegiate folk singers keep popping up. The Raunch Hands are all Harvard undergraduates who have been entertaining at various collegiate functions and this recording happily proves that they are among the best of the purveyors of what might be termed button-down folk songs. The group also has a commendable collective sense of humor, particularly marked in their Hillbilly Spectacular number (they sing a real gospel number called My Radio's Dusted To Heaven On High and in their Study Of Rock And Roll, Run, Come, See Jerusalem is a fine example of a quasi-spiritual and Puttin' On The Style is a running sea shanty. S.G.

△ DELLA REESE — DELLA BY STAR-LIGHT. The Touch Of Your Lips; He Was Too Good To Me; I Wish I Knew; More Than You Know & 8 others. RCA Victor LPM 2204 $3.98

Interest: Emotional pop vocals
Performance: Manquered
Recording: Bright

Miss Reese has a good, warm, strong voice with which she could do many good things. Unfortunately she lets herself go in the direction of overly dramatic, contrived and affected singing. Her enunciation is positively annoying at times as she seems to be hurrying Sammy Davis, Jr. Despite these minus points, there are moments when she does sing, but they are too few when weighed against the rest. The accompaniment is excellent; a lush orchestra featuring strings and rhythm. R.J.G.

△ BOBBY SHORT ON THE EAST SIDE with Rhythm ace. You Fascinate Me So; I Like The Likes Of You; Pretty Girl & 10 others. Atlantic 1321 $4.98

Interest: Lively show
Performance: Slight, rhythm voice
Recording: Very atmospheric

Although Bobby Short is apparently the darling of the East Side supper club set, I'm afraid his special impersonation charm is fairly elusive on records. Even on his current disc which was recorded before a live audience he strikes me as being an entertainer whose only asset is an almost prophylactic rhythmic drive. His gay numbers lack genuine buoyancy, his romantic ballads are affected, and throughout he displays the most pronounced vibrato this side of Judy Garland.

No complaints about the songs. Mostly show tune stuff, of course, with a sprinkling of calypso and Tin Pan Alley. There are some “hit” group references, I imagine, in I Left My Hat In Haiti as he suddenly changes the word “hat” to “cat” and ends up, with commendable consistency, by substituting “angora” for “felodora.” S.G.

△ KAY STARR—ONE MORE TIME featuring Kay Starr (vocals) with Orchestra. Side By Side; Two Brothers; Noah! & 9 others. Capitol T 1358 $3.98

Interest: More invigorating than most
Performance: Lusty
Recording: Bright

A THE RAUNCH HANDS PICKIN' AND SINGIN'. Run, Come, See Jerusalem; Toll AUGUST 1960

△ JULIE LONDON — JULIE . . . AT HOME. Lonesome Road; By Myself; Everything Happens To Me & 9 others. Liberty LST 7152 $4.98

Interest: Intimate stuff
Performance: One of London's best
Recording: First rate
Stereo Directionality: Well done
Stereo Depth: Little

Of course, you'd never know it if they didn't mention it on the jacket, but this recording was actually cut in Julie London's very own living room. Fancy that! It's all supposed to make it sound even more intimate than it would in a studio, and you will be the judge. Indeed, the familiarity of the surroundings has given Miss London a welcome relaxed quality for most of the selections; it's only when she begins to take herself seriously on You Stepped Out Of A Dream and Everything Happens To Me that her vocal inadequacies become more apparent. One particularly annoying aspect of this release is that no composers or lyricists are credited either on the cover or on the record label. S.G.

△ INTRODUCING THE FABULOUS NINA AND FREDERIK. Jacob's Ladder: What Can Man Go Home; I'd Rather Have Her & 8 others. Atco 33-119 $4.98

Interest: Well attained
Performance: Attractive voices
Recording: Satisfactory
Stereo Directionality: They're centered
Stereo Depth: Little

No, I wouldn't call Nina and Frederik fabulous. Appealing, pleasant, entertaining, imaginative would all apply, but to call the young Scandinavian couple fabulous is a bit of overselling that might actually do them harm by making people expect too much. Frederik is the dominant one, and he sings in a voice that is a curious combination of Louis Jordan and Harry Belafonte. Nina, upholds her share of the program in a rather liquid voice of great charm. Most of their pieces are folk songs—or folk-type songs—and they bring to them a fine appreciation of what is good both musically and dramatically. Two oddities in the group are Let's Put Out The Lights And Go To Sleep and Bei Aller bist du schon.

