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HiFi & MUSIC REVIEW is published monthly by Ziff-Davis Publishing Company, William B. Ziff, Chairman of the Board (1946-1953), 84 E. Lake St., Chicago 1, III. Entered at second class matter February 25, 1955 at the Post Office, Chicago, Illinois. SUBSCRIPTION RATES: One year $5.00; possessions and Canada $5.00; Pan-American Union countries $4.00, all other foreign countries $3.00. Copyright 1958 Ziff-Davis Publishing Company. All rights reserved.
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Sounding Board

David Hall, Managing Editor

STEREO DISCS will be reviewed in HiFi & Music Review beginning with the next issue. At that time the initial releases from Audio Fidelity and Counterpoint labels will come under consideration.

Regardless of doubts expressed in last month's Sounding Board, Counterpoint is so confident of the compatibility of its stereo discs for stereo and monaural cartridges that it has announced discontinuance of monaural LPs for all its future reissues.

The HiFi & Music Review commentary on stereo discs will include a report on the compatibility factor, as tested under home conditions with a variety of playback equipment.

If this column seems to be dwelling on the stereo disc situation at the expense of matters possibly more interesting to the record buyer, we feel no qualms. Any development that can lead to a wholesale change in home listening equipment, as well as to the possible obsolescence of the large investment that many of us have made in conventional LPs, seems to us to demand the fullest possible month-by-month reports, until such time as a clear course becomes established in terms of what is finally to be made available in the stores and at what prices.

The STEREO DISC PLAYBACK EQUIPMENT situation remains ill-defined at this writing so far as it concerns availability on a mass production basis of ready-built stereo disc playback "packages." By the time you read this, it should not be too difficult for one who has the price of a stereo cartridge ($19.95 and up), plus a second amplifier set-up to convert his existing monaural facilities to stereo. We recommend matching speaker and amplifier for the second channel wherever possible.

It may be cheaper for some to acquire a separate stereo playback rig with matching 10- or 15-watt amplifiers and high quality speaker assemblies of the "bookshelf" type—for example, the RJ, Acoustic Research, and KLH. If you plan to use your existing tone arm or record changer with a stereo disc cartridge, it will have to be modified to accommodate a third lead—this in order to carry the signal for the second channel.

We are inclined to favor a separate stereo playback setup for those not prepared to invest a considerable sum in converting their present high fidelity setup to stereo. Our attitude in this respect stems from the problems we ourselves have encountered with loudspeaker placement for home stereo listening. This is quite a different matter from placing a single sizeable monaural speaker at one end or in the corner of a living room.

In stereo playback we have two loudspeakers to deal with—to be spaced within 6 to 10 feet of each other—preferably along a wall or in a bookcase. At the same time, this stereo speaker arrangement must be such that a maximum number of people can sit in the "optimum listening area" without disrupting the entire living room or listening room layout.

Our guess is that the problems set forth here are going to compel some widespread changes in speaker manufacturing fashions. For most homes mobility and unobtrusiveness of the loudspeakers will be a major consideration when it comes to a projected addition of stereo listening facilities. To us this means high efficiency drivers mounted in compact enclosures, which in turn will either fit in bookcases, or be disguised as end-tables—or even hassocks!

The sooner a large-scale manufacturer comes out with a good quality stereo playback package which at a reasonable price fulfills the requirements noted above, so much the sooner will stereo become a major factor in our home listening.

(Continued on page 8)
The great pyramid at Gizeh stands as much a monument to the skill of its builders as it does to Pharaoh Khufu. Built circa 2900 B.C., covering upwards of 13 acres and measuring 755 feet to a side, the base comes within .65 inch of forming a perfect square. Bridging the time-distance gap between original performance and its re-creation in your home requires loudspeakers of the greatest precision. It takes a driver made with the meticulous precision that goes into the great JBL Model 375 to preserve the pristine perfection of an immortal artist’s performance. It takes audacious thinking and advanced craftsmanship to produce speaker systems of the magnitude of the Ranger-Paragon and the Hartsfield. Both are described in the new JBL Signature Catalog. Write for your free copy and the name and address of the Authorized JBL Signature Audio Specialist in your community.

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(Continued from page 6)

experience. My colleague, Edward Tatnall Canby has summed it up very neatly by observing that "Disc stereo will have to be mass stereo—or no stereo."

PSEUDO-STEREO devices involving the use of artificial reverberation, time delay, or phase-shift networks will be coming more and more into the limelight as a means of “enhancing” monaural discs or broadcast reception. X-Ophonic, Stereo by Holt, Ecco-Fonic, Stereolrama are some of the trade names under which these devices are being marketed. All involve the use of a second speaker—as in true stereo. An evaluation of these will appear in an early issue.

DON'T WRITE OFF TAPE as a listening medium for home stereo. Major manufacturers plan announcement of a tape player that will accommodate a magazine loading cartridge designed to play standard 4-inch tape in either direction at 8-inches-per-second (half the present speed). This tape will contain four tracks, as against the two tracks accommodated on present-day pre-recorded stereo tape. Quality is claimed to be fully comparable to that obtained with today’s best 78-inch speed home machines. Thus, each of these new magazine cartridges can carry as much music as a normal 12-inch LP, which should make it possible to sell pre-recorded tape at prices comparable to disc. One big string attached here, though, is the fact that this forthcoming stereo tape magazine cannot be adapted to existing equipment.

In our opinion, the proponents of pre-recorded stereo tape still have to lick the problem of achieving production rates comparable to disc manufacture and with comparable consistency of quality.

To sum up—the big "if" standing in the way of stereo for every home is what plans the large package manufacturers (RCA, Columbia, Magnavox, etc.) have for mass marketing stereo disc players of good quality at reasonable prices. The answers will be forthcoming by early summer. Upon these answers will rest the future of stereo as either a magnificent now listening medium for the home or a fiasco like color TV.

—END
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For Tops in Pop Singing—You’ll delight in Sinatra’s latest Capitol album Come Fly With Me (this page), plus Mary Martin’s RCA Victor collection of Richard Rodgers songs complete with the composer himself at the piano (p. 13).

For Hi-Fi with Humor—“Elza Popping’s Pixieland Band” provides just the touch with their clever Delirium in Hi-Fi LP, a highlight of Columbia’s new Adventures in Sound Series (p. 18).

Jazz Virtuosity with the Big Sound comes with Emarcy’s new Pete Rugulo disc—Out on a Limb (p. 74). Also tops for fine sound and superb big band jazz is Roulette’s debut offering, Life Is a Many Splendored Gig, with Herb Pomeroy’s remarkable band from Boston (p. 74).

For the Pleasures of Intimate Listening—Be sure to lend an ear to Erroll Garner’s uniquely personal Soliloquy, for Columbia (p. 75), and to the delectably entertaining March Time, with the Eastman Symphonic Wind Ensemble, on Mercury (p. 14).

But Darling Be Mine; Thou Swell; Honey-suckle Rose; Just A Gigolo; How High The Moon. Mercury MG 20326.

THE INTOXICATING PEARL BAILEY

with Don Redman Orchestra.

I’ve Taken A Fancy To You; Here You Come With Love; The Saga Of My Life: Empty House Blues & 8 others. Mercury MG 20277.

The Vaughan program, recorded at a Chicago night club, is one of Sarah’s freest jazz sets in many months. She seems to be enjoying more improvisatory fun than is usually the case at her Mercury studio dates, and the fact that there are only nine tunes in the album gives her more space to build her sizzling, born-like variations. There is also more elemental warmth in her singing here than in much of her recent work and considerably less preoccupation with pyrotechnical virtuosity. Her beat is strongly resilient and her accompaniment is superb. Note especially the piano backgrounds of Jimmy Jones who has since left Sarah. The liner notes, in addition to not naming the trio, are devoted partly to a plug for the restaurant by its owner. Perhaps the head waiter could do the next one.

Pearl Bailey is not a jazz singer, but her timing, phrasing and the texture of her voice certainly place her on the periphery of that difficult-to-define category. In this album, she has been hardened by consistently second-rate material, but she is so skilled and subtly intelligent an entertainer that she somehow manages to make the program at least palatable. It’s a pity no record company has thought of letting Miss Bailey sing an album of standards backed by a superior jazz combo in loose arrangements by, let’s say, Quincy Jones. N.H.

PLAYBOY JAZZ ALL STARS.

Featuring Louis Armstrong, Dave Brubeck, Ella Fitzgerald, Dizzy Gillespie, Benny Goodman, Stan Kenton, Gerry Mulligan, Frank Sinatra, and others.

Do You Know What It Means To Miss New Orleans?; Pilgrim’s Progress: 1 Concentrate On You; Jangie Boogie, & 17 others. Playboy PB 1957 2 12”.

In connection with its 1957 Jazz Poll, Playboy magazine has released a package of two LPs containing performances by its poll winners that have been made available by seven different record companies. In a further remarkable display of intra-industry cooperation, this album—on a special Playboy label—is being distributed nationally by Columbia. Bound in with the records is a long, illustrated set of notes by Leonard Feather containing biographical data and discographies on all the victors.

(Continued on page 12)
NOT A CLUB, NOT A GIMMICK, NO STRINGS...

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MAY 1958
Handsome as the package is, the advanced jazz buyer can do better by his $9 than with this collection. There is one exceptionally poor number—Charlie Ventura’s “Fine Idea,” but the rest range from competent to invigorating. Each of these artists, however, is more valuable represented elsewhere. It is a diversified enough anthology for the beginner in jazz, but it’s no epochal contribution to the repertoire as a whole. The material dates from 1940-57 (mostly from the 50’s). Some of the performances have been previously released and others are available only here. None of the participating companies parted with any priceless treasure from their files.

N.H.

THE SOUND OF JAZZ

Featuring Count Basie, Billie Holiday, Red Allen, Jimmy Giuffre Trio, Jimmy Rushing, Mal Waldron, and others.

Wild Man Blues; Rosetta; Fine And Mellow; I Left My Baby; The Train And The River; Nervous; Dickie’s Dream. Columbia CL 1998.

The Sound of Jazz was CBS’s historic television production on the late, lamented Seven Lively Arts program. Most of the artists gathered together a few days before the show and recorded some of the selections they later performed on the show. They are presented on this LP and even though not quite as impressive as the TV performances, they are well worth hearing. In particular, the lashing excitement of the Count Basie big band (not his regular one, but a group assembled for the program), the haunting vocals of Jimmy Rushing (the best thing on the LP and one of the best things recorded recently) are memorable and, Billie Holiday sings better here than at almost any time in recent years. The Giuffre Trio seems pallid by comparison to the rest of the music, and the Red Allen All-Stars do not rise to any particular heights. Waldron’s piano solo is intricate, sustained tension, but not a particularly impressive performance.

R.J.G.

TOUR DE FORCE featuring the trumpets of ROY ELDREDGE, DIZZY GILLESPIE, and HARRY EDISON.

Steppin’轻: Tour De Force: I’m Through With Love; The Needle Of You: Moonlight In Vermont; Summertime. Verve MGV 1212.

Good examples of the contrasts in style between modern jazz musicians and their forerunners are not too easy to come by, really. This Verve LP offers a good opportunity to observe how much Dizzy Gillespie has added to the scope of jazz trumpet playing since the days of his mentor, Roy Eldridge. They are both present here in extended solos with Harry Edison, a mainstream jazz solo trumpet of surprising warmth as a stylistic relief between Roy and Dizzy. This album is, despite its annotator’s fervent defence of a lost cause, the proof positive of Gillespie’s importance and Eldridge’s obsolescence.

R.J.G.

Musicals for Jazz Moderns

PAY JOEY featuring ANDRE PREVIN & HIS PALS.

I Could Write A Book; That Terrific Rainbow; Bewitched; Take Him; Zip; It’s A Great Big Town; What Is A Man?; I’m Talkin’ With My Pal; Do It The Hard Way. Contemporary CL 3543.

The MUSIC MAN—Highlights featuring STAN FREEMAN & HIS MUSIC MEN.

Seventy-six Trombones; Lida Rose; It’s You; Iowa Stubborn; The Wells Fargo Wagon; Gary, Indiana; The Sadder-But-Wiser Girl For Me; Marion The Librarian; Till There Was You. Columbia CL 1120.

The MUSIC MAN featuring JIMMY GIUFFRE & HIS MUSIC MEN.

Iowa Stubborn; Goodnight, My Someone; Seventy-six Trombones; Marian The Librarian; My White Knight; The Wells Fargo Wagon; It’s You; Shipoopi; Lida Rose; Gary, Indiana; Till There Was You. Atlantic 1276.

When, last summer, drummer Shelly Manne and pianist Andre Previn combined to produce a jazz version of the tunes from My Fair Lady, they created quite an impression. The LP they made was one of the all-time best sellers in the jazz field and this has stirred other companies to tread the same path and to spur Manne and Previn to essay a repeat performance.

Their new venture is a series of modern jazz performances from Pal Joey. It should be almost as successful as My Fair Lady. The performances by Previn and Manne, whatever they may lack in stream to pass. They have Red Mitchell, an extraordinary bass soloist, to help out, their concept of the tunes is imaginative and the performances sure and slick. The tunes themselves are classics and Previn is at his best when interpreting a lyric ballad.

The current Broadway hit The Music Man, is treated to a pair of entirely different jazz versions. Stan Freeman, a technically facile pianist with a marked resemblance to Previn, sprints through the attractive score of the musical with considerable elan. However, since the tunes themselves are nowhere nearly as much a part of the popular vocabulary as are those of My Fair Lady and Pal Joey, the LP must rest on the performance alone. On that point it is slick but not impressive to those unfamiliar with the original material.

The Jimmy Giuffre LP consists of a group of Giuffre arrangements for a medium sized jazz orchestra, of the music from the same show. Giuffre is a skilled clarinetist and brings his distinctive style to these performances. As an arranger, he is better known for his rousing big band compositions than for his folkish, semi-country style jazz arranging and it is the latter idiom which he utilizes here. Those who are Giuffre fans and those for whom a jazz version of a musical has an inherent attraction, will be delighted. Those of us who look for more of a legitimate jazz feeling in efforts of this sort will be disappointed.

R.J.G.

Soundtracks à la Grand Opera

JOHNNY GREEN: Raintree County—Sound Track.

MGM Symphony Orchestra and Chorus, Johnny Green cond. RCA Victor LOC 6000 2 127.

MARIO NASCIMBENE: A Farewell To Arms—Sound Track.

Symphony Orchestra, Franco Ferrara cond. Capitol W 918.

While recordings of scores from non-musical films retain a certain amount of authenticity by being made directly from the soundtrack, this also accounts in large measure for the forlornness found in many such packages. It has always seemed to me that such scores should be

(Continued on page 14)

HiFi & Music Review
YOU NEVER HEARD IT SO HI-FI

SUPERB STRAUSS
Richard Strauss' noble tone poem, Alpine Symphony, performed by the Saxon State Orchestra, Dresden, with Karl Böhm conducting. DL 9870*

TWO FOR ONE
Two Romeo and Julietts: Tchaikovsky's Fantasy-Overture; Prokofiev's Ballet Music. Berlin Philharmonic, Lorin Maazel, Conductor. DL 9897*

ELECTRIFYING CHOPIN
At last! The complete Chopin Scherzi recorded by world-famed Chopin-authority Ruth Slenczynska at the piano. Scherzos 1 through 4. DL 9861

WAYNE'S WONDERFUL
Wonderful Wayne King plays dreamy fox trots and waltzes like 'Fascination,' 'Tammy,' 'Around The World,' and many, many more. DL 8663

CONTINUOUS MEDLEY
Here's Howard Lanin again! It's Dance Time in Hi-Fi, terrific follow-up to Dance 'Till Dawn (DL 8612) Continuous medley—25 top tunes! DL 8698

SWEET HARMONY
Such sweet harmony! Superb barbershop ballads by the Mills Brothers. 'The Barbershop Quartet,' 'All By Myself,' 'When I Lost You,' etc. DL 8664

TERRIFIC TONI
Terrific Toni Arden giving her all to the songs she sings in her night club act. 'Autumn In New York,' 'Ba My Love,' 'That's All,' etc. DL 8851

CAVALLARO-MAGIC
Carmen remembers all the great tunes that Duchin made so famous: 'Love Walked In,' 'Easy To Love,' 'April In Paris,' 'Estrellita,' etc. DL 8861

SAM THE MAN
Sammy Davis, Jr. turns his considerable talents to creating rosy, romantic moods with 12 love songs. Mundell Lowe on guitar. DL 8678**

*Recorded by Deutsche Grammophon in Europe.
**Available in EP 45 RPM.

DECCA RECORDS
A NEW WORLD OF HI-FI SOUND

May 1958
(Continued from page 12) drastically refashioned for recording purposes, so that the purely aural values of the music, if any, might more effectively be exhibited in arrangements that possess a modicum of musical form and cohesiveness.

A partial step in the right direction has been taken in the soundtrack recording of Johnny Green's score for the film version of Ross Lockridge's Raintree County. Mr. Green points out that he has recombined some sections with other material actually "composed on track" in an attempt to achieve "the optimum in listening music."

Exactly what Mr. Green has accomplished by this is a little hard to determine without a knowledge of the original score, but as it now stands, its excessive length (an hour and twenty-five minutes) forces it to stretch out its themes and to expose thereby its weaknesses as a whole work. There are eight themes in all, with The Song from Raintree County (a variation on The Red River Valley) and the love music (called Never Till Now in its pop tune version) repeated almost to exhaustion.

The Mario Nascimbene score for Ernest Hemingway's A Farewell to Arms is more of a compilation than a composition, with themes called from Smilin' Through, the love duet from Madame Butterfly, the French lament T'attendrie, and the verse to Victor Herbert's Italian Street Song. J.G.

**Marches for Fun**


**MITCH'S MARCHES.** Bridge At The River Kwai: Yellow Rose Of Texas; Who Will Kiss Your Ruby Lips; Follow Me: The Bonnie Blue Girl & 7 others. Mitch Miller Orchestra. Columbia CL 1102.

**VIENNA ON PARADE.** Hoch und Deutschmeister March; Harry Linz Theme; Wien, du Stadt: maior Traume & 11 others. Dauthenrichter Band with Chorus, Karl Jenzik (violin), Hedy Fessler (soprano), Karl Terfel (tenor), Grinling Schrammel Ensemble, Conpi. Julius Herrmann cond. Angel 35499.

