10 Most Asked Questions About STEREO

Gift Suggestions for Audiophiles
Eleven Stereo Amplifiers Tested
Marek on "Respectable" Puccini

December

35¢
## New Wolverine Series by Electro-Voice

### Compare All Five

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| NET PRICE                      | LS-12 $19.50 | LS-8 $18.00 | $23.75    | $19.50    | $33.00    | $59.40    |

Visit your Electro-Voice dealer. Compare the Wolverine system. Whether you're starting from scratch or converting to stereo, Wolverine components will suit your taste... meet your budget.

Write for complete Wolverine brochure.
popular-priced components for true high fidelity and superb stereo!

Look at the Wolverine feature chart.

Compare the Wolverine Series' quality features with any high fidelity speaker or enclosure. And, compare the PRICE! You can actually get a complete stereo system at the price of a single monaural system.

Only Electro-Voice with its corps of 60 engineering personnel and vast precision manufacturing facilities can give you so much more value.

CHOOSE FROM THREE MAGNIFICENT AUDIO-ENGINEERED ENCLOSURES

Wolverine Series' quality features with any high fidelity speaker or enclosure. And, compare the PRICE! You can actually get a complete stereo system at the price of a single monaural system.

Only Electro-Voice with its corps of 60 engineering personnel and vast precision manufacturing facilities can give you so much more value.

CHOOSE FROM THREE MAGNIFICENT AUDIO-ENGINEERED ENCLOSURES

**LANCASTER**
Direct radiator, along-the-wall, controlled baffle, for 12-inch speakers plus Step-Up Kits....
Note flexibility for horizontal or vertical use. Overall size: 25" high x 20" wide x 14" deep.
$48.00

**LORAIN**
Direct radiator, folded-horn corner enclosure for 12-inch speakers plus Step-Up Kits. Overall size: 27" high x 20" wide x 14" deep. $48.00

**LINDON**
Direct radiator, shelf-type enclosure for 8-inch speakers and 2-way separate speaker systems. Overall size: 11" high x 22½" wide x 10" deep. $34.50

Lindon also available ready-to-finish. $29.00

Step up your system with Wolverine treble or high frequency kits.

**THEN ADD**
**WOLVERINE**

**LATER ADD**

**HIGH FREQUENCY STEP-UP KIT**
Gives you complete 3-way speaker system with improved output in vital high-frequency range and smooth, peak-free response. Use with Lancaster, Loraine, or Lindon. Includes TW-33 1½" drivers/bass CR-35 crossover network. $20.00

**MID-FREQUENCY STEP-UP KIT**
Extends high frequency performance, for silky, clear tone, and improved definition of all string and woodwind instruments. Use with Lancaster, Loraine, or Lindon. Includes ER-35 crossover network. $25.00

The Lancaster, Loraine, and Lindon are finished in Blonde, Mahogany, or Walnut.

Electro-Voice
FOREMOST IN ELECTRO-AcouSTICS—Microphones, Phonograph Cartridges, High-Fidelity Loudspeakers and Enclosures, Public Address Speakers, Marine Instruments, EVI Professional Electronic Instruments and Military Material.

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

Garrard
FEATURE ARTICLES

Dateline Vienna
"Flying Squad" musicians have a heyday in this recording engineers' heaven

(Musical) Notes of the Sports World
The similarities between music and sport are varied and vastly entertaining

10 Most Asked Questions About Stereo
At the Hi-fi shows, in audio salons and through the mail to our desk, these are the questions about stereo asked most frequently—with their answers

The Sounds of Bali
A noted authority recounts his years spent studying the Balinese winds and instruments in a tropical paradise

Man! He Was The Greatest!
The legendary Django Reinhardt had one good hand, but he was the world's best jazz guitarist

The Second Eleven
Seven plus eleven—more single unit stereo amplifiers are comparatively rated as to function and efficiency

"Rispettabile" Puccini
No longer thought "minor" or "effeminate," Puccini now stands recognized as one of opera's solid citizens

The Basic Repertoire
Beethoven's powerful 5th Symphony has been committed to records over sixty times; these few are ones worth keeping

Recordings for Christmas Gifts
HiFi Review suggests disc and tape recordings to help make it a Merry Christmas

Appropriate Gifts for Audiophiles
Fourteen items that will be most acceptable to the sound enthusiast at Christmas—or any other time

Stereo Opera—The London Way
London Records' Die Walküre, Act I, anticipates the future of stereo opera recording

Biggs' Pipe Dream
Alpha to Omega in pipe organs, narrated and demonstrated by E. Power Biggs

Music for Medium-size Ears
Getting the small fry off to good start with a library of jazz, adventure, comedy and music appreciation records

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Stereo Disc Reviews

The Stereo Reel

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Cover by Aubrey Amey

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HiFi Soundings

By David Hall

PEACE AND GOOD WILL—With Music

The year 1958 may well be remembered as one in which musicians, to all outward appearances, have made the most striking contributions to "good will toward men."

The Van Cliburn Moscow hulla-baloos and the tremendous American response to Russia's Moiseyev Dancers have been, however, merely peaks in a process that has been going on quietly for more than a generation. We refer to the channels of communication that have now become broadened and deepened by the art of recording. A Chicago audophile or symphonygoer can become as familiar with the musical life of Vienna, London, Rome, Paris, Copenhagen, Berlin, Amsterdam, Milan, or even Moscow and Leningrad as he is with what goes on in Orchestra Hall, or Ravinia Park, or the War Memorial Auditorium.

Many a record collector on this side of the ocean has had the pleasure of hearing in person such artists as Maria Callas, Renata Tebaldi, David Oistrakh, Emil Gilels, and such performing ensembles as the Amsterdam Concertgebouw, Danish State Radio Symphony Orchestra, and Vienna Philharmonics—which have heretofore existed only as disembodied sounds emerging from a loudspeaker array. Others, among whom I can number myself, have had the thrill of going to concerts and opera in Milan, Copenhagen, Vienna, and London and feeling that here is familiar ground. Such is the power of communication and identification engendered through the medium of recorded music.

But it is not musicians just as performing personalities that come alive regardless of geographical and political barriers. The very musical language of nations from one end of the earth to the other has crisscrossed the United States from coast to coast via the LP medium. This dissemination of creative music is no longer in terms of the "big" musical nations only—Italy, Austria, Germany, and France. Vaughan Williams of England, Carl Nielsen of Denmark, Villa-Lobos of Brazil, Ginastera of Argentina, Chavez and Revueltas of Mexico—these are only a few of the once "off-the-beaten track" composers who are now a part of our domestic musical life.

And let's not forget the wealth of folk song, "continental" melodies, and ethnic folk music that has enriched our recorded music literature. A casual check of any month's releases in this country—classical, jazz, popular, folk—will reveal contributions from as many as thirty different countries. October, for example, brought recordings that emanated from England, Switzerland, Germany, Austria, Holland, France, U.S.S.R., Italy, Spain, Ireland, Africa, Norway, Australia, Portugal, Cuba, Brazil, Poland, Sweden, Norway, Mexico, and Israel.

Recorded music, whether on tape or disc, has from its earliest beginnings been a powerful force working against the apathy of peoples and nations. The music of Shostakovich, Prokofiev, and Khachaturian has achieved international popularity not because of, but in spite of, differing political ideology. So too with American jazz which has caught on in both Western and Eastern Europe to an extent never dreamed of a dozen years ago. True, there are more live performing groups and artists crossing the international frontiers than ever before; but you can be sure, the great majority have had their recordings preclude them in large quantities and potent quality.

Those of us who have lived in and around recordings during our adult lives—and our childhood too—like to flatter ourselves at this time of year that in our own way we too are, just as much as the U.N. and the world statesmen, part of a force for good will among men through a common love of music.
AN INTRODUCTORY OFFER - Most music lovers, in the back of their minds, certainly intend to build up for themselves a representative record library of the World's Great Music. Unfortunately, almost always they are haphazard in carrying out this aspiration. Because of more systematic collection, operating costs can be greatly reduced. The remarkable Introductory Offer above is a dramatic demonstration. It can represent more than a one-third saving the first year.

* Thereafter, continuing members can build up their record libraries at almost a ONE-THIRD SAVING. For every two records purchased (from a group of at least fifty made available annually by the Society) members will receive a third RCA Victor Red Seal Record free.

* A cardinal feature of the plan is GUARDIANSHIP. The Society has a Selection Panel whose sole function is to recommend "must-have" works for members. Members of the panel are: DEEMS TAYLOR, composer and commentator, Chair-

man; SAMUEL CHOTZENOFF, General Music Di-
rector, NBC; JACQUES BARZUN, author and mu-
ic critic, JOHN M. CONLY, editor of High
Tidtly, AARON COPLAND, composer; ALFRED
FRANKENSTEIN, music editor of San Francisco
Chronicle; DOUGLAS MOORE, composer and
Professor of Music, Columbia University; WIL-
LIAM SCHUMAN, composer and president of
Juilliard School of Music; CARLETON SPRAGUE
SMITH, chief of Music Division, N. Y. Public
Library; G. WALLACE WOODWORTH, Professor
of Music, Harvard University.

HOW THE SOCIETY OPERATES

EACH month, three or more (12-inch 33 1/3 R.P.M.
RCA Victor Red Seal Records are announced to
members. One is singled out as the record-of-the-
month and, unless the Society is otherwise in-
structed (on a simple form always provided), this
record is sent to the member. If the member does
not want the work he may specify an alternate, or
instruct the Society to send him something. For every
record purchased, members pay only $4.98, the
nationally advertised price. (For every shipment a
small charge for postage and handling is added.)

YOU MAY BEGIN MEMBERSHIP WITH THIS RECENT SELECTION...IF YOU WISH

Van Cliburn playing TCHAIKOVSKY'S FIRST PIANO CONCERTO
(This counts toward fulfilling the six-record contract)

DECEMBER 1958
How big is the move to stereo?

How much has stereo sound captured the imagination and fancy of the American public? Everyone knows that there is a “stereo boom” under way—the advent of the stereo disc seems to have made the public really aware of “three-dimensional” sound. But most authorities publicly state that despite the assured popularity of the stereo disc, the best stereo sound will continue to come from tape recorders.

Are tape recorder manufacturers ready for the stereo boom? How much has stereo impressed the people who make recorders? Probably the best source for this information is the authoritative Tape Recorder Directory, now in its tenth year. The latest issue lists over 300 models. Of the basic models, 113 are completely monaural, 39 have stereo playback, and 29 have stereo record and playback. In other words, about a third of them have some stereo feature. The 1955 Tape Recorder Directory listed only six stereo machines out of 110 total—that’s how far stereo tape recorders have come in three years.

Another clue to the trend is provided by a leading tape recorder manufacturer who has recently been selling three stereo machines to every 2 monaural units. A year ago the ratio was reversed. And 2 years ago, the company didn’t even make a stereo machine.

If you’re trying to decide between stereo and monaural—or have already decided and now wonder what make or model of tape recorder to buy—you’ll want the new 1958-59 Tape Recorder Directory, just off the press. It’s absolutely free, published as a service to the tape recording industry by Audio Devices, makers of the famous Audiotape magnetic recording tape. To get your free copy, send a card to Dept. AR, Audio Devices, Inc., 444 Madison Avenue, New York 22, N. Y.

Dateline Vienna

.. the city on the Blue Danube is still music’s capital

VIENNA makes music like Detroit makes cars. In both cases, the town’s main industry is more than a trade: it is a way of life and a form of faith. Detroit “thinks” motors; Vienna “thinks” music. Such singlemindedness has similar results: most of the world’s cars come from Detroit; much of its music comes from Vienna.

Vienna is probably the only city where, in a single building, you can find three major recording sessions going on at once. Poking about the Konzerthaus I found Hermann Scherchen conducting Mahler for Westminster downstairs, Mario Rossi recording for Vanguard upstairs, and Mercury spinning its tapes midway between in the Grosser Saal, where Antal Dorati was leading a group of Hungarian refugee musicians.

All this multi-layer music making is just an ordinary day’s work at the Konzerthaus. Three simultaneous sessions are “nothing special,” said the janitor, who went around bolting the heavy, leather-padded double doors that assure the complete acoustic isolation of each room.

The Konzerthaus itself, one of the centers of Viennese musical life, is a sprawling monster, three blocks wide and two blocks deep, harboring in its hull a whole batch of assorted halls. That such a behemoth structure still manages to look pleasant and not at all overwhelming does credit to the Baroque tricks of Austrian architecture which take the massive out of mass.

But the Konzerthaus is only one of the many musical foci in the town that’s virtually “wired for sound.” It is curious to see streamlined, gleaming tape recorders and control consoles tucked into Baroque alcoves, surrounded by frescoes and plaster angels, in many of the city’s gem-like palaces. These buildings, once the pride of Austria’s numberless dukes, counts and barons, now stand deserted by the families that owned them in the days when Austria was one of Europe’s great empires. But the deserted palaces are not silent. Some of them now serve as ideal recording locations for chamber music and other intimate works. The high-domed salons with elaborate rococo decor, abundant in plaster arabesques and sculptured wood, do for the recording engineer what soft light does for a photographer. They provide an elusive aura of soft diffusion and tonal warmth that is so often missed in the tight, tailor-made acoustics of a modern studio.

Musicians shuttle between sessions like Macy’s “flying squad” between sales counters in the Christmas rush. One “stable” of instrumentalists may record under a dozen different names for as many companies. Their bookings are often managed by a broker who can whip together first-rate forces for anything from a string quartet to a full symphony. A record company executive may telephone from London or New York that on a certain date he wants to record a certain work with a certain conductor. If he knows a good broker, he can be sure that a competent group of musicians will be ready and rehearsed the moment he steps off the plane.

Pseudonym recording, a mercenary service under the colors of many labels, has put a firm floor under the musical economy. But the upper echelons, notably the Vienna Philharmonic and the Vienna State Opera, stick religiously to their exclusive recording contracts. There’s no shifting of personnel here. Those who have achieved the coveted appointment to either of these famed institutions enjoy lifetime tenure, ample salaries bolstered by government subsidy, the resounding title of Herr Professor and prestige enough to float even the most outsized ego. These Professors bask in a sustained glow of public adulation that has no parallel since the days of Shirley Temple.

MILES of tape from Vienna’s musical mill wrap up a big hunk of the world’s classical music market. But recording, though incessant and ubiquitous, is not the essence of Vienna’s musical life. Records are merely the bottled overflow from the city’s abundant musical springs. They are strictly an export item. Vienna itself prefers to draw music “live” from its vital well.

Concerts and opera are what baseball is (or used to be) to Brooklyn; a national sport enthusiastically supported by all social strata. A music review can be front page news and the dial tone on
The recording tape industry introduces the new "double play" tapes'—made by Pantrac* polyestere film base, making available twice the normal length of tape on any given reel size and effectively doubling the normal playing time. Problem: The new tape is "twice as long," to be sure, but quite fragile, requiring special care in handling.

The recording tape industry introduces the new "reinforced" or "fortified" double play tapes, now made on a special type of reinforced Mylar® base that is twice as resistant to stretching and breaking as the 1955 kind. Problem: The new tape is indeed "twice as long and twice as strong" now (just as strong as normal tape, in fact), but the price is astronomical.

Beginning November 1, 1958, all irixa® "Double Play" recording tape on the market will be of the reinforced, 1957 kind—but at the moderate price of the older, 1955 kind. * End of Problem: This irixa® "Double Play" tape has the length (2400 feet on a standard 7-inch reel), it has the strength (6 lbs. tensile force)—and you can afford it!

*DuPont's registered trademark

The government itself takes much interest in these trends. For Austria's future is tied to its music. "Foreigners ask us how a small country like Austria can afford to spend so much public money on music, theater, and museums," says the head of the Viennese Press Bureau. "To us, these things are essential to inner and outer security. They are, in a way, our secret weapon. By reaffirming the civilized aspirations of the mind, we gain a kind of force in the world's eyes. It relates us to the hopes and affections of all people. That is our good fortune and our protection."

I recalled these words later during a performance of The Magic Flute at the opera. In the last act, Tamino and Pamina must pass "the gates of terror, where death and horror dwell." So near the Iron Curtain, those symbolic "gates" seemed dreadfully real. Like Tamino and his bride, Austria trusts in the protection of Mozart's potent devices: silver bells and a magic flute.

—Hans H. Fantel
HiFi Review
YESTERDAY MEETS TOMORROW on Hermon Hosmer Scott's Desk...

In this picture, the amplifier on the right was the first complete H. H. Scott amplifier made for the consumer market. It was manufactured 11 years ago. The styling may be old fashioned, but its features are still current... in fact hundreds of these amplifiers are still in use across the country.

This picture demonstrates how easily this amplifier can be converted to Stereo. Here it is shown with the new 209 plugged into the H. H. Scott Stereo-Daptor Model 135.

H. H. Scott components have always been built for the future... as this picture shows, you never have to worry about obsolescence.

The 36 watt output stage and many versatile features make the new 209 outstanding for a new monaural system, or as a second amplifier to add to your present system for stereo sound.

Use the 209 for monaural now... convert later — This new H. H. Scott amplifier has a convenient front panel switch to make conversion instantaneous. Simply add a second amplifier and the H. H. Scott Stereo-Daptor whenever you wish.

Use the 209 for converting your present system to stereo now. The 209 and the H. H. Scott stereo-daptor make a perfect stereo conversion kit for use with your present amplifier.

Important Features of the New 209

- Rugged output stage, using 6CA7 output tubes and heavy-duty transformers insures long trouble free operating life. Special air-flow cooling principle.
- Dual phono cartridge inputs let you select between a turntable and record changer or tape deck;
- Separate three-position scratch and rumble filters operate with all inputs.
- Front-panel speaker selector switch allows easy control of remote speakers.
- New Acoustic Level Control assures proper amplifier operation with all types of loudspeakers.
- Extremely low noise and hum levels (80 db below full power output) is made possible by D-C operation of preamplifier tube heaters.
- Amplifier absolutely stable under all operating conditions, even with capacitive loads.
- Technical specifications include: Frequency response 19 CPS to 35,000 CPS .54 db; Harmonic distortion less than 0.5% at full power output; IM distortion less than 0.1% (first order difference tone).
- Easily panel mounted. Matches all other H. H. Scott components; Size in accessory case 15.5" x 5" x 12.5". Price: $139.95 (West of Rockies $143.95)

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ALMOST 200 PHOTOGRAPHS AND ILLUSTRATIONS. Literally scores of rare photographs taken during those fateful years show you the people, the places and the battles which have become a vital part of American History and Legend. Through the lens of the famous Matson of lament for the tears and laments, and the tears fell from the eyes of a great general, learn the hopes, fears and prayers of Presidents, generals and privates. All this and more in the 2 handsome albums totalling over 50 pages, including authentic documents, photographs and beautifully reproduced song texts.

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Yes, you may have these two handsome albums—a regular $20 retail value—for only $3.98. We make this unusual offer as a dramatic demonstration of the tremendous savings you can enjoy as a member of the world's largest record club.

Through the Club's musical program, you can conveniently acquire, systematically and with expert guidance, an outstanding record library of the music you enjoy most...classical, popular, show music, mood music, jazz, etc...all performed by the world's finest artists, brilliantly reproduced on 12" Columbia and Ede high-fidelity records.

HOW THE CLUB OPERATES. To enjoy the Club's benefits—mail our coupon, indicating which one of the four Club Divisions best suits your musical taste: Classical; Listening and Dancing; Broadway, Movies, Television and Musical Comedies; Jazz.

Each month the Club's staff of musical experts selects outstanding records from every field of music. These selections are fully described in the Club Magazine, which you receive free each month. You may accept or reject the selection for your Division, take any of the other records offered, or take NO record in any particular month.

Your only membership obligation is to buy five selections from the more than 100 to be offered in the coming 12 months, and you may discontinue membership any time thereafter. The records you want are mailed and billed to you at the regular list price, plus a small mailing charge.

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☐ Classical ☐ Listening and Dancing ☐ Jazz
☐ Broadway, Movies, Television and Musical Comedies

I agree to purchase five selections from the more than 100 to be offered during the coming 12 months at regular list price, plus small mailing charge. For every two additional selections I accept, I am to receive a 12" Columbia or Epic Bonus record of my choice FREE.

Name:..........................................
(Please Print)
Address:.......................................
City...............................................ZONE...State...
Dealer's Name:..............................
Dealer's Address:............................

If you want this membership entitling you to an established Columbia or Epic record dealer, authorized to accept subscriptions, fill in below:

COLUMBIA RECORD CLUB Terre Haute, Indiana


DECEMBER 1958

11
sound without fury

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

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

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

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

*including designs by Arthur A. Janzen

made only by NESHAMINY ELECTRONIC CORP., Neshaminy, Pa.

Export Div.: 26 Warren St., New York 7, N. Y. Cable: Simontrice, N. Y.

just looking

- Crown is marketing a new automatic tape player which will handle 14-inch tape reels. This permits 16 hours of uninterrupted program material at 3½ ips or 8 hours at 7½ ips. The "Stereo-Matic" player also features magnetic brakes, forced-air motor cooling, provisions for remote reversing, and an exceptionally low wow and flutter constant. Sold with 4-track heads and two output amplifiers, the unit markets for $617.00. (International Radio and Electronics Corp., South 17th & Misha-waka Rd., Elkhart, Ind.)

- Fisher matches its popular 101-X stereo amplifier with a new stereophonic FM-AM tuner, Model 101-R. With independent AM and FM tuning, separate MicroRay tuning indicators and provisions for FM multiples, the 101-R is a high quality entry in the tuner field. Using 15 tubes, plus two germanium diodes, it features an FM sensitivity of 0.7 microvolts for 20 db. quieting. On AM, the antenna circuit has been designed to make use of the external FM antenna. The FM section also uses the popular "Gold Cascade" r.f. stage and four i.f. stages, including those for limiting. The AM circuit has a delayed a.g.c. arrangement with a 10 kc. sharp cut-off filter to minimize adjacent channel interference. Priced at $229.50, the tuner is available in a variety of custom cabinets, each priced at an additional $22.50. (Fisher Radio Corp., 21-37 44th Drive, Long Island City, N. Y.)

- Garrard announces a professional transcription tone arm and turntable combination. Utilizing the popular TPA tone arm series, the turntable and arm are permanently mounted on the same base platform. The arm is wired for either stereo
STEREOPHONIC HIGH FIDELITY

Most sensitive. THE FISHER Gold Cascade tuners are at the theoretical limits of sensitivity—only 0.75 microvolts needed for fine reception.

Most selective. THE FISHER tuners feature highly selective IF circuits, plus precision alignment for interference-free reception on FM and AM (even under the most adverse conditions).

Most flexible. THE FISHER TUNERS, both stereophonic and monophonic, boast the greatest number of advanced features and are the first choice for every high fidelity application.

THE FISHER

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DECEMBER 1958
STereo RECORD YOUR OWN SPECIAL EFFECTS WITH THE AMPEx UNIVERSAL “A” 960

Now you can capture any memorable event in living stereo — with the new Ampex Stereo Record Universal “A” Portable (Model 960). And in addition to “live” recording with microphones, you can record stereo off the air, copy stereo tapes and discs and build a stereophonic tape library of truly professional quality at lowest cost and with this single unit you can record monaural sound-on-sound with full control of balance. This precision engineered, ruggedly constructed Portable stereo recorder/reproducer gives you all the advantages of traditionally superior Ampex features. With the instant-acting head switch, you can shift from 2-track to 4-track operation at will, and play back as long as 4 hours and 16 minutes of stereo music on a single reel of tape (2400 ft.). Automatic stop at end of reel. Also available is the Ampex monaural recorder/stereophonic reproducer (Model 910). Performance will be within specifications the day you own it and for many years to come. Three precision dual head stacks (one each for record, playback and erase) are Ampex designed and built to tolerances as close as 10 millionths of an inch. The two Ampex (Model 2010) Amplifier-Speakers will complete your stereo portable system. All three units are lightweight, durable and in matched, smartly styled two-tone grey carrying cases.

AMPEX STEREo SIGNATURE OF PERFECTION IN SOUND

Please send me full information on the AMPEx STEREo RECORD UNIVERSAL “A” PORTABLE SYSTEM (Model 960):

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1500 cycles. The LC-12 will also be available to the public in a new enclosure called the LH-12. The enclosure is reported to have a remarkably smooth and deep bass response although its metric volume is about two cubic feet. The speaker alone will sell in a kit form (called the LX-12) or assembled for $89.95. The complete system with the speaker already mounted markets for $129.95. (General Electric Co., Specialty Electronic Components Dept., W. Genesee, Auburn, N. Y.)
Searching for the most in true high fidelity with the modern-living look? It's here... the new Jensen CN-100 loudspeaker system... with performance far beyond cost and size... styled in small-scaled elegant simplicity. New magnificent "big speaker" bass... full, complete hi-fi range for all your monophonic and stereophonic listening.

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

BF-100 Universal Bass-Superflex* cabinet only for all 12" speakers and systems, 31½" H., 21" W., 18½" D. $69.50.

Jensen

MANUFACTURING COMPANY
6601 South Laramie Ave., Chicago 38, Illinois

Division of The Huter Co. In Canada: J. R. Longstaffe Co., Ltd., Toronto In Mexico: Radios Y Television, S. A., Mexico D. F.
(Continued from page 14)

- Hartley introduces a small moderately priced enclosure to house its popular single-cone Model 217 full range speaker. Suitable for either vertical or horizontal mounting, the enclosure is supplied with 6-inch legs. In unfinished birch, the "Cameo" enclosure sells for $63.00, or with Model 217 speaker, for $128. Finished in walnut, mahogany or corina blond, the enclosure is worth $65.90, or $130.00 complete. (Hartley Products Co., 521 E. 162nd St., New York 51, N. Y.)

- James B. Lansing has been accorded a tremendous reception for its stereo Ranger PARAGON speaker system. Its success has created a smaller version utilizing the identical principle of "radiant dispersion." Given the name Ranger METREGON, the system puts the two woofers (JBL Model 130A) so that they face into the edges of the rear window panel. Because of the breadth of the PARAGON, the woofers were mounted in the center. A new high frequency driver has been developed—Model 275—which is slightly larger than the extremely popular Model 175. This driver is designed to reproduce all frequencies down to about 600 cycles, whereas the JBL 130A takes over. The design of the METREGON permits the purchaser to gradually build up a complete stereo system by starting off with two D123 full range speakers. At a later date two 075 tweeters and crossovers may be added, or the system may be set up with two D130 full range speakers and a pair of tweeters. Suitable for monaural or stereo recording, the METREGON is $59.50.

- Nortronics supplies the answers to the most frequently asked seventeen questions concerning stereo tape. Informative and to-the-point answers are now available in a booklet entitled "Questions and Answers about Stereo Tape Recording." Although this booklet does refer to Nortronics products in several places, it is an exceptionally honest effort to provide important information on 2- and 4-track stereo. Free. (Nortronics Company, Inc., 1015 S. Sixth St., Minneapolis 4, Minn.)

- Roberts introduces two matched units for home stereo recording. When added to the Roberts 90S stereo recorder which includes an amplifier, preamplifier and tape drive mechanism, the new A-901 recording amplifier provides the second microphone with amplifier and VU meter for channel balancing. The A-901 also has a built-in two-way speaker combination for use in playing back stereo tapes. Frequency response is claimed by the manufacturer to be ± 2 db. from 40 to 15,000 cycles at 7½ ips. Stereo recorder Model 90-S markets for $325.00. The matching stereo speaker and recording amplifier Model A-901 is sold for $149.50. (Roberts Electronics, Inc., 1028 N. LaBrea Ave., Hollywood 38, Calif.)

- Viking now makes available a Model "75" with a new quarter-track head. This improvement and modification is in addition to a new belt shift speed changer and an easy-to-manipulate control knob. Viking has also produced two brand new tape decks. These are the models "65" and the professional "55" series. (The Mac-Allister Co., 9600 Aldrich Avenue South, Minneapolis 20, Minn.)
Now for the first time in a loudspeaker system of moderate size and cost you can enjoy stereophonic reproduction that is proportional to its original source, is unified, and available over a wide listening area. Through radial refraction, the principle perfected in the fabulous JBL Ranger-PARAGON, the JBL Ranger-METREGON successfully transcends such common stereo problems as the hole in the middle, the split soloist, the limited field. Seven different speaker systems permit you to tailor a Metregon to your precise needs. You may even start with a pair of JBL D130 full range loudspeakers and later add a JBL high frequency unit. A new 600-cycle-crossover driver, JBL Model 275, with curved exponential horn has been especially designed for the Metregon. Hear the JBL Ranger-METREGON at your first opportunity; it will change your thinking about stereo. Write for the name and address of the Authorized JBL Signature Audio Specialist in your community and your free copy of Bulletin SL607 which gives a complete description of the JBL Ranger-METREGON.

JAMES B. LANSING SOUND, INC. 3249 Casitas Avenue, Los Angeles 39, California
(musical) notes of the sports world

Inspiration via a tonal decathlon

SHAKESPEARE said a carpenter was known by his chips. It may well come to pass that musicians will be identified by their interest in matters athletic. Are fiddlers fond of football and baritone basing baseballs such odd bedfellows? Not quite!

Interchange exists in the vocabulary of games and music. There is the string instrument bow and the same in archery; position concerns many musical instruments and is just as common to baseball, football, basketball, and hockey. There are cues in noted music, and a conductor cues a player; the same word describes the stick that strokes the ivories in billiards. Bridge is both a card game and the little wooden support that holds the strings of the violin family. Nylon and gut strings are used on tennis racquets and are twanged on the harp—bow'd, fingered, and plucked on the violin, viola, and their relatives.

Even gunnery is found in musical compositions, be it small arms or the large mounted type. Cannon are called for in Tchaikovsky's 1812 Overture (performances must be under control of the local Fire Department, however!). Leopold Mozart, father of the illustrious Wolfgang, demands that a rifle be shot in a very sober symphony he composed.