△ ANDRE PREVIN AND HIS ORCHESTRA—LIKE LOVE. When I Fall In Love; In Love In Vain; I Love A Piano & 9 others. Columbia CL 1437 $3.98

Interest: Innocuous fare
Performance: Lovely
Recording: Just right

The angle here certainly required no special flight of imagination. All they did was round up the standards, with the word “love” in the title, plus two by Mr. Previn and one by Russ Freeman. The result makes for a satisfactory recital, with conductor-pianist Previn becoming, by turns, languid on When I Fall In Love, honey on Love Me Or Leave Me, and dreamy on In Love In Vain. The title number, a Previn original, is rather close melodically to Shorrtnin' Bread. S.G.
One of Capitol's new "Star Line" series, this is a collection of previously released Kay Starr material. Miss Starr, who once showed considerable potential as a jazz singer, is now much more robust and earthy than most of her pop contemporaries. She has a backslapping beat, horn-like phrasing, and enthusiasm that often sounds quite spontaneous. Her material is uneven and her arrangements are mechanical, but Miss Starr is nonetheless clearly the winner over the obstacles Capitol places before her. When will Dave Cavanaugh or someone at Capitol place her where she should be—in a small jazz band setting working mostly with "head" arrangements?

\section*{TORCH SONG — SYLVIA SYMS}

You're Neater; Yesterday; Without Love; Remind Me & 8 others. Columbia CL 1447 $3.98

\textbf{Interest:} Good songs

\textbf{Performance:} Warm singing

\textbf{Recording:} First rate

With the exception of a few moments when she is maneuvered into a position of something less than strength in the higher registers, Miss Syms turns in a very creditable job on this album as she sings a good collection of songs (a very good collection, to boot). There is a directness, conviction and a live warmth in her voice that marks it from the average. The accompaniment is by Ralph Burns, one of the very best of the studio arrangers-conductors. 

\section*{SOMETHING'S COMING FROM FRAN WARREN with Orchestra, Ralph Burns & Al Cohn cond. Where is There To Say?; Competition: Light; Lullaby of Broadway; Recording: Crip and clean

Capital has reissued performances, most of them apparently recorded within the past five or six years, that are actually re-creations of original "hits" by these bands. There is little that is startlingly exciting, but the general level of ensemble and solo playing is brisk and warm. It's an entertaining program and should intensify listeners' nostalgia for their lost youth when big bands were in full flight. 

\section*{TEN DELIGHTFUL HITS FROM THE 1960 SAN REMO FESTIVAL-AURELIO FIERRO; GERMANA CAROLI; FLO SANDONI'S; SERGIO FRANCHI; GIANNI MARZOCCHI; Noi; Splende il sole; Invoca io; Sciarpe riste & 8 others. Epic LN 3687 $1.98

\textbf{Interest:} Curtaine

\textbf{Performance:} Pervente

\textbf{Recording:} Va bene

Here it is festival time again, and Epic has again brought us the most popular items sung at the Italian competition in San Remo. One thing that strikes a listener is the intelligent way rock-and-roll is used in many of these songs. It is not the dominant beat but rather added to supply a little more body to a saccharine love song or to bring a touch of piquancy to an exuberant expression of happiness. Each song is sung as if the singer's life depended on it.

\section*{THE ANDERSONVILLE TRIAL (Saul Levit-Henry Nemo). Original cast recording. George S. Scott, Albert Dekker, Herbert Berghof, and others, with Orchestra, Hugo Montenegro cond., and Chorale. Robert DeCormier cond. 20th Fox SPX 4030 $5.98; Mono FOX 4000 $4.98

\textbf{Interest:} Absorbing aural drama

\textbf{Performance:} Excellent company

\textbf{Recording:} Slightly hollow

\textbf{Stereo Directionality:} Effective

\textbf{Stereo:} Depth: Satisfactory

Transferring dramatic works to records is certainly not new, but what is new, and what makes this recording unique among theater albums, is that it has been done with so much attention to effectiveness as a purely listening experience. In addition to being condemned by author Saul Levitt to fit on two sides of a single LP, composer-lyricist Henry Nemo has written a number of musical pieces sung by chorus and soloists that gives added dimension to the dramatic conflict being depicted.