Fanatics of band music have much to please them in the above assortment. Foremost is the stirring collection of marches heard in the Mercury collection, the eighth in a highly regarded series of releases by the Eastman Symphonic Wind Ensemble, under the direction of Frederick Fennell. Thrillingly recorded and performed with impeccable style, the program features six compositions by the late bandleader Edwin Franko Goldman on one side, plus six by different composers on the other, including Roland Seitz's March "Granddad" (based on Liszt's Second Hungarian Rhapsody), The Marching Day, Conundrum J. Alford, and Richard Rodgers' Guadalcanal March from the television documentary Victory at Sea. Informative notes by the conductor.

Taken from previously issued releases, Mitch Miller's collection varies the beat occasionally from strict march tempo and contains enjoyable, light-hearted music of the Gangster of Texas, Wooden Shoes and Happy Hearts and The Banana Greennutts. Hugh Martin's and Alec Wilder's Whistle Stop, here credited to the New England Suite, were first written as the main theme of the score for a 1930 film short called Grandma Moses (once available on a 10" Columbia LP). The following year served as the basis for the song Suits Me Fine in the Nanette Fabray musical, Make A Wish.

The platter of Vienna pastry called Vienna on Parade offers morsels heard in the touring concert attraction of that name. Selections comprise pleasantly diverse items including marches, waltzes, operetta excerpts, folk songs and moody Flirtbrat melodies. Sehr gemütlich.

S.G.

**Starring Tenor Saxes**

**A NIGHT AT THE VILLAGE VANGUARD featuring SONNY ROLLINS on the Tenor Sax.** Old Devil Moon; Softly As In A Morning Sunrise; Striver's Row; Swaymoney For Two; A Night In Tunisia; I Can't Get Started. Blue Note 1591.

**BLUE TRAIN featuring JOHN COLTRANE on the Tenor Sax,** Blue Train: Moment's Notice; Locomotion; I'm Old Fashoned: Lazy Bird. Blue Note 1577.

Jazz tenor saxophone players have been dominated during the last decade by the playing concept of Lester Young: a soft but sure tone and a lazy, after-beat phrasing, as opposed to the harder, fuller tone and more direct statement of the idol of the previous generation, Coleman Hawkins.

In the past year, the work of two young tenor men, Sonny Rollins and John Coltrane, has suddenly emerged as a new prevailing influence. Rollins has combined some of the strengths of Hawkins with the fleet changes and intricate double-time concept of Charlie Parker, while Coltrane has gone back to Dexter Gordon, a complex saxophonist of the late Forties, for his main inspiration.

Both are heard here in fine examples of their individual styles. Rollins, who pays more attention to melody, includes three ballads in his album on which he methodically creates improvisations which bear a more immediate relation to the melodic line than to the chord structure. His album is also one of the first clearly audible recordings of the work of Elvin Jones, an incredibly complex drummer whose work produces something akin to an electric shock. The Rollins LP is a trio album with bass, drums and tenor.

Coltrane's LP relieves him of the brunt of the solo work by the addition of a trombone player (Saxophonist). On the individual duet of Clifford Brown and Dizzy Gillespie, Lee Morgan) and a trombone player (the master Curtis Fuller). The Coltrane style is considerably more intricate than that of Rollins, with greater dependence on harmonic structure and less concentration on melodic themes. Perhaps because of this, his one ballad is highly impressive as a lyric study. The rhythm section of Paul Chambers, Jimmy Garrison, and Philly Joe Jones, drums, which has provided the foundation for the impressive series of Miles Davis recordings, is working here for Coltrane.

One has the distinct impression, with

**Hifi & Music Review**
both Coltrane and Rollins, that these are men who are searching diligently for a new concept of tenor saxophone playing: that they have not yet achieved maturity of style (may not, indeed, know where this will lay), and that they quite likely will record albums in the future which will contain the definitive style of each. In the meantime, we are fortunate to be able to observe them as they develop.

R.J.G.

South of the Border

VIVA! featuring PERCY FAITH & HIS ORCHESTRA.
La Cucaracha; Canto la Gusto; All en el Ranco; Granada & 10 others. Columbia CL 1075.

LATIN AMERICANA featuring Luis Alberto del Parana and His Trio Los Paraguayos.
Endo qui so vie; Tus lagrimas; La Llegada & 9 others. Epic LN 3426.

Percy Faith and his Orchestra, accompanied by exemplary sound, has traveled to Mexico for a baker’s dozen of the most popular songs of that country. Guadalupe, Canto la Gusto, La Paloma, Estrellita—they’re all here, as well as three by the fabulous profile composer, Agustin Lara: Noche de Ronda (“Be Mine Tonight”), Solamente una Vez (“You Belong to My Heart”) and Granada. The arrangements are colorful and imaginative, with such pieces as La Cucaracha and Chispasules especially benefiting from unusual instrumentations.

The recorded sound is endowed with the brilliant and full-blooded quality that is part and parcel of Percy Faith LPs.

Going further south, the quartet known as Luis Alberto del Parana and his Trio Los Paraguayos performs authentic music of Paraguay, hardly so well known in the United States as the Mexican songs, but almost equally appealing. It is a well varied collection, featuring vocals by the group on all but two selections. These—Al Partir and La Llegada—highlight the deep, masculine tones of the native Indian harp, ably played by Santo Gonzales.

S.G.

The Martin Touch—plus

MARY MARTIN SINGS—RICHARD RODGERS PLAYS with Orchestra. John Lesko cond.
Getting To Know You; To Keep My Love Alive; Some Enchanted Evening & 9 others. RCA Victor LPM 1539.

Although she is a grandmother, Mary Martin still possesses a very special and appealing brand of youthful innocence and warmth which made so memorable such theatrical portrayals as Venus in One Touch of Venus, Nellie in South Pacific and Peter Pan. On this record she is heard in a dozen of Richard Rodgers’ happiest creations, investing them all with her bright, verdant charm to produce a tasteful, well-planned re-ecital, with Mr. Rodgers himself featured at the piano on some of them.

(Continued on page 17)

May 1958

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HiFi & Music Review
The tunes cover an output of twenty-five years and range from the overly familiar to the all but forgotten, and are further reminders—if any were needed—of the uniquely expressive gifts of the composer, in successive collaboration with the late Lorenz Hart and with Oscar Hammerstein II. Of particular interest is the first recording of one of the rarest of all Rodgers and Hart songs, Sleepy Head, originally intended for the 1926 musical The Girl Friend, then dropped before the show's New York opening, and later that year inserted into the second Garrick Gaieties. As presented in that revue, it was a macabre little hula song by Sterling Holloway to his dog (the canine references are all in the verse, here wisely omitted) and it turned out to be such a dud that it was promptly yanked from the show shortly after the première.

The delectable Moon of My Delight was written two years later and was first sung in Chee-Chee, a singularly unsuccessful effort dealing with the attempts of the son of the Grand Khan of old China to avoid inheriting his father's high position. The show's melodies, however, have long been regarded among the choicest Rodgers and Hart, and the attractive piece heard in the current album certainly whets the appetite for more.

Among the other items offered on the disc the disarming Getting to Know You, the bouncy It Might as Well Be Spring, the unaccountably neglected You're Ne'er, and the wry saga of romantic disillusionment called It Never Entered My Mind are especially well done.

S.G.

Porter's Arabian Night

COLE PORTER: Aladdin—Highlights from the TV production.

Come To The Supermarket; Trust Your Destiny To Your Star; I Adore You & 5 others. Cyril Ritchard, Dennis King, Anna Maria Alberghetti, Sai Mineo with original TV Cast, Chorus and Orchestra. Robert Emmett Dolan cond. Columbia CL 1117.

Following last year's lead of Rodgers and Hammerstein with their original television production of Cinderella, Cole Porter has composed his first score for the medium to accompany another tale for children. At first thought, the combination of the adventures of the simple Arabian Nights boy and his magic lamp and Mr. Porter's urbane style would hardly seem to be an ideal partnership; indeed, on the aural merits alone, it has been the composer who has rubbed the lamp to make Aladdin do his bidding.

But even if not strictly in the spirit of the original ancient script, there is certainly much that is clever and engaging in the characteristic, albeit slightly oriental flavored, Cole Porter music. The score gets going in Grand Opening fashion with Come to the Supermarket, heralding all the many alliterative wonders to be found there, from "a fussy fan" to "a glow worm guaranteed to glow or a cloak inclined to cling." There are other deft commentaries on life in Porter's Supermarket. (Continued on page 18)

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(Continued from page 17)

Poking in the authentic sounding march Make Way, in Wouldn't It Be Fun? (ex-
cised from the actual video presentation) and in No Wonder Taxes Are High. On the romantic side, both Aladdin and I Adore You are graceful affirmations of love everlasting.

Next to Mr. Porter, it is undoubtedly Cyril Ritchard's show, and this accom-
plished performer comes across handsonly whether gallantly taking inventory at the supermarket, or growing his way through Opportunity Knocks But Once, or slyly enumerating the reasons for the excessive royal tributes. Unfortunately, the rest of the cast fails to measure up, with Sal Mineo's wooden interpretation of the tender I Adore You being particularly jarring.

S.G.

World Tour with Columbia
EL RODEO featuring Los Chilenos with Arturo Gatica and Mido Sour.
DELIRIUM IN Hi-Fi featuring "Elsa Popping and her Pixiegold Band."
Jaya des Bombes atomiques; La Paloma; Adios Muchachos & 9 others. Columbia WL 106.

GRAND BAL MUSETTE featuring Joss Bazot and His Ensemble.
Paris Se Regarde; Bombino; Armens Thome & 9 others. Columbia WL 109.

A MOMENT OF LOVE featuring the Trio Los Panchos.
Cancionero; La Barca; Rogers mio canción & 9 others. Columbia WL 112.

Columbia has recently unveiled a new line of super high fidelity recordings un-
der the general title of Adventures In Sound. Judging from the above four rec-
ords, the distinguishing feature of the series would seem to be that while sonic values are of paramount importance, they have been used to heighten musical values rather than merely to call attention to highs, lows, and dynamics. The engineers have journeyed far to record exotic and authentic music worldwide through the world, and the sounds produced would be nota-
able even without the added attraction of the commendable altitude of the fi-
dollity.

This is true even of such a release as Dellirium In Hi-Fi, perhaps the most in-
teresting in the series to the hi-fi fan. Performed by an orchestra led by André
Popp under the nom de fidélité of Elsa Popping (Hellzappoppin?), it features many startling effects created by sound engineer Pierre Fatosone, including a trombone that sounds like a cornet, voices recorded "inside out," a piano with the sound of a barrel organ, and various elec-
tronic noises. The results thus obtained are droll and imaginative with nothing
overdone to the point of slapstick, and while a knowledge of tape cutting and
editing might be of help, the concert may be enjoyed by anyone with ears.

Others in the current output are the well varied program of Chilean rodeo
songs, the French cabaret flavored Grand

(Continued on page 74)
just like being there!

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Letters

It would be impossible, and quite foolhardly, to attempt publishing a sizable percentage of letters received at the offices of HiFi & Music Review. However, with unblushing pride we are abstracting comments from a sampling of the mail regarding Vol. 1, No. 1. Next month we hope to have both feet firmly on the ground, and a little more factual information in this usually well read column.—Editor

I would like to report that I am very well pleased with my first issue of HiFi & Music Review. Especially liked the Carl Kohler article and hope to see more from him in the future. The record and tape reviews are also excellent.

F. H. Essig, Jr., Winston-Salem, N. C.

This letter is simply by way of congratulating you and your staff as well as the publisher and individual writers responsible for your new magazine.

Herbert Bohn, Devises Enterprise, Ala.

Quite apart from the gratifying review of my book contained in the first issue of HiFi & Music Review, I found so much which delighted me that I wanted to extend my warm congratulations and good wishes to you and your associates. Every fine publication is a heartening and helpful contribution to all other publications. I am certain that you are all working in the right direction; that you yourselves are well aware of the "bugs" to be ironed out and of the fact that no youthful project can ever attain its full objectives immediately. You've made a splendid start and that's a great deal. Good luck.

Abraham Chasny, WQXR, Station of the New York Times

Congratulations on your first issue of HiFi & Music Review. It is seldom that a first issue is so all-embracing in its field as yours is. The size of your first issue was surprising and its content will be admired by music lover and hi-fi bug alike.

Charles A. Hughes, Jr., Elmira, New York

I would like to take this time to congratulate you on your new publication, HiFi & Music Review. I think you cover the subjects that all hi-fi lovers of the nation will enjoy reading. I particularly enjoyed the articles on Elgar, "A

Talk With Your Hi-Fi Dealer," "Straight Steer on Stereo," "Don't Murder Those Records." I only hope that you will continue to print such a fine magazine.

Mike Marquardt
Oakland, Cali.

Just recently I purchased the first issue of HiFi & Music Review. I have never before written to any magazine praising them for their publication, but feel that in this case I must do so. I read the magazine from cover to cover the very first night and since then have gone through it three more times.

I particularly enjoyed "The Man With The Golden Tone Arm." Please keep up the good work and let's have more stories like "A Talk With Your Hi-Fi Dealer." It helps a lot when someone doesn't know too much about hi-fi.

William C. Bryant, Jr.
Chicago, III.

I thought the first issue of HiFi & Music Review was great. The two articles I enjoyed most were "Straight Steer on Stereo," and "The Man With The Golden Tone Arm." So I say, keep up the excellent work and keep my issue coming.

Richard Kropchok, A/B
United States Air Force

I awaited the coming of the first issue of HiFi & Music Review withclouded anticipation. I had heard nothing, pro or con, about your new magazine and had only your splendid introductory literature to guide me. Then it arrived. After thumbing through the first few pages, I settled down to a rapid reading pace.

When I finished I was positively ecstatic. I especially liked the article on the recording of "Jamaica" with Lena Horne.

Louis Ayn Franch
Fort Worth, Tex.

The first issue of your magazine was read from cover to cover, and then re-read. You are to be greatly congratulated for fulfilling so completely the desires of everyone interested in good music of all forms and in its faithful reproduction.

Loren V. Hart
1st Lt., USAF
Greenville, Miss.

I have just seen my first copy of your wonderful new magazine and must say that I am proud to be a charter subscriber. Let me congratulate every one of you from top to bottom as it takes a swell organization, working as a team, to do such a job. Happy Birthday! And by all means keep up the good work.

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to go, downward, and behold!—an allrange electrostatic speaker

By WARREN DEMOTTE

A PRACTICAL full-range electrostatic speaker is the Golden Fleece of hi-fi. Whether it ultimately will be produced commercially or whether we shall have to remain content with the Silver Fleece of an electrostatic speaker for treble only, or for treble and midrange, still is an unanswered question.

In the United States, no full-range electrostatic speaker of a reasonable size has yet been made except for laboratory use, and even in these samples, bass note reproduction is admittedly deficient in depth and strength. In England, a full-range speaker, measuring 32 x 24 inches, was demonstrated about two years ago and has been put into limited commercial production. Unfortunately, it has not yet reached these shores for comparison with dynamic speakers or with American models of electrostatics.

At this moment, there are two highly-rated makes of electrostatic speakers on the American market: the Pickering Isophase, which comes in two models, and the JansZen, a product of the Neshaminy Electronic Corp. All three speakers do very well with the higher frequencies, which pose relatively few problems for designers of electrostatics, while the JansZen and the larger of the Pickering even go down into the midrange with fair success. It is this difficulty of reproducing the frequencies below 1,000 cycles—or granting the 400 or so cycles that these two speakers can manage—this difficulty of reproducing tones below the middle A on the piano, that has frustrated audio engineers these past ten years or more.

JEAN SHEPHERD, radio personality, listens critically to the Pickering Isophase electrostatic speaker.

The principle of the electrostatic speaker is such an attractive one for the theoretically perfect reproduction of sound that it offers the same kind of challenge to the sound engineer that an unclimbed peak does to the experienced mountain climber. If you have listened to the better electrostatics, you may have been struck by the absence of strain in the sound. What you have heard is not the bright artificiality of high tones that, alas, often passes for high fidelity, but the unforced recreation of the original sound. Which does not mean that a poorly designed electrostatic tweeter
cannot scream with the brassiest of the cones or horns.

It is always advisable to refresh one’s memory of what music-in-the- flesh really sounds like by attending a live concert before listening critically to speakers and speaker systems, especially when one is about to make a purchase of this vital component. At best, it is difficult to retain a sharp memory of a distinct sound; the ear has a tendency to accept wide deviations from original sound without protest. In fact, it may even prefer a baked-up and highly colored sound to the original. However, we are here concerned with a true reproduction of the original sound, uncolored and unemphasized, and this the electrostatic speaker is peculiarly constituted to produce.

All speakers have the function of converting electrical energy into mechanical or sound energy. This problem of converting one kind of energy into another without appreciable loss or change is a delicate one and that is why transducers—the speaker and the phono pickup—are the weakest links in the audio chain.

The dynamic speaker, with which we are most familiar, is built around a powerful magnet which activates a voice coil that pushes and pulls a large flat or curved surface, the cone or diaphragm. This, in turn, agitates the air and thus produces sound. This is a complicated or simple process, depending on the point of view, and its qualitative success is limited by many factors, electrical and mechanical. Despite these limitations, the dynamic speaker has numerous operational advantages and is capable of achieving a high degree of realism.

When it is recognized that the speaker must be capable of reproducing the sounds of hundreds of musical instruments, individually and in combination, the sounds of talking and singing voices, the thousands of natural and artificial sounds and noises that may be brought before an adventuruous microphone, this piece of apparatus takes on something of a magical quality. It must reproduce these sounds with fidelity to their original pitch, their original timbre, their original intensity, their original balance. Even the poor little speaker in a portable radio set is asked to do this during a symphonic broadcast or a broadcast of a football game, and though it cannot make the grade fidelitywise, there is something awesome about its effort.

In hi-fi applications, a tiny speaker is not compelled to assume the burden of reproducing the low frequency bass tones. There is the recognition of the fitness of things and it is a basic concept that, all other factors being equal, a large speaker cone handles low tones with greater ease than a small one. Conversely, a small speaker has an easier time with the higher frequency range.

When the dynamic speaker is required to reproduce only low or medium range tones, its cone acts somewhat like a solid piston, pushing the air with consistent certitude. At low and medium frequencies, the entire cone, from its edge to its center, can move simultaneously, with no part lagging behind the other. Hence, the sound waves set up are relatively clean and undistorted.

At high frequencies, a fairly large cone will move more rapidly and farther in its center section than it will along its edge. It is then that the signal loses some of its clean quality and acquires the distortion known as “breakup.” To overcome this, very small speakers, those descriptively named “tweeters,” are employed for more efficient reproduction of the high tones. These small-diaphragm units are designed to vibrate at the necessary high frequencies without variation in their shape and how well they accomplish this largely determines the quality of the sound they project. It takes excellent design and careful workmanship to construct a tweeter that will reproduce high notes without stridency or a metallic quality.