Babe Ruth and his famous prophetic World Series home run was translated into an orchestral piece by the New Yorker, long-short-hair musician, Sylvan Levin. In similar big league style, George Kleinsinger composed a cantata eulogizing the once-Brooklyn, now Los Angeles Dodgers. The great Carl Hubbell with his left-handed screwball pitches was the subject of a musical portrait by Robert Russell Bennett. Both ballet and opera have been employed to frame stories of the national pastime. Burrell Phillips' Play Ball! is climax ed with a do-or-die homer in the ninth, as the dancers cavort around the base paths in speedy triple time, and the immortal Casey at the Bat was turned into a one-acter by William Schuman, head man of the Juilliard School. Back at the turn of the century, Charles Ives delineated in proper crabbly, complex music the exact personality described by his title: Some Southpaw Pitching. This type of music may not be exactly cricket in sound, but it is certainly baseball roosting in the concert hall.

European composers, on the other hand, turn to other diversions. Arthur Honegger (already established by his Pacific 231 as a man who admired vitality—a musical travelogue of a locomotive's groaning start, moving into top speed, and then creaking into the terminus) limned an international cup match in his Rugby. The same contest type inspired Martinu of Czechoslovakia to write his Hall Time (not the meter, but the period that splits a rugby match). Athleticism with its mutility shifts is an attraction to a composer with rhythmic derring-do. Bartók has described the give-and-take of the mat sport in Wrestling (old style, not the present-day, vaudeville fakery). Boxing, the other sport of the ring, is the profession of the principal protagonist in Ernst Krenek's Heavyweight, or Pride of the Nation. But the most esoterically colored depiction of any athletic contest has been composed by Alexander Tcherpenine, born in France, now in Chicago. His Sonata Sportive is for bassoon and piano, of all combinations! The work covers a ten-rounder—from the musical content the result is a draw. Also Erik Satie has given sports attention, by way of a portfolio of twenty sketches which include cycling, polo, and tennis.

But even the more sedate games, played indoors, have been a source of inspiration. A very tense chess match is the plot for the aptly-named ballet, Checkmate, by Arthur Bliss, present Master of the Queen's Musick in England. And the handling of the pasteboards is set forth cleverly in Igor Stravinsky's The Card Party.

GAMBLING is not a vice in the music kingdom. Mozart invented a musical dice game, good for community concerts, whereby any possible throw has its number matched by especially designed music. Be it a five, or a six, or "snake eyes," the snippets of music fit like a glove, in any order. Result: the composition of a minuet. Speaking of dice, seven comes to mind. Burnett Tuthill has written a catchy orchestral piece titled Come Seven. Septule meter marks every measure save the last, and naturally, this is in eleven time! And speaking of betting, the Sport of Kings, horseracing, is included in William...
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Schuman's *Newsweek*. If a fashion show is to be considered also an indoor sport, this too is described in Schuman's suite.

Participation in sports is not foreign to musicians. Mozart was an expert billiard player, and bowled (on the green). A set of duets for two basset horns was composed during such relaxation. One assumes that the duos were sketched between games! Kreisler also played billiards, Primrose and Francescatti have held chess games by mail when touring. Roy Harris didn't begin his career by putting notes on paper, but by putting baserunners out since he played the infield. He still can be intrigued by a call to toss a baseball around. Eddie Basinski once played for the New York (now San Francisco) Giants. At the end of the season Eddie moved into the first fiddle section of the Buffalo Orchestra. There has even been a baseball team made up of symphony orchestra men; big league in regard to the latter, one hears they were a few classifications below this standard in regard to the former. This was the Robin Hood Dell nine—none other than the Philadelphia Orchestra under its summer concert name. Their record was imposing! Three wins, no losses.

Musical Olympic records can fall within the category of sports. As far as statistics show the shortest orchestral work on record belongs to Anton Webern. The facts: six and a fraction measures, less than twenty total beats. Eliminating opera, the longest concert work on record is the product of a wealthy British composer with a non-British name: Kaikhosru Sorabji. This chap turned out a piano work some twenty-eight years ago consisting of one hundred and thirty-five sections, with a running time close to three hours. But the record of all records is the largest orchestra ever assembled. It consisted of three thousand, one hundred and fifty players and they performed in Leningrad. It would have been cute if this jumbo organization had performed music with the longest titles extant. There are two worth mentioning: A two-trumpet flourish composed by Satie; *Fanfare to Awaken the Good Ole' Fat King of the Monkeys who Always Sleeps with One Eye Shut*, and Frederick Converse's *Flivver Ten Million*, a Joyous Epic; *Fantasy for Orchestra Inspired by the Familiar Legend 'The Ten Millionth Ford is Now Serving Its Owner.'* This work has a sporty touch in its percussion—the honk of the auto horn.

—Arthur Cohn

Hi-Fi Review
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STEREORAMA JR. Designed like the Stereorama, but utilizes two Frazier F-8-3X Black Box speaker systems. 40 to 15,000 cps. Size: 45 1/4" x 30" x 18". Net, $195

WIDE-RANGE FRAZIER MARK II

Exceptionally wide range high fidelity speaker system. Employ Frazier modified Helmholz-type enclosure with specially-designed 8-inch woofer and compression-type tweeter. Smooth response 30 to 17,000 cps. Use as is or in walls, closets, or other locations. Size: 22 1/2" x 26" x 16". Net, $99.50

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LETTERS

New Format

Gentlemen:

Your "at a glance" ratings and reports on testing of new equipment have convinced me to renew my subscription. It is refreshing to see that you have been making every effort to improve the publication from its very inception. I'm enjoying it more every month.

John M. Skladziner
Detroit, Mich.

Gentlemen:

Congratulations! With the revamping of your record review format, HiFi & MUSIC REVIEW becomes a model for all audiophile and music publications. We in radio production feel responsible to our listeners for the quality of recorded music which we broadcast and have therefore come to rely heavily on competent disc reviewers. Though your first several issues seemed far from flawless to us, the overall improvement in quality in recent months has been amazing. Highlights, from our standpoint, are the stimulating and informative musical essays, and the very timely equipment reviews.

Randolph Fischer
Program Director
Station KSFC-FM
Claremont, Calif.

Gentlemen:

I am writing to tell you that I like very much the new format for your record reviews, inaugurated with the October issue. I find it much easier to identify the records being reviewed. Also like the capsule summary at the head of each review.

William Y. Stevens
Poughkeepsie, N. Y.

Problem Department

Gentlemen:

I have some valuable plastic recordings which have become warped. Would you recommend a method for correcting this?

John Guidice
Elizabeth, N. J.

John, old man, you've got problems! You could take the chance of warming up the record while keeping it under pressure in an oven. This cannot be recommended too highly since it will also obliterate the high frequency response in the grooves. Maybe some of our readers have been faced with a similar problem and have found a workable solution—if so, how about letting us in on the secret?

—Ed.
today's best high fidelity tuner has its future built in!

Inspired is the word for the new Harman-Kardon Ode, AM-FM tuner, (illustrated) and for the new Lyric, FM only tuner. They are superb single channel (monophonic) tuners—and they are the only high fidelity tuners which fully anticipate multiplex stereo broadcasts. Such broadcasts are already in process and substantial programming is expected early in 1959.

The FM front end in each tuner is a new "Shaded Grid" VHF tetrode which combines the low noise characteristics of a triode with the great sensitivity of a pentode. Both models incorporate the new Harman-Kardon "Gated Beam" limiter with zero time constant grid circuit and wide band Foster-Seeley discriminators. As a result, each boasts uniquely low distortion, superior impulse noise rejection plus uniform limiting and output at all signals. A new bridge type power supply permits the lowest modulation hum yet achieved and excellent signal to noise ratio. Incidentally, all of these characteristics are essential for consistent and stable multiplex stereo reception.

The Ode (Model T250) and Lyric (Model F250) are the only tuners designed to be completely integrated multiplex receivers. Each provides built-in signal, power supply and space to accommodate and operate a multiplex adapter. The Harman-Kardon MA250 multiplex adapter plugs directly into the tuner chassis. With it installed, the tuner becomes a one piece instrument, providing complete single channel plus compatible multiplex stereo reception. No external or additional adapter of any type is required.

A new electronic tuning bar is dramatically framed in the massive body of the tuners' escutcheon. It functions on both AM and FM signals. The tuners match the handsome brushed copper and black design of the new Harman-Kardon Epic (Model A250), fifty watt stereo amplifier. A combination of one of these tuners and the Epic represents high fidelity engineering and design in its furthest advance. It is the one system certain to be up to date years from today.

We invite your most critical examination of the new Ode and Lyric compatible multiplex stereo tuners at your Harman-Kardon dealer today. Prices of these new units are: Model T250, The Ode AM-FM tuner—$149.95 • Model F250, The Lyric, FM only tuner—$129.95 • Model TC50, enclosure for T250 or F250—$12.50 • All prices slightly higher in the West.

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HF85: Stereo Dual Preamplifier is a complete stereo control system in "low silhouette" design adaptable to any type of installation. Selects, preamplifies, controls any stereo source—tapes, discs, broadcasts. Superb variable crossover, feedback, tone controls driven by feedback amplifier pairs in each channel. Distortion borders on inaudible even at high output levels. Separate level input in each channel for mono, phono, tape head, mix. Separate hi-level inputs for AM & FM tuners & FM Multiplex. One each auxiliary A & B Input in each channel. Independently level, bass & treble controls in each channel may be operated together with built-in clutch. Switched-in loudness compensator. Function Selector permits hearing each stereo channel individually, and reversing them; also use of unit for stereo or monophonic play. Full-wave rectifier tube power supply. 5-12AX7/ECC83, 1.6X4. Works with any 2 high-fidelity power amplifiers such as EICO, HF11, HF22, HF30, HF35, HF50. Kit $39.95. Wired $64.95. Includes cover.

HF81: Stereo Dual Amplifier-Preamplifier selects, amplifies & controls any stereo source—tapes, discs, broadcasts. Selects, preamplifies, controls any stereo source—tapes, discs, broadcasts. Superb variable crossover, feedback, tone controls driven by feedback amplifier pairs in each channel. Distortion borders on inaudible even at high output levels. Separate level input in each channel for mono, phono, tape head, mix. Separate hi-level inputs for AM & FM tuners & FM Multiplex. One each auxiliary A & B Input in each channel. Independently level, bass & treble controls in each channel may be operated together with built-in clutch. Switched-in loudness compensator. Function Selector permits hearing each stereo channel individually, and reversing them; also use of unit for stereo or monophonic play. Full-wave rectifier tube power supply. 5-12AX7/ECC83, 1.6X4. Works with any 2 high-fidelity power amplifiers such as EICO, HF11, HF22, HF30, HF35, HF50. Kit $39.95. Wired $64.95. Includes cover.

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HF62: 30-Watt Ultra Linear Power Amplifier with extremely high quality Chicago Standard Output Transformer. Identical in every other respect to HF60, same specs at 50W. Kit $57.95. Wired $87.95. Cover E-2 $4.50.


MONOURAL INTEGRATED AMPLIFIERS (use 2 for STEREO)


HF32: 30-Watt Integrated Amplifier. Kit $75.95. Wired $99.95. Both include cover.


HF12: 12-Watt Amplifier-"First rate."—MODERN Hi-Fi. Kit $34.95. Wired $57.95.

SPEAKER SYSTEMS (use 2 for STEREO)

HF62: Natural bass 30-2000 cps via slot-loaded 12-ft. split coaxial horn, inherent 12-ft. slot radiators; omni-directional. Full 45-20,000 cps, usable 20-4,000 cps, 16 ohms. HWD 36", 15", 11". "Eminently musical, would suggest unusual suitability for stereo."—Holf, HIGH fidelity. "Fine for Stereo."—MODERN Hi-Fi. Complete factory-built: Walnut or Mahogany. $139.95; Blonde, $144.95.

HF51: Bookshelf Speaker System, complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clear bass; crisp extended highs. 70-12,000 cps range. Capacity 25.6.6ohms. HWD 11"x23/"x9". Wiring time 15 min. Price $39.95.

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10 Most Asked Questions About STEREO

Is stereo better than hi-fi?

This implies that stereo is a substitute for hi-fi. It is not. To be worth its salt, stereo must be built around good hi-fi equipment. A few unscrupulous package goods manufacturers have taken advantage of the confusion about hi-fi to insinuate that stereo is something totally different. True, stereo can give improved sound reproduction, but only if the equipment is hi-fi to begin with.

Must I sell my present speaker and get a pair of new speakers for stereo?

No. As a hi-fi enthusiast or audiophile, you will undoubtedly want to keep your present speaker system. Various manufacturers (Electro-Voice, Stephens, University, etc.) have developed methods which permit the simple addition of a smaller extra speaker setup for the stereo second channel. However, many stereo enthusiasts feel that optimum results require two matched speakers. In any case, keep what you have if you like it.

If I can keep my speaker, can I keep the amplifier too?

Very likely. Most manufacturers have made provisions to add a second amplifier and a special “stereo adapter.” For example, owners of the Scott 99D amplifier need only buy another 99D and the Scott “Stereo-adapter.” Much the same philosophy can be applied to owners of the Altec Lansing 344A amplifier (add an S40 or S41 stereo control), Bogen, and many others. Two dissimilar amplifiers feeding similar speakers can be matched through the use of the Knight model KN750 adapter. The latter unit is connected between the output of the amplifiers and speakers.

Can I use my present record changer for stereo?

Probably not. It depends on the make and model. Many changers made within the past year are wired for stereo or can be converted to stereo by the addition of a simple adapter kit. Changers two or more years old cannot be modified and in all probability have too much rumble. Ask a competent hi-fi dealer.

Is it true that stereo records will wear out faster than monophonic discs?

There is a good chance that they will. We interpret the word “wear” to mean particularly a loss of high frequencies and increase of noise caused by the stylus gradually cutting into the minute undulations of the record grooves. Stereo record grooves are more delicate and must contain considerably more sonic information than monophonic grooves. Cartridge manufacturers are attempting to make styli very compliant while tone arm manufacturers such as Rek-O-Kut, General Electric, Grado, etc. have introduced new models that ride the records with a feather-light touch.

Can I play my old records on a new stereo system?

Definitely yes. The over-all quality may be slightly down, but this will be noticeable only in exceptional cases. The new stereo cartridges are now practically equal to the best monophonic cartridges. Keep in mind that when you play monophonic records on a stereo system you hear the same sound out of two speakers. Many listeners find this most pleasing.

Should I buy stereo records now although I have no stereo hi-fi setup?

Definitely no. There are only two or three monophonic cartridges that will not immediately ruin a stereo record. “Compatibility” is a word often heard in regard to this question, but it is not a two-way street. You can play standard monophonic records on a stereo hi-fi setup, but don’t attempt to play stereo records on conventional monophonic hi-fi equipment—unless you have installed a stereo cartridge.

Should I use a magnetic, or a ceramic, stereo cartridge?

Both cartridges have advantages and both can be used with “adapted” as well as new equipment. Ceramic cartridges are less expensive, have more output signal, pick up less a.c. hum and some of them will suppress some of the rumble in poorly made changers. Magnetic stereo cartridges generally have a richer bass and high frequency response. They are also more compliant and thus reduce record wear. The Shure M3D, the Pickering model 371 and the Fairchild 232 are good examples of magnetic cartridges. The Electro-Voice 21D or 26DM is a top-quality ceramic.

Which is better, stereo tape or stereo disc?

It would depend on your objectives. If you want the best possible sound without regard to expense or inconvenience—stereo tape is the answer. Also, if you want to record stereo, tape is the only medium available to the amateur. On the other hand, for maximum convenience at a somewhat reduced cost factor, the stereo disc is the best answer. The fidelity and dynamic range of the disc is not quite up to 7½ ips tape, but for anyone less than a “purist” it will suffice.

Must I sit in a certain spot in my living room for stereo?

If the speakers are placed properly, the stereo area should be large enough for 8-10 people to comfortably enjoy the effect. A preliminary article on speaker placement appears in Popular Electronics, November issue, page 50. As a general rule, the speakers should be 8-12 feet apart and the first member of your listening audience at least 10 feet away on a center line between speakers.
THE SOUNDS OF BALI
The composer of “Tabuh-tabuhan” recalls his experience on a fabled island paradise, and the effect it had on his creative work

By COLIN McPHEE

It was back in 1931 that I first made a trip of exploration to the fabled Indonesian isle of Bali—this after hearing some recordings* of the native music which a friend had brought back from the East. As a young composer in search of new sounds, I found the music on these discs fascinating for its pure metallic resonance and intricate rhythm. Nothing would satisfy me but to go East and hear it on the spot for myself.

I had planned to spend a few months in Bali, and then go to Java and Southeast Asia. But the Balinese field turned out to be so rich and varied that I found I could not leave, and what started as a simple exploration trip ended in the building of a house on the island and a stay which lasted till 1939.

I began what was to be an exhaustive study of Balinese music in all its instrumental forms, traditional and new. For here, miraculously coexisting in time, was a wealth of ancient and newly developed percussion orchestras, from archaic and rarely played sacred ensembles to large and highly perfected modern gamelans created purely for diversion. Village orchestras of xylophones, stately palace gamelans of bronze ensembles of bass flutes and percussion, and ensembles which combined the contrasting sounds of wood, bamboo and metal, each had its special function, its own form of dance or drama to accompany. While the court orchestras have nearly all been sold or have found their way into the pawnshops, few villages are without at least one gamelan to play for feasts and religious rites. Most villages have several, for different occasions, while across the island music and dramatic clubs pass the moonlit nights training dancers and rehearsing music for some festival program that will be pleasing to gods and mortals alike.

A way of life long since forgotten elsewhere in Indonesia accounts for this activity. Bali, once part of the Hindu-Javanese Empire that fell in the 15th century with the spread of Islam, remains the one island of the Archipelago still deaf to Islamic or Christian conversion. With a rich cultural heritage and a religious life in which ritual, dance and music are closely interwoven, the Balinese still have the freedom and stimulus to create new music as well as preserve the old.

Since the days of ancient China, orchestras of tuned percussion instruments—bells, chimes of jade or stone, gongs, blocks and drums—have survived in one form or another in the Far East, from Japan to Southeast Asia. But the final flowering of the percussion ensemble may be found today in the Indonesian gamelan, the orchestra of bronze gongs and gong-chimes, bronze-keyed metallophones, cymbals and hand-played drums. Especially those of Bali, often employing thirty or more musicians, have a magnificent resonance, with a range from deepest gong to smallest keyed instrument of six or seven octaves. Created for the open air, when heard nearby, their metallic brilliance is almost overwhelming. At a distance their music sinks to a shimmer, and on a quiet night the softly vibrant gongs and throbbing drums will carry miles through hills and valleys.

I had chosen a small hill village to live in and built a house in more, or less Balinese style. I brought a grand piano from Java, a great novelty for Balinese friends, for few had ever seen one. Village children who wandered into the house loved to improvise lively Balinese duets on certain keys which they soon found approximated the scale of the gamelan. Musicians from all over left their instruments at the house, which now became a kind of musical conservatory. We would hold long sessions, while they played and explained the different parts of a gamelan piece. I wrote out tunes as they played them, played them back on the piano. They would complain that my piano was badly out of tune with their instruments, but it actually bothered them very little. Everywhere on the island I found Balinese musicians charmingly patient, willing and eager to teach me all they knew about their music.

For a Balinese, to be a musician or dancer and not belong to a club, the seka, is unthinkable. Like field irrigation, harvesting, and temple repairing, making music is a group activity with no place for individual expression. The seka is purely a male organization, with members ranging in age from the small enthusiast of eight or so to the withdrawn elder of sixty. Some sekas meet perhaps only once in six months, just enough to run through the traditional program of ceremonial pieces to be played at the coming temple feast or cremation rites. But for others, music is both an absorbing pastime and a serious business. They meet five nights a week, and like a top American jazz band energetically rehearse standard repertoires and learn new music. Sessions grow tense as a public appearance approaches. Members are fined for absence from rehearsal, and repeated absence may bring expulsion. Successful professional sekas, often hired by other villages, invest their money in coconut and rice plantations, or divide their profits annually. But the average gamelan plays for little profit beyond a token sum, happy enough to offer music as their contribution to the local festival.

Modern or old, the large gamelan is composed of separate instrumental groups, each with its own set function. The basic method of organization is always the same—alike in some respects to that of a jazz combo. Over a simple "nuclear" melody, confined to an octave and sounded in unison by a group, a more fluid melody with wider range is developed by a soloist or a group, and given an ornamental accompaniment in the higher register by still another group. These ornamental patterns are popularly known as the kembang, "flowers," and it is in the complexity of these "flower" passages that the newer gamelans excel. The musical sentence is punctuated at regular intervals by the gongs; large gongs mark the periods, which smaller ones divide and subdivide the musical phrase. The whole orchestra is led by a pair of hand-played drums, "male" and "female," whose opposing rhythms unite in complex interplay, controlling tempo and dynamics. Cymbals keep up a rhythmic tremolo, reinforcing the drums on syncopated accents. The whole orchestral texture is thus a continuous contrapuntal flow, with different parts moving at different

*Collectors' items today, these recordings are still remarkable for their chiming brilliance and technical perfection, and above all as a documentation of Balinese music at the time.

December 1958
speeds. In a non-percussive orchestra this would be acoustically unbearable. In the gamelan, the different parts complement each other; dissonant clashes dissolve into clouds of overtones, resolving of their own accord, and the intricate, percussive polyphony has the aerial transparency of chimes.

When Hindu colonizers reached Java and Bali in the early centuries of our era, they probably found, along with drums and bamboo flutes, well organized bamboo percussion ensembles composed of xylophones, tuned rattles, zithers, and other archaic instruments. They brought with them their own ensembles of lutes, harps and drums. But the mewing sound of strings held little popular appeal for Indonesian ears, and by the 13th century these had largely been replaced by locally developed percussion instruments of bronze.

In the orchestras, melodies originally for strings were now played by a soloist on a row of small gongs, in Bali known to this day as the trompong, whose chiming sounds translated the sultry tunes into something precise and rhythmically alert. Musical accompaniment was assigned to various groups of metallophones, developed from the older xylophone. Of these, two different forms still constitute the main body of the Balinese gamelan.

The earlier and simpler type, the gangsa, consists of a row of thick bronze keys laid across a shallow sound-box. Limited in range to a single octave, the gangsa is found in three sizes, tenor, alto and soprano. The keys are struck with a hard mallet; depending on pitch, the sound is heavily metallic or anvil-clear. The later and more delicate g'ndèr has its keys suspended over bamboo resonators, which prolong the tone and cause it to ring vibrantly. The g'ndèr family is large, composed of bass, tenor, alto and soprano instruments with a one-octave range, and alto and soprano instruments with a range of two to three octaves. These latter, played in parallel octaves with a mallet held in each hand, often replace the trompong, becoming the main melodic instruments of the gamelan. The tone of the whole g'ndèr family is most beautiful, pulsating and of long duration in the bass instruments, crystal-sweet in the high tones.

I could hardly believe it when I learned that all keyed instruments are used in pairs deliberately tuned a quarter to a semitone apart, so that when sounded in unison they create “beats,” producing a more vibrato tone. The gongs of different sizes are tuned to definite pitch. All have the same basic form; the rim is bent over, and the gong is struck on a central boss with a padded mallet. All instruments except the great gongs are made on the island, which by today must have accumulated the weight of several battleships in bronze. This metal is an alloy similar to Western bell-metal, composed primarily of ten parts copper to one of tin, but also containing small amounts of nickel, silver or gold, and sometimes even arsenic.

I was amazed to find that the elaborate system of orchestration built around these instruments has been preserved almost entirely through oral tradition. No musical notation exists beyond a rudimentary set of symbols by means of which the nuclear tones to classical compositions are sometimes written down, scratched on palmleaf or scribbled into a worn school notebook. These non-rhythmic jottings serve merely as memory aid to the teacher or music specialist, and to the average musicians they are undecipherable. Many sekas do not even employ a teacher, the younger members learning the standard repertoires from the older.
Progressive *sekas*, however, eager to learn new music or develop a new orchestral style, will engage a well-known teacher-composer. They may even order a new showpiece from him, created especially for them, and which may not be taught elsewhere before permission has been given. These modern and brilliant compositions, known as *kebyar*, are free in form, glorifying rhapsodies in which traditional tunes and new melodies are combined at will. Since they are not written down, they must be taught phrase by phrase, from “flower” passages to drum patterns. Composing a *kebyar* is generally done at rehearsals, in somewhat the manner of the Duke Ellington band, and may even be a group activity, the leading musicians of the *seka* collaborating with the teacher. The music seems to grow of its own accord as, night after night, a new section is added or a new “flower” passage tried.

While the old music was simple in style, and did not require any special technical skill, in the modern all emphasis is laid on virtuoso playing, new and surprising effects, and absolute perfection in ensemble playing. The clubs delight in breakneck speeds, sudden contrasts in dynamics, complex syncopations and spectacular cadenzas for an instrumental group or full orchestra. An authentic and super-brilliant example of this modern virtuoso style in Balinese music may be found in the Columbia recording, *Music in Bali* (made in New York), and the new Westminster recording, *Dancers of Bali* (made in London) — both of the celebrated *gamelan* from the village Plitilan, which along with its troupe of dancers, toured the West in 1952 with enormous success.

The programs of the two recordings are virtually the same, consisting of traditional and recently composed music, some by the leader of the *gamelan* himself. The performances are a marvel for fine ensemble, intensity, and rhythmic precision. The orchestral treatment is the last word in recent style, which means a constant excitement and a restless glitter of ornamental figuration. This, alas, is overdone these days. Rarely is the melody heard alone; often—as in some modern jazz—it is completely lost in the ornamental passages, so that one longs at times for the simplicity and calm of the older music, where a leading soloist could perform with freedom and relaxation.

For while the smaller Balinese ensembles of the past allowed for a certain amount of improvisatory playing, especially in the long solo introductions and interludes; today, with all emphasis on the rehearsed performance, and with all melodic parts doubled, there is no place at all for the improvised solo. The piece is set in advance, like a Stan Kenton arrangement, to be played (except for possible cuts) the same way each time in public until a change may be worked out at rehearsal. The performance has nothing in common with that type of Western jazz which, in small ensembles, draws so greatly on spontaneous improvisation. Instead, the Balinese today seem to observe more rigidly than ever the traditional suppression of individual expression in performance. It is in the group, rather, that individuality lies, for no two *gamelans* play alike, some performing with fiery enthusiasm, others with cold indifference.

This does not mean that there are no individual “stars.” A may be famous for his intricate drumming, B for his ability to play any instrument, C for the novelty of his compositions or way of inventing tricky “flower” arabesques. I once asked a well-known musician, Lotring, a shy, modest, simple fisherman and goldsmith when not musically employed, and an old friend of mine, how he set about composing, since it all went on in his head.

He could not explain, “Oh, it’s difficult to compose! I’ve lost my hair over it. Often I can’t sleep, thinking of new tunes and how to put them together. One piece I made from a little tune I heard in a musical clock. Another I made from a cremation chant. Everyone plays them now, but I’ve forgotten them.”

And what of the “young composer” who came to Bali in 1931 and stayed till the clouds of war became too ominous to ignore?

It was the little duet played on my piano by the children which gave me the idea of transcribing some Balinese pieces for two pianos. The incisive tones of the *gamelan* seemed to find a natural echo in the piano, and I began with a few simple arrangements of music from the Balinese shadowplay, whose little ensemble consists simply of a quartet of *g’inders*. These had an authentic ring, but transcriptions I made from

*This row of small gongs (trompong) plays the melodies once carried by strings in the days before the Balinese evolved their characteristic chiming, booming orchestra of metallophones and drums.*
larger gamelans seemed empty without the dynamic urge of the drumming.

It was in the mid-30's, back in New York for a year, that I suddenly had the idea, partly suggested by Carlos Chavez, of writing an orchestral work utilizing material I had collected in Bali. "Come to Mexico City," he said, "write it, and I will play it with the orchestra." I found myself planning an elaborate work in the style of a concerto grosso for nuclear gamelan composed of two pianos, celesta, glockenspiel, xylophone and marimba, supported by the standard symphony orchestra. The thematic material was partly Balinese, partly my own, the form developed from Balinese musical forms, and the orchestration derived from various Balinese gamelan methods. I called the piece Tabuh-tabuhan, a Balinese word meaning among other things, drum rhythms, gong beats, and percussion music in general. It was written primarily as an experiment in orchestration, but when the performance came I was delighted to find how successfully Balinese gamelan technique could be transferred to a Western orchestra.*

Some composers and musicologists would question the aesthetic validity of such a work. After so many years away from the Balinese scene, I doubt if I would write it today. But the fact remains that other Western composers have turned to the music techniques of the Far and Near East for fresh sounds and different methods of construction—Messiaen in France with his interest in Indian scales; Alan Hovhaness in this country with his Armenian pre-occupation; Lou Harrison who has in certain of his works turned to other aspects of Javanese music than those I dealt with in Tabuh-tabuhan.

The vast increase in cultural exchange between Asia and the West since the end of World War II has seen Eastern composers turning to our methods as well. Indeed, the West has much to offer to unfreeze the restricted musical practices of the East—formally, methodically, and in terms of instrumentation. What the East has to offer us is equally valuable—new scales, as opposed to our standardized major and minor, subtly complex rhythms, new instrumental methods, and above all formal restraint which constitutes an abstract, impersonal approach to a romantic art.

The creative fruits of such cultural exchange are not come by easily or in a hurry. Before attempting to use creatively any cultural product of a country—be it music, art, or literary imagery, some real degree of language understanding, of day-to-day living among them, and knowledge of their way of life is absolutely necessary. Any validity of my own creative work in the Balinese idiom stems, I am convinced, from those youthful and stimulating years in Bali during the 1930’s.

—Colin McPhee

More on the “Stereon” and “Stereodot”

We have resolved the question of frequency response raised on page 41 of our November issue article, “Stereowith a Speaker and a Half.” It was mentioned in this article that there appeared to be some effect when either the Electro-Voice XX3 or Stephens SD-1 crossover-networks were introduced in the speaker lines. We have now firmly established that this effect is solely one of a minor insertion loss—meaning that the volume control must be “turned up” slightly to compensate for a minor signal attenuation. The effects of either crossover on transient response is so negligible as to be imperceptible to the ear.