Thus, The Andersonville Trial emerges not so much as a work transferred to records from another medium but as a work created exclusively for the turntable. Much of the credit for the success of the enterprise must go, of course, to the play itself. It is a stark drama of the moral right a subordinate officer may or may not have to disobey the orders of a superior officer. To illuminate his opinions on the subject, and, for that there can be no black and white decision in such a situation—author Levitt has gone back to the trial of the notorious Capt. Wirz, the commander of the Confederate prison at Andersonville, Georgia, where 14,000 Union soldiers died. As the entire action of the play is the trial, there can be no designer of design in the work that keeps a listener's interest riveted on the continually absorbing developments and issues of the conflict. The acting is first rate, George C. Scott, as a deeply troubled judge advocate, Albert Dekker, as the defense lawyer, and Herbert Berghof, as Wirz, give absorbing performances. The simplicity of the action, with Scott generally on the left, Dekker on the right, and the witness in the center, makes remarkably effective use of stereo. And the score is pertinent, not merely musical score not only helps establish the atmosphere of the times but also gives the basic theme of the play the universality that its author so clearly intended.

\section*{BYE BYE BIRDIE (Charles Strouse-Lee Adams). Original cast recording, Chita River, Dick Van Dyke, Paul Lynde, Dick Gauthier, Susan Watson & others with Orchestra, Elliot Lawrence cond. Columbia KOS 2025 $6.98

\textbf{Interest:} Lighthearted fun

\textbf{Performance:} Bright company

\textbf{Recording:} Very good

\textbf{Stereo Directionality:} Satisfactory

\textbf{Stereo Depth:} Fine

No matter what the critics may say about the recent drama season on Broadway, it has certainly been a notable one for young composers and lyricists. Mary Rodgers and Marshall Barer (Once Upon A Mattress), Rick Braun (Little Mary Sunshine), Jerry Bock and Sheldon Harnick (Flotterl), and now Charles Strouse and Lee Adams have all arrived within a relatively brief span to give comfort to those of us who are concerned about the future of the Broadway musical stage.
The score for Bye Bye Birdie is perhaps deceptively simple. As the story is about teenagers and the world of rock-and-roll singer turned Conrad Birdie, there are examples of that all too familiar beat throughout. Yet this kind of music is not dominant, and is used intelligently within the framework of the plot. The Telephone Hour, which establishes the atmosphere of the world of adolescents, begins with a telephone conversation between two girls. Then, as other teenagers begin to make calls, the orchestra picks up the rock-and-roll cadence of their leisure conversations to build the sequence into a crescendo of camaraderie. The rock-and-roll concept even on a record. Another rock-and-roll number, Honestly Sincere, is a choice morsel of philosophy offered by the much-adored Mr. Birdie, with its satirical pillar beautifully emphasized by the use of an echo chamber.

In general, it is in conveying the emotions of teenagers that Strouse and Adams are most successful. When Susan Watson lifts her delicate young voice in "How Lovely To Be A Woman" she suddenly becomes the embodiment of all girls approaching womanhood, and when she sings of her "One Boy (... to laugh with, to joke with, have Coke with)" she makes the pleasures of steady dating seem like the most wonderful thing in the world.

There are some delightful moments for the adults too. "Hey Add A Sunday Evening" is a reverential tune in the glory of Ed Sullivan, while Kids irritatingly contrasts the behavior of youngsters today with the way things were when daddy was a boy. Unfortunately, some of the ballads are a bit thin. Put On A Happy Face is quite ordinary except for the ingenious rhyming of "tragedy" with "ghedja de (cited)," and Rosie is a fair softshoe that rather cancels out the merits of the above rhyme by combining "Rosie" with "chose me."

Record is used quite well. Normal American Boy is perfect for the two channel system as it allows Chita Rivera and Dick VanDyke to offer conflicting stories simultaneously from opposite speakers. The Telephone Hour also takes full advantage of its devices as it creates the picture of young America draped over the telephone. Both Spanish Rose and Rosie, however, would seem to suggest some sort of physical movement that is not apparent on the recording.

The experience of musical director Eliot Lawrence as leader of his own dance orchestra has doubtless been of great help to him in this his first theatrical assignment. Robert Ginzler's orchestrations are outstanding. S.G.