This is the area that the proponents of the electrostatic speaker enter with easiest confidence. The electrostatic principle has its basis in the action of the two plates of a capacitor when they are excited by a high frequency signal. Electrostatic tweeters, inexpensive but distorted in tonal response, are made in this simple form and marketed for the golliwog.

The quality electrostatic speaker is based on the action of two electrically charged plates upon a thin diaphragm or membrane, also charged, suspended between them. As the signal passes through these plates, which may take the form of wire grids, it causes the diaphragm to vibrate. By using a modern plastic material coated with microscopically thin metal, the membrane can comprise a large radiating area and yet be extremely thin and light. When the signal activates the diaphragm, it actuates the whole surface uniformly.

(Continued on page 36)
A PROPOS SETTING

By JACK GOODMAN

East meets West when Israel in Egypt is recorded beside the Great Salt Lake

UTAH, scenic commonwealth of the great American West, was labelled little more than a century ago as the center of "the Great American Desert." As a matter of fact, there were those not native to this area of mountain and desert who not so long ago thought of us as a cultural desert as well. But times have changed. Recently, Dr. Kurt List, Austrian-born and as world-travelled as they come, found himself, in his capacity as Artist and Repertoire Director for Westminster Records, en route to Salt Lake City—aiming to bag not a deer or an antelope but an orchestra and chorus. Specifically, it was the Utah Symphony Orchestra with the University of Utah Chorus.

Maurice Abravanel, conductor of the Symphony, is now marking his eleventh year in the city of the Latter Day Saints, having done a bit of world travelling himself from his birth place in Salonika, thence through Zurich, Berlin and Paris, Sydney, Australia, and New York's Metropolitan Opera House.

Dr. List however tells about his end of the search: "We at Westminster spend an enormous amount of time listening to audition tapes of orchestras, solo artists, and ensembles that come into our offices from all over the country. This is exactly how we came upon the Utah Symphony. We heard their tapes, and the unanimous reaction from our staff was, 'Here is a very fine orchestra—let's go after it.'"

The reaction by Dr. List and his colleagues instituted a large-scale recording program calling for a series of sessions to encompass Handel's mighty oratorio, Israel in Egypt (how appropriate when we remember the history of the Mormons and how they reached their promised land by the Great Salt Lake!), Saint-Saens' "Organ" Symphony, plus Gershwin's Rhapsody in Blue, Concerto in F, and American in Paris. Reid Nibley, a topnotch Salt Lake City concert pianist and teacher at the University was selected as soloist. As this is written, the Handel and Gershwin recordings have been released by Westminster as XWL 2224 (2-12")—Israel in Egypt and XWN 18684, 18685, 18686, 18687 offering the Gershwin repertoire in varied couplings.

Westminster's recording sessions were scheduled with timetable precision; for the Utah Symphony and Maurice Abravanel are one of the busiest symphonic...
Conductor Maurice Abravanel—now in his eleventh year as head of the Utah Symphony.

organizations in the country. Half-a-hundred subscription and special concerts at the Salt Lake City Tabernacle, plus special performances at nearby schools and universities constitute only the core of the year’s work. The fact that Utah, like Norway, is divided by mountains makes its orchestra a well travelled one, bringing Beethoven to the copper miners of Bingham Canyon, to oil field workers and park rangers at Vernal and at Cedar City, to the Ute Indians, as well as to college professors, school teachers and ranchwives at Logan. Ogden and Provo are other regular symphony “whistle stops”; and where the symphony can’t get to some of the smaller communities, you’ll find music enthusiasts crowding into Salt Lake City’s Hotel Utah on symphony nights from as far as 250 miles away.

The University of Utah Chorus had to be scheduled so that there would be little interference with their classes and study.

“We could not help making comparisons with similar recording experiences in Paris, London, Vienna, and in some larger American cities. Salt Lake was a tightly knit community where everybody knows everybody else. We got such expansive Western hospitality that after two weeks of recording I was worn out from socializing—not from recording work. Most impressive was the interest on the part of everybody in the city in the daily progress of our project, whether from the elevator boy at our hotel or in terms of front page stories in the Salt Lake newspapers...

“We had eight halls to choose from for recording sessions—an unusual situation—and all of them ideal. We chose the Assembly

The six spires of the Mormon Temple present an imposing sight in Salt Lake City's skyline.
Hall, a place in regular use for social and religious services, but put at our exclusive disposal for the duration of our stay . . .

"The choice of Handel's Israel in Egypt to be done with the University of Utah Chorus found us having to work with these musically gifted students at a singularly inopportune time for them—during examination week. This meant being on hand for recording sessions, sometimes till midnight—to be followed by study for exams the next morning, then additional recording sessions; but everybody sang superbly; sessions were taken in stride, and no one failed exams . . . "I'll admit that there were some problems that gave us pause during our work at Salt Lake City. Baby sitting was one; for many of the orchestra musicians have small children, and the problem of household help is no different there than elsewhere in the country. The situation was solved, however, in a good practical American way—by having the tots on hand for the sessions, most of them sleeping through it in their perambulators just outside the auditorium.

Such was the on-the-spot situation at Salt Lake City during Westminster's recording sojourn for what we hope will be part of a sustained program.

There is a historic tradition for the vitality of musical and cultural life in and around Utah's capital city. The original Mormon emigrant companies of 1847-50 sang their hymns at campfire; but the time came when they were to build by hand one of the nation's great pipe organs, enlarging it year by year. It is the noble instrument of the Mormon Tabernacle where the Utah Symphony presents its subscription concerts and where organist Alexander Schreiner (featured in the Westminster recording of the Saint-Saens "Organ" Symphony) is heard on nationwide broadcasts in conjunction with the celebrated Tabernacle Choir.

The early days witnessed the development of a thriving theater in Salt Lake City and actress Maude Adams (Continued on page 78)
Moses und Aron

The text for Moses und Aron was sketched by Arnold Schoenberg in 1926, when he was 52, and the music of the first two acts written in 1931-32. The composer died in 1951, leaving the opera unfinished. The first stage performance was not given until June 6, 1957, when Hans Rosbaud directed it at the Zürich Stadthäuser, as the featured work of the 31st Festival of the International Society for Contemporary Music. And why such an astounding delay? There was doubt for many years whether the torso should or even could be performed. According to some reports, the choruses at Zürich needed 350 rehearsals, the orchestra 30. You may compute the cost, by American standards, and divide it by European. But it is typical of our peculiar era as far as the presentation of new music is concerned that the present recording was made long before the first stage production! It is composed from a series of tapes made at the time of a broadcast over the Norddeutscher Rundfunk (the North German Radio, Hamburg) in 1954. More of the sonic results later.

For it must first be established that a masterpiece has been brought to life. Whether one "likes" it or not is hardly the question; I personally do not "enjoy" it in the usual operatic sense, but realize that such was not intended in the first place. Schoenberg had a magnificent concept, and he executed it with the technical skill to match the blinding vision. What was the concept? Several, perhaps. It is history and prophecy; a crucial moment in Jewish history, a shattering view of the future which has now become that people's past. It is art as philosophy, and philosophy as art; it is a study of individual and mass psychology, as well as a religious document. It is, like everything Schoenberg did, intensely critical as well as creative, approaching at moments the boundary of bitter satire and condemnation; at the same time, one senses a positivism, a fanaticism in the carrying-out of an enormously difficult problem which is characteristic of Schoenberg's whole

By KLAUS GEORGE ROY

ARNOLD SCHONBERG: Moses und Aron—Opera in 3 Acts, text by the composer.

Hans Herbert Fiedler (baritone, speaking rôle)—Moses; Helmut Krebs (tenor)—Aron; Ilona Steingruber-Wildgans (soprano)—Young Girl; and others, with Chorus and Orchestra of the Norddeutscher Rundfunk—Hans Rosbaud cond.

Columbia K31-241 3 12".

The times when large-scale operas were written in a month, completed the night before the première and given their first hearing under the composer's own more or less competent direction are becoming more and more distant. Our hectic era has paradoxically lengthened both the time of composition and the time of preparation; occasionally, a work must wait for years before an intrepid company can be found that will mount it—even if the composer is a figure of renown.
attitude toward life and art; like his Moses, he always said "my love is for my idea; I live just for it!"

The people of Israel are enslaved in Egypt, and worship idols. Moses is given the mission to lead them out and "unite them with God." Slow of speech, he makes his brother Aron "his mouth," as he was commanded by The Voice from The Burning Bush. The people are to be convinced that liberty and the true faith are indivisible; Aron achieves this only with miracles, with the imagery of power. The exodus begins. When the forty days by the Mountain of the Law draw to a close, the starving tribes turn against their elders; to appease them, Aron allows them to return to idol worship. Moses, descending at last, banishes the Golden Calf; in frightful disillusion at Aron's betrayal and the weakness of the people, he smashes the tablets of the law and confesses failure. In the third act, a brief scene which remained without music and is not here performed, Aron is his brother's prisoner. Moses explains why his ideal must not be defiled by imagery, by false explanation, by "popularization." Aron, given his symbolic freedom, falls dead. Moses prophesies the future of his people; in a speech of overpowering pathos, he warns the Israelites of what is to befall them when they mingle with other races and use their god-given talents for material ends and material pleasures. Only in the wasteland, he tells them, they shall be invincible and achieve the goal: "United with God."

Schoenberg as Dramatic Poet

It is an admirable libretto, and it is poetry. The setting is accomplished with genius. Moses is the idealist, the philosopher. He only speaks (in Sprechgesang, declamation at indicated pitch levels)—except for one sung line: "Purify thy thinking; free it from worthless things; let it be righteous." Aron is a realist, a politician; he sings—an unfailingly mellifluous tenor. The composer has not made him a villain; Aron too loves his people, but he believes (knows, perhaps) that they understand only what is shown them, not what is told them. "In Moses' hand a rigid rod: this, the law; in my own hand the most supple of serpents: discretion." An invisible God, to them, cannot be real; he must be clothed in an image—and that Moses will not permit. Between the man of thought and the man of action there is the clash of giants: total inflexibility against constant compromise, absolute obedience against practical expediency. Between them stands the people, the third protagonist of the story. They can be swayed, and their convictions are built on sand, and the fullness of their bellies. We fear for their future.

No other opera, to my knowledge, uses the choral ensembles with such consistency, power, and variety, with the possible exception of Boris Godunov. The very opening is incredibly handled; how can one represent the Burning Bush? Schoenberg's solution is marvelous; the Voice speaks and sings at the same time, through two separate choral ensembles in different rhythms. The effect is surrealistic, a fantastic portrayal of religious hallucination—or revelation. Enormous demands on the singers are made, and some of them cannot be carried out at all, however many rehearsals there may be called. The composer might have exclaimed, paraphrasing Beethoven's explosion to a hapless violinist, "what do I care about your miserable voice when the spirit seizes me?" Yet the characterization of the people through the choral groups is extremely successful, and the occasional solo passages from various participants have the ring of life to them. Even so, Schoenberg's totally un-vocal lines seem at times to force him to pass up an opportunity to express the humor of the text, as in the chief priest's prescription for winning the favor of certain gods. Aron's smooth imperceptibility is strikingly conveyed; one is surprised how similar many of his phrases are to those of the later Stravinsky (The Rake's Progress and the Cantium Sacrum, for instance—both recorded on Columbia). Most affecting is the helpless grandeur of Moses, commanded to bear witness, yet so keenly aware of his inadequacy.

The work starts slowly, statically. As the exodus gets under way, the action takes on the drive which a stage work requires; and dramatically and musically more powerful and colorful pictures than the three orgies

around the Golden Calif, the descent of Moses, and the confrontation of the brothers are hard to imagine. Indeed, if one harbored doubts about the work as an opera at the outset, they are dispelled before the exactly 100 minutes of music (one hour and forty minutes) are one third over.

Music for the Many—or Few?

And the music? Will Moses und Aron succeed in "breaking the sound barrier" for a larger public, as Wozzeck (recorded on Columbia) did for the music of Berg? Will the aesthetic barrier which the 12-tone sound has long placed in the way of acceptable aural sensation dissolve before the dramatic and ideational power of this work? It is hard to tell. But we do know that the first stage performances affected and moved

(Continued on page 32)
Livid Lingo

Load up with the simple explanations in this glossary and you won’t have to turn and run when the next seasoned hi-fi addict throws some livid lingo in your direction.

EQUALIZATION
(Jam-Packed Sound and Alphabet Soup)

The most astounding thing in high fidelity is that the huge sound of a whole orchestra gets packed into grooves so narrow that hundreds of them, side to side, take up only 1 inch if we discount the “land” separating each groove from the next. After all, recorded sound has physical dimensions: it takes up space. Consequently, cramming a whole orchestra into the narrow groove gets to be somewhat like the rush-hour jam in the New York subway. In fact, the problems are similar. The fat guys in the subway take up more than their share of available room and frail passengers get lost in the shuffle. In the record groove, the heavy bass notes swing beyond the boundaries of the groove and the delicate treble often gets mauled.

Enforcement of some law and order is evidently needed. The recording engineer rides herd over the sonic chaos in a rather drastic way. The fat, space-hogging bass is slimmed down—“attenuated” as the engineers call it. It becomes literally smaller, taking up less space in the groove, so that even the thunderous thumps of the bass drum can fit in without wrecking the walls. It is as if the recording engineer looked at heavyweights, such as tympani and tuba, through the wrong end of a telescope, making them appear puny and altogether manageable.

Opposite tactics are applied to the treble. To help the weak overtones of the upper octaves hold their own in the tonal turmoil, the engineer “boosts” them far beyond their normal strength. In effect, he looks at them through a sort of aural magnifying glass.

Adding up the net result of these neat tricks, we find the heavy bass bruisers cut down to size and the meek treble made mighty. That’s why the whole process is called “equalization.” All the disparate sounds, like...
Along with all the surface trappings of fame and, usually, fortune, the man who becomes a legend in his own lifetime has one particularly disturbing problem that goes with this very rare distinction. Although the public is sure that it knows the individual well, the inevitable accumulation of distortions and half-truths that surrounds any such person’s life is always there to blur the real reason for the man’s greatness, so that it’s difficult to come up with a precise answer to the question, “All right, so what makes this guy so special?”

Irving Berlin, whose 70th birthday will be celebrated May 11th, is no exception to this rule. Sure enough,
The young Irving Berlin—he could play piano only by ear and only in the key of F-sharp.

The mere mention of his name brings to mind such immediate impressions as his most successful songs (White Christmas, God Bless America, Alexander's Ragtime Band, Easter Parade, and the rest); his Horatio Alger beginnings on the lower East Side of New York; the fact that he is a sort of musical poet laureate of the United States; his fabulous earnings, equally fabulous amounts of which are turned over to worthy causes; his first tragic marriage and his even more famous second marriage to a leading society belle; his shows and movies (The Music Box Revues, Holiday Inn, Annie Get Your Gun, and others); his enormous capacity for hard work; his lack of formal musical training together with the fact that he can play piano only by ear and only in the key of F-sharp.

There still seems to be a kind of take-it-for-granted attitude regarding Berlin's actual accomplishments, especially since he and his works have been so much a part of our lives for so many years. Could this pillar of American popular music ever have been a struggling young song writer? Did people really look upon the dance gyrations his music inspired as being something daring and wild?

**The Early Successes**

Although it is true that Irving Berlin's Alexander's Ragtime Band sparked the craze for ragtime in 1911, ragtime itself had roots in far more primitive surroundings. As a rhythm, it could be traced to the syncopated hand clapping and foot stomping of Negro slaves as they accompanied their own spirituals and work songs. It was happy, spontaneous, essentially pianistic music that gained its effect by putting the accents on normally unaccented beats. Scott Joplin's well known Maple Leaf Rag was written in 1899, and ragtime had something of a passing vogue about that time. But the more sentimental heart-and-snowy melodies of composers Paul Dresser, Charles K. Harris and Harry Von Tilzer soon turned the tide (and the century) back to the bathetic outpourings about home, hearth, mother love and country. Few numbers that did not conform to the safe and sane allowed to pass through the portals of Tin Pan Alley, which even then had begun to be so industrialized that the assembly-line system of staff writers had been established.

It was under the influence of such musical merchandising that
young Irving Berlin, or to use his real name, Israel Baline, grew up. He was the eighth and youngest child, and had been born in the small Russian town of Temnun. At an early age, he emigrated with his parents to the United States, and it wasn't long before the youth had to make his own living selling newspapers and plugging potential song hits from the balcony of Tony Pastor's Music Hall. A steadier job came when he was hired as a singing waiter at the Pelham Cafe in Chinatown, run by a swarthy Russian, Mike Salter, and it was while working there that he collaborated on his first song, Marie From Sunny Italy. It was hardly a momentous beginning, but a later attempt, Dorando, so impressed Ted Snyder, a publisher and composer, that not only did he buy the song, but he hired Berlin as a staff lyricist with a drawing account of $25 per week plus royalties. As Alexander Woollcott once wrote, "He had turned a corner and found himself in Tin Pan Alley."

With over sixty songs to his credit (either as lyricist or as composer-lyricist) including such hits of the day as Sadie Salome—Go Home and My Wife's Gone to the Country ("Hooray! Hooray!")), Berlin was hardly a musical neophyte by the time he wrote Alexander's Ragtime Band. In fact, he had just been elected a member of the exclusive theatrical club, the Friars, and was anxious to write something special for the annual Friars' Frolics. Taking his music from an untitled piano piece he had written and the idea for the lyric from one of his unsuccessful popular numbers, Alexander and His Clarinet, Berlin wrote the song that had a singular impact on the world of popular music of that day.

It may well have been due to his rare gift for sensing popular taste that Berlin realized authentic ragtime (in which form he had written quite a few melodies and to which he would return for at least ten more years) would not be commercial at that time. At any rate, Alexander's Ragtime Band was written in a basic march tempo with just a touch of ragtime. Some of its ingredients—including trumpet calls and a phrase from Stephen Foster's Old Folks at Home—offered elements of the familiar, but the piece as a whole was different and exciting, and before long the whole country was responding to the infectious invitation to "Come on an' hear! Come on an' hear!" As the best of the song required no complicated footwork, it quickly brought about the dance mania and helped introduce such shocking, zoologically inspired ballroom steps as the Turkey Trot and the Grizzly Bear. And if people thought they were hearing authentic ragtime, well, what could possibly be wrong with that? As far as Berlin's fortunes were concerned, it gave new meaning to the old saw about "rags to riches."