We have also noted with considerable interest that the Stephens “Stereodot” system is now being distributed with a circuit that increases the output of the center, or full range, speaker system. This increase amounts to about 5 db, and permits the listener a greater latitude of control over the “balance” of the system.

Unmentioned in our November article is the fact that the Stereon is available in two separate systems. A low-priced version (Model 1A) sells for just under $100 and their high efficiency system (Stereon Model III) sells for about $129.

Two Stereodot systems are also now available. A Stereodot Master features a somewhat larger “second” loudspeaker with built-in tweeter and level control. The Stereodot Master system for deluxe installations sells for about $290.

* Available on Mercury MG 50103
This legendary jazz figure is the subject of a novel being written by James Jones

By BRUCE COOK

JEAN BAPTISTE "Django" Reinhardt died in Fontainebleau in 1953. He was the greatest jazz guitarist.

Today his name is all but forgotten by the jazz public. Even during his lifetime he was known only to a few here in this country and most of these were musicians. All that remains of Django is a small pile of LP records, most of them ill-recorded "memorial" albums issued in 1954 in order to capitalize on his death. His records comprise his legacy to jazz. Most of them are out of print; when the last go, all that we shall have will be the legend—and the influence.

Django was a gypsy, born in Liverchies, Belgium, about 1910. His father was a violinist and his mother a singer, traveling gypsy performers of the type seldom seen today, either in America or Europe. Django was born in the family's roulotte, or gypsy wagon, and it was the only home he knew for the first half of his life. They traveled together all over Europe and through most of North Africa, singing and playing and living the gypsy life. Django learned the violin from his father and later picked up the guitar on his own. By the time he was thirteen, he and his brother Joseph were out playing and singing in dives and cellars from Brussels to Granada.

One evening when he was eighteen the family was camped just outside Paris. Django was sleeping in the wagon while
the rest of the clan were out making a musical tour of the bistros in the city. He awoke suddenly to find himself surrounded by flames. A bunch of artificial flowers had caught fire from the candle next to his bed and the whole wagon was ablaze. He threw a blanket over his head and ran from the place, escaping with his life but not without receiving serious burns about his hands and right leg. The injuries to his left hand were serious. The middle two fingers were permanently paralyzed, seared together into a sort of claw. His father looked at the hand, shook his head sadly and told him he would never play music again. But Django was not disposed to accept his father’s opinion and although he did give up the violin, he concentrated fiercely upon the guitar. He worked endlessly with his left hand, managing to devise a new but incredibly complicated chording technique that he used to compensate for the loss of the two fingers. Using this system, it was sometimes necessary to cross fingers to reach certain chords on the board. But it did the job for him and as soon as Django could walk again, he was out with his brother, traveling across France, playing whenever and wherever there was a sou to be earned.

It was in Toulon on one of these musical excursions that Django was first exposed to jazz. The waterfront bar at which he and his brother were playing one of their impromptu concerts had a phonograph. After passing the hat and splitting the take, Django wound up the old machine and played the record that happened to be on the turntable. It was Louis Armstrong’s *Dallas Blues*. Django listened, amazed at the sounds pouring from the speaker, and decided that this was the music for him. He made his way to Paris listening and playing jazz at every opportunity. And in 1931, he got his first regular job with a jazz group, holding down the guitar chair with saxist Andre Ekyan’s big band.

In Europe, jazz had acquired a great deal of notoriety among the middle class and a little honest praise from serious musicians such as Ravel, Stravinsky and Milhaud, but it was still little more than a novelty. Some American jazzmen, notably Sidney Bechet and violinist Eddie South, had made expeditions to the Continent where they had been welcomed with open arms by the avant-garde. *Très primitif!* was the cry that went up from the Left Bank when the boys from New Orleans hit town. They were wined, dined, petted and coddled, but their music was given no sort of serious recognition until 1931 when a group of musicians and fans banded together in Paris to form the Hot Club of France.

The new club set out with a modest program, meeting to listen to and discuss American jazz records. Several concerts were given by the group featuring a list of American and Continental performers that always seemed to include Django Reinhardt. Django had acquired a considerable reputation by this time, working with Ekyan’s band and various smaller units. He caused quite a sensation in his concert appearances and when the new Hot Club moved to organize a musical group to bear its name, Django was called on to join with another able French jazzman, violinist Stephane Grappelly, to front the group. Django’s brother Joseph and another guitarist, Roger Chaput, combined with Django and Grappelly and together with bassist Louis Vola they formed the original Quintet of the Hot Club of France. The unusual instrumentation of the group—three guitars, bass and violin—was due partly to the dearth of jazz talent in France at the time, but partly, too, to their desire to create a new sound in jazz.

A new sound was exactly what the group did achieve. The heavy, loping rhythm put down by the guitars and bass provided a perfect foundation for Grappelly’s wispy improvisations. And it was over this same background that Django developed the quick, rolling, strongly rhythmic solo style that became so distinctly his own.

The appearance of the Quintet at a concert in Paris in 1934 marked the beginning of a new era in European jazz. It was also the beginning of Django’s long and often stormy association with Stephane Grappelly. There was a deep and constant clash between the two personalities. Both men were vain, egocentric types, though quite different from each other. Grappelly was the more regular of the two. He liked to dress up and play the dandy in the cafes, but on the whole he was quite a practical man and almost penurious with his money. Django, on the other hand, was the perfect gypsy. His attire was a sort of sartorial nightmare (it was a happy though infrequent coincidence when his socks matched) and his reputation as a fast man with a franc was unsurpassed even among his own light-fingered people. After Grappelly had seen Django gambling and squandering his money away evening after evening, he was understandably rather cold when Django would later come to him with the inevitable loan appeals. Django kept appealing and Grappelly kept refusing and this did little to promote their friendship. But no matter how they got along personally, musically the two were more than compatible. Their styles complemented each other perfectly. After they had played together a short time, their timing had developed to such a degree that they seemed to be using a sort of musical telepathy.

With the Quintet, Django became known in America as well as Europe. American jazzmen returned from France raving about the gypsy with the crippled hand who could play more guitar than anyone on either side of the Atlantic. In 1935 the Quintet of the Hot Club of France was recorded for the first time and American jazz fans had their first opportunity to hear Django Reinhardt for themselves. These early recordings with the quintet were followed by others with French and American musicians in every musical combination imaginable. He recorded several times with Coleman Hawkins, Benny Carter and Eddie South and later with some of Duke Ellington’s men—Rex Stewart, Barney Bigard and Billy Taylor (the bassist, not the pianist). And as Django’s reputation grew, so too did his proficiency.

** BY THE late Thirties, Django had reached his peak. He had developed a precision and an accuracy in his playing that established him as a real jazz virtuoso. But even beyond virtuosity, there was something like a new dimension that could be heard in his music—call it depth, call it feeling, call it anything you like, but the sound that was made was the sound of genius.**

The war came and France fell. Grappelly had been in London when war broke out and, being half Italian, he decided to remain in England as a non-belligerent alien. Django stayed in Paris, though with the Germana there his musical activities were sharply curtailed. It was during the occupation that he began to follow Charlie Christian’s lead and switched to the amplified electronic guitar. For years Django had been playing a melodic, single-string solo style on the unamplified guitar similar to the one adopted by Christian, but somehow it never worked quite so well for Django. With the electric guitar his playing lost some of the warmth, some of the new dimension which had been so conspicuous in his work before. He continued to play both instruments for a

(Continued on page 38)
Ratings and comparative evaluations of

more integrated (all-on-one-chassis) stereo amplifiers

By WARREN DeMOTTE

Back in the primitive days of the stereo disc—which were only four or five months ago—seven integrated (all on one chassis) stereo preamp/amplifiers made their appearance in our sound lab. We tried them out and published our findings in the August issue.* We found all seven ingeniously designed, an amazing feat considering the fact that when 1958 opened not even one was on the drawing boards. We ventured the opinion that there would be many more of this kind. Better possibly in some respects, certainly more refined with most of the bugs worked out.

The deluge has started!

Much as we would like to compare all the amplifiers that have appeared side-by-side, it is just physically impossible. We have compromised by selecting eleven as representative of current trends in design and functional ability. Each has been examined at first hand and of the eleven, ten are new items while one is a completely new approach that grew out of an item reviewed in August (Pilot SM-245 after SM-244).

This report then is essentially similar in intent to our previous one. It makes no claim to finality or completeness. It is appreciative of the cooperation and sportsmanship of the manufacturers, who in good faith consented to furnish us with material far in advance of the date when their products would actually reach the market, or when this issue of HiFi REVIEW would be put into circulation.

Most of the amplifiers, like those in “The First Seven,” are rated from 12 to 20 watts per channel. This wattage is more than sufficient to drive any but the most inefficient speakers. It is well to remember that not too long ago, the question of whether an amplifier of more than 10 watts output is desirable was argued quite extensively and somewhat inconclusively. With normally efficient speakers, little more than one watt of output power is employed in ordinary home use.

Bogen, Harman-Kardon and Precise are offering amplifiers with ratings from 25 to 40 watts output per channel. If you plan to use low-efficiency speakers, then this higher power becomes necessary. It will prevent straining your audio system by operating it at near-maximum output with no reserve power for distortionless peaks. Of course, in this situation, there is always the alternative of employing a stereo preamplifier in conjunction with high-wattage separate power amplifiers. Such preamplifiers were discussed in our September issue.** New models are due for review in our next issue.

What To Look For

It is obvious that the final choice of a stereo amplifier is one involving a wide variety of considerations—some of which, unfortunately, are not too well defined. However, starting at the front end, they look something like this.

The well-appointed amplifier should have stereo magnetic, stereo ceramic and stereo tape head inputs. The ceramic input should be high impedance. The Grommes 40PG leads the field in this respect with 4.8 megohms—a very satisfactory figure for most quality ceramic cartridges. The magnetic input should be about 47,000 ohms, although the majority of designers stick pretty close to 100,000 ohms to be on the safe side. Actually, this doubled value has little effect on the frequency response and the output of the cartridge, and it can be compensated for with the volume and tone controls. Several amplifiers are available with two separate magnetic cartridge inputs (notably Fisher and Scott) which permit the audiophile the opportunity to mount two tone arms and use two different cartridges without fuss.

A tuner input, plus at least one auxiliary input, should be part of any good amplifier. Level controls are optional, but if your amplifier does not have them, then your tuner should. Level controls permit you to set the tuner signal to the same

** "Stereo Preamp Premiere," September 1958, p. 27.
level as that of the stereo cartridge, thus avoiding the necessity of resetting the volume control each time you switch from tuner to cartridge or vice versa.

The volume control should be just that and not a loudness control which cannot be disconnected. Whether or not loudness compensation is desirable and how variable it should be remain matters of personal preference. Nevertheless, ten of the eleven amplifiers do have some method of adjusting volume in accordance with the Fletcher-Munson curve. Tone controls are something else, although here again the decision should be based on the eventual use of the amplifier and on how experienced the “operators” will be. Certainly, there is nothing more annoying than to have individual channel tone controls jockeyed by a visitor until the stereo system sounds horrible. We think that ultimately a large number of manufacturers will release models that possess individual channel controls with concentrically mounted knobs and an engage/disengage clutch arrangement.

There is much to be said for ganged volume and tone controls since with some speaker systems they are a definite asset.*** In this rundown, five of the eleven units have individual tone controls, while the others gang them. It is quite evident that a master volume control, plus a separate balancing (sometimes called “focus”) control, is the best method for home stereo. Variations on this theme are seen in these amplifiers; nine have balancing controls and the two that do not have individual channel volume controls.

Channel reversing is still an asset to the stereo audiophile. He can use it for balancing—although Stromberg-Carlson uses another very effective method—and for possible correction of poorly recorded or displaced material. Ten of the eleven have a reversing feature permitting cross-connecting and interchanging the two stereo channels.

Speaker phasing (provided in five amplifiers) is another subtlety that remains to be justified in the actual practice of home stereo. Here again, we feel that this feature has advantages—if it is available to the listener on the front panel. Not all stereo material has been properly phased in the recording process and phase reversal may correct for an excess or deficiency of the bass register. Obviously, all monophonic material is in phase and is so during home playback, but this cannot be said for stereo.

A Closer Look

The Bogen DB-230 is essentially a big brother of the very popular DB-212 discussed at length in our August article. It operates smoothly and contains several refinements not present in the earlier and smaller model. For example, the volume controls have been ganged and a separate balancing control added to the circuit. A front panel switch permits the amplifier to be switched from a monophonic as well as a stereo cartridge. The function switch selects either stereo channel in turn, or normal stereo, or reversed stereo channels. This would appear to be the optimum method of handling a combination of monophonic and stereo recordings, particularly when one of the specialized stereo second channel loudspeakers is added to an existing system.

Lafayette’s low-cost LA-90 is a small well-constructed amplifier without any surplus fat. Of necessity, some corner-cutting in design was employed to bring the price down. The unit enjoys such refinements as individual channel loudness controls, individual channel tone controls, a speaker phasing switch and tape monitoring facilities. We very much like individual channel controls and we were quite ready to toss our hats high into the air when an economy priced amplifier came through with them, but closer examination tempered our enthusiasm. The loudness controls are just that. They are not volume controls. They are Fletcher-Munson calibrated, so that willy-nilly, you get bass and treble boost in various degrees when you increase or decrease volume. If you hope to be able to “cut” with the tone controls, you are in for a disappointment. The tone controls only boost; they do not cut. They go from flat to 10 db. or so. This makes it imperative that the speakers used with this amplifier should not be boomy in the bass or shrill in the treble, as such characteristics cannot be compensated for with these tone controls.

Next up the price scale is the Eico HF-81, which unfortunately arrived too late for very thorough testing. It combines a variety of features at a value that can scarcely be overlooked. Most interesting of all is the announced intention to make the HF-81 available as a kit for only $69.95—a price few manufacturers will be able to equal.

At the other end of the price and power scale is the Precise Model STAM-80A, otherwise known as the Orpheus—rated at forty watts output per channel and selling for

$289.50. Essentially, it consists of two stacked monophonic amplifiers linked by a stereo control unit. The output tubes are EL-84's in push-pull parallel, four per channel, eight in all. Bogen, on the other hand, uses four 6D5 tubes and Harman-Kardon four 6L6's, each with two tubes per channel. A glance at our accompanying chart indicates 22 (count 'em) tubes in the Orpheon, with EL-84's in such profusion that adequate ventilation becomes an important problem.

Besides its wattage, what makes the Orpheon different from other amplifiers is the special circuitry to which Precise has given the name of Acoustical Analyzer System, abbreviated AAS. This utilizes a calibrated microphone, meters, and internally produced treble, bass and medium frequency tones, all for the purpose of acoustically balancing the system. The individual tones are fed through the amplifier, radiated by the speakers, and picked up and measured by the calibrated microphone. Walking around the room with the microphone, you can point out "dead spots" or areas of severe wall reflections or high frequency absorption. Calibrating the acoustic output of the system from your usual listening positions permits an accurate adjustment of the tone controls for a really flat response. While this might at first seem to be the gimmick to end all gimmicks, there is a vast amount of logic in what the Precise engineers are attempting to accomplish. Think about it for a few minutes and see if you don't agree.

The Stromberg-Carlson ASR-433 has a switch on the front panel that produces an audible signal when it is thrown, thus facilitating the balancing of the two channels. Individual channel volume and tone controls make this an extremely flexible amplifier, although the absence of a channel-reversing switch implies too great a confidence in the quality control exercised by the recording companies. It is our experience that every so often a disc or tape shows up with its channels reversed and unless the amplifier can cope with this situation readily, it is quite exasperating. Of course, it is possible to hook up the speakers to the amplifier through a double-pole double-throw switch for channel reversing, and the accompanying instruction booklet tells how to do this, but the function properly belongs in the amplifier.

Like most integrated stereo amplifiers, the Stromberg-Carlson employs EL-84's in the output, two per channel, and 12AX7/ECC83's in the preamp section. While it is generally conceded that for least hum, input tubes should be heated by direct current, many engineers are of the opinion that a.c. across the filaments, plus a hum-bucking d.c. bias arrangement, is almost as quiet and is less complicated or expensive. Certainly, if the Stromberg-Carlson is any example of this practice, the proponents of this position prove their point. It is only fair to add that the clean layout and the neat, careful workmanship found in this unit are factors in lowering the hum to a negligible level.

The Fisher X-101 cleverly combines masculine ruggedness with simplicity that will appeal to the mothers of our heroes. The heft of the unit is impressive. There are only six knobs and two switches on the front panel. It is the Fisher feeling that ganged-channel tone controls offer an ease of operation which more than offsets the flexibility obtained with separate channel tone controls and their concomitant complexity.

In sharp contrast to the spread out chassis arrangement of the ASR-433, the Fisher X-101 is a model of compactness and ruggedness. To minimize hum pickup, the cable connections are all made to a strip under the chassis fairly near the front panel. The two preamplifier tubes are placed horizontally so that pin connections are short and direct. In fact, the preamplifier is a small separate chassis mounted on the main deck of the larger chassis. The six knobs and two switches on the panel of the Fisher contrast with eight knobs and four switches on the Bogen DB-230, six knobs and six switches on the Harman-Kardon A-250, and ten knobs and three switches on the Stromberg-Carlson ASR-433. For simplicity of operation, the Fisher X-101 is an easy winner.

Scott has cut no corners in the design of the model 299. Control-wise, it is very much like the Scott 130 preamplifier, and like the Fisher X-101, it is a heavyweight with a solid...
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| PRICE | 169.50a | 72.50b | 109.95b | 189.50c | 169.95b | 159.50b | 179.95d | 189.50e | 289.50b | 199.95d | 129.95d |

| Power Output Per Channel | 30 WATTS | 14 WATTS | 14 WATTS | 20 WATTS | 20 WATTS | 20 WATTS | 25 WATTS | 14 WATTS | 40 WATTS | 17 WATTS | 12 WATTS |

| Number of Tubes | 15 | 10 | 12 | 11 | 12 | 13 | 10 | 12 | 22 | 11 | 10 |

| Ceramic-Crystal Stereo Cartridge Inputs | YES | YES | YES | YES | YES | YES | YES | YES | YES | YES | YES |

| Magnetic Stereo Cartridge Inputs | YES | YES | YES | YES | YES | YES | YES | YES | YES | YES | YES |

| Stereo Tape Head Inputs | YES | YES | YES | YES | YES | YES | YES | YES | YES | YES | YES |

| Stereo Tuner Inputs | YES | YES | YES | YES | YES | YES | YES | YES | YES | YES | YES |

| Individual Channel Tone Controls | NO | YES1 | YES | NO | NO | NO | NO | NO | YES | YES | YES |

| Individual Channel Volume Controls | NO | YES2 | NO | NO | NO | NO | NO | NO | YES | NO | YES |

| Master Volume Control | YES | YES2 | YES | YES | YES | YES | YES | YES | YES | YES | YES |

| Individual Channel Volume Level Indicator | NO | NO | NO | NO | NO | NO | NO | NO | YES | NO | NO |

| Loudness Control | YES | YES | NO | YES | YES | YES | YES | YES | YES | YES | YES |

| Stereo Balance Control | YES | NO3 | YES | YES | YES | YES | YES | YES | YES | YES | NO |

| Channel Reversing | YES | YES | YES | YES | YES | YES | YES | YES | YES | YES | NO |

| Speaker Phasing Switch | YES | YES | NO | NO | YES | NO | NO | NO | YES | NO | NO |

| Rumble Filter | YES | YES | NO | YES | YES | YES | NO | YES | NO | YES | NO |

| Tuner Input Level Adjustment | NO | NO | NO | YES | YES | NO | NO | NO | NO | NO | NO |

| Convenience Power Receptacles | 3 | 1 | 1 | 3 | 2 | 2 | 2 | 1 | 1 |

| D.C. Preamp Filaments | NO6 | NO6 | NO6 | YES | YES | NO6 | YES | YES | YES | YES | NO6 |

| Fused | YES | NO | YES | YES | YES | YES | YES | YES | YES | YES | YES |

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- a. Cabinet optional at $8.00.
- b. Includes cover, cage or cabinet.
- c. Cabinet optional at $24.95.
- d. Cage optional at $12.50.
- e. Cabinet optional at $19.95.
- f. Circuit-breaker.
- g. Has a built-in signal that permits quick balancing by ear.
- h. Actually a loudness control.
- i. Individual channel volume controls permit easy balancing.
- j. Boost only; no cut.
feel. The 299 is one of the few stereo amplifiers that provides for speaker phasing—that irascible business of having the two stereo speakers working in the same relationship—by pushing and pulling together rather than in opposition. Scott rightly points out that phasing is a much bigger problem with monophonic records played on a stereo system. Obviously, since both channels have identical program material, they must be in phase.

The Scott 299 also has a handy system of balancing the two stereo speakers. It uses switch positions marked on the front panel side by side. Switching rapidly from left (speaker) only to right only enables the user to ascertain that his two speakers are at the same volume level and produce the same frequency range. The 299 is also one of the few amplifiers that has front panel switching between two separate magnetic cartridges. We found this handy when playing monophonic records with a mono cartridge in a separate tone arm. Putting the stereo arm at rest and switching to the second magnetic input from the front panel gave us the use of the large full-range speaker system that we had enjoyed for so thoroughly in the past. Two tone arms may be an audio-

philosopher's dream, but it sure is handy. By the way, engineers will appreciate the Scott instruction book, which gives details on setting the 299 up for IM tests (when replacing tubes). The only complaint we have against the 299 is the rather abrupt transitions from both speakers to one channel only at either end of the balance control.

In the matter of weight, the Harman-Kardon A-250 wins hands down. It is also quite deep, measuring 14" without counting dial knob overhang. Apparently, the manufacturer recognized that things were getting out of hand and the input cable connections are made to jacks atop the rear of the chassis (which means slipping off the metal case to get at them). If your cabinet or bookshelf space is limited, this depth factor should be kept in mind.

The A-250 is not only solidly built, it is solidly engineered from the standpoint of versatility. For example, if you have a good speaker system and power amplifier, the output of the left stereo preamp can be fed into that amplifier. There is a readily available phono output jack for that purpose. The two power amplifiers in the A-250 are then strapped in parallel (switch on top of chassis) to comprise a 50 watt right hand channel. In normal usage, the A-250 is the only stereo amplifier that provides panel switching between two separate speaker systems. This is not as tricky to wire as it sounds and certainly is a useful adjunct for the fellow with a stereo speaker system in the living room and one downstairs in the play or recreation room.

All of the manufacturers have been giving real thought to the convenience of the operator. There are no aberrations of design among this group of amplifiers that militate against the ease with which they can be incorporated into full stereo systems. All input and output terminals are accessible and clearly marked. Undoubtedly, amplifier designers are profiting from their own experiences and the experiences of others, which is all to the benefit of the consumer.

With the exception of the Lafayette, all of the units are protected by fusing. Stromberg-Carlson goes a step beyond the use of a simple fuse by employing a circuit-breaker, thus avoiding the inconvenience of having to procure a new fuse whenever the old one blows. However, ordinary care should prevent even the first fuse from blowing. Fuses or circuit-breakers are present just in case.

Parting Comment

We are intrigued—and not happily—by statements being made in regard to the power output of stereo amplifiers. Some of them—not listed here—go so far as to lump both channels together and then rate them on a peak power basis. One or two amplifiers claim an abnormally high total wattage through the use of the term “integrated program material.”

When you see the term “peak power,” you may safely halve it to obtain the realistic power output. The latter figure is simply the root mean square voltage times rms current. Integrated program material is a non-definable term which some engineers feel may present a more realistic basis for power ratings, while others would like to see a definition before accepting it as a “real” value.

Lastly, keep in mind that the advertiser who lumps everything together is really dreaming since obviously there are two channels to consider. Thus, it is not inconceivable to find an amplifier with 18 watts power output (per channel) said to put out 25 watts of integrated program material, 36 watts of peak material and 72 watts of total power!

—Warren DeMotte

DECEMBER 1958
Django Reinhardt

(Continued from page 32)

time, experimenting with the electric guitar until his death.

Following the war, he again had an opportunity to hear
and play with American jazzmen. A great many new things
had happened in jazz in the wartime period and new names
were being mentioned—strange ones like Monk, Diz, Bird
and Klook. Django didn't know the names at first, but he
got to know their music. He listened to bop, liked it and
assimilated certain of its external elements into his own
writing and playing. Somehow he managed to beg, borrow
or steal enough to open his own night club on Place Pigalle.
He called it La Roulotte, harking back to his first home.
Django was happy then. A place of his own, sufficient ad-
miration to satisfy even his enormous vanity, music—
what more could a man ask for? Except perhaps for a trip
to America—to the land of jazz.

In the fall of 1946, Duke Ellington invited Django to
America to do a concert tour with him and his band. Since
the invitation was accompanied by a round-trip plane ticket
and a fat salary guarantee in American dollars, Django found
no difficulty in accepting the Duke's offer. He was especially
anxious to get to America to hear some bop. So much so, in-
fact, that his first words upon stepping from the plane in
New York are alleged to have been, Où est Dizzy? "Where's
Dizzy?" His new musical passion dominated him so com-
pletely in America that it marred his debut with the Duke.
He borrowed heavily on the new idiom in his American ap-
pearances, but it became apparent that his natural style was
ill-suited to it.

Though their conversation was limited to grunts, nods and
musical phrases, Django and the Duke got on fabulously,
"Django Reinhardt is an artist," the Duke said after their
first rehearsal, and Edward Kennedy Ellington gives no
higher praise than that. The tour was not a complete success.
Blame it on Django's bop fixation or his inexperience with
the electric guitar (which he felt was de rigeur in American
c Jazz circles), but the fact remains that a lot of people in
America were disappointed by what they heard from him, or
perhaps more precisely by what they failed to hear.

There is little left to tell. Django returned to France where
he worked with clarinetist Hubert Rostaing who had replaced
Grappelly in the Quintet. They recorded and toured together
throughout Europe. Django continued to develop musically
until his death at the age of 43.

THAT was the man. Now what of the music? That is some-
thing that must be heard to be judged—"heard to be
believed" would perhaps be closer to the fact of the matter.
Under "Reinhardt, Django," the Schwann Long Playing
Record Catalog lists just four titles. Two of these, on Jay
3008 and London LL-1344, are quite adequate and repre-
sentative of his better work. Another is the three-record me-
orial set on Period 1201-1203. The recordings contained
in these three albums is so poor that it is really difficult to
judge the quality of the music. They are not recommended
to anyone but the most confirmed Djangophile. The best of
his albums currently available is RCA Victor LPM-1100. The
level of recording here is generally good and the level of per-
formance ranges from good to superlative. Although the se-
lections cover a rather short chronological period (1935-
1939) and include no examples of his postwar work, they do
present Django in a variety of musical settings.

Although currently out of print, a little excavation may
uncover two Angel LP's, Le Jazz Hot, 60003, and Django's
Guitar, 60011, two fine albums that include the last record-
ings by him available in this country. Decca too has some
fine masters of the prewar Quintet of the Hot Club of France
that deserve to be reissued. "Clouds" and "Avalon" among
these show Django at his best.

Both the Victor album and the Angel album, Django's
Guitar, feature tracks on which Reinhardt plays without ac-
companyment. These highlight an aspect of his playing not
generally recognized and suggest the sources of his peculiar
genius. They all show a distinct flamenco influence. And he
seems as much at home with this material as he does with
jazz. Not surprising, certainly, when we remember that he
was listening to the flamenco music of the Spanish Gypsies
for years before he had heard a single note of jazz. It served
as the very foundation for his jazz style. The love of minor
changes he shows in his writing and improvising suggests a
gypsy influence. And then, there is a rhapsodic quality to his
improvising that is distinctly gypsy. And where did his tran-
sitional, drum-like-roller phrase come from if not from the
caves of Granada? Any number of similarities can be de-
tected without straining the point.

What cannot be expected of him, however, is the virtuoso
quality in his attack, and his command of his instrument. No
other jazz guitarist before or after Django has played the
entire instrument quite so well as he did. Will that be re-
membered? Probably not. In jazz today there is a tendency
on the part of fans, critics and musicians alike to concentrate
on the modern to the neglect of the traditional. But jazz has
a tradition and Django Reinhardt is a curious, square-peg part
of it. Johnny Smith, former winner of both the Down Beat
and Metronome polls, has called him "the father of the
jazz guitar." He was that and a good many more things. He
was the greatest virtuoso on his instrument that jazz has
known. He was the first foreign musician to influence jazz-
men in America. But perhaps most important of all in a
bastard, only sometimes-art form like jazz, Django achieved
a consistency and completeness in his music that few have
equalled since.

How good was Django? Man! He was the greatest!
—Bruce A. Cook

HiFi Review
"Rispettabile" Puccini

His operas were always good box office, but the music was not respectable—until . . .

By GEORGE MAREK

In the course of the June Music Festival in Vienna this year, Herbert von Karajan conducted Tosca at the Staatsoper on a Saturday night and an uncut performance of the Bach B Minor Mass the next morning at eleven o'clock. Aside from being a proof of Mr. Karajan's physical endurance, an elasticity which can bounce from melodrama to mass, the feat is indicative of a changed attitude toward Puccini. He can now be seen in the company of the best. He has become rispettabile. He can and is being taken seriously by the kind of conductor who takes music very, very seriously.

It was not so very long ago that composer-critic Virgil Thomson observed in a review of La Bohème that "Puccini's music seems to bring out the lowest elements in the Italian musical nature." If a musician had attained the first-class company of the heaven-storming composers, he would certainly not deign to travel tourist: Puccini was tourist class. Well, since the war it has changed. Decidedly! It was the greatest of all conductors, Arturo Toscanini, in his unique 1946 NBC Symphony broadcast performance of La Bohème (RCA Victor LM 6006), who showed us what Puccini's masterpiece could be like if—wonder of wonders!—it were
to be performed as Puccini composed it; for it was this same Toscanini who conduced the world première at La Scala, Milan, February 1, 1896. It was that 1946 broadcast which marked the turning point. Now Puccini has turned out to be one of Dimitri Mitropoulos' favorite composers, a seemingly unusual choice for a conductor deeply interested in Schoenberg and the 12-toners.