CHRISTINE (Sammy Fain-Paul Francis Webster). Original cast recording. Maureen O'Hara, Morley Meredith, John Carradine, & others with Orchestra & Chorus. Jay Blackton cond. Columbia OS 2026 $5.98

Interest: Occasional
Performance: Satisfactory company
Recording: Well done
Stereo Direction: Good enough
Stereo Depth: Fine

Poor Sammy Fain. Though he is one of Hollywood's most successful song writers, his luck as a theater composer has been consistently bad. Christine, his tenth Broadway musical, has maintained his batting average by closing after twelve performances.

Not that there aren't some attractive melodies in the score. Mr. Fain can create soaring romantic expressions such as I Never Mest My Love and I Love Him, or turn out atmospheric missionary pieces (The Lovely Girls Of Akbarabad), or even fashion a charming missionary song (I'm Just a Little Sparrow In The Nest Of The Lord). And surely My Little Lost Girl is an unusually affecting expression of well-controlled grief. Yet the score as a whole gives the impression of being too self-consciously Broadway in its attempt to reveal the emotions of two people in India caught in a rather awkward romantic situation. Primarily, I think, this is the fault of lyricist Paul Francis Webster whose expressions of aridly rarefied above the level of such a line as "I need you by my side/My arms are open wide," sung by an Indian doctor in the title song. Moreover, the lyric in his comic numbers, How To Pick A Man A Wife and Freedom Can Be A Most Unaccountable Thing, have an uncomfortably patronizing quality.

The voices are quite good, with Maureen O'Hara showing far greater assurance than she did on a recent RCA release.

OKLAHOMA! (Richard Rodgers-Oscar Hammerstein II). Stuart Foster, Lois Hunt, Poy Dent, & others with Orchestra. Epic BN 564 $4.98

CARRUSSEL (Richard Rodgers-Oscar Hammerstein II). Lois Hunt, Harry Snow, Charmaine Harma & others, with Orchestra. Epic BN 563 $4.98


Interest: Vintage R&B
Performance: All lack theatrical spirit
Recording: Poor
Stereo Directionality: Little
Stereo Depth: Remarkable

As Decca made the recordings of the original cast of these shows and Capitol took care of the sound of the shows, Columbia apparently decided that something would have to be done about getting the titles into the catalog of its record club. Epic, a subsidiary of Columbia, has now obliged, though I'm sure there are many who will wonder if it really was worth the effort.

For those are concert performances of the great Rodgers and Hammerstein scores, with little dramatic feeling or projection. Though the voices are generally good, most of the singers apparently have had insufficient training in the musical theatre to create genuine characterizations or to give the listener any inkling of how a particular song fits into the over-all structure of either the story or the score. Both Oklahoma! and The King And I contain the same songs heard on the Decca albums, but Columbia is minus the Carussel Walls (I), You're A Queer One, Julie Jordan, and This Was A Real Nice Clambake. Stereo offers no movement, with vocal placement apparent only on June Is Bustin' Out All Over from Carussel. No musical director is credited on any of the three recordings.

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This is the first film offered in "Glorious Smell-in-Vision."

The recording of its score may lack in olfactory sensations, it makes up in a buoyant, frequently witty musical tour through Spain. I'm not exactly sure what prominent composer Nas-cccimbe intended Ravel to Bolero, and I'm sure there are a few of the tracks, but no harm is done as the entire score has an oddly appealing eclectic quality.

The last hand on each side is given over to Eddie Fisher's poorly recorded versions of the title song and The Chase. S. G.

---

**FOLK**


This is a model folk recording. It provides a clear, illuminating musico-dramatic map of the country as a whole. The programming is imaginative, the notes are ample. The performances are well up to the level of the first Bayanihan album issued by Monitor and the material is even more consistently arresting. There are infectious dances, sprays of variegated instrumental colors, charming Philippinized polkas and mazurkas, and other unique musical experiences. Some of the ceremonial numbers are grippingly dramatic, and in others the rhythm patterns are unusually stimulating. *Totally and unremittingly recommended.*

---

**TOL' MY CAPTAIN** featuring LEON BIBB (vocals) with instrumental and vocal ensemble conducted by Mill Okun; John Staubler and Fred Helmert (guitars), Midnight Special: Stewbell; Track Lining & 10 others. Vanguard VSD 2052 $5.95; Mono VRS 9058 $4.98


Leon Bibb's collection of chain gang and work songs is his most successful recording so far. He is self-admittedly not a "pure" folk singer, and doesn't pretend to be. A trained singer, he makes the songs into dramatic concert material. In his field, he is much more satisfying than Harry Belafonte because he is both a better singer and a better actor.