The next important musical phase in the career of Irving Berlin was (Continued on page 41)

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Berlin at peak of fame and fortune—sought by Broadway and Hollywood, most recently for Sayonara title song.

MAY 1958
IF HIGHS ARE LOWS?

(Continued from page 24)

thus avoiding breakup.

With proper design, the sound of an electrostatic tweeter is pure and sweet. This very purity may cause disappointment in the hi-fi enthusiast who equates high fidelity with hyped-up high frequencies.

High tones in the flesh may be exciting, but if, in addition, they are shrill or sharp, they are unpleasant to the ear. High tones that come out of a speaker shrill or sharp are no less unpleasant. If it may be assumed that they went into the amplifier sweet and pure, that is the way they should come out of the speaker. The speaker that colors sound by sharpening highs is not honest and one of the boasts that the electrostatic tweeter is able to honor is that it is capable of delivering sound without adding a voice of its own. And though the highest musical frequency that a tweeter is called upon to deliver is in the neighborhood of 14,000 cycles, a good electrostatic can ascend to 20,000 with creamy smoothness.

One of the characteristics of high frequencies, is that they travel in straight lines, pretty much like light beams. This inspires ingenuity in the quest for methods of dispersing high frequency sounds through a wide arc. JansZen meets this problem by being divided into four units, or blocks, arranged in a horizontal array that literally sprays the sound around a room. Pickering curves its isophase speakers so that they achieve the same effect without division.

Some weeks ago, I heard Neshamin's latest model of its all-range electrostatic speaker. This is a laboratory model and the result of several years of expensive research and experimentation. In size, it presents a frontal area little larger than the average enclosure for a twelve inch speaker, while its depth is only a few inches. However, it goes down to only 70 cycles, not even two octaves below Middle C on the piano. Such an inadequate bass response eliminates this model from consideration as a suitable full-range speaker and a Neshamin spokesman stated that even to extend the range only an additional 20 cycles for a 50 cycle bottom would quadruple the size of the speaker and increase its problems and price considerably.

Bearing in mind that available dynamic woofers are capable of going down into the 30-cycle-and-lower range, it is obvious that the electrostatic speaker has quite a way to go to achieve bass frequency equality. Whether it ever will, in a commercially practical application, can only be answered at this moment by someone familiar with the English Quad electrostatic speaker, which is being sold in the Tight Little Island as a full-range speaker, price 52 pounds. A phone call to Quad's distributor in this country brought the response that no specifications on this speaker are available.

So we are left with the funny feeling that either the British ear is cutting off somewhere around 70 cycles or that Mr. Peter Walker, who designed the Quad speaker, has found a way to beat the probabilities. I hope the latter is the case. Like many another hi-fi enthusiast, I'd be happy to know that there's a full-range electrostatic speaker in my future.

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LIVID LINGO

(Continued from page 31)

fine case of cooperation for the common good in an industry usually prone to cutthroat competition. In 1953, the RIAA got together on a standard equalization curve to be followed by all its members in their recording operations. This curve is the equalization employed on all modern LP's and with this playback setting you should get good results from any recent disc.

Before 1953, without a equalization curve for the record industry, it was pretty much a case of every man for himself. The mysterious syllables around your equalization control are reminders of that lawless age. They all stand for curves once adopted by certain record makers and later abandoned.

instance, LP stands for the equalization of the first LP records that Columbia brought out around 1948, AES stands for a curve later proposed by the Audio Engineering Society and followed for a while by Capitol and Mercury, NAB was a curve proposed by the National Association of Broadcasters, which enjoyed a short vogue. At one time things got so confused that some record companies would employ one type of equalization for bass and another for treble. This made it necessary to have separate treble equalization and bass equalization controls on hi-fi equipment. The bass equalization control was usually called "turnover" and the treble control was called "rolloff."

Elaborate pre-amplifiers therefore have separate knobs, one marked "rolloff," the other "turnover." Between them, it is possible to select a wide variety of equalization curves that will allow the perfectionist hi-fi fan to match the characteristics of practically any record ever made.

But those who prefer their hi-fi simple will find the single-knob equalization fully satisfactory in nearly all cases. Especially for recent records, it is only necessary to set the knob on RIAA to obtain flat response. If it still doesn't sound right to you, you can nudge the separate treble and bass tone controls for final adjustment. For discs with strident highs, it may be a good idea to take the treble down—regardless of correct equalization. Conversely, thin, anemic sound often benefits from a bit of bass boost beyond the flat setting. For after all, the ultimate arbiters of "correct" balance are your own ears.

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HiFi & Music Review
Iff your hand flutters and your eyes refuse to focus the first time you look at the line-up of knobs on your control unit, here is a bit of mental medicine that usually brings quick relief. Just say to yourself: "The knobs are here to satisfy my ear."

This is literally true. Knobs have spread across modern control panels like a measles epidemic in the desire to make it easier for you, the listener, to get what you want out of your hi-fi system. That is the crux of the matter; you are the listener and you do not have to load your brain with tables of decibels or acoustic watts or Fletcher-Munson curves, because you already possess a fantastically sensitive measuring and judging system, the sufficient and ultimate guide to the proper settings of the controls—your own hearing.

The basic prescription for using the knobs is simple: when the music sounds the way you want it, take your hands off the controls and sit down and enjoy it. Feel better?

Of course, you want to know what role each of the
The Electro-Voice selector knob chooses the record compensation when the signal source is a phono record.

The Bogen function selector consists of a series of push buttons that route the signal from its source to the amplifier.

Bogen uses two knobs, one within the other, for record compensation: one for treble rolloff, the other for bass turnover.

The McIntosh record compensator consists of ten switches, divided between treble rolloff and bass turnover.

commonly-used controls plays in achieving the sound quality you want, so let’s have a short rundown of their functions. Let’s play a record.

First, we must set the “function selector” to route the phonograph signal into the amplifier via the preamplifier. The selector knob is usually on the extreme left. Now comes the first complication. On some selectors, the phono setting is broken down into a series of positions, usually with designations like “RIAA—AES—EUR” etc. Such a selector does two jobs. One is choosing the program source (tape, radio, phono) and the other is choosing the record compensation. A setting to RIAA chooses not only the phonograph, which presumably uses a magnetic or other low-level cartridge, but also a particular record compensation.

On other units, the function selector and the compensation are on different knobs. And on still others, the record compensation is split into two knobs, one for bass compensation and one for treble compensation.

Basically, the reason why compensation is necessary is that every record made has the bass deliberately reduced and the treble boosted, for technical reasons. (An article on record compensation will appear in next month’s Hi Fi & Music Review, Ed.) The record makers depend on your playing equipment to correct these distortions. You must have adjustable correction because the amount of distortion on older records varied from manufacturer to manufacturer. In 1953, the record industry agreed on a standard degree of bass cut and treble boost known as the RIAA curve. With any recent records, you set the compensator to RIAA and forget about it.

What would you hear if the amplifier did not correct the bass and treble? The music would be thin and bodiless, because of bass weakness, and would also be unpleasantly sharp and hard, because of too-strong treble. With correct compensation, the bass has natural fullness and weight, and the treble has full clarity and definition but is not unnaturally piercing. Notice that these are qualities that can be judged with your own ear. Nothing about decibels or frequency response. You judge by the finished product, the sound you hear.

Some information about the relationship of the compensator to the other controls on the panel will increase the efficiency of operation and serve to avoid certain possible errors. There are three controls, in addition to the compensator, which affect the bal-
In the pictures are typical panel arrangements of bass, treble and loudness controls. Some preamplifiers are not equipped with a loudness control and, obviously, the arrangement of controls varies widely. The question may well be asked, "Why four controls to correct the balance of bass and treble? Why can't one control do the job?"

That brings up the difference between the record compensator and the tone controls. The compensator boosts the bass and cuts the treble according to a very specific gradation of values over the musical scale. The tone controls provide general correction of bass and treble. Turn the bass control one way from center and the bass is boosted. Turn it the other way and the bass is progressively cut. At the center, or "flat" position, the strength of the bass notes is not affected at all. The treble reacts to its control the same way.

At this point it would seem that the bass and treble controls could also be used to compensate for the record curves. Unfortunately, this is not practicable for at least two reasons. The first is that a general control cannot easily be designed to match exactly the degree of compensation needed in each instance. The second is that if, for example, the bass control were used for record compensation, it would be "used up" and would not be available for its other and more pertinent purposes.

In terms of operation, the record compensator must be set to the right point, either by ear or from the information furnished with the record, before the other controls are brought into play. With all records since 1953 made in accordance with the RIAA curve, the compensator will remain at this setting most of the time.

The loudness control is still somewhat controversial and tricky because of the subjective factors that enter into its design. There are hardly two units with identical loudness controls among the many amplifiers displayed on your hi-fi dealer's shelves. Some units even omit it.

The reason for having a loudness control is that at low volume we hear bass notes much less well than the middle frequencies. The difference is substantial. As volume is turned down, the bass, to the listener, diminishes far more rapidly than the middle frequencies. At very low volume, music will sound thin because of the inability of the
A presence control to emphasize mid-frequencies is a refinement that still is infrequently met. Sherwood cuts it in with a single button.

Electro-Voice varies the distance of voice or mid-range instruments from "near" to "far" with the turn of a knob.

Controls behind the scenes sometimes include a switch for choosing between ceramic (or crystal) and magnetic phono cartridges.

Electro-Voice offers two positions each of scratch and rumble filtering, with individual switches marked High Cut and Bass Cut.

Bogen supplies a front panel switch for choosing between two turntables or a turntable and a changer, both with magnetic cartridges.

ear to hear the bass. To compensate for this, the loudness control automatically boosts the bass as the volume is turned down.

This seems like something that could be built into the volume circuit without bothering the user about it. Alas, there are complicating elements. The necessity for an adjustable loudness control arises from the fact that our experiences with live music have taught us to interpret distance and loudness in terms of bass balance. In simplest terms, we have learned to expect a certain bass balance from music in actual performance under certain conditions of loudness. When we hear the music from a recording, we refer our "expectation" of the bass to the volume we think the music probably had when it was originally played. Thus, no single degree of loudness compensation sounds right for all music.

Actually, the correction provided by a loudness con-

(Continued on page 44)
IRVING BERLIN

(Continued from page 35)

ironically, brought about by a tragedy. A year after Alexander, he married Dorothy Goetz, but within five months after their wedding, she had succumbed to typhoid contracted during their honeymoon in Cuba. The grief-stricken 24-year-old composer abruptly stopped writing until inner compulsion forced him to create a song out of his own grief. The piece was When I Lost You, one of the most expressive and touching of all American love ballads. Even more than giving Berlin an emotional release, the song demonstrated that romantic sentiments were not beyond the talents of the young "ragtime" composer, who previously had stuck to comedy or dialect numbers to cover up his own lack of grammatical assurance.

Later, in the mid-Twenties, another romance inspired four singularly endearing waltzes—All Alone, What'll I Do?, Always, and Remember—and their publication dates coincided with newspaper headlines concerning Berlin's courtship of Ellyn Mackay, the daughter of socially prominent Clarence Mackay. (After their marriage—achieved without the elder Mackay's approval—the song writing team of Jimmy McHugh and Al Dubin immortalized the occasion with a trite little ditty called When a Kid Who Come from the East Side Found a Sweet Society Rose.)

Many feel that these four love songs are the finest things that Berlin has ever achieved. Disarming simplicity and perfect mating of words and music to express honest and warm emotions won them instant success when they were first introduced. Ready grasp of their expressive essence is assured by the way in which they start with an easily recognizable, almost artlessly conversational phrase ("What'll I do? . . . " "All alone, I'm so all alone . . . " "I'll be loving you, always . . . ") and then go on to unexpected musical and lyrical paths. Berlin himself has modestly said, "There's no such thing as a new melody. Our work is to connect the old phrases in a new way, so that they will sound like a new tune. Did you know that the public, when it hears a new song, anticipates the next passage? Well, the writers who do not give them something they are expecting are those who are successful."

In the theatre, Berlin's ability to take accepted forms and to present them in new ways has likewise been one of his most noteworthy contributions. In 1921, with Sam Harris, he built the Music Box Theatre on West 45th Street for the sole purpose of presenting a series of annual revues for which he would contribute the scores. The revue itself was nothing new at the time; there had been The Passing Shows and The Ziegfeld Follies which relied on sumptuous decor and tableau of "glorified" girls; and on the other hand there was the modest off-Broadway Greenwich Village Follies, which leaned heavily on intelligent humor and original musical ideas.

Berlin and Harris hit a middle ground for their Music Box Revues by presenting handsome, tasteful productions, with pretty girls to be sure, but with plenty of novel staging and bright, off-beat comedy. Singular too was the idea of having a theater constructed for the express purpose of being a showpiece for the musical offerings of just one man. For the four annual Music Box Revues Berlin created such everlastingly lovely and original melodies as Say It with Music and Lady of the Evening, together with fast-stepping numbers like Everybody Step, Pick Up Your Sins and They Call It Dancing.

Naturally, we are all familiar with Irving Berlin's role as this country's unofficial musical poet laureate. He has put all our national holidays into song (except one, Hollow'en, a point emphasized by Harold Arlen and Ralph Blane in their song of that name) and many worthy causes have profited by having the royalties of a Berlin tune turned over to them. And, of course, there's God Bless America, originally written in 1918, which has become a second national anthem since it publication some 21 years after it was composed.

But one phase of Berlin's career that is frequently overlooked has been his pioneering efforts in creating the sharp, sophisticated, non-flag waving political musical shows that were to flourish during the Thirties, by contributing the scores for two of the most successful of these, Face the Music and As Thousands Cheer. Satire has been part of our popular musical theatre from as far back as the 1880's with the raucous entertainments of Harrigan and Hart, but the team of Berlin and Hart (Moss Hart, that is, who supplied the "books" for the shows) followed the more adult, political lead of Strike Up the Band and Of Thee I Sing (to Gershwin's famous music) with more pungent wit.

While Berlin's songs for these shows had a slant occasioned by the conditions of the time, he never lost sight of the fact that he was creating songs for supposedly light-hearted musicals. In Face the Music, even though it took place during the Depression, the tunes were either cheerfully optimistic about the economic situation (Let's Have Another Cup of Coffee) or bravely indifferent (I Say It's Spinach and the Hell with It). For the most part, As Thousands Cheer was full of gay, lightly topical numbers such as Not for All the Rice in China, Heat Wave and Easter Parade, but there was one song in it that did inject a serious, somewhat uncharacteristic note. This was the threepenny, Supper Time, in which a Negro woman mourns for her husband who has been lynched. According to Ethel Waters, who sang it in the show, "If one song can tell the whole tragic history of a race, Supper Time was that song."

Irving Berlin has been called "The Last of the Troubadours," in reference to his link with the troubadours of old who may not have been learned musicians but did have the ability to communicate. It is Berlin's great genius for communicating his musical ideas to such an unequalled extent, that has won him the admiration of the world, and has kept secure his high position among his fellow composers for almost fifty years.

Indeed, it was his rare gifts as a popularizer as well as a pioneer that prompted the "serious" American composer, John Alden Carpenter, to prophesy in the mid-Twenties, "I am strongly inclined to believe that the musical historian of the year will find the birthday of American music and that of Irving Berlin to have been the same."

MAY 1958

-Thirteenth Annual Meeting of the American Philatelic Society, September 9-11, 1958, Youngstown, Ohio.
IF YOU live near New York City, Chicago or Los Angeles, you probably have attended a hi-fi show in its full glory. Down the corridors of an exposition building or hotel you amble, along with milling thousands of fellow audiophiles, stopping off in room after little room to view and to listen to the latest products proudly exhibited by the manufacturers of high fidelity equipment. As a true seeker after the ultimate in reproduced sound, you make certain allowances for the handicaps under which these items are displayed and demonstrated.

The exhibition rooms are not soundproof, the hi-fi enthusiasts are enthusiastically noisy and everything is played at top volume. Despite the cacophony and the hurry to take in as much of the show as possible in a limited time, the serious visitor will find much to stimulate his interest, while the attendants at the various exhibits will be helpful and considerate in satisfying his curiosity.

Questions—complicated ones asked by the professional and naive ones asked by the innocent neophyte—usually are answered courteously, patiently and with as much knowledge as the attendant possesses. This is what makes the hi-fi show valuable to the exhibitor and to the visitor alike. The one has an opportunity to display his wares before a sizable, intelligent and articulate audience; the other has the opportunity to inspect the latest in hi-fi equipment and to find out from the manufacturer or his representative what makes it perk. And if you spend a little time with one of the exhibitors, you probably will discover that in addition to working hard at presenting his product effectively, he manages to get a few laughs out of some of the peripatetic visitors to the show. Stay with him a while and you will see them too; they show up at every show.

There's the fellow who furtively eyes the situation for about twenty minutes and then sidles up to the attendant to ask sotto voce, "Tell me truthfully, is that Rasputin enclosure any good?" This is MR. CUSTY GOSSIP, who knows very well that Rasputin is the chief competitor of his potential victim. He is only trying to rake up a little juicy gossip that will sound good around the show—especially in the Rasputin Speakers room.

Squeezing in front of you so he can get at the equipment is knob-twiddling MR. FEELER, that pertinac-
I OWN YOUR LOUSY DEFECTIVE SET is the name of the man who attempted to build his own hi-fi rig without following instructions. He is sure to bungle the attendant in front of a slew of prospective customers and blame the manufacturer for his difficulties. It does not take long to discover that the trouble lies in him and not the set.

When suede-shoed young QUIZ KID arrives, he will wear a pained expression and have a sloe-eyed, black-wool-talking girl in tow. After a moment or two of suffering through an aural demonstration during which his expression indicates that he is certain something is very wrong indeed, he will ask, “What is the thermal static output from your tweeter during Stravinsky’s Petrouchka?”

Helpful MR. YOU SHOULD HAVE DONE IT THIS WAY is modestly willing to let everyone know that he is way ahead of the manufacturer in design concept and technical knowledge. He obligingly volunteers, in conspiratorial stage-whispers 10 dB above speaker volume, that “You should have used the 13VD6 Grabmeister tube” and “Your panel should be pink and green with offset copper knobs.”

Stick around until closing and you’ll see MR. DON’T WANT TO GO HOME. He has been sitting for the past two hours in the room’s only comfortable chair, leisurely filling the air with nice blue smoke from his effulgent cigar while listening to a stereo demonstration of railroad and steamshovel sounds. Finally, they have lulled him to sleep, and now the attendant is waking him. Is he indignant?