Today, Puccini is no longer subjected exclusively to the doubtfully meritorious of the opera house work horses of the baton. He now receives loving attention both in the pit and on records from such as Leinsdorf, Beecham, Perlea, De Sabata, Previtali, Votto, Bernstein, and the aforementioned Karajan.

It was only a decade ago that Puccini was summarily dismissed as facile and sentimental—a composer who could write a good tune and lay his finger on the tear ducts of the naive—really, that's about all there was to him!

Part of the pre-war course of study of the Wagnerian Leitmotif was also the practice of a supercilious smile at the mere mention of "Butterfly." When we were under the influence of Wagner and symphonic opera, when we had high hopes for Pfitzner and Janácek and Schoenberg, Puccini's output was stuck into the second drawer from the top. At its worst, we thought it commercially efficient, its mechanism greased by over-sweet honey. Performances of Puccini in the world's opera houses—always frequent because Puccini was always good box-office—were conducted by the "Signori Fatutti," the maids-of-all-work of the lyric stage. These conductors of compromise, poor fellows, had, of course, no real authority over the singers, with the result, the inevitable result, that singers d'ed what they liked: they would pull the melodies like taffy, the soprano lingering so long over the Addio senza rancor that the third act of Bohème would come to a virtual standstill.

At last we have learned to understand that there is more to Puccini than just a good tune. He composed operas not merely as a succession of song hits; they are operas in which the musical texture is both continuous and closely knit, its threads artfully woven, its colors lambent and gleaming. It is this texture of Puccini's music, as expressed both by the vocal line and by the orchestra, which has become most attractive to the present generation of opera enthusiasts. Asíé, of course, from the melodies. His orchestration is remarkable, too. Beginning with La Bohème, he cast off all pseudo-Wagnerian shackles and began to move the orchestra against the melody, made it a commentator on rather than a reminder of tunes, and supported the vocal line with harmonies which serve the purpose of the drama admirably. The harmonic implications of the "Scarpia" motto in Tosca offer an example. He uses the woodwinds distinctively for humor or sentiment. Occasionally the orchestra does heave too heavy a sigh. Sometimes he is content after a "big" aria merely to repeat the melody in a simpering postlude. His special brand of sentiment is always there, so much so that one early critic spoke of his "sweetly untrue" sounds.

But they aren't untrue—and the sweetness is an element we are very willing to accept if only to get with it such superb passages as the introduction to the third act of Bohème—that marvelous evocation of icy, empty winter mood; or the Le Havre act in Manon, in which the drama is built stroke by stroke to an intensity which almost rivals the Verdi of Rigoletto; we should also recall the long and exquisite love duet of Butterfly, so fragrant and so curiously gossamer, though the fragrance is distilled not from Japanese cherry blossoms but from flowers grown in Italian soil.

Puccini was a composer quite willing to learn from others, but his eclecticism always passed through the crucible of his own styling, a styling we can recognize after two or three bars. That he studied Wagner we can tell by listening to Manon Lescaut. I have in my possession a page of his working sketch for the finale of the first act of that opera. He was in the habit of writing notes to himself while he was composing. He crossed out one violin passage, writing above it "Troppo Tannahauer." He also studied Debussy, as you can sense in the second act of Butterfly and can very clearly hear throughout the entire score of Il Tabarro. Whether he knew Boris Godunov I am not certain: the extraordinary choruses in Turandot would seem to indicate that he must have learned something from Mussorgsky.

But he in turn added new elements to the language of opera, widening its expressiveness; and—if he did not subtilize—he did make more supple the action and interaction of his musical characters. The essential newness of his music has been insufficiently appreciated at times, just because it is so supple and easy. He was, of course, in no sense a heroic composer. The fist raised to heaven was not a gesture proper to him. His chief interest and affection centered on heroines—frail and usually unheroic heroes. He always composed—if one may over-simplify the matter—the same woman, be her name Manon or Mimi or Cio-Cio-San or Liù. Even Tosca, though more flamboyant, more fascinating, more mercurial, is a sister of Mimi. The one time he tried to create a regal heroine, in Turandot, he failed, for it was to Liù that his love and his superior music obviously belonged. And for these, his beloved and loving female characters, he created a new operatic style. He set everyday conversations to music as opposed to recitative; and to these he brought the sparkling illuminated little phrases, the casual remarks, the give and take of flirtation, of jealousies, of love's disappointments, vexations, exaltation, and tragedy. One experiences in Puccini the passing moment raised to a lyrical level; one senses the impermeability which is not the grief and joy. If there is a bit of corn mixed into this light everyday bread, what of it? Does it not reflect wonderfully our own everyday emotional diet? And perhaps just because his subject is scaled to our own size we do feel it intensely; we do relate it to ourselves; and we do respond to it freely and fully.

HERE was a superb craftsman of the theater whose maxim was simple: "These are the laws of the theater—to interest, to surprise, to move." Another time he said something which, rightly understood, ought to be kept in mind by every operatic composer: "Musical drama must be 'seen' in its music as well as heard." He strove above all for clarity. A turgid score for him was suspect. "Look at a score," he said, "and see if it is black. If it is, examine it closely: the black scores are the easiest to fake." His simplicity is due to no easy facility. The charge that he composed for easy effects is untrue. Where the music does sound so, that is due to the limitation of his talent, not to any commercialism. He was a most conscientious and careful worker. The record of his carefulness is to be read in the voluminous correspondence with librettists Illica and Giacosa, with publisher Ricordi, and in the original manuscripts of the scores. The simple passages are the most difficult for me—I can always think of a melody," was his observation on the art of concealing art.

(Continued on page 64)
RATES THE BASIC REPERTOIRE

Beethoven’s Symphony No. 5 in C Minor

The best stereo and “mono” LP’s of the most recorded (60 versions) of all symphonies.

In 1913 the German recording company Odeon released a performance of Beethoven’s Fifth Symphony by the Odeon Streich-Orchestra under an anonymous conductor. The recording, on eight 78 rpm sides, was the first complete recording of a symphony ever issued publicly. A stunned, unbelieving public greeted it ecstatically. Wrote one reviewer: “What we hear is not a Beethoven trimmed and clipped for the occasion, but genuine Beethoven in his regular symphonic vestments, played by a regular symphony orchestra. This I hold to be a great artistic achievement worthy of unreserved admiration.”

The success of this venture was noted in other quarters and it was only a few months later, in February, 1914, that a second complete recording of the Beethoven Fifth appeared—this one from the Gramophone Company (HMV) in a performance by the Berlin Philharmonic Orchestra under the direction of one of the most illustrious conductors in the history of the art, Arthur Nikisch. Thus nearly a half century ago was established a pattern which has been characteristic of the record business ever since: when one company has a “hot” item, almost immediately every self-respecting competitor will try to “cover” it. In the seemingly endless duplication of recorded repertoire the Beethoven Fifth Symphony leads the pack with more than 60 versions since the advent of electrical reproduction.

Of the many recordings of the score which appeared in 78 rpm format between the middle ’20’s and the late ’40’s, two were especially valued—the version by Toscanini with the NBC Symphony Orchestra—RCA Victor M 640 and the reading by Wilhelm Furtwangler with the Berlin Philharmonic Orchestra—RCA Victor M 426. The great Italian brought to bear on the music a full measure of demonic vitality, notably in the first and last movements; his German colleague was less impressive in these particular sections but he did probe more deeply into the two middle movements than Toscanini.

With the appearance of the LP disc in 1948 the floodtides of repertoire duplication were released in earnest and a recent issue of the Schwann Catalog lists no fewer than 27 different recordings of the Beethoven Fifth, of which four are already available on stereo! For this article I went back and re-evaluated the 10 performances which I remember being most impressed with at the time of their release. In alphabetical order these are by Ansermet (London Stero CS-6037); Kleiber (London LL-912); Klemperer (Angel 35329); Koussevitzky (RCA Camden 405); Munch (RCA Victor LM-1923); Rodzinski (Westminster Stereo 14001); Szell (Epic LC-3195); Toscanini (RCA Victor LM-1757); Walter (Columbia ML-4790); and Weingartner (Columbia ML-4505—now withdrawn). Some are spread out over both sides of their respective disc—a rather uneconomical way of accommodating a work which runs just about a half hour; others are on a single side, leaving the reverse available for another work. Thus it seems advisable to discuss these recordings...
briefly under three different headings: the double-sided versions, the single-sided versions, and the stereo discs.

Of the four double-sided performances, those by Klemperer and Weingartner are all by themselves on both sides of the record, while those by Kleimaner and Koussevitzky manage to include a Beethoven overture *Consecration of the House* on Klemperer's, *Egmont* on Koussevitzky's. Interpretatively it is Klemperer's reading which stands head and shoulders above its competition. Here is a fine sense of proportion, a plastic moulding of phrase, and a keen dramatic urgency which never descends to mere nervous hysteria. The high point is perhaps the first movement, where Klemperer neatly solves the problem posed by the famous *fermata* on the fourth note of the motto phrase: instead of lingering on this note an unduly long time, Klemperer allows the following statement of the motto to begin at precisely the metrically appointed time, thus giving to the music an inexorable flow and forward push. The Amsterdam Concertgebouw Orchestra plays superbly and the recorded sound, though a product of late 1953, is full and vibrant even today, with a closer-to quality than London has usually been able to get in the Concertgebouw hall.

Were it not for the extraordinary qualities of the performance, Klemperer's with the Philharmonic would loom more imposingly than it does, for here too, is a performance of great forward motion and architectural rightness. Like Klemperer, Kleimaner observes the all-important repeat of the first movement exposition—as a matter of fact, Kleimaner goes him one better by even repeating the exposition of the finale, something I've never heard any other conductor do—and his orchestra plays and is recorded wonderfully well.

The Koussevitzky and Weingartner discs are valued mementos of famous interpretations from the past. It is especially interesting to compare the tight, rhythmically precise and orderly Koussevitzky performance on the Camden LP with the wayward and iconoclastic reading of the score he recorded nearly a decade and a half earlier with the London Philharmonic Orchestra. The assertion by some that once Koussevitzky set an interpretation he never wavered from it is proved grievously wrong. Further, such a complete re-evaluation as in the two Koussevitzky recordings of the Beethoven Fifth is a testament to his constant intellectual growth as an interpreter. A demerit on the Koussevitzky ledger: he is the only conductor of the four under consideration who ignores the repeat of the first movement exposition.

Of the conductors whose performances are complete on a single twelve-inch side, both Szell and Toscanini observe the repeat, Munch and Walter do not. The Toscanini is a driving, hard-bitten performance with acoustics to match—it derives from a Carnegie Hall performance in 1952 which was simul- cast and turned out to be Toscanini's final television appearance, if I remember correctly. His finale is an orgy of kinetic excitement and leaves one limp at the end. But as was the case with Toscanini's earlier recording of the score, he is curiously matter-of-fact in the slow movement. Szell's performance, while it has fewer and certainly less arresting high points than the Toscanini, is more consistent. It is a solid, traditional reading, rather like Weingartner's. The Munch is a rather weak statement of the score, having neither the inevitability of Kleiber, nor the solidity and strength of Kleimaner or Szell, and absolutely pale in excitement by comparison with the Toscanini. Walter's is a slightly flabby reading, with the orchestra (the New York Philharmonic) in something less than top form.

So and we come to the stereo versions. As between Ansermet and Rodzinski, there is no contest: the Swiss is well ahead on every count. For one thing Ansermet communicates much more successfully a feeling of suspense and awe in the *pianissimo* episode leading into the finale, and when the eruption finally does arrive, Ansermet really lets it explode. The corresponding spot in the Rodzinski disc is marred both by a bad tape splice and a considerable change in the acoustics—as though a different mike set-up had been brought into play. Ansermet also observes the repeat of the first movement exposition which Rodzinski does not. Neither disc is the last word in super-duper stereo sound, but again it is Ansermet who has the better of it, with warmer, fuller string sound and a richer overall orchestral fabric.

In sum then, so far as the recorded Beethoven Fifths are concerned, a definite choice depends in large measure on what you're looking for. If it's up-to-the-minute sound you wish, then you'll want one of the stereo recordings, and of these the Ansermet is unquestionably the best so far available. If you want a good performance and a good bargain at the same time, and you're willing to settle for sound a good deal less than the best, the Toscanini recording (which has a performance of Beethoven's Eighth Symphony on the other side) is for you. If you want a solid, steady performance touched with moments of supreme insight, all for the extraordinary bargain price of $1.98, make for the Koussevitzky. And if matters of price and sound are of secondary importance, if it's the absolutely best available performance of the Beethoven Fifth you're after, there is only one choice in my opinion: Klemperer's, the most satisfying performance of this symphony I have ever heard, in the concert hall or on records.

—Martin Bookspan

HIFI REVIEW
CONCERT

Stereo discs:


BRAHMS: Piano Concerto No. 1 in D Minor, Op. 15. Leon Fleisher with the Cleveland Orchestra, George Szell cond. Epic BC 1003 $5.98 each.

CHAUSSON: Symphony in B-flat, Detroit Symphony Orchestra, Paul Paray cond. Mercury SR 90017 $5.95 each.

DEBUSSY: Images for Orchestra (Gigues; Rondes de printemps). Suisse Romande Orchestra, Attilio Argenta cond. London CS 6013 $4.98 each.


SHOSTAKOVICH: Symphony No. 11 ("1905"). Houston Symphony Orchestra, Leonard Spattowski cond. Capitol SPBR 8848 2 12" $11.96 each.

SIBELIUS: Symphony No. 2 in D Major, Op. 43. Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6024 $5.98 each (on tape).


TCHAIKOVSKY: Piano Concerto No. 1 in B-flat Minor, Op. 23. Van Cliburn with Symphony Orchestra, Kiril Kondrashin cond. RCA Victor LSC 2252 $5.98 each (on tape).


Monophonic discs:

BACH: The Art of Fugue. Helmut Walch (organ). Decca Archive ARC 3082/3 2 12" $11.90 each.


BEETHOVEN: Violin Sonatas (complete). Arthur Grumiaux with Clara Haskil (piano). Epic LC 3381, 3400, 3458, 3488 $3.98 each.


BRUCKNER: Symphonies—No. 4 in E-flat ("Romantic"); No. 7 in E Major. Bavarian Radio Symphony Orchestra; Berlin Philharmonic Orchestra, Eugen Jochum cond. Decca DXE 146 3 12" $11.96 each.

DEBUSSY: Quartet in G Minor; RAVEL: Quartet in F, Budapest Quartet. Columbia ML 5245 $3.98 each.


FRANCK: 3 Organ Chorales; Piec Ha- roque, Marcel Dupré. Mercury MG 50168 $4.98 each.


SCHUBERT: Symphony No. 9 in C Major ("Great"). Cleveland Orchestra, George Szell cond. Epic LC 3431 $3.98 each.

SHAKESPEARE: Hamlet (complete play). Sir John Gielgud & Old Vic Co. RCA Victor LM 6404 4 12" $15.92 each.


R. STRAUSS: Tone Poems—Till Eulenspiegel; Don Juan; Death and Transfiguration. Cleveland Orchestra, George Szell cond. Epic LC 3439 $3.98 each.

WAGNER: Die Meistersinger (complete opera). Ferdinand Frantz, Rudolf Schoell, Elisabeth Grümmer & others with Chorus and Berlin Philharmonic Orchestra, Rudolf Kempe cond. Angel 3572 5 12" $25.90 each.

Stereo tapes:


HAYDN: Symphonies—No. 99 in E-flat, No. 100 in G Major ("Military"). No. 101 in D Major ("Clock"). No. 102 in B-flat, No. 103 in E-flat, No. 104 in D Major ("London"). Vienna State Opera Orchestra, Mogens Wöldestine cond. Vanguard VRT 3001, 3002, 3003, 3004, 3009, 3100 $11.95 each.

All STEREO items are available in monophonic editions unless otherwise noted.


ENTERTAINMENT

Stereo discs:

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BLOODY MARY SINGS THE BLUES featuring JANITA KALL. Counterpoint 556 $6.95 each (on stereo disc only).

TOP PERCUSSION featuring TITO PUENTE and His Orchestra. RCA Victor LSP 1617 $5.98 each.

THE KING AND I (original soundtrack). Capitol SW 740 $5.98 each.

ST. LOUIS BLUES (original soundtrack) featuring NAT "KING" COLE. Capitol SW 993 $5.98 each.

WEST SIDE STORY (Original Cast). Columbia OS 2001 $5.98 each (on tape).

Monophonic discs:

OLE BUTTERMILK SKY featuring HOAGY CARMICHAEL. Kapp 1086 $3.98.

MILES AHEAD featuring MILES DAVIS. Columbia CL 1041 $3.98.

THE DUKE ELLINGTON SONG BOOK featuring ELLA FITZGERALD. Verve 4010/4 15 12" $4.98 each.

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THEY'RE PLAYING OUR SONG featuring BILLY BUTTERFIELD and His Orchestra. RCA Victor BPS 77 $6.97.


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Appropriate Gifts

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Soundcraft's "Magnno-See" is a new liquid discovery that has the uncanny property of permitting you to see the actual sound patterns on recorded tape. This makes it extremely useful in tape editing by the home and professional recordist. $7.95.

Heath's UA-1 12-watt power amplifier kit is a challenge that results in hi-fi at $21.95. It is easily wired and makes a good stereo second channel amplifier.

In our July article, "Lost Art on Record Covers," we deplored inability to enjoy artistic covers when records are stored in shelves. Sturdily constructed new folding screen by Leslie Creations brings your colorful albums into the open in decorative and useful fashion. $29.95 express collect.

Your tapes repeat themselves? Try this new electronic development called the "Echoraser." Just perfected by Audio Devices, it is mounted on tape transport deck and demagnetizes annoying print-through. A valuable permanent investment for the enthusiast at $12.50.

Shopping for a record changer? Glaser-Steers GS-77 is one of the top three. Features modernistic styling and sells for $59.50 less base and phono cartridge. Other popular makes are Garrard and Collaro. See page 12 if interested in more professional manual record player.

The Shure M3D "Dynetic" at $45 is rated one of the best magnetic stereo phono cartridges. It offers excellent separation and high compliance and fits into standard stereo tone arms.

4F

HiFi Review
For Audiophiles

Harman-Kardon's $99.95 "The Nocturne" combines stereo preamp and a 20-watt amplifier. Uses your present amplifier as second channel.

The problem of housing your component hi-fi system is conveniently solved by the handsome Welcor E-1 Equipment Cabinet. Comes in mahogany at $157.00, walnut or limed-oak at $172.00.

Add versatility to your hi-fi with a tape transport. New Viking 85-ES is easy to use, has a built-in counter and is fed directly to "tape head" inputs of amplifier. $143.

Eico's $129.95 HFS-2 Speaker System has the advantage of being omni-directional and compact. It is 36" high and occupies only one square foot of floor space.

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Troubled by tone arm resonance? Your spoiled child loves to drop the arm and cartridge on the record? Make it impossible with a Gray viscous damped arm—wired for stereo. Damping makes arm float down to record without damage to stylus. About $34.00.

Space does not permit a full display of the hundreds of suitable Christmas gifts that each and every audiophile will welcome. These examples were selected at random. Carefully review our advertising pages before making a final choice—you'll find them informative and very helpful.

Add versatility to your hi-fi with a tape transport. New Viking 85-ES is easy to use, has a built-in counter and is fed directly to "tape head" inputs of amplifier. $143.
Stereo Opera—The London Way

They knew how then—but now, wow!

- **WAGNER: Die Walküre—Act I (complete):** Die Götterdämmerung—Dawn and Siegfried's Rhine Journey; Siegfried's Funeral Music. Kirsten Flagstad (soprano)—Sieglinde; Sel Svanholm (tenor)—Siegfried; Arnold van Mill (bass)—Hunding; with the Vienna Philharmonic Orchestra, Hans Knappertsbusch cond. London OSA 1204 2 12' $11.96
  - Musical Interest: Unquestioned
  - Performance: In the vein
  - Recording: Tremendous
  - Stereo Directionality: Superb
  - Stereo Depth: And bow!

- **MOZART: Don Giovanni (complete opera).** Lisa Della Casa (soprano)—Donna Elvira; Susanne Danco (soprano)—Donna Anna; Hilde Guedon (soprano)—Zerlina; Anton Dermota (tenor)—Don Ottavio; Fernando Corena (bass)—Leporello; Cesare Siepi (bass)—Don Giovanni; Walter Berry (baritone)—Masetto; Kurt Eichmann (bass)—II Commandatore; with the Vienna Philharmonic Orchestra and State Opera Chorus, Josef Krips cond. London OSA 1401 4 12' $23.92
  - Musical Interest: The very greatest
  - Performance: Neat but not gaudy
  - Recording: Smooth
  - Stereo Directionality: OK
  - Stereo Depth: Adequate

It was London's astonishing stereophonic realization of *Die Walküre—Act One* which provoked our editorial last month on the subject of opera and theater as the vehicle for home stereo listening.

Not the least interesting aspect of having these two sets at hand is that while the Wagner is one of the very latest products of London's **fss** stereo technique, Mozart's **Don Giovanni** is one of the earliest, having been recorded before the middle of 1955.

The *Walküre* album sets a standard of stereophonic opera recording which may well serve as the yardstick for most future efforts in the field. There is not much stage action in Act One, wherein Siegmund takes refuge in Hunding's rude dwelling, discovers the means of his redemption—the sword and Sieglinde, then flees with her into the depths of the forest. The music woven around this triangle is the most lyrical of the entire "Ring" cycle.

Lotte Lehmann, Lauritz Melchior, and Emanuel List, recording with Bruno Walter and the Vienna Philharmonic in 1935 set an all time high for superb casting and performance to match.* Kirsten Flagstad's Sieglinde is just a trifle heavy-voiced, but glorious in sound. Svanholm may miss the sheer vocal splendor of Melchior in his prime, but displays fine musicality. With veteran Wagnerian Knappertsbusch at the conductorial helm, the fact remains that this recording represents the most authentic Wagnerian styling to be had at this time, when chromed-plated streamlined interpretation of the Bayreuth master has become the order of the day. Young Arnold van Mill's Hunding is more lordly than brutish, but his vocalism is altogether splendid. The Vienna Philharmonic plays throughout with soaring lyricism and sufficient precision. Here is Wagner set forth in the grand old manner and with unerring musical conviction. One senses that this was a labor of love, not just another opera for the commercial LP mill.

As heard in stereo, this performance beggars description—it is just like being there. Hi-fi-ers will lick their chops when they hear the Bayreuth tubas on the right channel announce the entrance of Hunding. But what is most miraculous is the way in which Wagner's special brand of polyphony emerges with newfound vitality and interest. London's handling of stereo depth and directionality is the *ne plus ultra*—every inch of the space between the speakers is called into play, and at no time is there the slightest suggestion of phony "ping-pong" effect. The presence of voices alone or together, of orchestral instruments solo or ensemble, and of all combinations thereof is absolutely uncanny.

And what about Mozart opera in stereo? Maybe we should defer final judgment until we have heard something recorded say in 1957 or 1958 and in a more distinguished performance than this *Don Giovanni*.

Even so, this set demonstrates what remarkable stereo know-how London had back in 1955. This very know-how, as displayed here, shows conclusively how stereo can magnify to disconcerting proportions even minor defects of performance and recording. If monophonic hi-fi is merciless in its aural dissection, stereo hi-fi is even more so.

*Don Giovanni*, greatest of all character operas, has had only one recorded performance worthy of its composer. That was the pre-War Glyndeboune version with the late Fritz Busch conducting (RCA Victor LCT 6102). Of those recorded for LP since the War, the now unavailable Cetra conducted by Max Rudolf offered the best characterizations, but poor vocal quality on the distaff side. The Epic set (ASC 6101) starring George London in the title role lacks polish; while the monophonic version of the present London performance has high polish but not much character. A *Don Giovanni* performance without character is like *Hamlet* done in the manner of a Noel Coward drawing room comedy. All the notes Mozart wrote are here on these London discs, and for the most part nicely sung, but neither the people nor the orchestra really come to life with that passion and rhythmic tension which mark a great Mozart performance.

The sound, as such, is distinctly more impressive on stereo than on "mono," though there is no attempt in this early venture to provide any illusion of motion during the recitatives. These are mostly handled back and forth between the two channels. However, in the complex vocal ensemble finales, and in scenes like the celebrated Act One ball with its three orchestras playing waltz, contredance and minuet simultaneously, the advantage to the listener of having these complex textures separated via stereo instead of crammed into one channel is most striking.

The sense of aural strain that comes from trying to sort out the music and words of a complicated operatic quintet or sextet has at last been done away with—thanks to stereo. That is proved beyond any doubt in this London recording.

---David Hall

HiFi Review
Columbia's deluxe record
and book exploration of
the king of instruments

By SETH BINGHAM

THE ORGAN. An aural and visual guide compiled and discussed by E. Power Biggs, with the sounds of many modern and historic organs, with illustrated articles by Emanuel Winternitz, D. A. Flentrop & others. Columbia DL 5288 $10.00

Musical Interest: Absorbing
Performance: Ideal
Recording: Excellent

DURING the decade in which he has been recording for the Columbia LP label, E. Power Biggs has amassed a discography covering the organ repertoire from Cabézon, Purcell, and Bach to Poulenc, Hindemith, and Alain. In the process he has used no less than fifty instruments in a dozen different countries. Now he has climax-ed his years of collaboration with Columbia by providing us with a singular and altogether remarkable guide to the hows, whys, and wherefores of the pipe organ in terms of its construction and its historical development from Roman times to the 20th century.

Some twenty years ago, the then enterprising labels, Musicraft (New York) and Technicord (Boston) issued the first electrical recordings of Bach organ music played on instruments approximating the sound of those used in Bach’s day.

Both were newly built by Aeolian-Skinner and designed by the late G. Donald Harrison. Musicraft subsequently offered to the public Carl Weinrich's performances of the Bach Trio Sonatas Nos. 5 and 6 played on an instrument built for the Westminster Choir School at Princeton. Shortly thereafter the Technicord album was released. It featured E. Power Biggs in A Bach Recital played at the Harvard University Germanic Museum.

These discs introduced the broad musical public to the classic organ—a concept till then more or less the private property of the professionals and cognoscenti in the organ field. The reception of these recordings by critics and public was such as to spark a growing revolution in the art of both organ building in the United States and of organ recording.

War and a series of major changes in recording technology then intervened; but despite this—and the fact that the organ is one instrument that comes in a multiplicity of sizes, shapes, and locations (good, bad, and indifferent)—remarkable progress has been made in contemporary organ building and the art of recording “the king of instruments.”

Matters have since reached a point where a number of special discs illustrating organ tone and construction have appeared—notably Harrison's recorded discussion of the American Classic Organ that introduces Aeolian-Skinner's The King of Instruments series (Washington 1-13) and the Demonstration of the Studio Organ with short improvisations by André Marchal (Zodiac 334).

Those fortunate enough to witness Mr. Biggs' fascinating television lecture on Omnibus a couple of seasons ago will remember how fascinatingly he can describe and demonstrate the historical development and construction of the organ. This album is in some respects an expansion and further development of that lecture. The aural illustrations draw from a large proportion of the instruments on which he has recorded.

This then is no ordinary album package. It is beautifully bound and annotated with 39 pages of text plus 60 illustrations and diagrams. It is, like Columbia's “book-LPs” on
The Confederacy and The Union, a complete documentation on its subject and is priced accordingly ($10). For those whose interest in the organ extends beyond its 20th century motion picture and electronic manifestations back to the golden era of Bach and his forebears; for those whose interest in high-fidelity includes "high-fidelity" to music as well as to sound, this album will be a possession to be treasured and reviewed time and again. What an elegant Christmas gift it can be for the right friend or colleague!

The whole is prefaced by prophetic words from Dr. Albert Schweitzer's autobiography and continues with a profusely illustrated Early History of the Organ by Emanuel Winter.

Biggs listens to Emanuel Winternitz of New York’s Metropolitan Museum play a 17th century “portative.”

nitz, Curator of the Metropolitan Museum's collection of musical instruments. There follows an admirable treatise, which deals with modern organ design and building, couched in clearly understandable English terminology by the distinguished Dutch organ builder, D. A. Flentrop. The whole essay is expertly clarified by diagrams and pictures.

There follows a succinct and entertaining account by John McClure of The Organ in America. Lastly, E. Power Biggs, justly acclaimed as “an articulate leader of the fresh musical approach to the organ that is creating a lively interest among American organists and builders,” eloquently and wittily supports Flentrop’s defense of the “classic” organ. Biggs bases his argument on aesthetic considerations. In his essay he drives home his viewpoint with irrefutable logic. Of Albert Schweitzer’s opinion—stated some 50 years ago—that the 17th and 18th century organs are better than the “modern” 19th century ones, Biggs declares: “It is a tribute to his perceptive genius that his reasoned conclusions are as vital today as when they were written. In fact, a lot of us are just catching up to the point of artistic discernment possessed by Schweitzer a half-century ago.”

This potent combination of the written word with the aural proof provided by recording of musical examples and explanatory spoken commentary by Mr. Biggs adds up to convincing proof of the classical 18th-century organ’s supremacy over the various types produced during the 19th and early 20th centuries.

The discussion as set forth on the disc by Biggs centers around the aesthetic and practical advantages of the tracker action and slider chest of the classic organ (i.e. direct mechanical linkage from keyboard to pipes) as opposed to all-electric or electro-pneumatic actions of the so-called “romantic” and most modern instruments. Closely related are questions of low versus high wind pressure and of un nicked versus heavily nicked pipes.