There is, however, so wide a contrast between the better, tearing emotions of the real thing as heard in folk recordings and the recordings of Bibb that I still recommend the actual prison recordings. The best example is Alan Lomax's Negro Prison Songs (Tradition 1029). Also worth hearing are the recordings of Harry Oster, an English professor at Louisiana State University. His Folk-Lyric Recording Company is at 5525 Morning Glory, Baton Rouge, Louisiana.

Some of the best of these are in the album this Bibb program are indeed intriguing. When and where did Bibb serve his time?

---

**NETANIA DAVRATH SINGS FOLK SONGS OF RUSSIA** featuring Netania Davrath (vocals) with Orchestra, Robert DeCormier cono. The Braid: Siberia: Dana & 10 others. Vanguard VSD 2056 $5.95; Mono VRS 9045 $4.98


Netania Davrath, born on the Russian-Polish border and musically trained in Israel, has a superbly controlled voice that is rich, powerful, and consistently accurate. Moreover, she is fully at ease in these Russian songs. She performs with equal authority in the bitter-sweet songs of women hungry for love and the ebullient tunes of more fortunate lovers. The arrangements by Robert DeCormier and Mill Okun are tastefully in context. The notes include complete texts in Russian and English.

---

**HUNGARIAN FOLK SONGS AND DANCES** featuring Magyar Gypsy Band, Soloist Sari Varos, Lakatos Gypsy Band, Soloist Istvan Csongor & others. Grief; Joy; A Little Brown On A Tall Poplar Tree & 10 others. Artia ALP 121 $4.98


This is another of the valuable Artia imports from behind the histrionic curtain. The music is played with intense pleasure and aplomb and combines rhapsodic nostalgia with fierce celebration of pleasures that are. Excellent notes by Henrietta Vurchenko, who points out...that, far from creating Hungarian folk music, the gypsies had merely taken over Magyar themes and stylized them in their own way——embellishing the melodies with ornate and intricate improvisations, featuring their brilliant violin performances with the emphasis on rubato, sparkling runs, slides and double stops," Why no notes on the individual selections?

---

**A PROGRAM OF RUSSIAN SONG featuring the JAROFF WOMEN'S CHORUS**, Serge Jaroff conductor. Do You Love Me?; Dreams Of Youth; Evening Bells & 11 others. Dacca DL 710019 $5.98; Mono DL 10019 $4.98


Serge Jaroff, conductor of the jaunty Don Cossacks, has now also formed a women's unit. He has effectively trained his charges and the arrangements extract more tonal colors than one might have thought possible from an all-female chorus. There are also several vivid soloists. The program includes descriptions of rural scenes, lullabies, love tales, and songs of irreparable regret. There is some surface noise on my review copy.

---

**GERMAINE MONTERO—LAMENT ON THE DEATH OF A BULLFIGHTER and OTHER POEMS AND SONGS OF FEDERICO GARCIA LORCA** featuring Orchestra conducted by Salvador Becarrase. Las Gueritera: La Casa de Infiel: Bailed Ol The Spanish Civil Guard & 9 others. Vangurd VRS 9055 $4.98

*Interest: One of the great records. Performance: Stunning. Recording: Excellent.*

I know of few recordings that come close to this in the complete fusion of words, music, and interpretation. Lorca was one of the major Spanish poets and dramatists. Though basically apolitical, so far as parties were concerned, he was brutally murdered by Falangists in 1936. Germaine Montero, who speaks the words and sings the songs in Spanish, worked closely with Lorca during his lifetime.

The material comes from the *Gypsy Ballads* (1928), several plays, and Lorca's manuscripts, the latter being edited by Ignacio Sánchez Mejías. The latter describes it painfully graphic detail the death of a bullfighter. Also terrifyingly memorable is the *Ballad Of The Spanish Civil Guard, an unsmirching delineation of the horror that swallows a village. It's unmatched in modern poetry. There are lighter pieces—— *The Unfaithful Wife; a celebratory song for a bride; and the extraordinarly fragile The Silence.*

"Listen, my soul, to the silence. Is it silence moving in waves, a silence in which there are sharp sliding valleys and echoes and which bends its forehead to the ground."