And so it goes. It takes all kinds and they all show up at the hi-fi show, even as you and I. They add a little color to the occasion—and what is a hi-fi show but an occasion to see and to learn and to enjoy.

END
CONTROL! KNOBS!  (Continued from page 40)

trol is a refinement, one that many amplifiers do without. We plan an article in the near future devoted solely to loudness compensation so that this subject may be discussed in full detail, together with a consideration of the operating procedures for all the standard types of loudness control. For the present, we can sum up with the statement that the ear likes different degrees of loudness compensation with different recordings. So we need a knob that we can turn.

Again we ask: "Why don't we just use the bass control to get the bass balance we like at low volumes?" First, because the loudness control, by doing the job automatically once it is set, avoids extra knob twisting when volume is changed. Second, because if the bass control is used for loudness compensation, it is "used up" and made unavailable for other purposes.

In operating terms, on those amplifiers with a separate loudness knob, we set the tone controls at "flat" and then turn the loudness knob until the bass level sounds right for the music. When volume is changed, the loudness circuit will automatically take care of raising or lowering the bass as needed.

At this point, another question becomes insistent: "What are the tone controls for?" There are two additional major areas of tone balance variation and it is in these areas primarily that the tone controls are designed to operate.

The making of a record involves a series of choices by the recording engineers regarding acoustical surroundings, balance of instruments in the studio or hall, microphone placement, etc. To a major extent, these choices will determine how a record will sound, whether full and lively, very bright, shimmering, or heavy and massive, or dull, or whatever. The tonal character of the record, vital in determining whether the record thrills you or leaves you cold, depends on those variables that are decided upon when the record is made.

To a considerable degree, though not entirely, you can adjust and shape the tonal quality of a recording with the tone controls. Stronger highs brighten it; stronger bass makes it heavier; the two together produce a "super-realistic" effect. Or, if you want the utmost in relaxed similarity to a "live" sound, you set your tone controls to eliminate all exaggerations in the chain from the actual performance to your own speaker. Innumerable combinations of tone balance and tonal character are possible. Thus the flexibility of the tone controls allows you to bring the recording several steps closer, or perhaps all the way, to your own sonic preferences.

Another factor that produces variation in the quality of the sound, a variation also subject to tone control adjustment, is the room you listen in. Every room has its own tonal character—dull, bright, ponderous. This, of course, blends with the character of the recording itself, and it is the net result, the finished product that is the sound reaching your ear, that the tone controls properly work on.

Do not hesitate to use the controls to get what you want. The "flat" position is not necessarily the right one for every recording. If it were, the tone control knobs could be removed from your preamplifier.

However, a word of advice. It is useful from time to time to hear live music in order to refresh your memory of what real, distortion-free sound is like. We all rapidly tend to forget this; the undisciplined ear adjusts to artificial tonal coloration without qualms. This does not mean that the reproduced music in your living room necessarily must sound exactly as it did in a particular hall. Your room is now the auditorium and you must use your controls to make it sound its best there.

Additional preamplifier controls

There are other controls sometimes included in modern preamplifiers. Three of the most common are:

Rumble Filter: This is brought into play when your turntable or record changer causes a rumble to be heard through your speaker. Switching the rumble filter in cuts the bass sharply at a frequency that negates the rumble, something that the gradual cut managed by the bass tone control cannot accomplish effectively.

Scratch Filter: This is for use with old or worn records that have an objectionable hiss. The scratch filter cuts off sharply in the treble, doing away with the hiss, yet permitting most of the treble sounds to come through.

Tape Monitor Switch: If your tape machine has separate playback and record heads, this switch allows you to listen to a signal played from the tape at the time it is being recorded. Separate playback and record heads are found in machines with three heads.

Let us conclude by outlining a standard operating procedure for using a modern control panel. In most cases, when you play a record, the sound will be pretty close to what you want immediately and probably only a little adjustment of the tone control knobs will be all that is needed. But suppose the worst. Nothing is in its right place; the sound is wrong and the tone controls do not quite remedy it. This is the time to start from the beginning.

1. Set the tone controls in "flat" position.
2. Set the record compensator at the position recommended for the particular record or at the position that gives approximately the right balance to your ear. This applies only to records; if the source is radio or tape, this step is eliminated.
3. Raise or lower the volume to where you want it and adjust the tone controls for best balance.
4. Listen.

If your preamplifier has a loudness control, at step 3, set it for best sound at the chosen volume level and then trim with the tone controls.

All of the foregoing is quite simple and actually takes much less time to do than it does to tell how to do it. If you try a few recordings and listen to what happens when the compensator is set wrong (often not very much), when tone controls are manipulated and especially when the loudness control is brought in, you will know what to expect. Once you have become familiar with the effects of the controls, you rarely will go wrong if you let your ear be your guide.

END
Stereo Music Via FM Broadcasting

Stereophonic music is definitely here!

There is nothing new about stereo on pre-recorded tapes. They've been available for several years. In fact, practically all commercial record companies have been making stereophonic masters, as well as monaural, in all recording sessions for the past year.

At the Los Angeles Herald Show all the excitement was created by the public unveiling of the Westrex stereo disc—all the excitement, that is, except for one other stereo music source—stereo via FM broadcasting! This, too, was unveiled in demonstrations at Los Angeles.

We at Sherwood foresee FM as an extremely important stereo source. Stereo tapes are costly and stereo records with their associated pick-up cartridge present technical limitations to fidelity.

How is FM stereo achieved? Through a new system of FM broadcasting called MULTIPLEXING. Multiplexing is a system whereby a second channel of information (or sub-channel) is superimposed on the main channel (or primary channel). With your present FM receiver you cannot hear the sub-channel—only the primary one. But by adding an adapter to your receiver, you can hear the sub-channel. It becomes apparent then that in FM stereo music broadcasting the main channel will carry the "right-hand" side and the sub-channel the "left-hand" side of stereo sound. From this point on the problem is no different than with tapes or records.

What is the progress of multiplexing to date?

Actually, multiplexing can be done with two or even three channels. It is presently being used in such commercial applications as background music and stereocasting. Eventually, most FM stations will be multiplexing some form of programming. At present only a few stations are using the multiplex system for the purpose of offering stereo music programs for home reception. More will undoubtedly follow.

Now, at Sherwood, we are readying both multiplex adapters for existing sets and FM receivers containing multiplex channel converters. We urge you to watch this space for our announcement of these new products. Meanwhile, call or write your favorite FM station to learn the future of FM multiplexed stereo in your area.

Edward S. Miller
General Manager

for Ultimate Fidelity

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

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

Model S-1000 FM-AM Tuner $129.50 net
Model S-3000 FM (only) Tuner 195.50 net

For complete specifications, write Dept. MRS

SHERWOOD

Electronic Laboratories, Inc.
4300 N. California Avenue Chicago 15, Illinois

The "complete high fidelity home music center"

In New York hear "Accent on Sound" with Skip Weather, WBAI-FM, week nights, 9 P.M. In Los Angeles, KMUS-FM, 10 P.M.
ROBERTS TAPE RECORDERS
The only recorders with a HYSTERESIS SYNCHRONOUS motor in their price class!

Audiophiles, professionals or non-professionals, are all delighted with the performance, quality and modest price of the all new ROBERTS. The clean, functional design, complete portability (28 lbs.) and versatility are unsurpassed. Each ROBERTS is a complete unit…integral amplifiers, extended range speaker, and high-sensitivity microphone.

There is a ROBERTS dealer near you. Why not see him today for an ear-opening demonstration. He can give you complete technical information, too.

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Enjoy the wonder of Stereophonic sound in your own home! Precision engineered for fine performance, this tape deck provides monaural-record/playback and stereo playback. Tape mechanism is supplied complete. You build only the preamplifier. Features include two printed circuit boards—low noise EF-86 tubes in input stages—mic and Hi-level inputs—push-pull bias-erase oscillator for lowest noise level—two cathode follower outputs, one for each stereo channel—output switch for instantaneous monitoring from tape while recording. VU meter and pause control for editing. Tape speeds 3½ and 7½ IPS. Frequency response +2 db at 12,000 CPS at 7½ IPS Wow and flutter less than 0.3%. Signal-to-noise 55 db at less than 1½% total harmonic distortion. NARTB playback equalization. Make your own high-quality recordings for many pleasant listening hours.

**DELUXE AM-FM TUNER KIT**

HEATHKIT MODEL PT-1 $89.95

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

**STEREO PRE-AMPLIFIER KIT**

HEATHKIT MODEL SP-1

(Price to be announced soon)

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

**55 WATT HI-FI AMPLIFIER KIT**

HEATHKIT MODEL W-7M $54.95

First time ever offered—a 55-watt basic hi-fi amplifier for $1 per watt. Features EL-34 push-pull output tubes. Frequency response 20 CPS to 20 KC with less than 1½% harmonic distortion at full output throughout this range. Input level control and "on-off" switch provided on front panel. Unity or maximum damping factors for all 4, 8 or 16 ohm speakers.

**12 WATT HI-FI AMPLIFIER KIT**

HEATHKIT MODEL UA-1 $21.95

Ideal for stereo applications, this 12-watt power package represents an outstanding dollar value. Uses 6BQ5/EL84 push-pull output tubes. Less than 2½% total harmonic distortion throughout the entire audio range (20 to 20,000 CPS). Full 15-watt output. Designed for use with preamplifier models WA-P2 or SP-1. Taps for 4, 8 and 16 ohm speakers.

**Stereo equipment cabinet kit**

HEATHKIT MODEL SE-1

(Price to be announced soon)

Beautifully designed, this stereo equipment cabinet has ample room provided for an AM-FM tuner—tape deck—preamplifier—amplifiers—record changer—record storage and speakers. Constructed of 3/4" solid-core Philippine mahogany or select birch plywood, beautifully grained. Top has shaped edge and sliding top panel. Sliding doors for front access. Mounting panels are supplied cut to fit Heathkit units with extra blank panels for mounting your own equipment. Easy to assemble, all parts are precut and predrilled. Includes all hardware, glue, legs, etc. and detailed instruction manual. Speaker wings and center unit can be purchased separately if desired. Overall dimensions with wings 87 1/2" W. x 37 1/2" H. x 20" D. Send for free details.

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

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May 1958
Look... how simply you can assemble your very own high fidelity system! Fun-filled hours of shared pleasure, and an everlasting sense of personal accomplishment are just a few of the rewards. Heathkits cost you only HALF as much as ordinary equipment and the quality is unexcelled. Let us show you how easy it really is!

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

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**HiFi & Music Review**
chairside enclosure kit

NEW

This beautiful equipment enclosure will make your hi-fi system as attractive as any factory-built professionally-finished unit. Smartly designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the majority of record changers, which will fit in the space provided. Adequate space is also provided for any of the Heathkit amplifiers designed to operate with the WA-P2. During construction the till-out shelf and lift-lid can be installed on either right or left side as desired. Cabinet is constructed of sturdy, veneer-surfaced furniture-grade plywood 1/2" and 3/4" thick. All parts are precut and predrilled for easy assembly. Contemporary available in birch or mahogany, traditional in mahogany only. Beautiful hardware supplied to match each style. Dimensions are 18" W x 24" H x 35½" D. Shpg. Wt. 46 lbs.

HEATHKIT

high fidelity FM tuner kit

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

MODEL FM-3A $25.95 (with cabinet)

HEATHKIT

broadband AM tuner kit

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

MODEL BC-1A $25.95 (with cabinet)

HEATHKIT

master control preamplifier kit

Designed as the "master control" for use with any of the Heathkit Williamson-type amplifiers, the WA-P2 provides the necessary compensation, tone, and volume controls to properly amplify and condition a signal before sending it to the amplifier. Extended frequency response of ± 1¼ db from 15 to 35,000 CPS will do full justice to the finest program material. Features equalization for LP, RIAA, AES, and early 78 records. Five switch-selected inputs with separate level controls. Separate bass and treble controls, and volume control on front panel. Very attractively styled, and an exceptional dollar value. Shpg. Wt. 7 lbs.

MODEL WA-P2 $19.75 (with cabinet)
HEATHKIT 25-WATT
MODEL W-5M
$59.75

HEATHKIT 70-WATT
MODEL W-6M
$109.95

**High Fidelity Amplifier Kits**

To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding high fidelity amplifiers available today. The high peak-power handling capabilities of the W-5M guarantee you faithful reproduction with any high fidelity system. The W-5M is a must if you desire quality plus economy! Note: Heathkit WA-P2 preamplifier recommended. Shpg. Wt. 51 lbs.

For an amplifier of increased power to keep pace with the growing capabilities of your high fidelity system, Heath provides you with the Heathkit W-6M. Recognizing that as loud speaker systems improve and versatility in recordings approach a dynamic range close to the concert hall itself, Heath brings to you an amplifier capable of supplying plenty of reserve power without distortion. If you are looking for a highly powered amplifier of outstanding quality, yet at a price well within your reach, the W-6M is for you! Note: Heathkit model WA-P2 preamplifier recommended. Shpg. Wt. 62 lbs.

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**Heathkit Dual-Chassis**

MODEL W3-AM
$49.75

**Heathkit Single-Chassis**

MODEL W4-AM
$39.75

**High Fidelity Amplifier Kits**

One of the greatest developments in modern high-fidelity reproduction was the advent of the Williamson amplifier circuit. Now Heath offers you a 20-watt amplifier incorporating all of the advantages of Williamson circuit simplicity with a quality of performance considered by many to surpass the original Williamson. Affording you maximum flexibility in custom installations, the W3-AM power supply and amplifier stages are on separate chassis allowing them to be mounted side by side or one above the other as you desire. Here is a low cost amplifier of ideal versatility. Shpg. Wt. 79 lbs.

In his search for the "perfect" amplifier, Williamson brought to the world a new famous circuit which, after eight years, still accounts for by far the largest percentage of power amplifiers in use today. Heath brings to you in the W4-AM a 20-watt amplifier incorporating all the improvements resulting from this unique circuit. Thousands of satisfied users of the Heathkit Williamson-type amplifiers are amazed by its outstanding performance. For many pleasure-filled hours of listening enjoyment this Heathkit is hard to beat. Shpg. Wt. 76 lbs.

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**Heathkit High Fidelity Amplifier Kit**

MODEL A-9C
$35.95

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

**Heathkit Electronic Crossover Kit**

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[a newspaper advertisement]

May 1958
For Operatic Blood and Thunder—London's stunningly recorded and magnificently sung *La Gioconda* featuring new and brilliant international star, Anita Cerquetti (this page).

For Hi-Fi Showpieces—an embarrassment of riches: Prokofiev's Lieutenant Kije on Victor with Fritz Reiner (p. 64) and Love for Three Oranges Suite by Dorati for Mercury (p. 66); Ravel's Boléro by Scherchen for Westminster's LAB series (p. 56).

For Superlative Violinistics—Angel and Westminster offer Tchaikovsky and Paganini concertos, plus Italian classics and encores (p. 60).

Esoteric Hits of the Month—Ironc cantata by French modern, Jean Françaix —The Lame Devil on Westminster (p. 65) plus Three Places in New England, poetic tonal evocations by great American Charles Ives on Mercury (p. 66).

Splendid sound and good direction from Gavazzeni complete a most successful release.

For Puccini: *Turandot* (complete opera).

Mario Callas (soprano), Elisabeth Schwarzkopf (soprano), D文sandro Ferrandì (tenor), and others with Coro and Orchestra of La Scala, Milan, Tullio Serafin cond. Angel 3571 C/L 1 12".

There are recent indications that *Turandot* is slowly beginning to make its way in the active operatic repertoire. It receives here its fourth complete recording on long playing discs (and another is rumored on the way from RCA Victor, with Leonie Rysanek and Jussi Bjoerling), and it has also been done in live performance this season by the New York City Opera Company.

At the time he was working on the score Puccini must have sensed that he had not much longer to live, for he constantly pressured his librettists, Giuseppe Adami and Renato Simoni, to complete the book. It was largely because of their slowness that the opera remained unfinished at the time of the composer's death (the last duet and finale of the opera were completed by Franco Alfano after sketches left by Puccini). The music is certainly the richest, most subtle score Puccini ever wrote. It is endowed with almost hypnotic power and continues to reveal new wonders with each successive hearing.

The role of the icy Princess Turandot, who orders the beheading of any suitor who cannot successfully solve three riddles, is one of the most fearously difficult in all opera. Much of the part is written in the stratospheric register of the soprano range, and few are the singers who can cope with it successfully. It cannot be said that Miss Callas is one of them; for the feeling of strain is uncomfortably evident. Yet on a dramatic level she does make the tortured character of the princess, making her believable and even sympathetic person...thus fulfilling the intent of Puccini and his librettist.

Ferrandi, the Pinkerton of this season's highly successful new Metropolitan production of *Madam Butterfly*, is a real find as Prince Calaf. His part, too, places his tenor voice on a tightrope high in the clouds, but he comes through very well indeed—much more successfully than the more renowned but rarely Maria del Monaco in the London recording. Elisabeth Schwarzkopf is most appealing as the loyal slavegirl, Liu; and Nicola Zaccaria (who sings the same role in the London set) is an excellent Turang.

The supporting roles are all handled well, and Serafin brings a particularly sensitive hand to the proceedings.

In sum, then, this *Turandot* is probably as well done as we're likely to hear in the foreseeable future—unless somewhere there's a soprano (completely unknown today) who will be able to take...
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ARNOLD: Tam O'Shanter Overture; Becks the Daedal ipratt Overture: Symphony No. 2. Royal Philharmonic Orchestra, Malcolm Arnold & John Hollingworth cond. Epic LC 3422.

Though previously represented in the long-playing catalogue with a collection of English Dances and his music for the ballet Homage to the Queen, Malcolm Arnold may properly be said to come into his own as an important contemporary composer with the release of this disc. The image which these three pieces create is that of a colorist composer. There are influences, especially in the Symphony, of men like Nielsen and Britten—the woodwind writing is particularly reminiscent of the great Dane. But on the whole this strikes one as an important work from the pen of an interesting contemporary composer. The two shorter pieces reveal another characteristic of Arnold's style—his love for violent dynamic contrasts. This is especially a hallmark of Tam O'Shanter, a wild, fanciful treatment of the Burns poem. Epic's engineers again give us recorded sound which is big, boomy and—to these ears—over-reverberant.

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Tchaikovsky's Big 3


If these three performances offer any criterion, then present-day conductors are returning to the traditional method of dealing with the Tchaikovsky symphonies. Basically this method may be defined as studied rather than spontaneous, with exaggerated dynamic contrasts and wayward rhythms; often, too, the architectural outlines are blurred by an irresistible urge to twist a phrase or section slightly out of shape.