Mr. Biggs justly contends that low wind pressures and un nicked pipe mouths are essential for buoyant and musical tone. “There is no alternative to a low—really low—wind pressure.” Again: “It is literally true that correctly voiced, articulate (unnicked) pipes of gentle speech, standing right in the open, will give an indefinitely more expressive and detailed projection of a musical phrase than will heavily nicked (inarticulate) pipes in a swell box. Finally, and most important of all, a specification rich in harmonic stops and mixtures can be carried out successfully only in un nicked pipes of the right cut.”

Quite possibly, some of Biggs' readers and listeners will ask: “why revert to 17th and 18th century practices in organ building?” They may cite our improved bathtubs, tractors, etc. In reply, Biggs describes in detail the radical structural changes in the 19th-century organ, resulting in the loss of its former tonal beauty.

He is therefore opposed to the 19th-century high wind pressures, lack of mutations and mixtures, the bottling up of pipes in remote chambers and swell-boxes, and pneumatic, electric or electro-pneumatic action ("an electric contact is a fine way to ring a door bell, but really no way to control a musical instrument.") He scorns the procedures of those builders who attempt to compromise voicing with the paraphernalia of 19th century organs. Mr. Biggs also pays respect of sorts to electronic imitations, “well adapted to night clubs, but all inadequate for the presentation of organ music.”

However valuable and interesting the historical perspective given us in the articles by Winternitz and McClure, it is Flentrop’s highly intelligible essay on Designing and Building the Modern Organ describing its component parts—wind supply, chest, stop and key action, pipes, manuals, divisions, organ case—and explaining their functions in terms a layman can grasp, which forms the real groundwork for E. Power Biggs’ subsequent commentary and recording. The wealth of diagrams, photos, and sketches of pipes that accompany Flentrop’s text greatly aid the reader to comprehend the advantages of tracker-action—slider-chest design as compared with all-electric or electro-pneumatic action. What has heretofore been restricted to the esoteric lingo of organists and organ builders has now been made accessible to any interested and intelligent listener.

The names of Schlicker, Holtkamp, and McManis in America, and of Flentrop, von Beckerath, Schuke, Frobenius, Mar cussen, and Starup in Europe are mentioned as notable builders of tracker-action organs. My one serious criticism has to do with the omission from this list of France’s great builder, the late Victor Gonzalez. Some of the finest Gonzalez creations are also tracker-action instruments.

Concerning contemporary design of classic style instruments Flentrop says, “It is important to remember that all the factors involved in making a good organ must be considered together and that none can be left out or wrongly emphasized. It follows then that the whole of the planning must come from the hand of one person. The organ builder must be the guiding figure at every point.” And on final
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Music for Medium-size Ears

Story telling by top actors,
folk songs, classics and
even jazz for pre-teens

By BEATRICE LANDECK

LITTLE more than a decade ago, children just naturally listened to the same records as their parents and felt glad to be numbered in the family circle. Their tastes and listening habits were necessarily molded accordingly—for better or worse. Only the very youngest child would have his own records of nursery rhymes which he quickly outgrew once he began school.

Then, during the Second World War years, the so-called children's record began to be a major factor in the disc business. The reason for its success is a subject for the sociologist to analyse in depth, but suffice it to say here that it speedily enjoyed an unprecedented boom. More specialty companies sprang up overnight in this field than could be counted. Some folded after a sporadic initial production effort; others prospered by using every device and gimmick, however cheap, to court public favor; a few companies earnestly sought, without condescension, to give children the very best product they could make.

A measure of substantial appreciation is due the pioneers who have chosen to ignore sensationalism and mere mass appeal in favor of a point of view that children are thinking, as well as feeling beings. The support of discriminating parents and finally of schools has keep alive these precepts and has now begun to exert a really wide influence. It is indeed heartening to see how many of this year's releases reflect this. Only those which do shall be dealt with here.

The physical appearance of the record packages is noteworthy. Most of the jackets are genuine artistic creations, beautiful in color and design. If the best of the long playing records received for review are typical, the sound quality too is comparable with the best of the adult releases. And it is obvious that there has been a seeking after subject matter that is above and beyond the hackneyed. Of particular interest, though, is the outstanding merit of certain performances.

One of the most ambitious productions of this year uses folk songs as a springboard for an exposition of jazz. Starting with work songs, spirituals, European folk songs and
New Orlean's marching band music as raw materials, A Child's Introduction to Jazz proceeds on Golden to demonstrate the various styles from Dixieland to Modern. Bob Keeshan (TV's Captain Kangaroo) acts as interrogator and a group called The Honeydreamers, ably aided by a jazz band, answer his questions, utilizing both choral speaking and singing. The script is well written, illustrating each point with musical examples and carefully summing up material already covered before tackling a new development. The Honeydreamers often sing explanatory text instead of the original lyric to a traditional tune—a technique which I find disconcerting, although it may not bother a child. At the end of the record, Row, Row, Row Your Boat is played in all of the various jazz styles resulting in the most witty and telling summary of all.

Here is an entertaining presentation of the subject with effective dramatic embellishment. The listener is led by way of the familiar style of popular music to an awareness of this other unique art of performing. It is not, as stated on the record jacket, the first time jazz has been analyzed on discs for children. There is The Story of Jazz for Young People (Folkways 7312) by Langston Hughes, to which might be added Leonard Bernstein's What is Jazz? Both are more forthright in presentation: the former documented with actual examples of the great jazz performances, and the latter with a penetrating analysis of the elements that make up jazz.

In complete contrast to its jazz album, the same company has released a Saturday Matinee for Children offering a selection of songs from seven Rodgers and Hammerstein musicals, but in a version so flattened out as to be dull and as undeviating as the tick of a metronome.

**Tall Tales and Such**

A good number of records recall the oldest art form in the world: that of story telling. And what a variety of artistry can be found in them—from Pierre Berton's reminiscences of his boyhood in the Klondike to the skillful reading by Michael Redgrave of Andersen's fairy tales. Both of these and the other distinctive performances between the extremes point up afresh how true art knows no limitation of age appeal. For all of these records are as interesting to adults as they are to children.

The Story of the Klondike (Folkways) is an engaging account of very personal observations and experiences in that far off corner of North America. Mr. Berton tells his story of the stampede for gold without histrionics—much as a friend might recount an exciting adventure to you in your living room. He needs neither music nor supporting cast to hold the listener spellbound. Mr. Berton is a teacher in the best sense; he enlivens his tales with interesting facts about his subjects, such as scientific data about weather and the geological reason for gold deposits in a mountain stream. He is author of two books, Stampede for Gold and The Mysterious North, and has included an extensive bibliography in the accompanying folder with description of other books on the subject for "those boys and girls who may want to delve further into the fascinating history of the gold rush days."

Another account of personal observations in a totally different locale can be heard on Sounds of My City (Folkways), conceived and narrated by Tony Schwartz. Less of a story and more of an adventure in sound, this is a document of the music in the air of New York City. Similar in style to his 12-inch discs, New York 19 and Millions of Musicians, this 10-inch prize-winning record captures distinctive speech patterns, day and night noises of a busy and a
sleeping city, and snatches of melodies heard in unlikely places. It gives a strikingly true picture of a great metropolis. This is not strictly a "children's record," although many children will undoubtedly enjoy it, especially in company with adults. In addition to the interest it holds, it also serves to sharpen the ears of all of its listeners and sensitize them to the myriad sounds in their environment.

In the folk vein, but with consummate artistry, Pete Seeger tells two tall tales and sings many songs on a Folkways record called Sleep-Time. To my mind, this title places an unfortunate limit on the enjoyment of his story telling, which is enchanting at any time of day. Self-accompanied on the banjo, Pete slips from speech to song so smoothly that one is never conscious of the change. His skillful playing of the banjo adds zest and suspense to his unhurried and magnificently timed performance. His speaking and singing voice communicates a sense of purity, of child-like wonder, which is comparable in literature to Blake's poetry. Here is a perfect record for children of any age and for all who are young in heart.

Great American Folk Heroes (Judson) also combines speech and song in a nicely balanced performance, with Tom Scott singing a verse of a traditional ballad alternately with interpretative narration by Will Rogers, Jr. over a continuous guitar or banjo background. Together they bring to life in story form the legends of those "larger-than-life-size figures who have captured and held the imagination of Americans of all ages for many, many years." Included in the roster are Wild Bill Hickok; Paul Bunyan; John Henry, the steel-driving man; Old Stormy, a fabulous sailor; Rip Van Winkle; and two badmen, Sam Bass and Jesse James, both treated here as symbols of the Robin Hood tradition.

Turning again to pure story telling without musical accompaniment, Michael Redgrave is superb in Tales of Hans Christian Andersen (Caedmon). His delivery reflects that expert craftsmanship which comes of long experience with the stories and of a profound understanding of them. Without mimicking sounds or voices, he paces the narrative so that the youngest child will follow with rapt attention the course of events while his older brother will have the added satisfaction of grasping their secondary, underlying meaning. There are four fables, The Tinder Box, The Emperor's New Clothes, The Steadfast Tin Soldier, and The Emperor's Nightingale, all commendably translated into English by R. P. Keigwin. Any one of them would afford delightful entertainment at a children's party or as a special treat before bedtime. Mr. Redgrave's performance compares with other disc versions of these stories as the song of the Emperor's real nightingale compares with that of the artificial bird.

Still another good story teller for children is Jon Arthur, who narrates Old Testament Bible Stories from The Book of God by April Oursler Armstrong (Judson). Mrs. Armstrong has said that she wanted young people to know that "The people of the Bible really lived, that they were flesh-and-blood human beings— who married and cooked and fished and ate, who sweated and wept, laughed and quarreled." And Jon Arthur does get across this feeling in his performance. The stories are in easily understandable language, and in straightforward narrative style. They tell of Creation, the Flood, the Tower of Babel, of David and Goliath, of Nebuchadnezzar, and of Esther.

Of equal literary stature, though less successful as sheer story telling, are two Caedmon records narrated by Boris Karloff. In my opinion, his rather throaty delivery hampers a child's immediate understanding, thereby resulting in loss of interest at the very beginning of his readings of The Pied Piper and The Hunting of the Snark. Still his Draculian style might particularly attract some youngsters. As for the other album, The Reluctant Dragon by Kenneth Grahame, the story, covering two full 12-inch LP sides, is too long drawn out to sustain attention.

Two other readings, both of poetry, are worthy of mention, even though their appeal may be to a limited audience. There is An Anthology of Negro Poetry for Young People (Folkways), compiled and read by Arna Bontemps. Another 10" Caedmon is Nonsense Verse of Carroll and Lear, read alternately by Beatrice Lillie, Cyril Ritchard, and Stanley Holloway. The reading in the latter is just as zany as the verse, especially when Bea Lillie takes over. Its appeal might be limited only because this kind of nonsense is actually very sophisticated and quite beyond the sense of humor of many children. However, those youngsters who do know and like the verses will certainly enjoy hearing them read by three such distinguished actors.

Who's Got the Good Tunes?

The musical output this year is also interesting. One might think that, in terms of appeal for children, every change had been rung on the musical bells—and perhaps it has—but, again, it is degree of artistry in performance that transforms the old into the new. Alec Templeton's Judson disc of 42 Mother Goose Songs is remarkable in this respect. Of all the Mother Goose records—and their number is legion—this one is the most tasteful production yet—a delight for children and a pleasure for any discerning adult.

Credit for the excellence of the record belongs to Alec Templeton alone. His vocal renditions are perfect in tempo and diction for young children; his piano arrangements and the playing of them are exquisite—delicate, highly polished, and completely suited to the subject. The 21 songs on each side run continuously without bands between selections. However, their brisk lightheartedness is undoubtedly enough to keep the pitch of entertainment high throughout.

RCA Victor's Mother Goose for the Swing Set comes as an amusing novelty in which a small jazz combo supplies a quiet background of music-with-a-beat to the strictly popular style singing of Don Elliott, Dottie Evans, and Buddy Weed. This modern dress Mother Goose has been brought further up-to-date by extending the rhymes with additional lyrics, which, in some instances, resolve the quandary posed by the original into a happy ending. The lyrics by George Simon are exceedingly clever and often funny, and the music by Buddy Weed successfully accomplishes what it set out to do.

Much care has been lavished on still another Mother Goose recording. This offers three top stars in its cast, Celeste Holm, Cyril Ritchard, and Boris Karloff, with music composed and arranged by Hershy Kay. This sophisticated production on Caedmon is geared chiefly to adult beguilement; for the musical score is elaborate and the pace extremely fast. The actors seem at times to be spoofing Mother Goose, even to sly hints at double meaning.

Danny Kaye fans—and this includes practically everybody—will cheer his Capitol album, Mommy, Gimme a Drinka Water! which is the title of the first of 13 songs. It is both impossible and unnecessary to describe his particular brand of good-natured madness. Milton Schafer, who wrote the songs, says in his notes: "It isn't too much of an exaggeration to say that in many ways adults are really kids—only bigger; and if you stand that thought on its head, the oppo-
Collaro—your silent partner for Stereo

Listen to stereo records and discover the most exciting way of listening to music in your home. Listen to the new Collaro stereo changer and discover the changer which provides truly silent performance to meet the rigid quality demands of stereo. Here's why Collaro is your best buy:

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

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

C. Spindle assembly: Typical of Collaro precision quality is the spindle shaft which is micro-polished to .000006 (6 millionths of an inch) for smoothness—insuring no injury to records.

There are three Collaro changers priced from $38.50 to $49.50. The changer illustrated here is the new Continental, Model TSC-840.

For full information write to Dept.MR12, Rockbar Corporation, Mamaroneck, N. Y.
site also seems true: kids are like adults—only smaller." Many of the songs, especially the first, show insight into the child's mind which will impress parents with the realistic picture of the unwillingness of their offspring to give up at the day's end. Likewise, many a six- or seven-year-old will experience an entertaining shock of recognition.

Gobbledygook Songs, on the other hand, desperately strive—according to Judson's jacket blur—to do a little "back-sliding" away from "slyly slipping in Instruction when children think they are being entertained." Stanley Holloway sings these nonsense songs, accompanied by Milton Kaye on piano, organ, or celesta, together with Moe Goldenberg on drums, timpani, and "odds-and-ends." Whether these are actually as funny as they set out to be is probably a matter of individual response. Everyone involved does a fine job including Robert J. Lee, who designed the jacket cover.

Of especially delightful musical quality is Songs Children Sing in Italy (Judson). Louise and Bob DeCormier invite participation from listeners in playing instruments and in singing Italian words and snatches of melody. It is a quietly gay performance, reflecting all the sunlight and brilliant tradition of Italian folk song. This is one that even the youngest in the family will want.

A new Pete Seeger Folkways recording, American Favorite Ballads, is equally entertaining. The difference between this and most of his other discs is that the songs are the most familiar ones that everyone knows and loves to sing. He accompanies himself at different times on three instruments, a 5-string banjo, and both the 6-string and 12-string guitar, playing in his inimitable style. It takes a genius like Pete to give new life and sparkle to such oldies as Yankee Doodle, Cielito Lindo and Home on the Range. There are 17 in all, each done with contagious enthusiasm.

Better known folk fare also figures in Songs America Sings (Golden). Win Stracke, with the help of a small instrumental group and chorus preserves and communicates to the listener the vitality of the songs in spite of overly "popular" treatment in some instances. The more robust items like Casey Jones, John Henry, and Shenandoah, are sung in solo with only guitar accompaniment, and these show off Stracke to much the best advantage.

The only new recording of classical music for children is called Major Classics for Minors, played by the duo-pianists, Arthur Whittimore and Jack Lowe. With a few words of introduction before each selection, they play short pieces and excerpts from longer ones by the three B's and other masters. The selections are well chosen, well arranged for two pianos, and are played with spirit and simplicity.

Lastly, there are a number of records this year of particular interest for those working with children in school or group situations. Two will help music teachers: Call-and-Response: Rhythmic Group Singing (Folkways), sung by Ella Jenkins with a group of school children; and Songs of the Holidays and Other Songs (Folkways), by Gene Bluestein and children of the Mount Zion Hebrew Congregation. Both records stimulate audience participation, using little known and interesting material that can be learned on the spot.

The three other albums (all Folkways), each of foreign songs in native tongue, are Latin American Folk Songs, sung in Spanish by Chago Rodrigo with guitar accompaniment; Israel Songs for Children, in Hebrew by Miriam Ben-Ezra; and Jewish Children's Songs and Games, by Ruth Rubin. All three carry folders with original lyrics and English translations.

—Beatrice Landeck

CHILDREN'S RECORDS—THE BEST OF '58

READINGS and PERSONAL OBSERVATIONS with and without music


SONGS OF MY CITY—The Stories, music and sounds of the people of New York. Recorded and narrated by Tony Schwartz. Folkways FC 741, 10" $4.25

SLEEP-TIME—Songs and Stories by Pete Seeger. Folkways FC 7525 $5.95


TALES OF HANS CHRISTIAN ANDERSEN—Read by Michael Redgrave. Caedmon TC 1073 $5.95

OLD TESTAMENT BIBLE STORIES. Narrated by Jon Arthur. Judson J 3027 $3.98

THE PIED PIPER and THE HUNTING OF THE SNARK. Read by Boris Karloff. Caedmon TC 1075 $5.95

THE RELUCTANT DRAGON. Read by Boris Karloff. Caedmon TC 1074 $5.95

AN ANTHOLOGY OF NEGRO POETRY FOR YOUNG PEOPLE. Compiled and read by Arna Bontemps. Folkways FC 7114, 10" $4.25

NONSENSE VERSE OF CARROLL AND LEAR. Read by Beatrice Lillie, Cyril Ritchard, Stanley Holloway. Caedmon TC 1078 $5.95

ACCENT on MUSIC

42 MOTHER GOOSE SONGS with Alec Templeton. Judson J3024 $2.98

MOTHER GOOSE FOR THE SWING SET. Buddy Weed and his Playground Pals. RCA Victor LBY 1010 $1.98

MOMMY, GIMME A DRINKA WATER, with DANNY KAYE. Lyrics and Music by Milton Schafer, Orchestrations by Gordon Jenkins. Capitol T 937 $3.98

Gobbledygook Songs with Stanley Holloway. Judson J 3026 $3.98

SONGS CHILDREN SING in ITALY. Sung in English by Bob and Louise DeCormier. Judson J 3025 $3.98

AMERICAN FAVORITE BALLADS. Sung by Pete Seeger. Folkways FA 2320 $5.95

SONGS AMERICA SINGS—Win Stracke Sings 22 Best Loved Folk Songs. Golden GLP 31 $1.98


A CHILD'S INTRODUCTION TO JAZZ. Bob Keeshan ("Captain Kangaroo") and The Honeydreamers. Golden GLP 29 $1.98

MOTHER GOOSE. Cyril Ritchard, Celeste Holm, Boris Karloff with music by Hershy Kay. Caedmon TC 1091 $5.95

FOR THE CLASSROOM

CALL-AND-RESPONSE: RHYTHMIC GROUP SINGING. Compiled, narrated and sung by Ella Jenkins with a group of School Children with instruments. Folkways FC 7308, 10" $4.25

SONGS OF THE HOLIDAYS. Gene Bluestein and Children of The Mount Zion Hebrew Congregation. Folkways FC 7554 $5.95

LATIN AMERICAN FOLK SONGS—Sung in Spanish by Chago Rodrigo with guitar. Folkways FC 7218, 10" $4.25

JEWISH CHILDREN SONGS AND GAMES by Ruth Rubin with Pete Seeger [banjo]. Folkways FC 7224, 10" $4.25

ISRAEL SONGS FOR CHILDREN—in Hebrew by Miriam Ben-Ezra with accompaniment by Eli Plotnick. Folkways FC 7226, 10" $4.25

HIFI REVIEW
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DECEMBER 1958 55
Electro-Voice Lancaster Speaker System

Manufacturer's Data: Direct radiating enclosure for use with 8- or 12-inch speakers or 2- and 3-way speaker systems. For along-the-wall placement featuring "controlled baffle" design. Enclosure measures 25" high, 20" wide and 14" deep. Available in mahogany-grained, walnut-grained or blonde finishes. Legs are extra in LK1 kit for $8.00. Enclosure alone is $48.00. Used with either LS8 speaker ($18.00) or LS12 speaker ($19.50). Both are full-range with mechanical crossovers at 2000 and 1800 cycles, respectively. HF1 kit for tweeter and crossover sells for $20.00. MF1 kit for mid-range boost costs $25.00. Total price of completed 3-way system with legs is $120.50. Sold only as a partial kit—enclosure walls preassembled. Wolverine Products, Electro-Voice, Inc., Buchanan, Mich.

The problem of manufacturing speakers and enclosures in all sizes, shapes and dimensions—plus all price ranges—is certainly not an easy one. Electro-Voice is one of those manufacturers who has managed to keep fairly well near the top of this competitive field. For example, few audiophiles realize that the highly regarded Electro-Voice "Aristocrat" enclosure is nearing its tenth birthday.

In the past, the backbone of the Electro-Voice line has been in medium-priced to downright expensive—but impressive-sounding—enclosures and speaker systems. Some months ago Electro-Voice broke step and introduced a "popularly-priced" line with the new over-all brand name of Wolverine. Selling at prices about 40% under products of roughly similar design, Wolverine systems feature various preassembled enclosures, two full range speakers and two step-up kits to make 2- or 3-way systems.

The Lancaster system is a fair example of the new Wolverine line. The enclosure itself may be used as either a highboy or a lowboy by simply shifting the legs from one of the shorter to one of the longer sides. The enclosure is delivered without speakers, but the audiophile finds it an easy job to simply loosen one wingnut (see photo below) and remove the enclosure plywood faceplate. The grille cloth is already attached to one side of this plate—the speakers are bolted to the reverse side. The plate has three possible openings. Two of them are covered and when the covers are removed, serve to hold the tweeter and mid-range driver. The third hole is used to mount either an 8-inch (LS8) or 12-inch (LS12) full range speaker. The audiophile wanting to get off to a start with a minimum investment can simply purchase the enclosure and one of the full-range speakers. The spindle legs are not a prerequisite since short "runner-type" legs are supplied with the enclosure. At a later date the spindle legs or one of the two step-up kits may be added to improve either the performance or the appearance of the Lancaster.

The design of the Lancaster cabinet is very unusual and different from any other enclosure manufactured in the United States. The back panel is a flexible surface securely mounted by a rubber-type adhesive to the four sides of the rigid wooden cabinet. This surface moves in phase with the speaker cone inasmuch as the air space in the enclosure is sealed. This effectively provides a larger area for radiation of bass notes. It also has the ability to extend the bass range below that ordinarily expected in a 4½ cubic foot box. Suspended in rubber, this secondary vibrating area radiates uniformly, reducing the Q and ironing out vibrant peaks in the bass region. The four sides of the cabinet are deadened through the liberal use of Kinsol. There is no duct or port opening, and were it not for the flexible panel, this enclosure could be considered an infinite baffle. However, the rear panel increases the efficiency above that of the infinite baffle, although somewhat below that of a bass reflex.

Bass, mid-range and treble speakers are mounted on the front panel, which is the removable part of the Lancaster enclosure (left). The two crossovers used in the three-way system are fastened securely to one side of the rigid cabinet by their level controls (center). The front panel is unscrewed and re-fastened by reaching through a temporarily unsealed opening in the flexible rear panel (right).
The Newcomb SM-310 is on the way. It is a portable professional stereophonic tape machine for producing stereophonic master tapes from live program material. Now in one truly portable package are concentrated all of the devices, controls, refinements, and conveniences that the professional has always hoped for in a machine for on-location recording. The serious amateur will find in the SM-310 all of the features he has dreamed of having if he “could only afford a professional machine.” Now he can afford it.

The SM-310 is more than a precision apparatus for producing top quality tapes. You are given a new mastery over tape movement and recording functions. The SM-310 has been cybernetically engineered for intuitive operation by human beings. The natural thing to do is the right thing to do. Not a thing apart, the machine becomes an extension of your own will.

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NEWCOMB BRINGS CYBERNETICS TO STEREO TAPE RECORDING

*The SM-310 not only records stereophonically from two microphone inputs but will also mix recorded and broadcast material with live...will also record monaural half track...will play back stereo and monaural tapes.
After installing the full range speaker, the first step-up project adds a tweeter and crossover network. This kit is called the HF1 and provides means of increasing the upper register output of the system. The tweeter (model TW35) takes over through a model CR35 crossover at 3500 cycles. A level control is made a part of the crossover package in the CR35 so that its shaft holds the network to the enclosure wall. Holes for the level controls are partially predrilled through the sides for ease in mounting. The HF1 is recommended for users of both the LS12 and LS8 speakers since it immediately adds the little extra bit of "Brilliance" so desirable in hi-fi playback.

The Lancaster can then be rounded off through the addition of an MR10 mid-range driver and CR10 crossover. Like the tweeter crossover, the CR10 has a level control that protrudes through the enclosure wall which adjusts the "Presence" of the system. This step-up kit is called the MF1 and is so designed as to restrict the output of the LS12 (preferable speaker) to frequencies below 800 cycles, while the tweeter still takes over at 3500 cycles. The advantage of all this is to add more "oomph" to the mid-range or Presence frequencies.*

Wiring the kits into the system—whether done all at once, or spaced out over several months—creates few problems. The leads are precut and equipped with mounting lugs. Instruction sheets are thorough and color-coding obviates the possibility of speakers being improperly phased—an important ingredient in three-way systems.

Tens of thousands of audiophiles were favorably impressed by the sound of the Lancaster system at the Chicago and New York hi-fi shows. Undoubtedly, many wives asked, why spend two or three times as much money when this small system sounded so good? And frankly, this is a pretty difficult question to answer. Our tests produced well balanced sound with an absence of fuzzy breakup on the highs and lack of obvious coloration in the mid-range. Because of the sealed up nature of the system we were prepared for a pronounced bass boom or thump. Instead there appeared to be a fuller range of bass which made us feel that it was handy to cut back just slightly on the bass tone control to smooth the whole spectrum out. This seemed to work wonders and speaks well for the flexing back idea in the Lancaster system.

The horn-type throats of the MR10 and TW35 had given us some pause for thought before the system was assembled. Generally speaking, the sound dispersion from these units is asymmetrical and there is always the chance that with a poorly designed unit there will be some "beaming" of the mid-range, and particularly the highs. Once this unit was assembled as a lowboy we beat a rapid path up and down parallel to the speaker face plate. Finding a constant amplitude and frequency tone into the system produced just about the best pattern that could be expected—about 110° wide at 2500 cycles through the MR10 and something above 130° wide at 6000 cycles through the TW35. This is certainly a very creditable dispersion which many expensive systems would be hard put to duplicate. It also means that you can safely put the Lancaster flat against a long wall and be sure that the sound will radiate well over the facing wall—a vital consideration when you do not have a corner, or corner-type enclosure.

The Lancaster is a surprisingly good sound system. It is small, compact, and rigidly constructed. Making it a 3-way system permits the listener to juggle the treble and mid-range levels to suit room acoustics and his personal musical tastes. Although it is not a system for filling oversized rooms with ear-splitting volume, it is a comfortable apartment-sized monophonic or—if a pair is used—a full range stereo system.

* Loosely defined as those frequencies in the voice spectrum which contain most of the power. Increase amplitude of these frequencies creates the illusion of bringing the vocalist out of the orchestral accompaniment.

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Madison Fielding MX-100 Compatible Stereo Multiplex Adapter

The Madison Fielding Company, through Brand Products, is selling a multiplex converter in a few metropolitan areas. This is an electronic device capable of demodulating FM broadcast signals containing a Crosby-type multiplex sub-carrier. Called the model MX-100, this multiplex adapter contains five tubes, is fairly small in size (11 3/4" w. x 3 3/4" h. x 9" d.), and sells for $49.50, including cage.

Our tests with this unit—multiplexing out the stereo transmissions over New York's WBAL—have just begun. It appears that this "first commercially" available high fidelity unit works and produces some interesting effects—such as variation of the stereo "spread" through a simple panel control adjustment.

In order not to obtain an erroneous, or even an overly optimistic impression of stereo via multiplex FM, we prefer to defer our full report until January. In the meantime, we again emphasize that the Federal Communications Commission has not definitely decided in favor of the Crosby vs. Halstead multiplex stereo methods. Secondly, additional FM multiplex stations in the New York City area are expected to be in operation within days after this is written—these will be used to confirm or refute our earlier findings.
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MODEL SE-1 (center unit) $149.95
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MODEL SC-1 (speaker enclosure) $39.95 each
Shpg. Wt. 42 lbs. (specify R. or L. also wood desired)

Superbly designed cabinetry to house your complete stereo system. Delivered with pre-cut panels to fit Heathkit AM-FM tuner (PT-1), stereo preamplifier (SP-1 & 2) and record changer (RP-3). Blank panels also supplied to cut out for any other equipment you may now own. Adequate space is also provided for tape deck, speakers, record storage and amplifiers. Speaker wings will hold Heathkit SS-2 or other speaker units of similar size. Available in ¾" solid core Philippine mahogany or select birch plywood suitable for finish of your choice. Entire top features a shaped edge. Hardware and trim are of brushed brass and gold finish. Rich tone grille cloth is flecked in gold and black. Maximum overall dimensions (all three pieces); 82¾" W. x 36½" H. x 20" D.

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

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HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 $64.95

Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable pause during the change cycle saves wear and tear on your records by eliminating grinding action caused by records dropping on a moving turntable or disc. Record groove and stylus wear are also practically eliminated through proper weight distribution and low pivot point friction of the tone arm, which minimizes arm resonance and tracking error. Clean mechanical simplicity and precision parts give you turntable performance with the automatic convenience of a record changer. Flutter and wow, a major problem with automatic changers, is held to less than 0.18% RMS. An automatic speed selector position allows intermixing 33⅓ and 45 RPM records regardless of their sequence. Four speeds provided: 16, 33⅓, 45 and 78 RPM. Other features include RC filter across the power switch preventing pop when turned off and muting switch to prevent noise on automatic or manual change cycle. Changer is supplied complete with GE-VR-II cartridge with diamond tip and stylus pressure gauge and 45 RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.