S. W. Bennett's translations wisely "avoid recasting the images and thoughts into English verse forms, and instead present the train of images as faithfully as possible." A booklet provides both the Spanish text and the translations. A distinguished production.

---

**SPANISH FOLK SONGS, VOL. II**—GERMAINE MONTERO with Orchestra Conducted by Salvador Becarrase. Joloves: Leonesa; Trebole & 13 others. Vanguard VRS 9067 $4.98


The second volume of Spanish folk songs by Germaine Montero for Vanguard is even more impressive than the first (URS 9050). Miss Montero sings as if the songs have always been part of her; and her authority is coupled with a stinging voice that is capable of expressing the most naked emotions. The material is absorbingly varied—Aragon, Castile, Galicia, Andalucia, etc. There are complete transcriptions. The songs are touchingly innocent, joyous, heartfelt, yearning, brave, and vibrationally alive.

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BE OUR GUEST
(Continued from page 17)

Night On Bald Mountain. The Philharmonic Orchestra, Carl Maria Giulini cond. Angel $3543 $5.98

Interest: Some
Performance: Good
Recording: Excellent
Stereo Directional; Very good
Stereo Depth: Just right

This shortest of Tchaikovsky symphonies is given a brisk interpretation by Mr. Giulini. Called by the composer "my immature mediocre symphony," it was first performed in 1875 and thoroughly revised in 1881. The revised version appears here. Though not major Tchaikovsky, his application of Russian folk song and the absence of the brooding face themes so prevalent in his later works make this symphony a refreshing listening experience.

Although one may quarrel with Mr. Giulini about some of his tempi (the last movement seems somewhat fast), his interpretation brings out the charm and flavor of the work. The recording is one of Angel's best, having just the right amount of spread and depth.

The Mussorgsky is given a fine performance. Here, too, the superior recording brings out with startling realism the full nuances of the work. All in all, a fine disc.

G. O.


Interest: Top quartets
Performance: Very good
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Fair

These are two of the finest quartets in the classical repertoire. The Paganini String Quartet plays both works with fervor and insight. The Haydn receives a just, straightforward, outgoing performance. The beautiful second movement is given an especially fine reading.

In the Mozart, which seems to portray the romantic movement, the extremely fine tone of the ensemble comes to the fore.

The recording capably reproduces the strings without ever becoming harsh or strident. Stereo directionality is good, but stereo depth is lacking. In the case of a quartet, this is not really too important. For devotees of chamber music, this record is a "must buy."

G. O.

▲ PATENTED BY EDISON, Harry "Sweets" Edison Quintet. Roulette 5 S2041 $5.98

Interest: ?
Performance: Good
Recording: Clear
Stereo Directionality: Poor
Stereo Depth: None

This recording has very little to recommend it. Although Mr. Edison, who plays a fine trumpet, does his best and has included some of the most popular numbers around in this album, the lack of originality and the shortness of the selections gives it a very little in sink one's teeth into. The recording is clear, but it sounds almost as though it were monaural. G. O.

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GOOD MUSIC AND THE ADMAN

Seen in broad perspective, the most encouraging feature in the current high fidelity scene is the rapid spread of FM broadcasting. The birth rate of FM transmitters operated as independent stations with a high proportion of good music programming is steadily rising. Moreover, infant mortality during the first year of life (a tragedy far too common among independent broadcasters) is on the decline. As a result, our national landscape is becoming more densely dotted with electronic fonts of music pouring out the clear sound that only FM can provide.

The fertilizing force behind this sudden growth is the discovery by advertising agency timebuyers that the sizeable minority listening to FM is the only select audience reached by electronic media.

Until very recently, nobody knew for sure who or what was that unseen and miasmal population sprayed with music via FM. But researchers have now dispelled the obscurity of this important splinter group.

Nationally, it now appears from various surveys that around 37% of the FM audience are in the 35-40 year age group and some 40% have an annual income between $5,000 and $10,000. More than 21% of FM listeners earn from $7500 up. That's quite a contrast to the largely teen-age audience of the disc-jockey dominated AM field.

The survey also disclosed other surprising facts: 68% of all FM listeners in Philadelphia are college graduates (earning an average of $9,000 annually) with San Francisco not running far behind. A similar percentage of the FM audience comprises professional men or executives, and the picture is about the same in most northeastern and western cities.