Let's get down to cases with the "Pathétique" first. One might anticipate that Mitropoulos' way with this symphony would be capricious, mercurial and uneven—and so it is, but rather less so than feared in advance. In some of the fast sections Mitropoulos adopts an absolutely furtious pace (in the March, for example) and some of the slower sections are taken too slowly. But the performance does generate an excitement so contagious that often the listener is carried along with the reading in spite of his better judgment. Aside from several sloppy string attacks, especially in the last movement, the orchestral playing is excellent.

Dohnányi's performance of the Fourth Symphony is a surprise, in that it represents an approach almost completely at odds from the one adopted in his recording of the Fifth Symphony for Mercury. Where the latter is characterized by an almost austere severity, here all caution is thrown to the winds and the symphony is given the "works"—especially by way of hectic tempi. Again, it may be tremendously exciting in the concert hall, but how, one wonders, will this approach hold up in repertory hearings in the home? One has grave doubts.

Which brings us to Angel's recording of the Fifth Symphony. Silvestri is a 45-year-old Romanian conductor who created a sensation at his English debut last year. From this performance it is...
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My brother-in-law is an electronic engineer. He told me what hi-fi components I should buy. He kept repeating something about series impedance and shunt capacitance. My TV repairman disagreed with my brother-in-law. He was kipped on push-pull parallel triodes in Class A. The salesman in the hi-fi salon shook his hand sadly over both of their recommendations. I was ready to quit. I started to negotiate with the antique shop for their 1906 wind-up gramophone, complete with morning-glory horn.

Then, at a friend's house, I heard a NORELCO loudspeaker. Suddenly, I was at peace. Man, this sounded like music! Sweet highs, smooth lows, clean middle—and not an oscilloscope on the premises. I asked my experts to stop confounding me and bought my own NORELCO speaker. I have been a delighted and electronically unencumbered listener ever since. You can be, too—and you can get some valuable information you can understand from North American Philips Co., Inc., High Fidelity Products Division, 230 Duffy Ave., Hicksville, L. L. N. Y.)

obvious that he is meticulous in his examination of a score—but in this instance at least we get not so much a studied performance as a dissection. In his care with the details of the score, Silvestri too often gets lost in the trees and loses sight of the forest. There are some wonderful moments here, though, which make it mandatory for each prospective purchaser to hear the disc and decide for himself whether or not it's for him.

In general the release of these three discs does not materially alter the situation with respect to recommendable versions of the three works in question: the Decca recordings by the Leningrad Philharmonic Orchestra (available either in a deluxe three-record album or as three single discs) remain the preferred versions in this reviewer's opinion.

I have saved for last a brief discussion of the actual sound characteristics of the three new discs. Epic has given the Dorati-Concertgebouw Fourth Symphony recording an unnatural, overly-reverberant sound. This probably is due to microphone placement which was too far back from the orchestra. Too often the reverberation blurs out orchestral detail, and the woodwinds in general sound far too distant. Angel has done far better by Silvestri in the matter of sound; this is big and impressive, overcome a bit, perhaps, but better too many than few sonic vitamins in this score. The Mitropoulos

next to the conductor. As a result, the strings and the woodwinds emerge with a clarity that I have seldom heard on records. Moreover, with the exception of the fact that the first cello seems to be favored over the other woodwinds, there is a marvelous balance among the instruments. When the entire woodwind choir is playing, the ear has no trouble in hearing even the one cello. In fact, the instruments are present to such a degree that what I thought was a wrong note in the first cello, during the opening movement, sent me hurrying to the score. I then discovered that the cello was quite correct; I had simply never heard that note before!

Notice, though, that I have had to qualify the opening sentence of this review with the word "most." Unfortunatel, as amazing as the presence is, the horns seem to be placed in the background. As a result, the trio of the scherzo movement, in which the three horns are so prominently featured, lacks some of its effect.

Our colleague Martin Bookspan rightly calls attention in his jacket notes to that amazing moment in the first movement when the horn enters in the tonic key against a dominant through the strings. This was the passage that some of Beethoven's contemporaries thought was a mistake, one of them even going so far as to rewrite the notes! Unfortunately, because the horn is so far in the background, the full force of Beethoven's intentional dissonance is lost.

Musically, this is one of the most satisfying readings that I have ever heard of the "Eroica"—again, with one reservation that will be touched upon later. The first three movements struck me as having exactly the right feeling. Dorati brings out the latent drive and power of the opening movement and, in contrast with Leinsdorf and Boult, he takes the "Funeral March" at a slow pace. Nevertheless, at no point does it lapse into the sentimental or maudlin. The "Scherzo," similarly, seems to me to be ideally paced, and Dorati makes the few bars of displaced rhythm more exciting than I have ever heard them.

My single reservation has to do with the finale, which emerges with an almost "jaunty" quality. I tried to dismiss from my mind my knowledge of Dorati's long experience as a ballet conductor, for fear that the fact might influence my judgment. Yet, try as I might, I could not avoid the conclusion that the finale—at least, the faster portions of it—had been transformed into ballet music. Let's give it the benefit of the doubt, and say that this is one of the most "youthful" sounding treatments of the movement.

All my doubts were dispelled, however, at the ending of this final movement. Here, thanks to both the conductor's conception and the presence of the timpani, the excitement is nothing short of hair-raising.

This is a really unique version of the "Eroica." Again, I must say that in the finale, as well, there was an attention to details, producing results that I had never heard before. In each case, the score proved that what we were was a greater than usual adherence to Beethoven's

58

Classic Heroism and Comedy

BEETHOVEN: Symphony No. 3 in E-flat, Op. 55 ("Eroica")
Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury MG 50141.

Mercury might have subtitled this record "You are There," in view of the startling degree to which most of the instruments are present.

The recordings engineers have chosen to eschew the extreme open acoustics and the consequently excessive echo that reduces the clarity in so many modern high fidelity recordings. Instead, they have taken the listener right to the orchestra. I have the feeling that I am standing

HiFi & Music Review
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BEETHOVEN: Overtures—Leonore No. 3; Egmont; BRAHMS: Overtures—Academic Festival; Tragic.

One of the most gratifying things about this record is the fact that nowhere does it attempt to be "spectacular." The engineers have not distorted the balance in order to feature one instrument above the others. The orchestra emerges with an admirable naturalness and richness of tone. The performances suffer from no mannerisms and no excesses of tempo. They are obviously directed by a man who has lived with the music for a long time. As a result, they are true to the reflective readings. Yet they capture fully the excitement inherent in the scores.

WAGNER: Tristan and Isolde—Prelude and Liebestod; Prelude to Die Meistersinger; Overture to Tannhäuser.
Philharmonia Orchestra, Herbert von Karajan cond. Angel 35482.

Besides being unruffled performances of three of Wagner's staple orchestral items, a comparison of the Tannhäuser Overture with that recorded for Capitol by Erich Leinsdorf and the Concert Arts Symphony Orchestra (as part of the disc reviewed last month) points up Karajan's more leisurely tempo. His orchestra is also recorded at a somewhat greater distance. This is the only work that both discs contain in common; therefore, no other direct musical comparisons can be made.

While the present disc is indeed well recorded, two examples of faulty balance must be reported. One occurs near the beginning of the Meistersinger Prelude, where the inner voices (surprisingly) cover up the melody. The other, which is perhaps more intentional, is the undue prominence given to the cymbals at the climax of the "bacchanale" in the Tannhäuser Overture. At one point, the continuo roll of the cymbal completely obscures the rest of the orchestra. Was this an attempt to produce spectacular "hi-fi" sound as an end in itself?

The "Tristan" is completely satisfying in every way.

Kogan—Refined Russian


Leonid Kogan with Andrei Mitin (piano), the Paris Conservatory Orchestra, André Vandernoot cond. Angel 35444.

PAGANINI: Violin Concerto No. 1 in D Major, Op. 6; Cantabile in D.

Leonid Kogan with the Paris Conservatory Orchestra, Charles Bruck cond. Angel 35502.

VIRTUOSO'S CHOICE—encore pieces by Brahms, Debussy, Kreisler, Milhaud, Paganini, Ponce, Prokofiev, Ravel, Sarasate.

Leonid Kogan with Andrei Mitin (piano), Westminster XWN 18529.

A friend of mine remarked last February, after Kogan played in Cleveland, "If there's anything that can be done on a fiddle, Kogan can do it." And he was right. These three recent discs which display the 24-year-old Russian violinist's art are assuredly "documents" of an extraordinary player. I recall writing in The Christian Science Monitor of October 2, 1956, in reviewing Kogan's first Angel record, that it might not be long before "preceded by a phalanx of LPs, he makes his triumphal entry into the United States. There are the more welcome invasions and conquests of our time." Kogan has been widely heard and fated here this season; and the comments made about the coolness and detachment of his public recitals are undoubtedly justified, but the recordings show him in a warmer light. In U. S. concert halls, Kogan may always have felt that he was an unofficial ambassador, who had to succeed. On discs, he relaxes a bit, and plays with irresistible fire and conviction.

A siller piece than the famous Paganini concertos may not exist but Kogan plays this "Concerto for Violin, Gymbals and Orchestra" with impermissible wizardry. Not that his ear is perfect—there are moments of dubious intuition, but his technique and rhythmic control never fails him. The orchestra is competent enough, and the sound is fine.

His Tchaikovsky concerto, of course, must compete with some great releases. Kogan plays it with deceptive ease, careful not to overstate the emotional issues so that climactic points may stand out. His orchestra, rather rough under the 30-year-old Belgian Vandernoot, turns out to be much too large for the Violin Concerto as arranged by Barchet, and Kogan to my mind romanticizes it unpleasantly. A peculiar arrangement also is Ysaye's edict of the Locatelli sonata, where the resulting mixture of styles is not ideal. Mitin (or Mytnik) reveals himself as a superior accompanist.

HiFi & Music Review
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MAY 1958
L.v.B's Lyric Concertos

Arthur Grumiaux with the Amsterdam Concertgebouw Orchestra, Eduard van Beinum cond. Epic LC 5420.

BEETHOVEN: Piano Concerto No. 4 in G Major, Op. 58.
Emil Gilels with the Philharmonia Orchestra, Leopold Ludwig cond. Angel 35511.

Gilels is much the more renowned artist, but Grumiaux turns in the better Beethoven performance! Seconded by fine orchestral support from van Beinum and the great Amsterdam orchestra, Grumiaux offers an aristocratic, gentle performance which is pervaded throughout with an aura of class and distinction. The playing is absolutely secure from a technical standpoint, with bulls-eye intonation and a very pure violin tone. Epic’s engineers have placed their microphones rather too close to the soloist, but the balance is not really bad, it’s just not a natural concert hall balance.

Gilels' approach to the G Major Concerto is romantic, with plenty of righeto. Here, too, the solo instrument is overly-prominent for proper balance, but again the fault is not serious enough to disqualify the whole. From competition, in truth, the performance is a very impressive one within the framework Gilels adopts; others, notably Backhaus, Curzon and Schnabel may give more traditionally authoritative performances in their recordings, but of its kind Gilels is a convincing one. He uses Beethoven’s cadenzas throughout, the one for the first movement being a miniature symphonic poem based on the themes of the movement.

The final word of approbation for Ludwigm, the conductor whom I found singularly dull in Gilels’ earlier Angel recording of the “Emperor” here he provides first-class accompaniment notable for fine teamwork with the soloist.

Romanties in Full Flower

SCHUMANN: Symphony No. 3 in E-Flat, Op. 97 (“Rhenish”).
Philharmonie Promenade Orchestra, Sir Adrian Boult cond. Westminster LAB 7027.
Detroit Symphony Orchestra, Paul Paray cond. Mercury MG 80312.

The Boult disc is part of a complete cycle of all four Schumann Symphonies; the by the time these words appear in print the four symphonies will also have been released in Westminster’s less expensive 1800 series. The Paray disc brings him to the three-quarter mark vis-a-vis the Schumann symphonies on records; only the Spring Symphony remains undone by the team of Paray and Westminster presumably they will get to it in the near future. The “Rhenish” is probably the most difficult of the Schumann symphonies to record well; more than the others, it is afflicted with orchestration which can sound muddy and thick. Then, too, the symphony requires a conductor who is completely in rapport with Schumann’s style.

Of the two new recordings it is the Paray record which scores many points over its rival in both respects. For one thing, the Mercury sound qua sound is rounded, more sensuous than the Westminster, and it is in the latter’s favour that the tuned string sound is not so close as the Paray release, which is thoroughly convincing.

Incidentally, did Mercury use a wrong “take” at the start of the third movement, or did they want Paray to be heard singing along in a baritone obligato to the rest of the orchestra?

M. B.

Claudio Arrau with the Philharmonia Orchestra, Alceo Galliera cond. Angel 35484.

Both performances are over-lyric, with Arrau much too intent on “interpret” every phrase. What we get as a result are readings that drain the music of much of its forward thrust and architectural design. Arrau is evidently striving here for an intimate, chamber music style, but what actually emerges is small-scaled and frankly uninteresting. Add to this a microphone placement which sounds rather distant and a largely phlegmatic orchestral support and the whole affair is a big disappointment. If your prime concern is not the ultimate in hi-fi sound but rather the ultimate in stylish and perceptive musical performance, then ask for Columbia ML 4525, where you will find the same coupling—the Grieg and Schumann Concertos—played absolutely magnificently by the lamented Dinu Lipatti.

M. B.

Pre-Wagner Music Drama

BEETHOVEN: Fidelio (complete opera).
Leonie Rysanek (soprano), Ernst Hääfliger (tenor), Dietrich Fischer-Dieskau (baritone), Ingmar Sorensen (soprano), Friedrich Lantmann (tenor) with Bavarian Staats Opernchor and Orchestra, Ferenc Fricsay cond. Decca DXH 147 12 2.

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Pictu res of Pagan Russia

STRAVINSKY: The Rite of Spring
Swiss Romandia Orchestra, Ernest Ansermet
cond. London Li 1730.

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the Third Symphony of 1804 offers a remarkable sympathetic treatment of hymn tunes and other material that caused Stravinsky great discomfort in composing his mind. Quite un-risible stylistically, the symphony alternates between stunningly original and more awfully overblown and derivative ones. European techniques of composition (especially German ones) had been neither fully digested or discarded. Not my favorite piece, by any means.

Three Places in New England, on the other hand, I find a masterpiece that has no parallel. Visionary music, this, written between 1905 and 1911 with harmonies and rhythms and textures that are way ahead of what Schoenberg (Ives's exact contemporary) and Stravinsky were discovering at the time. The scene of the two marching bands colliding in the village square for instance is one of the most interesting I have ever heard. (I recall a performance by the Boston University Orchestra in Jordan Hall, Nicolas Slonimsky conducting, in which he calmly beat different meters with each arm) Now that the old American recording Society issue under Weissenberg has no longer available (it always was a subscription release), this recording stands alone. Dr. Harnon, as usual, conducts with splendid perceptiveness, and the sonies are outstanding—as they had better be.

K. G. R.

POWELL: Divertimento for 5 Winds; Diverti-
mentos for Violin and Harp; Trios.
Faucit: Commission (Robert Sorlin, Margo-
ret Ross, Helura Trio, Composers Rec-
ordings CRI 121.

PORTER: String Quartet No. 8; CARTER:
A Ballet and a Fantasy for Wind Ser-
guita. Souvenir, Martin Quartet of the Uni-
versity of Michigan: W. W. Woodshed Quartet. Composers Record-
ings CRI 118.

More distinguished releases from Com-
pers' Recordings, Inc. Mel Powell, born in New York in 1923, was a name new to use. This young man, a former pupil of Hindemith at Yale, sed jazz pianist of distinction appears to have the kind of talent from which great music may come. He has the courage, in these days of wil-
est serial and electronic experimentation, to compose music of genuine lyricism, of expres-
siveness and appeal. This kind of spontaneous music-making is rare among the younger men, many of whom tend to be afraid of being labeled old-
fashioned. There is nothing conservative about Powell's music, except for the con-
servation of the idea that good music should remain close to the primary ele-
ment of song.

His Trio, Ravelled play by here the newly named Helura Trio, is an excep-
tionally fine work; only the slow move-

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quiet; and the labels on my copy were reversed. On the basis of this one recording, the present reviewer shares the enthusiasm of the annotator, the talented fellow-composer Yehudi Wyner, for the music of Mel Powell.

Quincy Porter, born in 1897, is one of the most accomplished composers of chamber music this country can boast. His Eighth Quartet is serious, elongated, and searching. His highly discontent contrapuntal textures are expressive and often beautiful to these ears, and there are many moments of originality and rhythmic interest. The Stanley Quartet, which commissioned the work, plays it superbly.

Elliott Carter (b. 1908), an individualistic and significant composer, here writes music of inventive economy. This Woodwind Quartet explores the possibilities of the combination with a keen ear and a sure hand. Occasionally a bit dry, due to its initial didactic purpose, and exceedingly biting, these pieces stimulate and provoke the attentive mind. Excellently performed and recorded, the work should supply woodwind players with yet another effective piece of repertory.

K. G. R.

Beethoven—Piano Master


Here, indeed, is a record for fanciers of Beethoven's piano sonatas, including as it does, two of the most popular works. It is worthy of note that the sound of the piano tends toward the round, bell-like quality reminiscent of so many European piano recordings. This is eminently suited to the slow, introspective opening movement of the Moonlight Sonata. The melody seems to be invested with a beautiful "reedy" quality, thanks not only to the recording technique, but to the sensitiveness of Casadesus' playing.

approach of Wilhelm Kempff, who plays the opening theme with an almost Haydn-esque clarity, and that of Casadesus, who gives that same theme a more dramatic and powerful reading. Both Petri and Backhaus adopt a slower tempo than does Casadesus.

Columbia's engineers have struck a nice balance between clarity of piano tone, and needed warmth of room sound. Kempff's recording, for Decca, gives the impression of having been made in a large concert hall. At the other extreme is the sound of Petri's Westminster disc. Here, the piano is in a room, and the listener can feel close to it. As a result, none of Petri's sensitive shading is lost.

The present disc falls acoustically somewhat between the two.


Although I had not heard of this pianist until the appearance of this disc, the fact is a cause of admiring regard for his performances. These are fully matured, first-class readings. Direct comparisons of the same portions played by the veteran Beethoven specialist Wilhelm Kempff reveal that the younger man can hold his head high even in such company. Moreover, he has the advantage of more recent, and better recording techniques.

There last three of Beethoven's piano sonatas require musicianship of a very high order indeed. Mr. Scholtzny has the necessary insight, and the technique with which to carry out his ideas. He is equally at home in the bravura passages and in those slower, introspective portions, such as the slow movement of the Op. 109, with its curious foreshadowings of Chopin.