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

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MODEL TR-1A $99.95

Includes tape deck assembly, preamplifier (TE-1) and roll of tape.

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MODEL BC-1A $26.95

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

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"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT
MODEL UA-1 $21.95
Ideal for stereo or monaural applications. Teamed with the Heathkit WA-P2 preamplifier, the UA-1 provides an economical starting point for a hi-fi system. In stereo applications two UA-1's may be used along with the Heathkit SP-2, or your present system may be converted to stereo by adding the UA-1. Harmonic distortion is less than 2% from 20 to 20,000 CPS at full 12 watt output. "On-off" switch located on chassis and an octal plug is also provided to connect preamplifier for remote control operation. Shpg. Wt. 13 lbs.

"BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT
MODEL EA-2 $28.95
An amplifier and preamplifier in one compact unit, the EA-2 has more than enough power for the average home hi-fi system and provides full range frequency response from 20 to 20,000 CPS within ±1 db, with less than 2% harmonic distortion at full power over the entire range. RIAA equalization, separate bass and treble controls and hum balance control are featured. An outstanding performer for the size and price. Shpg. Wt. 15 lbs.

"MASTER CONTROL" PREAMPLIFIER KIT
MODEL WA-P2 $19.75
All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within ±1½ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12¾" L x 3¼" H x 5½" D. Shpg. Wt. 7 lbs.

Charisde Enclosure Kit
MODEL CE-1 $43.95
Your complete hi-fi system is right at your fingertips with this handsomely styled charisde enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer... or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W. x 24" H. x 35½" D. Changer compartment measures 17¾" L. x 16" W. x 9¾" D. All parts are precut and predrilled for easy assembly. The Contemporary cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.

"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT
MODEL W7-M $54.95
This hi-fi amplifier represents a remarkable value at less than a dollar a watt. Full audio output and maximum damping is a true 55 watts from 20 to 20,000 CPS with less than 2% total harmonic distortion throughout the entire audio range. Features include level control and "on-off" switch right on the chassis, plus provision for remote control. Pilot light on chassis. Modern, functional design. Shpg. Wt. 48 lbs.

"MASTER CONTROL" PREAMPLIFIER KIT
MODEL WA-P2 $19.75
All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within ±1½ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12¾" L x 3¼" H x 5½" D. Shpg. Wt. 7 lbs.

DECEMBER 1958
"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT
MODEL W6-M $109.95
For real rugged duty called for by advance hi-fi systems or
P.A. networks, this high powered amplifier more than fills
the bill. Silicon-diode rectifiers are used to assure long life
and a heavy duty transformer gives you extremely good
power supply regulation. Variable damping control provides
optimum performance with any speaker system. Quick
change plug selects 4, 8 and 16 ohm or 70 volt output and the
correct feedback resistance. Frequency response at 1 watt
is ±1 db from 5 CPS to 80 kc with controlled HF rolloff
above 100 kc. At 70 watts output harmonic distortion is be-
low 2%, 20 to 20,000 CPS and 1M distortion below 1% at
6,000 CPS. Hum and noise 88 db below full output.
Shpg. Wt. 52 lbs.

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conversion from basic to complex systems or from monaural to
stereo is easily accomplished by adding to already existing units.
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Expand your hi-fi as your budget permits...and, if you like, spread
the payments over easy monthly installments with the Heath Time
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GENERAL-PURPOSE 20 WATT AMPLIFIER KIT
MODEL A9-C $35.80
The model A9-C combines a preamplifier, main amplifier and
power supply all on one chassis, providing a compact unit to
fill the need for a good amplifier with a moderate cash in-
vestment. Features four separate switch-selected inputs.
Separate bass and treble tone controls offer 15 db boost and
cut. Covers 20 to 20,000 CPS within ±1 db. A fine unit with
which to start your own hi-fi system. Shpg. Wt. 23 lbs.

ELECTRONIC CROSSOVER KIT
MODEL XO-1 $18.95
This unique instrument separates high and low frequencies
and feeds them through two amplifiers to separate speakers.
It is located ahead of the main amplifiers, thus, virtually
eliminating 1M distortion and matching problems. Crossover
frequencies for each channel are at 100, 200, 400, 700, 1200,
2,000, and 3,500 CPS. This unit eliminates the need for con-
ventional crossover circuits and provides amazing versatility
at low cost. A unique answer to frequency division problems.
Shpg. Wt. 6 lbs.

"ADVANCE DESIGN" 25 WATT HI-FI
AMPLIFIER KIT
MODEL W5-M $59.75
Enjoy the distortion-free high fidelity sound reproduction
from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super
critical listener. Features include specially designed
Peerless output transformer and KT66 tubes. The cir-
cuit is rated at 25 watts and will fully deliver instantaneous
power peaks of a full orchestra up to 42 watts. A
"tweeter saver" suppresses high frequency oscillation
and a unique balancing circuit facilitates adjustment of
output tubes. Frequency response is ±1 db from 5
to 160,000 CPS at 1 watt and within ±2 db 20 to
20,000 CPS at full 25 watts output. Harmonic distor-
tion is less than 1% at 25 watts and 1M distortion is
1% at 20 watts (60 and 3,000 CPS, 4:1). Hum and
noise are 99 db below 25 watts for truly quiet per-
formance. Shpg. Wt. 31 lbs.

20 WATT HI-FI AMPLIFIER KIT
MODEL W4-AM $39.75
This top quality amplifier offers you full fidelity at
minimum cost. Features extended frequency response,
low distortion and low hum level. Harmonic distor-
tion is less than 1.5% and 1M distortion is below
2.7% at full 20 watt output. Frequency response
extends from 10 CPS to 100,000 CPS within ±1 db
at 1 watt. Output transformer tapped at 4.8 and 16
ohms. Easy to build and a pleasure to use. Shpg.
Wt. 28 lbs.
"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT
MODEL SS-2 $39.95
Large optional extra. $4.85
Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 8" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade 3/4" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT
MODEL SS-B1 $99.95
Not a complete speaker system in itself, the SS-B1 is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer and a super tweeter to extend overall response from 35 to 16,000 CPS ± 3 db. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of 3/4" veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 50 lbs.

NEW! "DOWN-TO-EARTH" High-Fidelity Book
The "HOW AND WHY OF HIGH FI-DELLITY", by Milton Sleeper explains what high fidelity is, and how you can select and plan your own system. This liberally-illustrated 48 page book tells you the hi-fi story without fancy technical jargon or high-sounding terminology, 25c.

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

"LEGATO" HI-FI SPEAKER SYSTEM KIT
MODEL HH-1 $299.95
Words cannot describe the true magnificence of the "Legato" speaker system , , it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate drive design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15" Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency drive cover 25 to 20,000 CPS. A unique crossover network is built in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of 3/4" veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are precut and predrilled for easy assembly. Shpg. Wt. 125 lbs.

DIAMOND STYLUS HI-FI PICKUP CARTRIDGE
MODEL MF-1 $26.95
Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

SPEEDWINDER KIT
MODEL SW-1 $24.95
Rewind tape and film at the rate of 1200' in 40 seconds. Saves wear on tape and recorder. Handles up to 10½" tape reels and 800' reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.

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Enclosed find $ . . . . . . . Please send the free Heathkit catalog.
Please enclose postage if you order any kits.

Send 25c for the Hi-Fi book.
Biggs’ Pipe Dream

(Continued from page 48)

voicing and tuning, “I believe that what I have already written makes it clear that we do not copy the Baroque organ, but that we proceed from distinct principles of the art of organ building. Our instruments are founded on the same classic principles which produced earlier instruments, but they are made by modern people of modern materials and they are modern instruments.”

Equally puzzling is the very sparing reference in Wintenitz’s historical essay to the significant evolution in French organ-building during the 17th and 18th centuries. The period 1680-1715 marked a peak of perfection in French organ building never surpassed. Their basic principles, the fruit of five centuries of organ development, governed the techniques and aesthetic procedures of the Thierry’s, Clicquot and other master builders of the succeeding century. Their instruments inspired the compositions of such glorious witnesses as François Couperin, De Grigny and Clérambault. During the past two decades, largely thanks to Gonzalez, the movement toward the neo-classic organ in France has gathered swift momentum. And as Biggs rightly points out, “in the complete realization of the ideal classic, surely lies our direction for the next twenty years.”

For practically all organists this handsome package is a must. It is also a rewarding investment for the layman interested in exploring the resources of this great instrument. Our advice would be: first play through the disc, since it sets forth in actual sounds what you may later sit back and read about with pleasure and profit in the accompanying book.

“Rispettabile” Puccini

(Continued from page 40)

As is usual in musical history—if we give history a long enough opportunity—Puccini’s best work is also his most popular. The public is not wrong in preferring Tosca, La Bohème, and “Butterfly” and in cold-shouldering La Rondine, La Fanciulla del West, or Suor Angelica. These are flawed works. Gianni Schicchi, Puccini’s only essay in comedy, is a sparkling jeu d’esprit, combining as it does a special brand of Mediterranean merriment, half good nature and half spite, with that lush romanticism which was Puccini’s real creative asset, and which here finds expression in Lauretta’s famous and very sentimental little aria. Yet Gianni Schicchi has never become a favorite outside of Italy, possibly because one needs to understand the words to appreciate the fun. Il Tabarro, to the professional musician at least, is a most remarkable score. It is not as effective as it ought to be in the theater because the action takes too long in getting started.

When we come to Turandot, we must grieve that the composer did not live to finish it. The music of the first act is as fine as any in the twentieth century; but thereafter the opera begins to decline. It is not merely a question of the final duet, which Alfano composed, but one of revision of the entire score to adjust balance, eliminate longeurs, develop further the character of the Princess, and to work toward sending the audience home with a sense of fulfillment. All this, I believe, Puccini would have accomplished had he lived a little longer.

Our changed attitude toward Puccini, our better appreciation of his art, are not merely noticeable in that performers take him more seriously. We can sense, too, the influence he is now exerting on the modern operatic composer. Again, this influence was slow in making itself felt: it could not break through at a time when the prevalent taste favored symphonic opera, or opera encrusted with a harsh, bitter coating of philosophy, where the short parlando, using at best germinal themes, pushed out the easy, long-breathed melody. Wozzeck (1925) and Lady Macbeth of Mzensk (1934) and Peter Grimes (1946) are instances in point.

Today it is becoming evident that composers are returning to the belief expressed by Verdi so long ago that the operatic art is essentially vocal and that drama on the lyric stage needs primarily to be expressed through the singing human voice. Italian-born Gian-Carlo Menotti has obviously been influenced by Puccini with a new willingness to learn from him. As we listen to Samuel Barber’s Vanessa, (RCA Victor LM 6138) we hear once again, but of course in a twentieth century idiom, the kind of melody, emotional and soft-contoured, which Puccini would understand and react to were he among us today. Examples could be multiplied—Carlisle Floyd’s Susannah and even The Prisoner by Italy’s 12-tone master, Dallapiccola, can be cited.

So it is that thirty-four years after his death, Puccini is doubly alive. He has lost none of his popularity with the public; he has won new respect from today’s performers; and he promises to give new inspiration to the modern composer. Though vastly successful and eventually wealthy during his lifetime, he was a modest man. He would, I think, be very proud to know what has happened to him in the wide world, a hundred years after he was born in little Lucca.

—George Marek

HiFi REVIEW
achieving concert hall realism

By RODRIGUES

Tack up a bulletin board

Have all equipment hidden behind drapes

Film of orchestra synchronized with recording

Install concert hall type seats

A recording of assorted male and female coughs during performance
MISCHA ELMAN, June 11, 1958, speaking at Combs College of Music, Philadelphia:

“As an artist who has been recording for 50 years, I am aware of the difficulties inherent in the recording process . . . only the concert hall can give you the proper perspective.”

MISCHA ELMAN, October 5, 1958:

“Now, I must tell you, I have heard a speaker system that approaches the authenticity of concert hall performance”

What so impressed Mr. Elman? The sound he heard from a radically new stereo speaker system designed to utilize the acoustical properties of the surrounding walls of the listening room. A system that literally adds a third dimension to stereophonic sound . . . the perception of depth. A compact, single-cabinet system that for the first time lets any number of listeners enjoy the thrill of stereo practically anywhere in the room . . .

UNIVERSITY’S TOTALLY DIFFERENT ‘TRIMENSIONAL’ STEREO SPEAKER

THE NEW TMS-2

Laboratory tests of the TMS-2 had greatly surpassed all design and performance specifications. Under normal circumstances, this would have been more than sufficient proof of its complete success. But so extraordinary was the nature of its sound, so intriguing its versatility, that it was decided to further subject it to critical listening tests under at-home conditions by leading artists, musical authorities and audio experts.

Mischa Elman, now celebrating the 50th anniversary of his American debut, acclaimed throughout the world for his supreme virtuosity . . . is an artist whose belief that only in the concert hall can the true quality of actual performance be realized, is a matter of public record. His enthusiastic response after hearing the TMS-2 in his home . . . that it approaches the authenticity of concert hall performance . . . was certainly remarkable, but no more remarkable than the concept of the TMS-2 itself.
Internationally celebrated violinist Mischa Elman, at home with his University “Trimensional” Stereo Speaker, the TMS-2. Renowned for his legendary “golden tone,” Mr. Elman is currently celebrating the Golden Anniversary of his American debut at Carnegie Hall at the age of 17. Since then his artistry has been acclaimed all over the world and his recordings have passed the 2 million sales mark.

Here, at last, is a speaker system that combines:

UNPRECEDENTED COMPACTNESS
Two complete speaker systems in one enclosure only 25” wide, 29” high, 12” deep...solving all space and placement problems. By utilizing the exclusive dual voice coil feature of the C-12HC woofer, only one bass enclosure and woofer are required to handle the entire low frequency range of both stereo channels. Extended, undistorted bass is superbly reproduced by using the RRL enclosure design so successfully employed in University’s Ultra Linear Response systems. See fig. 1.

A THIRD DIMENSION TO STEREO SOUND
The breadth, depth and clarity of stereophonic sound is accomplished by utilizing the walls of a room, just as the symphony orchestra uses the acoustical properties of the concert hall. The woofer sound emanates at the rear of the enclosure; one mid-range and one high frequency speaker for each channel project sound from each side of the cabinet. By thus deflecting all frequencies, in proper relationship, to the rear and side walls of the room, multiple stereo sound sources are created that not only provide the otherwise missing dimension of depth, but also preserve the stereo effect virtually throughout the room. See fig. 2.

PLACEMENT ANYWHERE IN A ROOM
The unique design of the TMS-2 provides you with two distinct advantages: it is possible to place it in a corner or anywhere along a wall, by merely positioning the deflectors as shown in fig. 3, and since there are no particularly critical listening positions, you, your family, your friends—any number of listeners—can enjoy the TMS-2 from most anywhere in the room.

MONOPHONIC OR STEREO REPRODUCTION
With deflectors closed, the TMS-2 is an outstanding, wide-range monophonic speaker system. “Presence” and “brilliance” controls are provided for both sets of mid and high frequency speakers. In addition to being used for balancing the system to room acoustics and personal taste, these controls and the deflectors may be adjusted to produce a pseudo-stereo effect with monophonic program material as well. Whether you start your high fidelity system with monophonic equipment, or go right into a stereo setup, the TMS-2 is the best investment you can make, because it is equally “at home” with any kind of program material, and no further additions to the speaker system are ever required.

DESIGNED RIGHT—PRICED RIGHT
Flawlessly designed along simple, classical lines, beautifully proportioned to compliment the most exacting taste, the TMS-2 will enhance any decor. In fact, it looks more like a piece of fine furniture than a typical speaker cabinet. Breathtaking in its performance... beyond the scope of conventional monophonic or stereophonic reproduction, the engineering concept of the TMS-2 eliminates redundant components; makes use of the latest, most advanced acoustical principles. RESULT: the ultimate in uncompromised value. In Mahogany—$235, Blond or Walnut—$263 User Net.

See and hear the TMS-2 at your dealer... NOW! You too, will agree with musical and audio experts that it marks one of the most extraordinary advances in high fidelity and stereo history.
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WESTMINSTER records* are just a little bit better!

* in stereo too!
ALBINONI: Oboe Concerto (see COLLECTIONS)

ARNO LD: English Dances; Scottish Dances (see BRITten)

BACH: Mass in B Minor, Bavarian Radio Chorus and Symphony Orchestra, Louis Marshall (soprano), Hertha Töpper (contralto), Peter Pears (tenor), Kim Borg (bass), Hans Braun (bass), Eugen Jochum cond. Epic SC 66227 2 12" $7.95

Musical Interest: A towering masterpiece
Performance: Good, and yet
Recording: Perhaps a little too spacious.

What a monstrously difficult task it is to record a work like this! On the one hand, there are massive four-, five-, six- and eight-part choruses, accompanied at times by full orchestra, including trumpets, playing in a register hardly known to most present-day performers. On the other hand, many of the solos are nothing more or less than chamber music. What approach shall the conductor take toward these different types of music, and how shall they be recorded? Jochum has apparently chosen the "big" approach. And yet, despite the size of his performing bodies, he has avoided the pitfall of having them get lost in a mass of sound, by the expedient of keeping them moving. According to my notes, or the "score card" that I keep, upon hearing each movement, I find that I have placed after the first seven movements the notation "with motion"—meaning that the conductor has kept the music moving at a fairly brisk pace. Yet it is still difficult to hear the inner voices of the chorus.

Generally speaking, however, it seems to me that, despite the good features of this version, it does not supersede the earlier one issued on the Angel label. The soloists have had the first recording, by taking a frankly "chamber music" approach to their singing, emerge far more successfully than do those in the present set, with their bigger tone. Similarly, the lightness of the choral tone in the Angel recording not only gives a greater urgency and conviction to their singing—it also makes for far greater clarity. Compare, for example, the exuberance achieved through their lightness of tone, in the Et in terra pac, Et Resurrexit and

DECEMBER 1958

BEST OF THE MONTH

Epic's completion of the Beethoven Violin Sonata Cycle with Grumiaux and Haskil "does so in... a magnificent manner"—"beautiful music-making"... "recording is finely balanced and resonant." (see below)

Decca fills a major gap in the Brahms repertoire with a superb first recording of the Magelone Songs—"It is fortunate that Op. 33 makes its entry through the superlative artistry of Dietrich Fischer-Dieskau... imparting youthful fervor, true romantic spirit, and elegance of style to Brahms' soaring lines." (see p. 70)

RCA Victor with Fritz Reiner and the Chicago Symphony has "done it again"—this month with a masterly recording of Tchaikovsky's great Pathétique Symphony—"The brilliant orchestra which Reiner has fashioned... responds with playing of razor-honed perfection... The RCA Victor engineers... have produced what is certainly one of their most outstanding recordings." (see p. 81)

The best-buy Camden series from RCA Victor is highlighted most lately by The Art of Lily Pons—"a well-planned and fascinating tribute that captures the petite prima donna during the first decade of her American career." (see p. 84)

Osanna with the relatively plodding quality of the same portions in the Epic version. Yet, when the music calls for power, it is there in full measure in Angel's chorus.

My preference, therefore, remains for the earlier release, despite the fact that von Karajan's tempo in the Crucifixus is so fast as to be almost a mockery. There, incidentally, Jochum's reading is far superior!

D. R.

BALAKIREV: Song (see COLLECTIONS)

BEETHOVEN: Violin Sonatas—No. 2 in A Major, Op. 12, No. 2; No. 3 in E Flat Major, Op. 12, No. 3; No. 8 in G Major, Op. 30, No. 3, Arthur Grumiaux with Clara Haskil (piano). Epic LC 3468 $3.98

Musical Interest: Of a high order
Performance: Superb
Recording: Excellent

Shortly after I had listened to this disc, my October issue of HFR arrived. I noticed that Martin Bookspan, in reviewing an earlier disc of Beethoven sonatas made by these two artists, remarked: "The team of Grumiaux and Haskil has now been represented in Epic's catalogue with seven of Beethoven's ten sonatas for violin and piano. Presumably a disc containing the three missing ones is on the way to round out the cycle."

The assumption was correct; the present disc fills the gap. Moreover, it does so in such a magnificent manner that I will simply quote another portion of that review—not out of laziness, but out of conviction.

"What wonderful ensemble and rapport between the two artists! It is as if both are functioning via a mutual central nervous system."

I might add that it would be difficult to find a single fault with this disc. This is beautiful music-making, indeed, and the recording is finely balanced and resonant.

D. R.

BERLIOZ: Symphonie Fantastique, Orchestra National de la Radiodiffusion Frances, Sir Thomas Beecham cond. Capitol EMI C 7102 $4.98

Musical Interest: Masterpiece
Performance: Sensitive-dynamic
Recording: Engineering good to poor

Beecham's reading of the "Fantastique" makes an even dozen of the Berlioz masterpiece now available in the monophonic catalogue. Sir Thomas is an "old pro" in the fullest meaning of the word, and he has turned out a reading that ranks with Munch's fine RCA Victor release. Beecham is more poetic in his treatment of Scene aux champs. The March to the Scaffold is accomplished in stout military fashion as opposed to the dirge-like reading from Mr. Munch. Still Beecham does not care to indulge in overtheatricalizing a piece that is essentially theatrical.

He lays the bones of the witches bare in the parts where those nasty creatures
bedevil the hero, and in so doing he extracts musical elements not revealed in any other recording. Capitol-EMI in this major item of its debut release came close to a prize winning effort. Beecham more than maintains the engineering on him down a bit. Everything is clean and crisp in the middle and high frequencies, but it took much fiddling with the bass control to achieve this valuable element, and even then it was not right. A quick A-B-C test of Munich-Victor, Angel, London and Beecham-Capitol-EMI showed that the former items all had much better articulation of the bases. Except for this one weakness, this recording belongs near the top of the list, and that by virtue of sheer musicality of Beecham's and an untrusting interpretation.

J. T.

Musical Interest: Major Brahms
Performance: Superlative
Recording: Excellent

That a major work by a composer of Brahms' stature is released tapped for records until now seems unbelievable in this day and age—but here it is! To the fifteen songs inspired by the fancifully romantic Ludwig Tieck poems the young Brahms gave his most fervently lyrical effusions. Schubert's shadow hovers over some of them, but not a single one is without Brahms' own marks of identification whether in the vocal line or in the beautifully integrated piano writing. Except for No. 9 of the cycle ("Ruhé, Süss-Robchen")—which was recorded by Kipnis in the thirties—the "Magelone" songs are seldom heard even on the concert platform, hence Decca's contribution (of Deutsche Grammophon origin) ranks with the rarest of scoops.

It is a fortunate that Op. 33 makes its entry through the superlative artistry of Dieterich Fischer-Dieskau. In less capable hands the musical values inherent in what often is hampered by uninspired poetry would have been less likely to emerge with such clarity. Reality is just about perfect, imparting youthful fervor, true romantic spirit, and elegance of style to Brahms' soaring lines. Vocal connoisseurs will find particular delight in the artist's command of mezza-voce (in Nos. 9 and 12) and in the way he alters the main ring of his voice to find just the right tone for No. 11—the song of Magelone. Jörg Demus is excellent in the elaborate and challenging piano accompaniments.

Special praise befits the producers of the album. The "Magelone" cycle makes sense without knowing the nature and contexts of Tieck's poems. Irving Kolodin's informative notes provide all the background, fill in the important gaps of the narrative and contribute to understanding and enjoyment of the songs.

Complete texts and useful translation are given. The entire presentation is a model of what a record should be. C. J.

Musical Interest: Tops
Performances: Grand
Recording: Good

Brahms had a habit of deprecating his own works. Yet, in a letter that was most atypical of him, he wrote to his publisher about his Opus 88: "I can tell you that you have not yet seen the most beautiful work from me, and probably you have not published one such in the last 10 years!"

His estimate is no exaggeration. In fact, it applies very well to the other quintet, which was composed about eight years later. Both are masterworks, and both derive their much timbres from the presence of the additional viola. Brahms was very partial to the dark coloration of that instrument.

A comparison of this version F Major Quintet with the Westminster recording of the same work, by the Vienna Konzert-Thaus Quintet, reveals the fact that the Budapest group takes a slightly more vigorous approach. Their greater "tightness" shows up in the fact that their overall timing is shorter than that of their Viennese counterparts. Columbia's recording, similarly, is more clearly etched, as opposed to the mellower quality of Westminster's recording. Columbia offers both quintets on the same disc, while Westminster's release contains only the F Major Quintet. The G Major Quintet fares equally well, in the accomplished hands of the Budapest group. But did something go wrong with two- thirds of the way through the second movement? These seem like false harmonies; perhaps Brahms, which I cannot check on, without the score. In any case, though, the disc is an excellent buy.

D. R.

Musical Interest: Of the highest
Performance: Provocative
Recording: Good

Here is a solid and steady-as-a-rock performance which is very much in the middle European tradition. Kempe underlines the contemplative, autumnal side of the music; some may find this a little on the dull side, but as for me, this is my kind of Brahms Fourth.

It's interesting to note that like Klemperer before him, Kempe inserts a slight liftpause in the Scherzo just before each recurrence of the heavy string chord of the opening phrase; Kempe's is not quite so extreme as Klemperer's, but it's there nonetheless.

Kempe, who made such a profound impression with the Metropolitan Opera Company a few seasons ago when he conducted such things as Zemlinsky and Arabella, has been receiving more and more opportunities from EMI to record standard concert works. He is still a young man (forty-eight) and he could well become one of the most important conductors in our concert life.

M. B.

Musical Interest: Exhilarating
Performances: Exuberant
Recording: Exemplary

Here's a musical panacea for that "tired blood"... bubbling, swinging and outrageously clever ballet scores from two British wizards of orchestration. Britten's with the printing of quaint melodies—known to balletomanes as the music to Balanchine's Divertimento—has been amply praised on and off records, but Malcolm Arnold's lesser known contribution is just as enjoyable. The English Dances date from 1950, and have been recently incorporated into the Sadler's Wells repertory. The Four Scottish Dances are brand new, first presented at the B.B.C. Light Music Festival of 1957. Arnold, incidentally, is still in his thirties. He has come up a long way in recent years (thought of a remarkable short cut through The Bridge on the River Kwai) and is undoubtedly marked for continued prominence. Whether he will be comparatively successful in more probing endeavors remains to be seen. Meanwhile it is reassuring to possess an unusually talented Young Man from Britain who is so manifestly not angry.

Robert Irving is the logical conductor for this ballet repertory and the Philharmonia players rally to all demands of virtuosity. The recording is all one can ask for. One complaint: our hats are off to Britten for his spectacular arrangements, but the composer is still Rosini, and to him should go top billing as it does to Weber over Berlioz, Schubert over Liszt and Gerswin over Ferré Grolé in similar past instances of "collaboration.

C. J.

CIMAROSA: Oboe Concerto [see COLLECTIONS]

DARGOMJJSKY: Songs [see COLLECTIONS]

Musical Interest: Excellent coupling
Performance: Lush
Recording: Stunner

Reiner is producing the best records of his long and illustrious career with the Chicago orchestra, and here serves the cause of Ravel-Debussy magnificently against serious competition. The sharp discipline of the ensemble makes for the most exciting "Alborada" I've yet heard on records. Reiner leads the beautiful "Valse" with more romantic feeling, but fails to capture the intoxicating languor that permeates Ansermet's earlier reading with the Suisse Romande. The older recording (LM 795) made several years ago is also better engineered in terms of sound. Paul Paray made one of his very best efforts for Mercury in his reading of Iberia, and that too is a recording made some time ago. It is therefore the stunning Alborada del gracioso performance which most clearly marks the Reiner issue as a truly superior disc.

Hifi Review
METEORIC RISE OF STEREO LONG PLAY LABEL CREDITED TO QUALITY AT A SENSIBLE PRICE!

Swarthmore, Penna.—Nov. 10th Miller International Co. of Swarthmore, Pa., reports the sale of over a million stereo long play discs to date on their Stereo Fidelity Label. Despite the relatively small amount of stereo equipment in the field the exces of the firm are staggered by the sales response to their $2.98 records.

J. C. Martin, National Sales V.P., at first credited the volume to filling the industries “pipe line” with initial stocking orders, however, recent sales analysis show beyond a doubt that an unpredicted flow of stereo-discs are finding their way into the hands of the consumer.

The label was the first company in the world to release a complete Stereo catalog comprising all musical categories back in May of this year.

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The firm maintains their own music arrangers, copying and engineering staff both in Europe and the U.S.A. Completely modern vinyl processing and compression record pressing plant in Swarthmore, Pa., insures a quality product to the labels, U.S. distribution and outlets in 28 foreign countries.

Martin claims, “label offers a finished stereo product of exactly the identical process of the record offered in stereo records retailing at $6.00 or $7.00.” “This”, he explains, “is possible due to a capable young organization with no unnecessary ‘fat’, a unique new product amortization system through foreign distribution and the latest manufacturing processes.”

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I cannot recall any set comparisons where performances were so nearly on a par. At any rate, the coupling as a whole is marvelous, the engineering a stunning technical triumph, and all of the music magnificently executed by the Chicagoans.

J. T.


Musical Interest: Superior
Performance: Impressive
Recording: First rate

The Dvóřák is nearly everyone's choice as the greatest cello concerto of the repertoire—its new recording therefore by one of today's most prominent interpreters is welcome. Rostropovich confirms the impres-
sion he made during his 1956 United States tour: that of a dependable, thorough musician with a warm but not overly sensuous tone and with impressive technique. Convincing in his interpretation from beginning to end, he appears happier in the lyrical moments—the second movement emerges in his hands with rare expressiveness and poetry—than in pages of dramatic stress where there is occasional evidence of struggle. This is one of the most satisfying of all modern recorded perfor-
mancess of this music, surpassed only by Janos Starker on Angel. The Royal Philharmonic under Sir Adrian Boult offers faultless orchestral support and the recording— with the exemplary balancing of the important woodwind interplay—matches the excellence of the overall effort.