This means that for the first time since AM got pushed down the skids to the kids does radio offer an audience that can be taken seriously by quality advertisers. Moreover, the size of this audience is attested by the 15.5 million FM receivers now in use in the United States.

A turn in advertising philosophy must also be credited for the resurgence of FM. Radio advertisers seldom thought a minority audience worth approaching—especially if this audience gave dangerous signs of being intelligent and discriminating. But today's growing market in luxury goods and services predicated on leisure and quite a bit of spare cash needs an audience of precisely this kind. And FM appeared just in time to deliver it.

The old-time broadcaster's notion that good music is a bad source of revenue is obviously in for a thorough overhaul. After more than a decade of being shunned by advertisers and bitterly fought by powerful interests vested in AM and TV, FM at last emerges victorious and viable.

As the only radio transmission method capable of high fidelity (in terms of frequency response, dynamic range and signal-to-noise ratio), FM service is vital to the audio fan. Moreover, the imminence of multiplex FM, carrying two channels simultaneously, may soon furnish countless audiophiles with stereo off the air, free from the imbalance inherent in paired AM/FM transmission.

The Federal Communications Commission (FCC) is expected to choose among the various proposed FM multiplex systems and authorize such broadcasts within a year. Field testing is to be concluded and complete reports filed by the end of July, and optimists hope for an answer by December 31, 1960. Of course, if the presidential election brings a change in administration, some lame duck FCC jobholders may want to pass the hot potato of a choice to their successors, in which case the matter might take a bit longer.

But with an increasingly solid economic base, there is no doubt that in one way or another FM is bound to bring quality stereo to the American air, adding the final momentum to the ascent of stereo.

The above thoughts on FM broadcasting were prepared by Associate Editor Hans Fantel—in the absence of Editor Ferrell, who has been spending weeks testing and re-testing stereo cartridges for his extensive article that starts on page 26.
The most powerful receiver of all—the new Stereo Festival II, model TA260, delivers 60 undistorted watts from 18 to 40,000 cycles. But the actual performance of the Festival goes beyond the point of superb specifications. It is the best sounding stereophonic receiver you can buy.

The “Citation Sound,” acclaimed by audio authorities everywhere, was developed by Harman-Kardon in the design of its remarkable new Citation instruments. It is precisely this quality that distinguishes the performance of the new TA260: the clean, solid bass; the silky transparent highs. And, there is power — power to spare, to drive the most inefficient speakers. The result: the new Stereo Festival II actually sounds recognizably best — regardless of price.

The TA260 includes a powerful 60 watt stereo amplifier (120 watt peaks), separate and remarkably sensitive AM and FM sections and dual preamplifiers with all the controls necessary to achieve the finest performance from all program sources.

Features: Specially Designed Massive Output Transformers insure superior bass and high frequency response; Heavy Duty Output Tubes, conservatively rated, provide high power output with far less heat and longer life; Dual Friction-Clutch Tone Controls; Blend Control to eliminate "hole-in-the-middle" effect; Speaker Phasing, Two Magnetic Inputs; Special Headphone Receptacle; Close Tracking Loudness Control; Contour, Humble and Scratch Filters; Separate Bar-Type Tuning Eyes for AM and FM; Third Channel Amplifier Output. The Stereo Festival II is handsomely designed in brushed gold and charcoal brown.

The Stereo Festival II, Model TA260...$299.95. CX26 Metal Enclosure...$12.95. WW30A Walnut Enclosure...$29.95.

For more complete information on the Stereo Festival II, write: Dept. R-10, Harman-Kardon, Westbury, N. Y.

*Music Power Output in accordance with IHFM standards, ½% distortion.
TEC has no tubes... TEC alone generates no tube heat, no hum, no microphonics. TEC alone provides such superb transient response. Precision engineering permits TEC to make a two year guarantee on both parts and workmanship. See detailed specifications below and listen to a TEC all transistor amplifier soon for unparalleled sound. General specifications: TEC S-25 stereo preamplifier-amplifier. Power rating: music power output each channel 34 watts. Frequency response: 20-20,000 cps. Harmonic distortion: 0.7%. Intermodulation distortion: 0.9%. Power requirements: 117 vac or 12 to 18 volts dc. 70 watts maximum at full power, less than 15 watts at normal listening levels. Hum: inaudible. 16 inputs. Outputs: 4, 8, 16 ohm for each channel, tape recorder outputs for each channel, and a mixed A+B for a 3rd channel.

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