He has been well-supported by the engineers, since the piano tone emerges with a beautiful, natural sound. Here is an artist to be watched.


Here is a collection of the smaller piano compositions by the man who is known for such tremendous works as the "Appassionata" and "Hammerklavier" sonatas. You may find it gratifying to hear him in relaxed moods and shorter forms. Every so often, though, especially in the six so-called "Bagatelles," there are flashes of the powerful Beethoven that we have come to know.

The performances are entirely admirable. They are straightforward and unmanipulated, and fully idiomatic. Moreover, the recording is such as to bring out the various registers of the piano with utmost clarity. The acoustics are those of a moderate-sized room. No attempt is made to simulate the feeling of a concert hall. As a result, there seems to be a feeling of a direct relationship to the piano with no distance to obscure the tone.

From the standpoint of material for a debate on the subject of the aesthetics of piano recording, these discs provide a fascinating study.

Hispanism, Old and New


PROFILE: SPAIN—Herrando: Le Galantes; Soler: Sonatas—D Major, F-sharp Minor, F Major; Falla: Casasola, Pola, Asturias, Jota from Suite Espagnole; Nin: Suite Espagnole; Albéniz: Evocation; Cadiz; Triana.

Mary Louise Bohm (violin), Rees Cooper (piano), Del DOL 3040.

DUETS WITH THE SPANISH GUITAR—Ibert: Entr'acte; Villa-Lobos: Bachianas Brasileiras No. 5; Desportes: Pastoralle joyeuse; Rondé: Ovalle; Alusiio; Tre Polos de Santo; Chopin: "Raindrop" Prelude; Granados: Tam-bourin; Fauré: Sicilienne; Ravel: Place en forme de Havemara, and other selections.

Laurindo Almeida with Salli Terri (contralto) and Martin Ruderman (flute). Capitol PAO 8406.

Three splendid records with music of Iberian culture reach us together, each a delight of high order. It is not often, fortunately, that a critic must review a record for which he wrote the annotation; the "conflict of interest" may become dangerous in the case of the Granados Dances, there is no problem, for I was enthusiastic about both music and performance when I first heard the test pressings, months ago. Paradoxically, "total objectivity" is therefore possible! This is enchanting music, like Chopin's a national music along the lines of high art. Much less ornamented than the better-known Goyescas, the "Danzas" are perhaps more perfect in their way. Del Poyo is a master pianist, a nature and sensitive artist who finds in this music all the delicacy and finesse—as well as the pithy substance—that the other players who have recorded it seem largely to miss. From every standpoint, this is extraordinarily fine playing, and the sound of the disc does it justice.

Profile: Spain introduces us to two sterling young artists, Mary Louise Bohm, pianist, and Keet Kooper, violinist (Mr. and Mrs. Kooper). They play with brilliancy and scholarly distinction, and the uncluttered high calls for no apologies. The temptation to discuss each piece and each performance must be resisted. In any case, this disc is sure to afford keen pleasure.

Laurindo Almeida's latest album, sonically top-notch, is a prize-winner in my collection. His guitar playing captures the keen poignancy and rhythmic élan of Brazilian music with superlative assurance and brio. He is joined by an excellent flutist, Martin Ruderman, whose subtle delineation of several dances as arranged or composed by a variety of men is most enjoyable, and whose Chopin transcription falls flat as an impossible attempt at transcription. If this were not enough, Mr. Almeida splendidly accompanies a mezzosoprano (why listed as contralto?) whose voice and expression is hardly an equal at present: a girl with the singular name of Salli Terri. She sings Villa-Lobos's Bachianas Brasileiras No. 5 with a sinuousness and ecstasy which make this the finest modern version.

Speaking of modern music, here is a positively hair-raising score by one of this country's most gifted older composers, Roger Sessions, now in his 80's. This was his very first major work.

I'm going to go out on a limb with this tape—it is so good that it beggars description. Certainly, it can take its place alongside of the Dvorak version of Kodily's Hary Janos and one or two others as the best stereo recording yet released. The music is starkly modern and is full of the dissonance and atonality most people associate with modernism. Yet there is nothing cloyly abstract about the score. Indeed, the music is definitely programmatic and to enjoy it to the full, I urge you to read the program notes before listening to the tape. The music was inspired by Andreyev's terrifying drama, The Black Maskers.

To attempt to give you even a hint of the marvels of sound to be heard in this fabulously complex score is a formidable task. The stereo balance here is about as perfect from the standpoint of spread, directionality, and aural positioning as I've ever heard. The type of mike pickup and the proper utilization of hall reverberation has resulted in one of the most stunning examples of depth illusion yet to be heard in stereo recording. The bewilderingly varied instrumentation evokes every shade of musical expression. In the Dirge episode, a ghostly organ joins in. Percussion is evident in enormous variety, from high tinkly stuff to bass drum sound of such impact you can feel the air move! The dynamic range on the tape is the maximum obtainable with present techniques, and can be adequately experienced only through the finest of amplifiers and speakers.

I could go on and on about this tape, about the wonderful conducting of Dr. Hanson, and the equally wonderful playing of the orchestra, but it is enough to say—I'll try, don't walk to your nearest dealer, get a copy of this tape and prepare for a musical experience you won't soon forget.

BERNSTEIN: The West Side Story (complete original cast recording). Larry Kert, Chita Rivera, Carol Lawrence and others with Orchestra and Chorus. Max Goberman cond. Columbia TOB 13 2 reels $12.95.

Here is the music of the current Broadway hit, West Side Story. Like all recordings of stage material, be it disc or stereo tape, the listener is at somewhat of a disadvantage if he has not seen or is not familiar with the action. I am among those who have not seen the play and so find the listening by itself a bit disconcerting. As a matter of fact, the manner in which the music is presented on this stereo tape may well be questioned by some critics. Columbia has done an excellent job of imparting directionality to the music, custom-made direction in fact. They have the orchestra disposed left and right and almost without exception throughout the play, all voices emanate from the center ghost channel, and it is no problem at all to follow the lyrics. However, is this taking advantage of the flexibility of motion offered by the stereo medium?

Surely, in the play itself the singers are not statically placed at stage center! How much more vital and dramatic this tape presentation would be if the voices followed the natural course of the action. Confusing, you say? Not if done properly and I have heard it done, with telling effect. Be this as it may, an absorbing drama is offered here, even though its background will be a bit hard to grasp for those unfamiliar with New York.

The Bernstein score is yet another triumph for this gifted musician; for it fuses very effectively elements of Latin music with jazz and modern symphonic idiom. It's a clever and hearty amalgam, with each point of reference given occasion. The bongos, the "cool" beat and atonality may be strange bedfellows, but Bernstein has effected a musical co-existence that is most compelling and exciting.

The sound on the tape is very bright and clean, well-rounded in the acoustic spaciousness characteristic of good stereo. The projection is very forward, and detail both of singing and orchestra is excellent. A most unusual effect can be noted at the beginning of the Maria number. Here the soloist is brought very far forward in the ghost center channel, and the voice is very close and intimate. Then spaced out behind the soloist in varying depth are other singers. The whole provides a three-dimensional effect that is truly novel. Although the story has tragic overtones, the score is liberally sprinkled with catchy dance numbers, with plenty of drive and spirit. If you have previously enjoyed disc recordings of Broadway shows, you will really appreciate the enhancement afforded through stereo medium.

HiFi & Music Review
STRAVINSKY: The Rite of Spring, Southwest German Radio Orchestra, Jescho Horenstein cond. Phono Tape S 903 $14.95.

One might well expect that this Stravinsky masterpiece would be singled out by the recording companies as a natural for stereo. As one of the most tremendous orchestral tours-de-force extant, it has an abundance of all the elements that make for spectacular multi-channel sound. Naturally, duplication of such work as this is a foregone conclusion and these two tapes are probably only the beginning.

We might as well get right down to cases—Horenstein is a better than average conductor with fine recordings to his credit, but he is no match for the doubtless Papa Monteux. Especially not in this work which was given its world premiere in 1913 under the Monteux baton. Having survived the riot which accompanied its introduction, he has continued the piece many times since. All these accumulated years of experience are brought to focus in the Victor recording, the fourth he has done over a 25-year period.

Monteux has not succumbed to the temptation of softening the music’s lines, or of “civilizing” the score as some other conductors have. His reading still bristles with excitement. It’s electric with tension, tart with controlled savagery, eerie in its primitive mysticism. One can say little more save that Stravinsky himself approves of the Monteux reading, and Stravinsky is notoriously intolerant of most performances of his music. The Horenstein performance suffers from lingering over details of fine and phrase, is too slow-paced and in general fails to generate real excitement. In matters of sound the Victor takes this plum too. Excellent spread and directivity, superb balance, fine depth illusion, good liveliness from the properly proportioned presence and reverberation. Fabulous orchestral give and take characterizes this tape. The dynamic range is very wide, tape hiss commended low, and the boys with big speakers will have a field day with a bass drum sound of awesome realism. The Phono Tape suffers from pronounced hiss, and harsh quality in massed string sound. The recording sound is rather “one-sided” as if in direction, being disposed heavily to the left and some right channel correction may be needed to achieve normal balance.


This is the first stereo recording of this most popular of Dvořák’s symphonies. It is a peculiarity of stereo that many works from the Romantic period do not lend themselves to the more spectacular aspects of stereo recording and reproduction. Here such is not the case, for this is as good a stereo vehicle as one could wish. The interplay between the extensively used brass, and woodwind, and percussion with the string body is highly

MAY 1958
effective from the directional standpoint. This tape is recorded fairly close-up, in spacious acoustical surroundings. The sense of depth is excellent and this is especially high-lighted by sonic perspective of the trumpets and French horns. The balance is good and the bass solid and sonorous. The performance under Hollreiser is quite vigorous and spirited, as well as reasonably respectful toward the composer's wishes.

With so many elements in its favor, it is a shame that I must downgrade this tape; for the two faults of this tape are big and glaring, and in the stereo medium unforgivable. The first strings sound impossibly shrill and edgy, and the bass is most obtrusive. Maybe I got a defective copy, but fiddle as I might with my tone controls, I could not get the strings to lose their edge without killing all the life and brightness, necessary for "presence." As you probably know, one of the most attractive features of stereo is its ability to give strings that lovely sheen experienced in the concert hall. If a stereo tape can't achieve that, all is lost no matter what other attractions may exist. Shrink strings in stereo are comparatively rare and heretofore have not marred any Phonotapes.

PROKOFIEV: Peter and the Wolf.

This delightful Prokofiev work has been almost duplicated to death on LP discs, so it is not overly surprising to find it so soon in duplicate versions in stereo tape format. This popular work is a natural for stereo recording, with its interplay between the orchestra as a whole and the instrumental "cast of characters" - the flute as the bird, the cymbal as the duck, the clarinet as the cat, a bassoon as Grandfather, 3 French horns as the wolf, bass drum and tympani as the hunters, and the strings portraying our hero, Peter. Both of these new issues are quite well done. The Sonotape version starts off with the actual sounds of the animals involved. But where this technique was fairly successful in the recent recording on the same label of the Saint-Saens Carnival of the Animals, it affords no advantage whatever on this tape.

It is immediately apparent to the ear that this Sonotape has a good clean sound. The recording employs a medium-close mike pickup set 3 in a fairly spacious acoustical frame. The result is nice, natural-sounding instrumental texture, well defined and easy to position aurally. Directionality was fairly pronounced, although the "ghost" center channel was not very apparent. The wide frequency response and dynamic range was buttressed by sharp clean transients. Orchestral balance was excellent with a solid giving sublimity to the woodwinds and tympani. In spite of all these virtues, sense of depth was somewhat restricted.

The tape exhibited some occasional odd "crackle" type of distortion as well as that peculiar "spit-plume" of LP's, as

HiFi & Music Review
noise. This form of distortion is getting to be a real problem. It can be im-
printed on the master tape, through a faultily equalization circuit or power sup-
yply or even from worn tubes; and when the tape duplicates are made by the high
speed 60 inches-per-second method, the noise problem is further compounded.
One of the main problems with this nodules noise is that it cannot be detected
unless the speaker is a good high quality unit. Unfortunately, the monitor speakers
were used on many recording sessions leave much to be desired. Of necessity the
speakers usually must be portable and this is a decidedly limiting factor.
Fortunately, nodules noise and tape hiss are not related, as is evident on this Sonotape,
where there is very little tape hiss. Garry Moore does a competent job of narration and is reasonably expressive.
Radin's concept of this score is rather studied and he is very deliberate in his
choice of tempos.
The Columbia tape is greeted with the urbane-voiced Cyril Ritchard, whose easy,
expressive delivery falls lightly on the ear and injures no sensibilities with phony cuteness. Without changing my
playback level, it was obvious that this Columbia tape was recorded at a higher
volume than the Sonotape. The d.c. nodules noise was more prominent on this
tape and tape hiss was noticeable as well. This is however, a small price to pay for
the overall excellence of the tape. Here we have a much bigger string sound—the
superb Philadelphia string tone. All other instruments are equally “live” sounding in
the huge acoustic perspective employed here. The recording perspective in detail
is quite variable, indicating that a multi-
nike setup was used on each of the three
channels of the master tape. This is used
somewhat as a means of “depth control”
as strings, woodwind and brass are aurally
pointed sometimes close-up and other-
times shifted to the rear of the orchestra.
Done with taste and discretion, as here,
it is quite effective.
Directionality was excellent as was the
realism of the “ghost” center channel. Good transient response and wide fre-
quency and dynamic range all contributed to a much bigger, more impressive sound
than on Sonotape. Ormandy deli-
vers a spirtely well-paced, very bright performance and elicits some virtuosic
solo work from his illustrious first deak
men. All things considered, the Colum-
bia version is the more satisfactory and
more likely to wear well under repeated
listening.

**DVORAK: Violin Concerto in A Minor, Op. 53**
Nathan Milstein with the Pittsburgh Sym-
phony Orchestra, William Steinberg cond.
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There haven't been many violin concer-
tos released on stereo tape as yet, so a new one is always welcome. And espe-
cially a concerto as well conceived and
melodious as this one by Dvořák, and
as well played and recorded. Milstein has
enjoyed a very successful tenure under the
Capitol label and one that his artist-
ry can be even more fully appreciated
in the rounded spaciousness of stereo, he

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**ENTERTAINMENT MOOD**

(Continued from page 18)

Bal Musette, and the romantic expressions of love performed by what is billed as a Mexican marimba trio. The liner notes are variable; one important omission being the lack of information offered regarding the actual recording techniques employed for each session.

**CONTENTS**

- DELIRIUM IN HI-FI
- Basie, Kenton & Others

**LIFE IS A MANY SPLENDORED GIG**

Featuring the HERB POMEROY ORCHESTRA.


**BASEI: FEATURING THE COUNT BASIE ORCHESTRA.**


**GIL EVANS & TEN.**

Remember; Elle Speed; Big Stuff; Nobody's Heart; Just One Of Those Things; If You Could See Me Now; Jambolonge, Prestige 7120.

**RENDZEVOUZ WITH KENTON.**

With The Wind And The Rain In Your Hair: Memories Of You: These Things You Left Me: Two Shades Of Autumn: They Didn't Believe Me & 7 others. Capitol T 932.

**OUT ON A LIMB FEATURING PETE RUGOLO AND HIS ALL-STARS.**

Don't Play The Melody; In A Model Tone: Early Duke; Nancy; Sunday; Monday Or Always: Ballade For Drums: Repetitious Riff & 3 others. Marcy 35115.

The relentless searching for musical experience which is one of the characteristics of the jazz player has resulted in recent years in a number of large bands being formed in various cities primarily as rehearal bands so that musicians may have an opportunity to experience the discipline (and pleasures) of playing in a big band.

Boston has produced an exceptional rehearsal band in the Herb Pomeroy orchestra, which is so good that it has had several extended engagements, both in Boston and in New York. This is the first recording of the band, a sixteen piece group. Its style is a blend of Basie, Her- man and Ellington, with one or the other dominant in turn. Oddly, there is little evidence of the leader's experience with the Stan Kenton orchestra. There are several good soloists including an exciting trumpeter, Joe Gordon. But the basic thing which this band produces is integrated group swing of a very high order.

Count Basie, easily the all-time champion leader of the basic swing band style, is presented here in an entire LP of arrangements by Neal Hefti. This trend toward similarity after a while and all that saves it is the incredible cohesive ness of this band, which enables its sections to blow as one, and the great driving swing produced by the entire group. The recording is snapped up with too much echo but despite this it is a better Basie LP than any he has made with his band of the past few years except for the classic Basie in London LP on Verve. The personnel is not listed and there are no vocals by Joe Williams, Frank West plays alto on this LP instead of tenor and his place on tenor is taken by Eddie Davis. Despite the recording faults, the unique excitement of the band is captured.

Diametrically opposed to the Basie concept of a strong central swinging current, against which figures are played by various sections with almost no restraint, the move horns in linear writing, is the Gil Evans orchestra. Evans, whose forte has been the construction of swiftly shifting textures of sound for the Claude Thornhill and Miles Davis bands, is now after building a first LP of his own. The group is a studio band and thus does not have the patina of long personal association which a Basie or an Ellington has and which marks such bands with a distinct personal sound. There is a subdued, almost lethargic quality to Evans' arrangements and the use of the soprano saxophone may merely underline for some why it has long been neglected in jazz. However, there are some glowing moments, especially the solo passages by altoist Lee Konitz and trombonist Jimmy Cleveland. The stamp of an Evans band, the sound of the French horn in particular, is present in an almost tolerable degree. There is little in this album to make one stop and exclaim; yet it is a delightful experience in unusual jazz sounds.

Stan Kenton's newest orchestra lacks the fire of some of its predecessors in the solo department, but there is still the heavy scene-shifting tonal patterning, the screaming brass and the bright flashes of color. Like Evans, Kenton orchestrates outright swinging in favor of elegant handling of the timbres of the orchestra, but does it with a heavier hand. His virtuoso altoist, Lennie Nethans, and his tenor soloist, Bill Pardo, have increased in a number, Two Shades of Autumn, which contrasts their playing in an interesting fashion.