G. J.

**DYORÁK:** Slavonic Rhapsodies 1 & 2 [see SMETANA]

**GLINKA:** Songs [see COLLECTIONS]

**GRETCHANINOFF:** Songs [see COLLECTIONS]

**GRIEG:** Holberg Suite; Two Elegiac Melodies; Symphonic Dance No. 4. The Philharmonic Orchestra, Anhelo Pestulanti cond. Capitol-EMI G 7104 $4.98

Musical Interest: Grieg at his most typical
Performances: Very nice, indeed
Recording: Spacious and round

I must confess to a weakness for the Holberg Suite, which has long appealed to me as one of Grieg's finest works. I mention this personal bias only in order to point up the fact that I take an almost "possessive" attitude toward the work, and therefore tend to be quite critical of any performance. I am pleased to be able to report that the music seems to be treated very well on this disc. The performances are nicely melded, and the two familiar Elegiac Melodies are played with the requ-
isite feeling, without ever becoming over-
saccharine. The Symphonic Dance is new to me, and is an attractive treatment of folk lore material.

Lovers of Grieg's music should surely enjoy this record.

D. R.

**GROFE:** Grand Canyon Suite. Philadel-
phia Orchestra, Eugene Ormandy cond. Columbia ML 5286 $3.98

**GROFE:** Grand Canyon Suite; Missis-
sippi Suite. Eastman-Rochester Symphony Or-
chestra, Howard Hanson cond. Mercury MG 50049 $3.98

Musical Interest: Still wonderful to hear
Performances: Both good, Hanson wins
Recording: Both good, engineering even

To begin with we must consider that the Philadelphia Orchestra is a better ensemble than the Eastman-Rochester, and that for most music lovers Ormandy is a more familiar figure than Hanson. First impulse would therefore strongly favor the Columbia release of Grofé's music, which never seems to age. But here is a case of great conducting leading a fine if not great orchestra to the result of a recording that goes right to the top of the catalog. Hans-
on is a tremendous musician, sensitive, imaginative, technically sure, a real crafts-
m an. There is a subtle quality to the muscle and fire he injects into the score. And Mercury's engineers have again made still another great record aided by superb acoustics.

As a matter of fact all of Mercury's re-
leases made in the Eastman Theatre at Rochester have been magnificent musically and sonically, and I've often wondered what would happen if Dorati or the Minneapolis Orchestra recorded there. Hanson, if given the opportunity, would quickly emerge as a top-ranking conductor, and I hope he will resume making some serious recordings for Mercury outside of the cate-
gory of Grofé, Carpenter, and Gould.

Ormandy and his Philadelphians have made a dandy Grand Canyon Suite too— with heavier tone in the strings, which is normal, and a solid bass line. Mercury offers as a bonus the charm of Grofé's
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**Handel**

- Oboe Concerto (see COLLECTIONS)

**Haydn**

- Oboe Concerto (see COLLECTIONS)


Musical Interest: Perennial
Performance: Masterly
Recording: Excellent

Thanks to RCA Victor's European facilities and to the availability of Pierre Monteux as conductor-at-large, what in other hands could have been pointless duplication emerges here as a project brought off with sterling success. To be sure, the enchantments of the Midsummer Night have been evoked for us with comparable mastery by Stiehl, Van Beinum, Toscanini and Reiner (the latter two for RCA Victor).

Furthermore, Rosamunde is much too delightful in its entirety not to suffer from the omission of certain parts, however irresistible the best known excerpts may be. Still, these sparkling scores of Mendelssohn and Schubert, with their spirit of eternal youth, are always perfectly paired and here provide a happily congenial meeting ground for Monteux and the Vienna Philharmonic. Typical Monteux readings, with his time-tested virtues of control, repose and warmth in evidence. Toscanini's magical treatment of some of the Mendelssohn pages are still without parallel; otherwise this Vienna edition—suitably aided by luxurious sound—ranks among the best recorded of the two series of excerpts in their short versions.

**G. J.**

**New**

- MENDELSSOHN: Symphonies—No. 4 in A Major ("Italian"); No. 5 in D Minor ("Reformation"). Boston Symphony Orchestra, Charles Munch cond. RCA Victor LM-2221 $4.98

Musical Interest: Higher in the lower number
Performance: Exceptional
Recording: A bit wry

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Reformation Symphony has been known to alert record collectors for more than a decade, ever since the release by English Decca of a Munch-conducted performance by the London Philharmonic on 78's. In the new recording Munch again imparts to the music a tremendous *eclat* and drive and makes an exciting thing even of some of the more banal parts of the score.

Hardly less good, if more unexpected, is Munch's handling of the Italian Symphony.

A Boston Symphony specialty in the days of Koussevitzky (who recorded it twice with the orchestra), the *Italian* here bubbles along in an easy, relaxed manner which is quite winning. Unfortunately, Munch does not repeat the exposition of the first movement, as Koussevitzky did in his second recording, and so we miss the remarkable few measures of music which lead back to the exposition; but otherwise the Boston Symphony Orchestra and its conductor are once again represented in the RCA Victor catalogue with a superlative account of this ever-fresh score.

But why is it that the RCA engineers still do not have the success in Boston's Symphony Hall which is theirs in Orchestra Hall, Chicago? In the stereo recording the directionality and depth are very good, but the overall sound (both monophonic and stereo) is a bit wily and less than the best of which the engineers have shown themselves capable—when they're working in Chicago, at any rate.

MOUSSORGSKY: Khovanchina — Prelude

*MOZART*: Requiem (K. 626), Choir of St. Hedwig's Cathedral, Berlin, with the Berlin Philharmonic Orchestra, Elisabeth Grümmer (soprano), Margarete Höppgen (contralto), Josef Traxel (tenor), Gottlob Frick (bass), Rudolf Kempe cond. Capitol-EMI G7113 $4.98

Musical Interest: Not to be questioned

Performance: Devoted, but oh so staid!

Recording: Very resonant

Please see the brief description of the performance, just two lines above. That just about sums it up. And what a pity—because there are so many fine things here. The chorus is well trained; the soloists know what they're about; the spaciousness of the acoustics seems to suggest a church. There is a serenity about the pacing of the opening chorus, and beautiful feeling in the very moving *Lacrymosa*. But unfortunately, that same serenity prevails even in the parts that do not call for it. What is lacking in this performance is *excitement*. The Dies irae and the Confutatis need more anger—more turbulence, than Kempe gives them. Is it possibly the long reverberation time that held him back? Whatever the reason, this is not the recording of the Requiem.

*PUCCINI*: La Bohème (complete opera)

Antonietta Stella (soprano)—Mimi; Gianni Poggi (tenor)—Rodolfo; Renato Capocci (bartene)—Marcello; Bruna Rizzoli (soprano)—Musetta & others, with the Naples San Carlo Opera Chorus and Orchestra, Francesco Molinari-Pradelli cond. Columbia MZL 401 2 12" $7.96

Musical Interest: An operatic classic

Performance: A lively one

Recording: Ho hum

The charitable thing would be to ignore this set entirely, but it's a commercial release and must be taken as a sincere attempt at a respectable performance of Puccini's score. It is a dismal failure!

Stella's Mimi—for all the merits of her Met "Butterfly"—is the kind of performance one might encounter in a small, pro-
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vincial Italian theater: competently enough sung, but with little true feeling for the character. Poggi is hopeless as Rodolfo: the voice is shot and he elbows his way through the role like a bull in a china shop. His Che gelida manina is embarrassingly brusque and vulgar and the First Act curtain duet on the words Amor, Amor, Amor finds him straining so for the high C at the end that I half expected to hear a dull thud as he falls prostrate to the floor! Rizzioli is a shrill-sounding Musetta; if this is a femme fatale, then the inhabitants of the French Quarter were certainly not very sophisticated. Perhaps the most satisfying performance is Capezzi's Marcello, well sung and acted.

The dramatic aspects of the production are inconsistent; when Schaunard enters in the First Act and tosses some coins on the table, we hear the coins rattle, but later in the act, when Colline trips on the stairs, there is no sound to indicate what has happened, nor is there any noise when Mimi faints shortly after her first appearance. And the balance is poor, with voices too frequently overpowering the orchestra. This is Columbia's first full opera recording in several years; it would have been better if the firm had stayed out of the competition even longer.

M.B.

- Puccini: Suor Angelica (complete). Victoria de los Angeles (soprano)—Suor Angelica; Fedora Barbieri (mezzo-soprano)—The Princess; Mina Doro (mezzo-soprano)—The Abbess; Corinna Vezzo (mezzo-soprano)—Le Suora Zolatrice; Lidia Marimpiedi (soprano)—Suor Genoviafetta & others with Orchestra and Chorus of the Opera House, Rome. Tullio Serafin cond. Capitol-EMI G 7115 $4.98

Musical Interest: For operophiles Performance: First rate Recording: Good

It is undeniable that Suor Angelica is dramatically not an effective opera. Action is held to a minimum and the absence of male roles is a distinct if superficial disadvantage from a theatrical point of view. But the work has dramatic qualities of a sublier, more introspective kind than is generally associated with the composer. Within its fragile framework it is constructed with the skill of a master craftsman, and draws solid strength from the way Puccini contrasts the outward calm of the convent and the restrained passion of his characters.

An earlier recorded version (Cetra 50039 now withdrawn) already suggested that this seldom-seen one-acter could be a wholly satisfying experience on records. This new performance by the forces of the Rome Opera under veteran Tullio Serafini's guidance surpasses the earlier effort in every way. Victoria de los Angeles sings the title role with her customary purity of tone and sustained lyric line, except, perhaps, for a special vocal effect which doesn't quite come off in the passage Dillo alla mamma, creates belle of her aria. She also achieves an unusually successful character portrayal. Fedora Barbieri is excellent in the short but powerful role of the unforgiving Princess. The small parts are well managed and the production shows an intelligent
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effort to create stage illusion. Highly satisfactory recorded sound. Complete libretto is provided but otherwise Capitol-EMI's presentation is surprisingly parsonimous in its packaging.

G. J.

RACHMANINOFF: Songs (see COLLEC-
TIONS)

RAVEL: Alborada del grácatoso; Valse nobles-
et sentiments (see DEBussy)

RIMSKY-KORSAKOV: Capriccio Espagnol
(see COLLECTIONS)

RIMSKY-KORSAKOV: Song (see COLLECTIONS)

ROSSINI-RESPIGHI: Songs (see COLLECTIONS)


Musical Interest: Captivating Performance. Virtuoso Recording: Brilliant

Respighi's spectacular orchestral setting of a bouquet of Rossini piano pieces has received a number of first rate recorded treatments on microgroove, the best of which—conducted by Ansermet—is now to be had as a reissue on London's new $1.98 Rich mond label (19012). Goossens is an old hand at the colorful and grateful music—his was the first and only pre-
war version. The Royal Philharmonic Orchestra responds to his knowing guidance with stunning virtuosity. Now and then one encounters pages where Anser-
met has illuminated details of orchestration with more clarity, and Goossens diet-
tics perhaps too tolerant a tempo for the famous Tarantella. But the overall pageant is delightful, crisp and vividly recorded.

G. J.


Musical Interest: A paragon among musi-
cal "octagons" Performance: No octogonarians thesel
Recording: Finely calculated

The flippancy of the above brief sum-
maries is in no way meant to detract from the serious fact that this is beautiful music, excellently performed and very well recor-
ded.

A comparison with the older Westmin-
ster version by the Vienna Kommerthaus Quartet and assisting artists shows the Ber-
lin disc to be superior on all counts. The neus-
recording is more faithful—notice the greater presence of the double bass—
and the performance has more vitality. Compare, for example, the "Life" given to the Scherzo by the faster tempo of the Berlin group. The greater motion that they impart to the Variation movement is also welcome. A most admirable disc. D. R.

SCHUBERT: Rosamunde (see MENDELS-
SOHN)

SMETANA: Má Vlast ("My Country")—Symphonic Cycle (complete recording).


Musical Interest: Romantic milestone
Performance: Competent Recording: Rich, at times supercharged

Dorati is a sympathetic interpreter of Smetana's epic cycle, and the glowing Rem-
brandt-like tones of the Concertgebouw are no mean enhancement. But the perform-
earce to these ears remains with Rafael Kubelik and the Chicago Symphony Or-
chestra, whose reading breathes more excite-
ment into the music. The Concertgebouw surpasses the Chicagoans in richness of sound, but this is more than balanced by Kubelik's superiority in precision, trans-
parency of orchestral texture and subtleties of phrasing. Dorati's reading of The Mola-
dau is disappointing. He is at his best in the dramatic portions of Sárka (No. 3 in the cycle) but even there he can't quite match Kubelik's handling of the frenzied conclusion. The recorded sound is generally excellent, and I wonder save for the climaxes wherein everything going full blast, are not en-
gineered to perfection. Perhaps stereo will settle that.

If Smetana comes, can Dvořák be far behind? The new set offers, as an attractive bonus, two of the younger composer's seld-
omy heard Slavonic rhapsodies. Falling be-
tween the spontaneity of the Slavonic Dances and the more imposing scope of the tone poems, there are minor but agreeable pieces, well performed and sumptuously recorded.

G. J.

TCHALIKOVSKY: Songs (see COLLEC-
TIONS)

HiFi REVIEW

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**TCHALIKOVSKY: Songs (see COLLECTIONS)**
Cleveland Orchestra, George Szell cond. Epic LC 3483 $3.98
Musical Interest: Vivid and vital
Performance: Supercharged
Recording: Excellent

These performances are "gassers!" Like Reiner's "Pathétique" reviewed above, Szell's readings of these four Russian Warhorses brook no extra-musical shenanigans. Rather, the conductor goes straight to the heart of each piece and then galvanizes his orchestra into performances of tremendous sweep and excitement. And what a virtuoso orchestra he also has at his command! These pieces demand the utmost in ensemble precision and discipline; the Clevelanders have these qualities in abundance. What Szell does not communicate quite so successfully is atmosphere, hence the Khovanschina Prelude is not the mood piece it used to be under Koussevitzky's baton. But in the other three pieces it's the fireworks that count, and more brilliant display of orchestral fireworks on disc will be hard to find.

Epic's engineers have captured the drive and excitement of the performances very well indeed, and in the stereo disc the depth and spatial characteristics are most impressive. M.B.
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Musical Interest: Solo wind at its best

Performance: Full blown

Recording: Airy

For the ear that has had its fill of romantic concertos for piano or violin, here is a completely captivating venture into less familiar realms. Vanguard has titled this disc "The Virtuoso Oboist and for the sake of the record (pun not unintended) it must be said that the title is justified. Cimarosa's delightful little concerto was fashioned out of four of his harpsichord sonatas (reviewed in October's issue of HFR) by the contemporary Australian, Arthur Benjamin. There is some doubt about the authenticity of the concerto attributed to Haydn, but that does not detract from its appeal.

Beautiful performances and fine recording.

D. R.

- None but the Lonely Heart—Russian love songs—Glenn: Vain Temptation; Doubt; Dargomijsky: Love Song; Look, Darling Girls; Romance; Balakirev: Under the Mask; Tchaikovsky: None but the Lonely Heart; So Soon Forgotten; At the Ball: When Spring Was in the Air; Rimsky-Korsakov: Gayer than the Lark; Gretchaninoff: Over the Steppe; All Along the Highway; Rachmaninoff: The Soldier's Bride; In the Silence of the Night; O Cease Thy Singing, Maiden Fair; Jennie Tourel with Brooks Smith, piano, and George Ricci, cello obbligato. Decca DL 9981 $3.98

Musical Interest: Emotional

Performance: Authoritative

Recording: Appropriate

Although the seven composers represented here span three generations, the artistic lineage from Gluck (d. 1787) to Rachmaninoff (d. 1943) follows an unbroken line. The sixteen songs which comprise this recital add up to an excellently planned program for the return of Jennie Tourel to the recording fold after several years of absence.

The singer moves through an extensive range of moods, from brooding melancholy to uninhibited jollity with complete persuasiveness, even though the two Gretchaninoff
songs would be more effective by a male interpreter. This is a repertory in which Tourel has few peers this side of Moscow. Fortunately, it represents only a fraction of her uncommon range of specialties, so this may be a forerunner of other, similarly appealing anthologies.

This artist has always been known for superb communicative powers and secure musicianship. Her voice is not a beautiful instrument in itself, but it is manipulated with rare skill and kept under admirable control save a few slight lapses of intonation. The assisting artists are extremely capable, but more assertive piano participation in the Rachmaninoff songs would have been desirable.

Adequate condensation of the texts is provided. Otherwise the liner material is devoid of all musical interest save the last names of the seven composers. It might have been pertinent to note the names of at least four of the poets involved: Goethe (None But the Lonely Heart), Heine (The Soldier's Bride), Pushkin (0 Cease Thy Singing, Maiden Fair) and Tolstoy (At the Ball).

- MASCAGNI: Cavalleria Rusticana (complete). Renata Tebaldi (soprano)- Santuzza; Jussi Björling (tenor)- Turiddu; Ettore Bastianini (baritone)- Alfio; Rina Corsi (contralto)- Mamma Lucia; Lucia Dani (mezzo-soprano)- Lola; Orchestra and Chorus of the Maggio Musicale Fiorentino, Alberto Erede cond. OPERATIC ARIAS (Side 4)- Ponchielli: La Gioconda- Cielo e mar; Puccini: The Girl of the Golden West- Ch'ella mi' crede; Giordano: Fedora- Amor ti vieta; Verdi: Un bel di' inMaschera- Di tu se fedele; Puccini: Manon Lescaut- Tra voi, belle, brune e bionde.

Jussi Björling, tenor, with the Orchestra of the Maggio Musicale Fiorentino, Alberto Erede cond. RCA Victor LM 6099 12" $9.98.

Musical Interest: High
Performance: Brilliant-in part
Recording: Uneven

Before the appearance of this recording the catalogs listed five competing "Cavallerias," of which four were so nearly matched in overall values that listeners could be encouraged with full confidence to follow their favorite stars. Whether the resulting choice favored Milanov and Björling (RCA Victor), Callas and Di Stefano (Angel), Nicolai and Del Monaco (London) or Harshaw and Tucker (Columbia) - the outcome would have been the same, a well-sung, well-recorded, enjoyable performance.

Well, here is a brand new version from RCA Victor. It unites for the first time on records the voices of Renata Tebaldi and Jussi Björling—and leaves the issue of critical preference even more confused.

With all the immense talent poured into it, this is a heartrendingly uneven performance—frustrating in its unfulfilled promise. To set the matter straight at the outset, the singing principals are blameless. Santuzza is a new role for Tebaldi, but she has made it fully her own vocally and temperamentally. She has an unsteady moment in her initial dialogue with Lucia, but Voi Io Sopra comes off beautifully and her duet with Björling rises to exciting heights. The part is definitely for her; it is

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not one of delicate light and shade but made entirely of pathos and passion, and Tebaldi's delineation is dramatically valid, vocally sumptuous. Björling's aptness for the part of Turiddu is, of course, never for a moment in question. It has been known for nearly two decades and was never better than this. Björling is at an unusual early date—February 28, 1931—the American debut of a golden voice. This is an occasion too rare. Björling sings not one, but two arias in Cavaradossi's famous role—"Casta Diva" and "Re di Siviglia," or, in English, "Casta Diva" and "The King of the Air." The performance is a triumph for both voice and orchestra, a masterful display of vocal technique and dramatic interpretation. The orchestra, conducted by Arturo Toscanini, is in top form, with a rich, full sound that enhances the beauty of Björling's voice. The audience is utterly captivated by the performance, and the house is filled with applause. It is a night to remember, a night of music and emotion.
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London's stereo treatment of Wagner's Die Walkure—Act 1 sets an almost unbeatable standard for opera recording in this medium, even at this early date in the stereophonic era—"Wagner set forth in the grand old manor and with unerring musical conviction." (see p. 46)

Epic scores brilliantly with their stereo version of Beethoven's "Eroica" Symphony in the Szell-Cleveland Orchestra reading—"orchestral playing of the highest order, and the added stereo qualities enhance the excitement of the experience." (see below)

Vanguard for $2.98 gives us Rimsky-Korsakov's Scheherazade which for combined recording and performance rates as a best buy (Mario Rossi and the Vienna State Opera Orchestra)—"If you're looking for real value, this is it." (see p. 92)

The small but enterprising firm of Boston records offers in a piano-and-wind Sextet of Ludvig Thuille (1861-1907)—"a real find for anyone whose tastes are becoming jaded." Jesus Maria Sanroma and Boston Symphony first desk players are in top form—with stereo sound to match. (see p. 94)

Reviewed by
MARTIN BOOKSPAN
STANLEY GREEN
DAVID HALL
NAT HENTOFF
JOHN THORNTON

CONCERT

ADAM: If I Were King (see COLLECTIONS)
AUBER: The Black Domino (see COLLECTIONS)

BACH: Chaconne (arr. from Solo Violin Partita in D Minor); Brandenburg Concerto No. 3 in G Major; PAGANINI: La Campanella; Caprices—No. 9 ("La Chasse"); No. 20, & 24, Concert Masters of New York. Decca DL 79955 $5.98

Musical Interest: Dazzling to profound
Recording: Good
Performance: Better in Paganini
Stereo Directionality: Super!
Stereo Depth: Quite good

The Concert Masters of New York are a marvelous ensemble of first desk players and soloists. Principals from the New York, Philadelphia, Cleveland, Boston, Pittsburgh, Detroit, St. Louis, Dallas, Buffalo, Houston, and Montreal symphony orchestras are members. As conducted here by the late David Broekman, what emerges is unbelievable-togetherness—a discipline to defy description.

The dazzling Paganini pieces, especially the popular Campanella are executed flawlessly, and the ensemble sounds incredibly as one. The marvel of its technique in these works intended originally for the solo virtuoso will keep you shaking your head in astonishment.

When the players turn to Bach the story is different. The same precision prevails, but the celebrated Chaconne suffers from lack of the necessary interpretation that can come only from a solo artist. The notes are all there, but without true meaning. Bach's Brandenburg Concerto No. 3 is played quite well, but I get the impression this is carried off more like an academic exercise. Mr. Broekman on the jacket notes indicated that he should not impose his will on such a sensitive instrument beyond a certain boundary." This attitude is laudable, but the big question is: will it work?

To those ears the Concert Masters of New York are without doubt the finest group of its kind in America today. Please, Decca, let's have more from these men.

BARTLETT: Four Holidays (see COLLECTIONS)

BEETHOVEN: Symphony No. 3 in E Flat, Op. 55 ("Eroica"); Cleveland Orchestra, George Szell cond. Epic BC-1001 $5.98

Musical Interest: Supreme

Performance: Excellent
Recording: Lacking a bit in bass
Stereo Directionality: Fine
Stereo Depth: Good

The stereo version of this greatly admired performance is a winner. Szell's reading is a very strong one, the orchestral playing is of the highest order, and the added stereo qualities enhance the excitement of the experience.

The disc is slightly deficient in bass response; this is rather an about-face for the company which was sharply criticized in its early releases for having too much bass. But now, in common with practically every other company in the business, Epic tends to devalue the importance of a firm and strong bass line. I hereby propose a "Bring Back the Bass Society." Anybody for membership?

M.B.


Musical Interest: Of course!
Performances: Ansermet—Engrossing; Rodzinski—Routine
Recording: Ansermet—Fine; Rodzinski—Uneven
Stereo Directionality: Ansermet better
Stereo Depth: OK in both

The Rodzinski is "just another recording" of the Beethoven Fifth, with no special distinguishing characteristics. The stereo aspects of the disc sound are OK. A very disconcerting change in the overall acoustic comes when we get to the finale, and this spot is also further marred by an imperfect tape splice.

The Ansermet is quite a different story. First of all, Ansermet probes deeply into the music and comes up with a reading that is at once fresh and vibrant, albeit along solidly traditional lines. Secondly, his performance is much better recorded, with a clarity and depth of sound that are quite exciting. And his orchestra gives him more of what he wants than Rodzinski is able to get from his forces. Ansermet's finale really erupts out of the bridge passage connecting it to the Scherzo; Rodzinski's has no such dynamism. And Ansermet clinches the verdict in his favor by observing the absolutely indispensable repeat of the first movement's exposition, which Rodzinski omits.

M.B.

HiFi Review
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DECEMBER 1958

MUSICAL INTEREST: Why not?

Performance: Fair to tops

Recording: Fine

Stereophonic: Excellent

Stereophonic Depth: Good

The monophonic version of these performances seemed unduly lacking in toal body; but Westminster's stereo is something else again—which leads us to believe that the sessions were done with stereo primarily in mind. At any rate, it's a pleasure to hear stereo sound with a true bass, with fine percussion preceences and with an excellent relationship of depth illusion to directional localization.

The Peter Grimes excerpts come off much the best, notably in the Sunday Morning and Passacaglia episodes. Boult's tempi in the latter may seem slow, but he works up to a staggering climax. The Young Person's Guide suffers not only from peculiarities of tempo in certain of the variations, but from too obvious mike placement techniques. Even so, the sound is cleaner than in the Capitol recording by Shalin. On the other hand, the Hollywood conductor's pacing is more just. I'd be inclined to wait for a better stereo version of the YPG, but this Westminster disc is worth having for the beautiful and intense Peter Grimes excerpts, with their powerfully intense evocation of the loneliness and cold of the sea and an English fishing village.

CHABRIER: Bourrée fantasque (see Ravel)


MUSICAL INTEREST: A matter of taste

Performance: Authentic

Recording: Fine

Stereophonic: First-rate

Stereophonic Depth: Good

Thanks to Sir Adrian Boult and his more than twenty-five years of recording activity, we have learned to know that there is more to the life works of Sir Edward Elgar (1857-1934) than the Enigma Variations and the Pomp and Circumstance marchies; for Boult has at one time or another recorded almost all the major Elgar orchestral repertoire except the Violin Concerto.

If one can speak of music by Elgar as passionate and personal, as are the best pages of the Enigma Variations and the Introduction and Allegro for Strings, then the Violin Concerto and the two middle movements of the Second Symphony would claim priority. Sir Adrian Boult made a remarkable 78 rpm recording of the E-flat Symphony during the War years and we have Westminster to thank for giving him an opportunity to repeat his reading not for LP only but for the stereo medium.

Elgar's Second Symphony symbolizes the end of that era of well-being which was brought to a violent end in 1914. Just as Vaughan Williams anticipated coming events in his F Minor Symphony of 1934, so did Elgar in his E-flat Symphony of 1910—the year in which King Edward VII died, and to whose memory the music is dedicated.

The first and last movements are full of post-Brahmsian complexities common to the music of the period; but in the Larghetto and rondo-scherzo, Elgar speaks for himself. I would go so far as to rank the slow movement of this Symphony as one of the most noble and poignant things in the musical literature since the corresponding movement of Beethoven's "Eroica." As for the so-called scherzo, the middle section is fully as menacing in its implications as anything in the Fourth or Sixth symphonies of Vaughan Williams.

If Sir Adrian Boult fails to equal his earlier renditions of the scherzo in this recording, he does do superb justice to the slow movement in every way. In this achievement the remarkable stereo recording technique of Westminster is deserving of equal credit; for where the single disc monophonic issue of this performance appeared to be deficient in body of string tone; the sonics in stereo are wonderfully imposing. The recording is clearly a studio rather than an auditorium operation, but the microphone placement has been very well managed, so that the ratio between presence and reverberation is absolutely first-rate. Very tasteful direction too, and plenty of bass.

The Cockaigne Overture is second-string Elgar, but Boult gives it a nice workout. Westminster's miking of the high percussion makes the "kitchen department" sound like a cyclone in a greenhouse.

GERSHWIN: Concerto in F; Rhapsody in Blue. Eugene List with the Eastman-Rochester Symphony Orchestra, Howard Hanson cond. Mercury SR90002 $5.95

MUSICAL INTEREST: Top Gershwin

Performance: Outstanding

Recording: Good—full end of Side 2

Stereophonic: Magnificent

Stereophonic Depth: Same

From the above you would think that the Mercury offering would have to be highly recommended, and it is—with one serious reservation. Upper frequency distortion almost wrecks what would otherwise be a recording without flaw. There is simply too much music for the stereophonic technique to contain in the grooves without something breaking down. The tape of this music is fabulous. The transfer to stereo disc is poor. If Mercury had issued the Concerto only on this disc, so that the music did not run so far into the center of the record, I feel sure everybody would have loved it.

Too many collectors do not understand the causes of distortion and appear conditioned to the quick deterioration of sound which takes place during the last several minutes of play when a recording is too fully saturated. It is in the last pages of the Rhapsody that this type of distortion raises its ugly head on the Mercury disc and becomes a monster that very seriously interferes with the mighty music making of the List-Hanson team.