One of Kenton's most famous alumni, Pete Rinio, has for some time been attempting to create a place for himself as a big band leader with various record-
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 Model 65, 33 1/3 and 45. Model 78:
 33 1/3 and 78. Both have the
 famous Components Belt Drive for
 rumble free performance at better than
 65 db. below average recording level.
 Both utilize a 4 pole constant
 speed motor for wow-free speed
 accuracy. Audiofile not only $49.50,
 Has it at your dealer now, or
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C O M P O N E N T S
CORPORATION
The turntable with the PERFORMANCE GUARANTEE

MAY 1958

ing companies. His present affiliation, Mercury, has been the most successful.
Here he has specialized in what might be
called hi-fi jazz; music which has a jazz
sound and which leans heavily on devices
and structures which emphasize the con-
trasts in timbre and tone of the various
instruments, a sort of rhythmically-passing
jazz. This LP runs the entire
Rugulonian gamut, from a moody,
polytonal number, In A Mode Time,
which is as far from jazz as one can get,
to the free-swinging Repetitions Biff.
Throughout the LP, the orchestra in-
cludes some of the best known Holly-
wood jazzmen, including Shelly Manne,
Maynard Ferguson, Bud Shank and Bar-
ney Kessel.
R.J.G.

Soliloquy on 88

SOLILOQUY featuring EROLL GAR-
NER at the Piano

You'd Be So Nice To Come To; No More
Time; I Surrender Dear; If I Had You; Don't
Take Your Love From Me; Soliloquy. Colum-
bia CL 1026.

Soliloquy is a Garner piano recital
without bass and drums. No jazz pianist,
with all he has of the swinging, sound and
of the wholly swinging Mr. Garner. There
is no denying the enormous joyfulness of
Garner's communication in medium and up
tempo. In ballads, like Don't Take Your
Love From Me, however, the tempo he
chooses are quite accurately described in
the notes as "Languid." A native, movi-
music kind of heavy sentimentality in
sections of his slower performances make
them oppressive to this listener. Even in
the infectiously buoyant, energetically
inventive faster numbers, I get the feeling
that Garner sometimes is less concerned
with creating a totally integrated, organic
whole than he is in playing with the
music and with his audience.

ERROLL GARNER
COLUMBIA

Garner delights in the unexpected turn
of phrase and meter, and he certainly is
a pleasure to follow; but I do not feel he
always goes as deeply as he might into
his own emotions. He has created a thor-
oughly original style, but he might now
and then do well to use that style more as a means
to additional self-discovery rather than
as a sure-fire, entertaining end-in-itself.
There is much larger-than-life warmth,
earthiness and huge pulsating power in this
Garner album.

The excitement over the introduction
of the stereo disc has generated a
little heat but not very much light.
Recently, however, C. J. LeBel, a
widely-known audio expert and a
vice-president of Audio Devices, Inc.,
helped to clarify the situation with
some calm and rather specific state-
ments. Since Audio Devices makes
both master recording discs and
mag magnetic recording tape, LeBel is in
an excellent position to comment.
Here are a few excerpts from his ar-
ticle:

"The cost of a stereo disc has been
forecast as being no higher than a
monaural disc; this is only partly
true. For one thing, better quality
control of processing will be needed
to overcome ticks and pops in the
stereo disc.

"The pickup must consist of ex-
tremely light equipment requiring better
ingenuity than is presently
needed for the same quality repro-
duction. Better engineering must
keep down the hum that arises
from the required sacrifice of output
voltage. Another problem is to overcome
both lateral and vertical rumble.

"Some people claim that the stereo
disc can be played by an ordinary
non-stereo pickup. This is wishful
thinking, for the average monaural
pickup will cut the stereo groove to
bits in a short time.

"The problems of stereo disc repro-
duction are rather formidable.
There is a strong probability that
high quality reproduction equip-
ment for stereo disc will cost at least
as much as for stereo tape and possi-
bly more. It seems to us that there
will be peace between, as there
is now in the monaural field. The
mass stereo market will probably be
in disc, whereas the high fidelity
field will probably prefer tape."

If you are interested in keeping up
with the latest developments in both
tape and disc recording, write for a
free subscription to the Audio Rec-
cord, the publication from which these
excerpts are taken. Send your re-
quest to Audio Devices, Inc., Dept.
AR, 444 Madison Avenue, New York
22, N. Y.

* one of a series

Stereo Disc
versus
Stereo Tape
APROPOS SETTING
(Continued from page 27)

was one of its most memorable products. After World War I there came a sudden- ing decline of interest in the arts, bringing with it the demolition of the handsome old Salt Lake Theater and the scattering to the great coast metropolitan centers of such home-bred talents as Bernard DeVoto, John Held, Jr., and others.

At the close of World War II there was a reversal of this trend with the growth of the University of Utah's own theater and ballet, plus choral, and of course the establishment of the Utah Symphony. Meanwhile, the Salt Lake Tabernacle Choir has continued like a veritable rock of ages as a foundation for music in the community. Thus the arts in Salt Lake City are becoming University, as well as, church-centered. The Utah Symphony is largely responsible for the burgeoning University interest in the arts.

Supported for the most part by private donors and by box office ticket sales, the Utah Symphony is closely linked to the State University. Composer LeRoy Robinson, head of the University Music faculty, is assisted in his departmental work by several first-chair members of the orchestra, which means that combined orchestra and academic salaries make it possible for the musicians to give full time to their art. The Utah Symphony also has at its disposal for concert and recording purposes the University choral groups, and conductor Maurice Abravanel heads the orchestra's performance with the University Theater Ballet, which is directed by William Christensen in collaboration with his brother Lew. Current productions have included a full-length Nutcracker to Tchaikovsky's famous score, and most recently Coppelia to the Delibes music. The Christensen brothers have come up with a delightful "original" as well as Stravinsky's Woodland Overture called Snowflakes in the Wind. There is a happy collaboration too with University of Utah Theater Director Lowell Lee, which may range from campus stadium summer productions of The King and I to such full scale opera presentations as Richard Strauss' Salome and Saint-Saens' Samson and Delilah.

"I came here because I liked the view, the people, and the opportunities, and I still like all three," says Maurice Abravanel, who has been spark-plugging symphony, opera, and ballet productions in these parts since 1947. "When I came to Utah the old orchestra had never given Beecham's Erotica, Mozart's Jupiter, or the Brahms Second Symphony. Those were standards now, and we have what I believe to be one of the largest repertoires in the nation. It's not everywhere in the country where one can hear Mahler's Lied der Erde or Stravinsky's L'Histoire du Soldat. . . . When I told friends I was going to Salt Lake to conduct, they said, 'My heavens, Maurice, that's west of Denver, even.' I told them, 'Never mind. Music was made to travel, and wasn't a very well-known city either.' My idea has been to find a place where you can build, and this is it."
HiFi BUY IT HERE

Your guide to high fidelity dealers in your city who carry many of the fine products advertised in HI FI & MUSIC REVIEW.

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## HiFi & Music Review Information Service

Here's how you can get additional information, promptly and at no charge, concerning the products advertised in this issue of HI FI & MUSIC REVIEW. This free information will add to your understanding of high fidelity and the equipment, records and tape necessary for its fullest enjoyment.

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P. O. Box 1778
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New York 8, New York

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METZNER 60A "STARLIGHT" TURNTABLE

Round and round from 16 to 84 rpm, with an illuminated stroboscope for exact speed settings, the new Starlight 60A turntable by Metzner Engineering Corp. is a flexible unit for hi-fi use. Wow and flutter at less than .18% and rumble better than .001%. Mounted on Machined brass and burgundy PREAMPLIFIER and priced for $189.00, while the complete system of Sterecorder, speakers and enclosures may be had for $690.00 (Model CSS 855).

52 rpm records are formidable statistics, while a heavy machined aluminum turntable, a sturdy four-pole, shaded-pole motor, and a center drive system are estimable mechanical virtues. The center hub for 45 rpm records is automatically retracting. The mounting plate is finished in black and the price is $64.50.

PILOT SP-215 PREAMPLIFIER

For the professional or the advanced audiophile, Pilot Radio Corp. offers a stereo preamplifier control unit (Model SP-215) housed in a brushed brass and burgundy enclosure and priced at $189.50. This two-channel preamp has inputs for all stereo sources: tapes, discs, FM-AM broadcasts, microphones and what have you. A separate output for recording stereo tapes includes two VU meters and controls for setting recording levels. Flexibility of operation, when used with two quality power amplifiers, is effected by bass and treble controls, volume and loudness controls, and a balance control for adjusting the relative level of the two channels.

STEREO RECORDER

Stereo and monaural flexibility mark the Sterecorder, a new tape machine offered by Superscope, Inc. Complete except for speakers, this compact portable unit boasts a hysteresis synchronous drive motor, plus dual preamplifiers and amplifiers, 2 microphones, monitoring speaker, and the controls for recording, erasing and playing back stereo and monaural tapes, at 7½ ips and 15 ips. The unit (Model 555) weighs 48 pounds and sells for $549.00. Two matched James B. Lansing Signature 12" speakers (D 123) are available in separate matching enclosures that combine to form one portable case, price $185.00 (Model PSC 215). The enclosures without speakers (Model PSC 100) sell for $70.00, while the complete system of Sterecorder, speakers and enclosures may be had for $690.00 (Model CSS 855).

KNIIT MODEL KN-315

An FM-AM tuner and a 15-watt amplifier-preamplifier are combined on one chassis in the Knight KN-315 "Uni-Fi" newly released by Allied Radio Corp. This compact hi-fi sound center has many of the features incorporated in more elaborate systems. The buyer has AFC on FM and the amplifier has rumble and scratch filters, separate bass and treble controls, 3-position record compensation and a 3-position speaker switch. Tuner sensitivity is high and amplifier distortion low. The price is $119.50 and a metal case is available for another $4.50.

BOGEN B-21-LC RECORD PLAYER

At $25.95, the new Bogen B-21-LC manual record player is a boon to the low-budget hi-fi system. Designed to rotate at the four standard speeds, the unit is built around a four-pole motor and each speed is variable within a 5% range. The player requires a mounting space of 13½ x 10x 2½ above and 23½ below the motor board and is supplied with a universal plug-in head which accommodates all popular cartridges.

PILOT MODEL SM-244

For stereo, Pilot Radio Corp. has paired two 14-watt power amplifiers and their preamplifiers in one compact unit, retailing for $189.50. This new Model SM-244 is housed in a brushed brass and burgundy enclosure, with inputs for stereo tape.
The music by Jean François (born 1912) is my choice for the esoteric hit-of-the-month—stuff of flawless workmanship, total absence of pretension, zestful satire and lemmest wit. “The Lame Devil,” a kind of chamber opera, recalls Stravinsky’s “History of the Soldier,” perhaps—full of the most delicious musico-poetic ideas, razor-sharp and needle-pointed. Tenor Hughes Coënoëd, who also performs the two solo songs admirably, gives a marvelous portrayal of the devilish sprite unleashed from a bottle. Basso Duda Conrad, who never knew exactly what to do with his peculiar voice, is ideal for the part of the imaginative cavalier, Don Zambullo. In the Cantate de Mephisto, he also acts trenchantly the role of the aged devil, but one would like occasionally to hear François’ elegant vocal lines really sung. Leeb (a notable hitman) does splendid work on the guitar, and the recording is perfectly focused. Only the French-English texts, indispensable, are in diabolically microscopic type.

It will take some years before the majority of Darius Milhaud’s enormous output finds itself on disc, but a good start has been made by a half-dozen different companies. (We need particularly the string quartets and the larger operas!) Here is a brace of songs new to LP, music of fragrance and enchantment. There is to many of them a certain sameness, but also a fluency and lyrical fertility that has few equals today. Miechau is a marvelous singer—a coloratura with a voice of real depth as well as clarity, and absolute control over the considerable demands that Milhaud makes in matters of pitch and rhythm. The recording is good, but one wishes that the fine-grained orchestral textures led by the composer were always as clear and closeup as the singer’s voice.

K. G. R.

Pictures of Pagan Russia


Ansermet’s early recording of “The Rite of Spring,” one of the first to appear on LP, has now been withdrawn; this appears to be a new performance. It is slower than the majority (there are about 10 versions available now!) by about a minute. One can hear everything clearly in Ansermet’s crystalline and controlled approach. Although he builds up climaxes with great care, there is not quite the last ounce of cumulative excitement

May 1958
HI FI EXPERTS* ARE SAYING THIS ABOUT THE HARTLEY SPEAKER

"To move as a piston over a wide range of frequencies, a loudspeaker cone must be both stiff and light. Hartley Products Co. have recently developed a new cone material for their new No. 220 speaker that is as rigid as thin china. It simply won’t buckle. If one edge of the speaker is pressed down, the opposite edge goes down with it. It’s not easy to tilt. In other words, true piston motion has been achieved.

The material, which makes a rather strange-looking cone, is a polymer resin. Once the basic substance was found, pains were taken to eliminate any inherent resonance. The amalgam now employed sounds dearer than wood, no matter how it is struck. This assures the listener that the Hartley speaker adds no spurious coloration of its own to the music it reproduces."

*Hi Fi & Music Review, April 1958, Pg. 31.

HARTLEY PRODUCTS CO.
521 E. 162nd St., New York 51, N. Y.

Export Dept.
REESE INTERNATIONAL CORP.
204 E. 38th St., New York, N. Y.

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that Markievitch, Monteux, and Horenstein provide, still, a notable reading, admirably played by the great Swiss orchestra, and stunningly recorded.

As attractive as is the cover picture of the sacrificed "Chosen One," may one not justifiably wonder whether the maidsens of prehistoric Russia were in the habit of painting their big toenails?

And the music—you may recall the hilarious poem written by an anonymous versifier at the first Boston performances in 1834:

"Who wrote this fndish 'Rite of Spring'? What right had he to write the thing, against our helpless ears to fling its crash, clash, cling, clang, bang, bang?

"And then to call it 'Rite of Spring,' the season when on joyous wing the birds melodious carols sing and harmony's in everything!

"He who could write the 'Rite of Spring,' if I be right, by right should swing!"

Against that, place Robert Sabin's astute evaluation of 1951 in which he speaks of the savage rhythmic power, dissonance, and mystic aura of the work, as well as of its organic, and emotionally live essence: "Stravinsky has captured the hypnotic compulsion of a primitive ritual of sacrifice, but he has also mirrored the beauty of the night, the formal freshness of the night, and other wonders of human experience and imagi-

nation. Le Sacre has lost its sensational impact, but it has grown more impressive now that it no longer stardles and chal-

lenges our capacity to understand it."

K. G. R.

PROKOFIEFF: Scythian Suite, Op. 20; The Love for Three Oranges—Suite,

London Symphony Orchestra, Antal Dorati cond. Mercury MG 50157.

Vital readings of the kind of music Dorati excels in—dramatic, flashy, colorful. His Scythian Suite is strong com-

petition for Markievitch's and Sellecher's. I do not see how the other versions of the delightful Love for Three Oranges Suite can match this one in sumptuous sound, clarity and bite. The London Symphony Orchestra is a superlative ensemble, second only to the Philharmonia; they play with abandon for the maestro from Min-

neapolis. The recording requires a big machine, and a baronal hall so that one can turn it up; the average living room contains it inadequately.

K. G. R.

American Panorama—

Modern

IVES: Symphony No. 3; Three Places in New England.

Eastman-Rochester Symphony Orchestra, Howard Hanson cond. Mercury MG 50149.

The musical world of Charles Ives (1874-1954), whose music, to- 

revered around the home, church, village green, bandstand and surrounding New England countryside. European tech-

niques of composition seemed inadequate in the face of such stimuli. A new musical vocabulary had to be invented."

The Third Symphony of 1904 offers a remarkably symphonic treatment of hyphen tunes and other material that coursed through the imagination of the composer's mind. Quite unique stylistically, the symphony alternates between stunningly original moments and some awfully overblown and derivative ones. "European techniques of composition" (especially German ones) had been neither fully digested or discarded. Not my favorite Ivies, by any means.

Three Places in New England, on the other hand, I find a masterpiece that has no parallel. Visionary music, this, we written between 1903 and 1911 with harmonies and rhythms and textures that are way ahead of what Schoenberg (Ives's exact contemporary) and Stravinsky were discovering at the time. The scene of the two marching bands colliding in the vil-

dage square, for instance, is quite unique.

(I recall a performance by the Boston University Orchestra in Jordan Hall, Nich-

olas Slovin conducting, in which he calmly beat different meters with each arm!) Now that the old American Re-

cording Society issue under Walter Hendell is no longer available (it always was a subscription release), this recording stands alone. Dr. Hanff conducts with splendid perceptiveness, and the sonics are outstanding— as they had better be.

K. G. R.

POWELL: Divertimento for 5 Winds; Divertimento for Violin & Harp; Trio for Wooden Pipe Ensemble. Herbert Sorkin, Margaret Ross, Helure Trio. Composers Recor-

dings CR1 121.

PORTER: String Quartet No. 8; CARTER: 8 Etudes and a Fantasy for Woodwind Quartet. Stanley Quarters of the University of Michi-

gan; N. Y. Woodwind Quartet. Composers Recordings CRI 118.

More distinguished releases from Composers' Recordings, Inc. Mel Powell, born in New York in 1923, was a name new to me. This young man, a former pupil of Hindemith at Yale, and jazz pianist of distinction, appears to have the kind of talent from which great things will come.

He has the courage, in these days of wild-

est serial and electronic experimentation, to compose music of genuine lyricism, of expressiveness and appeal. This kind of spontaneous music-making is rare among the younger men, many of whom tend to be afraid of being labeled old-

fashioned. There is nothing conservative about Powell's music, except for the con-

servation of the idea that good music should remain close to the primary ele-

ment of song.

His Trio, flawlessly played here by the neatly named Helura Trio, is an excep-

tionally fine work; only the slow move-

ment, inventive as it is, seems a bit to fall out of the frame. The Violin and Harp Divertimento is a beautiful piece, sensi-

tive and ingratiating (do we detect some influence of Piston here?) and the Wind Divertimento shows a masterly control of the medium (trumpet in place of horn), brilliance and wit. The fast movements are more interesting, perhaps, than the slower ones. The sound of the disc is superior, though the surfaces are not

Hi Fi & Music Review
To insure valid statistics, this tabulation covers the largest selling brands, based on a four-year survey (April 1953 to March 1957) of classified and "Swap or Sell" ads for used high fidelity loudspeakers. All ads authenticated as placed by private individuals in Audio, High Fidelity and Music At Home.

PERCENTAGE OF TOTAL INSERTIONS IN "SWAP OR SELL" COLUMNS

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<tr>
<th>SPEAKER &quot;A&quot;</th>
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<th>SPEAKER &quot;C&quot;</th>
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Fewest number of ads offer University equipment...
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We have always believed that the tremendous volume of University speakers sold in the past to hi-fi enthusiasts attested to the genuine listening satisfaction designed into all our products.

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