Leaving aside the deficiency in the disc processing and getting on with the music, I'm happy to say that interpretively the team cannot be beaten by any other in the
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MORE NEW ITEMS RATED AT A GLANCE

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<th>Stereo Direction</th>
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<td>Take The &quot;A&quot; Train, Loves, My Shawl, Take It Easy Mambo &amp; 7 others.</td>
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<td>Brazil, Piazzola, Mama Yo Quero, Tico-Tico &amp; 8 others.</td>
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<td>An Affair To Remember, Fascination, Shadow Waltz &amp; 9 others.</td>
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<td>Decca DL 78663 $5.98</td>
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<td><strong>MY FAIR LADY and GIGI featuring The Radiant Velvet Orchestra</strong></td>
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<td>Selections from Lerner and Loewe shows.</td>
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<td>Concert-Disc CS-23 $6.95</td>
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<td><strong>OTHER WORLDS OTHER SOUNDS featuring Esquivel and His Orchestra</strong></td>
<td>✯✯</td>
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<td>Granada, Begin The Beguine, Night And Day, Speak Low &amp; 8 others.</td>
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<td>RCA Victor LSP-1753 $5.98</td>
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<td><strong>THE WAY YOU LOOK TONIGHT featuring Joel Herron (piano) and Orchestra</strong></td>
<td>✯✯✯</td>
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<td>Why Do I Love You, The Song Is You, Make Believe &amp; 9 others.</td>
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<td>Westminster WST 15002 $5.98</td>
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<td><strong>SEEMS LIKE OLD TIMES featuring Sy Shaffer and His Orchestra</strong></td>
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<td>I'll Get By, You're Mine, Yow, Pencles From Heaven &amp; 9 others.</td>
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<td>Westminster WST 15003 $5.98</td>
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<td><strong>FIREWORKS featuring Billy Mure's Supersonic Guitars</strong></td>
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<td>Firecrackers, Peanut Vendor, Jealous, Dancing Guitars &amp; 8 others.</td>
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<td>RCA Victor LSP-1694 $5.98</td>
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<td><strong>THE WORLD'S FINEST MUSIC featuring Lawrence Welk</strong></td>
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<td>Clair de Lune, Full Moon And Empty Arms, Till The End Of Time &amp; 9 others.</td>
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<td>Coral CRL 757113 $4.98</td>
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<td><strong>HOW DID HE LOOK? featuring Joan Merrill (vocalist) with acc.</strong></td>
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<td>Sentimental Journey, Me And My Shadow, Am I Blue &amp; 9 others.</td>
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<td>Westminster WST 15013 $5.98</td>
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<td><strong>SWINGIN' EASY featuring The Modernes</strong></td>
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<td>Five Foot Two, Foggy Day, Limelight, Mambin Inn &amp; 12 others.</td>
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<td>Concert-Disc CS-27 $6.95</td>
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<td><strong>DANCING AND DREAMING featuring The Jay Norman Quintet</strong></td>
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<td>Somebody Loves Me, Don't Blame Me, Solamente, Green Eyes &amp; 8 others.</td>
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<td>Concert-Disc CS-24 $6.95</td>
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<td><strong>MY MAN featuring Mary Lou Brewer with Orchestra</strong></td>
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<td>My Man, Mad About The Boy, I May Be Wrong &amp; 9 others.</td>
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<td>Westminster WST 15010 $5.98</td>
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<td><strong>&quot;A SURE THING&quot; featuring David Allen (vocalist) with Orchestra</strong></td>
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<td>Sure Thing, I'm Old Fashioned, The Way You Look Tonight &amp; 7 others.</td>
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<td>World Pacific Records Stereo-1006 $5.98</td>
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<td><strong>TEARS OF A GYPSY featuring Lendvay Kalman and his Gypsy Band</strong></td>
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<td>Keresek Egy Candes Szurgot, Lidka Buza, Ides Onym &amp; 9 others.</td>
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<td>Westminster WST 15004 $5.98</td>
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<td><strong>LAWRENCE WELK PRESENTS DICK KESNER and his Stradivarius Violin</strong></td>
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<td>Silver Moon, I Love You Truly, Play Fiddle Play &amp; 9 others.</td>
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<td>Brunswick BL 754044 $4.98</td>
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Musical Interest: Excellent ✯✯✯✯, Pleasing ✯✯✯, Fair ✯✯, Dull ✯
Performance: Superb ✯✯✯, Good ✯✯✯, Adequate ✯✯, Disappointing ✯
Stereo Direction: Tasteful ✯✯✯, Adequate ✯✯✯, Exaggerated ✯✯, Poor ✯
Stereo Depth: Outstanding ✯✯✯, Good ✯✯✯, Fair ✯✯, Minimal ✯
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**HEROLD**

- **MOZART**
  - Horn Concerto—No. 1 in D Major, Nos. 2, 3 and 4 in E Flat. James Stagianno, French horn, with the Zimberl Sinfonietta. Boston B5T-1002/3 $5.95 each

  **Musical Interest:** Of course
  **Performances:** OK
  **Recording:** Good
  **Stereo Directionality:** OK
  **Stereo Depth:** Fine

  Previously released on a single monophonic Boston disc, these four performances now make their way into the stereophonic catalogue. Stagianno and the Zimberl Sinfonietta play efficiently, if without that special flair which the late Dennis Brain brought to the music.

  The stereo discs offer clean, well-balanced sound, with good directionality and depth.

  As an economic investment, however, these discs offer scandalously little (from an elapsed time standpoint) for the money. The side containing the Concerto No. 1, for example, holds barely 8 minutes of music. Now it is true that less music can be accommodated on a stereophonic disc than on a "normal" LP, but this is certainly carrying matters too far!

  **REZNIKOV**

- **RIMSKY-KORSAKOV**
  - Scheherazade—Symphonic Suite, Op. 35. Vienna State Opera Orchestra, Mario Rossi cond. Vanguard SRV-103-SD SPECIAL PRICE: $2.98

  **Musical Interest:** Tops for color
  **Performances:** Good
  **Recording:** Fine
  **Stereo Directionality:** Excellent
  **Stereo Depth:** OK

  At Vanguard's special demonstration price of $2.98 this disc is a tremendous buy. The quality of sound is the best I've yet heard from Vanguard's stereo orchestral releases: the sound is full and warm, cleanly balanced and—wonder of wonders—with a solid and substantial bass line.

  Rossi's performance is a good one, albeit not on the same order as Beecham's superhuman account for Angel. Yet there are some very fine things here, such as Miriam Soloviell's performance of the violin solos, and a beautifully shaded muted horn at the end of the second movement. If you're looking for value, this is it.

  **SUPPE**

- **TCHAIKOVSKY**
  - Symphony No. 2 in C Minor, Op. 17 ("Little Russian"). Vienna Philharmonia Symphony Orchestra, Hans Swantosky cond. Urania USD-1008 $5.95

  **Musical Interest:** Early and appealing
  **Performances:** First-rate
  **Recording:** Exceptionally full
  **Stereo Directionality:** Good
  **Stereo Depth:** Extraordinary

**Hi-Fi Review**
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This performance has been much admired in its stereo tape and monophonic disc releases. It’s a pleasure to be able to report that the stereo disc is a success, too. Swarowsky gives a robust, extroverted performance which reminds this listener of the pioneer recording made more than a decade and a half ago by Eugene Goossens and the Cincinnati Symphony Orchestra.

Urania’s engineers have contrived for the performance an acoustical environment of impressive richness and depth. The hall in which the recording was made has a rather long reverberation period, but better than excessive dryness.
A most successful release.

Musical Interest: A repertoire staple Performance: Silvestri—Eccentric; Rodzinski—Solid Recording: Rodzinski—Balance problems; Silvestri—OK
Stereo Directionality: Angel is better Stereo Depth: OK

The Rodzinski is by far the more logical of the two interpretations. As was remarked in these pages some issues back when the monophonic edition of the Silvestri performance was released, the conductor makes a shambles of much of the rhythmic contour of the first two movements. Things are much better in the last two, but it takes a strong stomach to put up with what Silvestri does in the way of exaggerated rubato and twisting phrases out of shape in the first two movements. (Note to veteran collectors: If you think Stokowski did some weird things to this symphony in his 1940-ish recording with the NBC Symphony Orchestra, you should hear Silvestri!)

Angel’s engineers, however, have turned in one of their finest stereo recordings, with fine channel separation, good depth and detail, and a warm, solid sound.
Rodzinski’s is altogether more traditional and let-the-music-speak-for-itself in attitude. If only Rodzinski had been granted the quality of recording in which Silvestri luxuriates, then the Westminster disc would have been an unqualified success. As it is, however, there are serious problems of balance, with the woodwinds often overpowering the strings. And the general quality of sound lacks the warmth and resonance of Angel’s disc.

M.B.
- THUIILLE: Sextet in B-flat for Piano and Wind Quintet. On the Woodwind Quintet, piano; and the Woodwind Quintet, Boston BST-1001 $5.95

Musical Interest: A re-discovered delight Performance: Superb Recording: Clean and clear as a bell Stereo Directionality: Excellent Stereo Depth: Fine

Are you asking yourselves, who the heck is Thuiille? The answer is that he was a minor figure of the late 19th century (1861-1907) who was a close friend of Richard Strauss. The present Sextet was composed during the years 1885-87 and is a pure delight. Brahmsian to the core, the composition nevertheless reveals a secure compositional hand and an inventive mind. The part writing is extremely idiomatic and the pianist is given an opportunity to luxuriate in one of the most enveloping and communicative warmth. Perhaps it’s because they are both in the same key, but this work is a direct descendent of Brahms’ B-flat Major Piano Concerto.

This work is a real find for anyone whose tastes are becoming jaded by a surfeit of standard repertoire material, especially since all concerned in its presentation—players and recording engineers alike—have performed their tasks con amore.

The Boston Woodwind Quintet is made up of the first chair woodwind players from the Boston Symphony Orchestra: Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, horn. And what a pleasure it is to welcome back to records the superb artistry of Jesus Maria Sanroma. His North American appearances these days are much too infrequent.

Musical Interest: Variable Performance: Superb Recording: Remarkable Stereo Directionality: Tops Stereo Depth: Good

William Walton (b. 1902) among British composers presents a problem not unlike that of Aldous Huxley among British writers of our day. His youthful works—in particular the Viola Concerto and the “Waters of Babylon” section of Delius’s Farewell—display genuine talent, but much of the rest resolves itself to mannerism.

So it is with his one Symphony, which follows the time-honored “victory-through-struggle” formula in its expressive pattern, and for the rest hews equally to Sibelius, Stravinsky, and the young Walton. Be that as it may, the Presto con malizia second movement is top-drawer Walton, and as performed and recorded in stereo here is by itself worth the price of the disc.

Other than this, however, here is a record that is worth having chiefly as an example of what very fine stereo sound can be recorded under studio conditions when the mikes are properly handled. This is first-rate in every respect, and it’s a pleasure to hear timpani sound the equal of the best monophonic hi-fi.

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December 1958
The parties responsible for transferring from tape to disc deserve equal credit with the recording session engineers for the final result. D.H.

COLLECTIONS


Musical Interest: Pop concert favorites
 Performances: Striking
 Recording: Terrific
 Stereo Directionality: Fine
 Stereo Depth: Okay

Here is another great stereo disc from London's initial release. No gimmicks, just fine, natural sound is the order of the day, with directionality and depth there but not just for their own sake.

Wolff has his own ideas about how some of these pieces ought to go, incidentally. You'll hear a lot of Merry Wives of Wind- sor Overtures before you'll hear a conduc- tor take the second section of the Introduc- tion a tempo, the way Wolff does. And his slovah tempo in the Donna Diana Over- ture gives to the music a quality of light grace which is enchanting. Interpretively the other pieces go as expected, but unex- pected is the superlative playing Wolff gets from the Paris Conservatory Orchestra, which in the hands of some other conduc- tors sounds sometimes like a pretty tired bunch of musicians. M.B.

THEATER & FILMS


Musical Interest: Royal R&H
 Performance: Mostly good
 Recording: Spacious
 Stereo Directionality: At times effective
 Stereo Depth: Good

There seems to be a general agreement that The King and I has been the most successfully filmed version of all of Rodgers & Hammerstein's musicals. It was the only one to retain one of the stage principals in a leading role, and the grand performance of Yul Brynner did much to make the customers happy. On the stereo disc of the soundtrack he sounds better than ever, and Marni Nixon (Miss Kerr's "voice") and Terry Saunders also sound great.

The stereo effects are somewhat erratic, frequently placing the singers in positions meaningless apart from the moves. However, in Shall We Dance? we have a chance to appreciate what it's all about. Miss Nixon is first heard singing the verse be- tween the two speakers; as she sings the refrain (and apparently, also dancing), we hear her voice traveling back and forth from one speaker to the other. This kind of movement is meaningful and dramatic, and, what's more, the size of the dance- floor is entirely up to you. S.G.

- SOUTH PACIFIC (Richard Rodgers-Oscar Hammerstein III). Soundtrack recording with Mitzi Gaynor, Giorgio Tozzi, Muriel Smith, Bill Lee and others, with Orchestra, Alfred Newman cond. RCA Victor LSO-1032 $5.98

Musical Interest: Still enchanting
 Performance: Good enough
 Recording: Adequate
 Stereo Directionality: Disappointing
 Stereo Depth: So-so

What may be visually effective does not necessarily have to beaurally effective, and the stereo soundtrack recording of South Pacific clearly demonstrates some of the flaws. When done on the screen, the Twin Soliloquies number is performed with Ros- sano Brazzi and Mitzi Gaynor alternately in the foreground. We can see they are singing to themselves. But on the record, both voices (actually, Giorgio Tozzi sings for Brazzi) come from between the two speakers, thereby making the principals sound as if they were singing to each other. If ever there was a valid reason for "ping- pong" stereo, this is it.

Other songs indicate other problems. There is good reason why Dites-Moi and A Cockeyed Optimist should be sung on the right side of a movie screen, but there seems little point in these songs coming only from the right speaker of a home stereo set. Then, too, the all-important fac- tor of movement, especially I'm Gonna Wash That Man Right Outa My Hair and I'm In Love With a Wonderful Guy, has not been fully realized. On the other hand, There Is Nothing Like a Dame has a nice dramatic feeling, with the sailors' voices seeming to come from all over, and some of the performers, notably Muriel Smith, sound better on the stereo disc than they do on the monophonic.

- Fred Waring and the Pennsylvanians. Capitol ST992 $5.98

 Performance: Waring blend
 Recording: Grand
 Stereo Directionality: Adequate
 Stereo Depth: Excellent

This is a fairly static performance by the Waring crew. The singers could certainly have been placed more imaginatively, but there is no denying that the big sound of the swelling choruses is most impressive.

- Percy Faith and his Orchestra. Columbia CS 8005 $5.98

 Performance: Appropriate color
 Recording: Needs bass
 Stereo Directionality: Clearly defined
 Stereo Depth: Satisfactory

Percy Faith's South Pacific is a prime example of the "ping pong" school of stereo (some listeners may even imagine they're at Forest Hills), but he does achieve some effects that have dramatic validity. For instance, the Bali Ha'i music is first per- formed by the strings on the left side and then is swept across to be picked up by the strings on the right. Thus the arrange- ment demonstrates in a striking manner the intoxicating effects of that idyllic island.

- George Feyer, piano with rhythm. HI-FI REVIEW

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**JAZZ & POPS**

- **CHET BAKER & CREW** featuring Chet Baker (trumpet), Phil Urso (tenor saxophone), Bobby Timmons (piano), Jimmy Bond (bass), Peter Lifman (drums), and on one number, Bill Loughbrough (chromatic tympani). To Mickey's Memory; Slightly Above Moderate; Holmea; Revelation. Something For Liza; Lucius Lu; Worrying The Life Out Of Me; Medium Rock. World Pacific Stereo 1004 $5.98

Musical Interest: Generally solid Performance: Consistently spirited Recording: Clear and well balanced Stereo Directionality: Well spread Stereo Depth: Good

This set, recorded in 1956, is one of Baker's more energetic albums. He himself plays with virility and he has an excellent rhythm section in which all three members are capable of inventive solos. Tenor saxophonist Phil Urso, while not strikingly original, swings naturally, and complements Baker well. The two Bob Zief originals, Urso's two scores, and the revival of Miss Mole's Worrying The Life out of Me provide some content in the tunes as well as the improvisations. The

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**ROLLING WITH BOLLING**—A Musical Portrait of New Orleans. Claude Bolling (sax) and Big Band. Royal Garden Blues; High Society; Cornet Chop Suey; Young Porter Stomp & 4 Others. Omega OSL 6 $5.95

Musical Interest: High Performance: Relaxed and zestful Recording: Very bright Stereo Directionality: Exciting Stereo Depth: Like a balm room

Claude Bolling, 28-year-old French pianist-leader-arranger, has created a refreshing tour of the jazz past. Using three to five trumpets, four trombones, three to five saxophones, and assorted percussion, Bolling has created a sound that is both fresh and nostalgic. The use of film to enhance the recording adds depth and realism to the performance. This set is a must for jazz fans and those interested in the history of New Orleans music.

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six saxophones (who double), and rhythm section, Bolling does not try to play this traditional material in the manner of its era. Instead, he has written swinging, functional arrangements in the mainstream big band manner. A long time-arranger of Duke Ellington, Bolling sometimes uses Ellington-like voicings, especially in the reeds. Some of the rest recalls in spirit the days of Harlem's Savoy ballroom.

Particularly effective is the "floating" reed section. There are sturdy, big-toned soloists, not all of them identified. The album would have been even more enjoyable if there had been more change of pace, and some of the arrangements do go on too long for what they have to say. Notes fail to list complete personnel. Brass is usually on the right and reeds on the left, but there is some shifting.

N.H.

MORTON GOULD: Baton & Bows.
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Musical Interest: Good familiar fare
Performance: Very Gould
Recording: Superior job
Stereo Directionality: Well divided
Stereo Depth: A trifle short sounding

The school of Kostelanetz-Mantovani-Gould etc., has produced an ocean of LP's designed to make a lot of money quickly, and steadily. This is not as unlaudable as it might seem, for the profits from such go towards the making of other and more serious recordings.

Mr. Gould is a pastmaster in the art of orchestral arranging, and his hand is fully evident on Baton and Bows. He is best in the straightforward scoring of the great Kreisler favorites.

But on the other side, his treatment of Kern's showtunes falls into a kind of musical rut. After a bit it sounds all the same. The same kind of harmonies, the same kind of entrances, the same brand of lusheyness. The Kreisler is so much better, and given simpler arranging, the Kern would have been lovely too. Just the same, the record will make money and RCA Victor will use the currency—we hope—to make a new Berlioz Requiem with Mr. Munch in Boston. Thank you, Mr. Gould.

J.T.

THE SWING'S TV—Bud Shank and Bob Cooper. Bud Shank (flute and alto saxophone), Bob Cooper (oboe and tenor saxophone), with strings and rhythm. Put Your Dreams Away; Danny Boy; Dinah; The Love Nest & 6 others. World Pacific 51002 $5.98

Musical Interest: Small
Performance: Slick
Recordings: First-rate
Stereo Directionality: Good
Stereo Depth: Better on jazz side

The first side—with strings—consists of pleasant mood music of minimal interest to jazz collectors. The second side—with just rhythm section in addition to Shank and Cooper—has competent jazz playing, but it is almost never original or emotionally compelling. All the numbers on both sides are themes of various TV programs, present and past. An undistinguished album. N.H.
 Reviewed by JOHN THORNTON

Mercury's stereo tape issue deletes three of the Suppé overtures that can be found on its monophonic disc (MGS0160) and here presents one familiar warhorse and two lesser known dark horses. The favorite Light Cavalry comes off best of all in performances that are quick, light-footed, and exceedingly robust at the right moments. Sir John does not tarry but hustles along in spirited fashion. Mercury will likely issue a second Suppé tape with the missing three including Poet and Peasant.

I can no more imagine a Suppé collection without Poet and Light Cavalry than Pagliacci without Cavalleria Rusticana. The sound is well balanced, and spatially is aided by warm acoustics. But something of Mercury's usual high standard is missing. A trifle brittle on the fortissi, which abounds throughout, and I miss that wonderful Mercury smooth bass line in this tape.

J. T.

THE STEREO REEL
THE STEREO REEL
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THE STEREO REEL

CONCERT

• PAUL BEN-HAIM: Piano Suite, Op. 34. Isabelle Byman (piano). Stereo Age C 6 $6.95
Musical Interest: Lovely writing
Performance: Good
Recording: Fair
Stereo Directionality: Emphasis on right
Stereo Depth: Good enough
If this music is any criterion, then Munitzborn Israeli Paul Ben-Haim is deserving of every encouragement. He reveals a deep sensitivity, and it is the Canzonetta of this Suite which is especially appealing. Ben-Haim speaks romantic-classic tonal language free from jarring dissonance, but he is no epigone. Isabelle Byman plays firmly and poetically on a Steinway "F" and announces the title of each piece. The piano sounds a little distant. Acoustics just fair.
J. T.

• GERSHWIN: Rhapsody In Blue. Eugene List (piano) with the Eastman-Rochester Symphony Orchestra. Howard Hanson cond. Mercury MW55-47 $6.95
Musical Interest: Yes!
Performance: Exciting
Recording: Usual top Mercury
Stereo Directionality: Piano somewhat to the left
Stereo Depth: Couldn't be better
After listening with disappointment to the monophonic and stereo discs of this work, I can say with considerable enthusiasm that the stereo tape reveals the full excitement of the reading without the encumbrance of distortion. All music making by the Rochester at the Eastman School is enhanced by wonderful acoustics. Hanson's understanding of the score and List's solo work combine to make an outstanding tape. Happily, Mr. Hanson does not make Gershwin's famous work too "symphonic."

Although the solo instrument on my equipment seemed to originate somewhat to left of center, a little adjustment of the balance control brought the piano to stage center with no difficulty. The strings did seem a trifle thin-edged, and the fortissi a bit too bright on the upper frequency side. Bass impact seemed a trifle lacking, but not seriously so. Musically this performance ranks tops.
J. T.

• SUPPE: Overtures—Light Cavalry; The Jolly Robbers; The Beautiful Galatea. The Hall Orchestra, Sir John Barbirolli cond. Mercury MC55-48 $11.95
Musical Interest: Beloved warhorses
Performance: Spirited
Recording: A little brittle
Stereo Directionality: Usual seating, gentlemen
Stereo Depth: Aided by good hall

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Mercury's stereo tape issue deletes three of the Suppé overtures that can be found on its monophonic disc (MGS0160) and here presents one familiar warhorse and two lesser known dark horses. The favorite Light Cavalry comes off best of all in performances that are quick, light-footed, and exceedingly robust at the right moments. Sir John does not tarry but hustles along in spirited fashion. Mercury will likely issue a second Suppé tape with the missing three including Poet and Peasant. I can no more imagine a Suppé collection without Poet and Light Cavalry than Pagliacci without Cavalleria Rusticana. The sound is well balanced, and spatially is aided by warm acoustics. But something of Mercury's usual high standard is missing. A trifle brittle on the fortissi, which abounds throughout, and I miss that wonderful Mercury smooth bass line in this tape.
J. T.

THE ORCHESTRA SINGS: Famous Melodies from the Operas. BIZET: Carmen—Toreador Song; ROSSINI: The Barber of Seville—Largo Al Factotum; LEONCAVALLO: Pagliacci—Vesti La Giubba; GOUNOD: Faust—Soldier's Chorus; VERDI: Rigoletto—La Donna e mobile; WAGNER; Tannhäuser—Pilgrim's Chorus; VERDI: La Traviata—Drinking Chorus & Ameni Alfredo; FLO- TOW: Martha—M'Appari; PUCCINI: Madama Butterfly—Un Bel Di; La Bohème—Musetta's Waltz. Carmen Dragon conducts the Capitol Symphony Orchestra. Capitol ZF-83 $14.95
Musical Interest: Beloved opera music
Performance: Excellent
Recording: Full tonal and still crisp Stereo Directionality: Usual seating
Stereo Depth: Aided by engineering

There has been so much of opera-for-orchestra these past years that it takes a really exemplary transcription and really good playing to make it worthwhile listening seriously to. Mr. Dragon and the gentle-
men of Capitol's ensemble have together accomplished a gem of its kind. The arrangements are in good taste, and do not fall into the usual rut of over-blown orchestration.

Especially attractive is the rendition of Rossini's ever charming Largo al factotum. It is really interesting to hear how Dragon instruments this amusing bit of braganocci. Try following it with text and score for a good laugh at Dragon's expert handling. *Vesti la giubba* comes off surprisingly well too and so does *M'appari*. Not for serious opera lovers, who scorn such treatment. But for Mr. Average Music Lover who likes orchestral sound and easy melody, a must addition to the library.

J.T.

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**ENTERTAINMENT**

- **THE HARP OF EDWARD VITO**: Debussy; Two Arabesques; Preludio in C; Fierré; Improptu-Caprice; Hindemith; Sonata. Stereo Age C-2 $12.50
  - Musical Interest: Beautiful harp scores
  - Performance: Wizard
  - Recording: Top rank
  - Stereo Directionality: Evenly picked up
  - Stereo Depth: Enhancing

It seems a long time, too long, since Edward Vito last appeared on a recording. And of all the harp records issued in the past, his meager output was far the best. Even Marcel Grandjany, one of the world's best, fails to make a good sound on record. Vito's success can partly be ascribed to his technique, and even more to his sensitivity and musicianship. And thank heaven, he does not indulge in great pyrotechnical displays—the prime weakness on all other harp issues. His tone is superb, and his feeling for the music makes for one of the very few harp recordings, disc or tape, I've yet to hear that leaves no room for criticism. It's just perfect.

Repertoire is finely balanced, beginning with the familiar Debussy Arabesques, and encompassing Hindemith's little known but appealing Harp Sonata. Stereo Age has accomplished the job of engineering very well indeed, and are to be congratulated on issuing a superior tape of an instrument that is difficult to record.

J.T.

- **RODGERS and HAMMERSTEIN**: The King and I—complete soundtrack recording featuring Yul Brynner, Marni Nixon, Terry Sanders, Rita Moreno, Carlos Rivas, and others. Capitol ZD-76 $12.95
  - Musical Interest: Sheer enchantment
  - Performance: Perfect
  - Recording: Outstanding in every way
  - Stereo Directionality: Good
  - Stereo Depth: Excellent

The original monophonic record was good, the stereo disc better, and this tape version—the ultimate. Everything is there to make it an outstanding issue. Good singing with enchanting music, fine engineering, spatial spread so good you can forget about directionality.

It's hard to believe this is music taken from the sound track of a motion picture, and I'd bet a decibel that Capitol processed from special master tapes because the dynamic range and frequency response exceeds any film track recording in my memory. Brynner's dramatic ability overcomes a voice not really suited for singing, and the Rodgers-Hammerstein score is still sheer enchantment. By now anybody who is anybody has read Margaret Landen's fascinating book *Anna and the King of Siam*, which inspired the musical drama that packed them in on Broadway for three years. It is one of the great musicals.

Transferred to stereo-tape, *The King and I* emerges as one of the very best recordings of its kind. To say it is recommended is an understatement.

J.T.

- **RODGERS and HAMMERSTEIN**: Highlights from South Pacific. There is Nothing Like a Dame; Some Enchanted Evening; Happy Talk; Cock-Eyed Optimist; Gonna Wash That Man Right Out of My Hair; Younger Than Springtime; A Wonderful Guy; Bali Ha'i; This Nearly Was Mine; Dites-Moi; Honey Bun; Bloody Mary; My Girl Back Home. Les Baxter and His Orchestra. Capitol ZC-48 $11.95
  - Musical Interest: Superlative musical performance. Superlative playing
  - Recording: Tops
  - Stereo Directionality: As good as it can get
  - Stereo Depth: Perfect

No sooner do I finish reviewing Capitol's great recording of Rodgers-Hammerstein's *King and I*, and with the fresh memory of that marvelous score still churning around my memory cells, than I am knocked over by this surprise package of *South Pacific*. I had been prepared for the former, but not the latter, for arrangements from *South Pacific* have been issued ad infinitum for years, until I just didn't believe there could be a fresh one left. Mr. Baxter and company have made the best recording of its kind I've ever heard on disc or tape. The playing is something to listen to, and the arrangement is a triumph of skill and imagination. Nothing remains to criticize. Just like *The King and I*, everything is perfect. Each number sounds individual—tailored orchestrally to fit the mood it represents. Not just clever, but truly beautiful arranging. Highly recommended.

J.T.

- **COUP DE GRAAS** featuring John Graas (French horn) and The West Coasters Development, Swing Nicely, Blocksounds, Land Of Broken Toys. Mercury MVS-38 $7.95
  - Musical Interest: Will intrigue jazz lovers
  - Performance: Good musicians, all
  - Recording: Sets jazz standard
  - Stereo Directionality: Horn on the right
  - Stereo Depth: Fine and warm

John Graas brings to the West Coasters the great advantage of years of classical training under the baton of some top conductors, including Koussevitsky. Only a natural horn player with good technical command could fit into the free swinging style that marks this superior group as among the best of the California ensembles. His arrangements reflect his experience too. The whole thing is carried off with polish and elan, and Graas has changed my mind about how a French horn can sound in the jazz field. Recommended.

J.T.

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<td>PERCUSSION IN HI-FI featuring David Carroll and His Orchestra</td>
<td>★★★★★★</td>
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<td>Gene Krupa, Artie Shaw, Jimmy Dorsey, Claude Thornhill &amp; 9 others.</td>
<td>Capitol ZD-79</td>
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<td>BIG BAND STEREO</td>
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<td>Harry James, Alvin Rey, Billy May, Stan Kenton, Les Brown &amp; 3 others.</td>
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<td>IN THE STILL OF THE NIGHT featuring Joel Herron (piano) and Orchestra</td>
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<td>In The Still Of The Night, The Song Is You &amp; 2 others.</td>
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<td>I Won’t Dance, Rosalie, I Love Paris, Piccolo Pete &amp; 22 others.</td>
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<td>Let’s Face The Music And Dance, Hey There, Again &amp; 11 others.</td>
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<td>Begin The Beguine, Sing Sing Sing, Boogie Woogie, String Of Pearls &amp; 2 others.</td>
<td>Omegatone ST-33</td>
<td>$8.95</td>
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<td>Cockle Chowder, Say It Isn’t So, I Love You &amp; 3 others.</td>
<td>Mercury MVS2-6</td>
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<td>FROM FRANCE WITH MUSIC featuring Varel &amp; Bailly with Chanteurs de Paris</td>
<td>★★★★★</td>
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<td>La Grande Coco, Je te legue mon amour, On eclair tout &amp; 4 others.</td>
<td>RCA Victor BPS-121</td>
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<td>MEDLEY TIME featuring Don Baker at the Robert Morton organ</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>8</td>
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<tr>
<td>24 popular tunes arranged in six medleys by Mr. Baker.</td>
<td>Capitol ZC-80</td>
<td>$11.95</td>
<td>★★★★★</td>
<td>★★★★★</td>
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<tr>
<td>BODY AND SOUL featuring Sam Donahue and His Orchestra</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>6</td>
</tr>
<tr>
<td>Body And Soul, He’s Funny That Way, Roses Of Picardy &amp; 2 others.</td>
<td>Livingston 2012C</td>
<td>$6.95</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>6</td>
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<tr>
<td>LET’S HAVE A PIZZA PARTY featuring The Gaylords</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>6</td>
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<tr>
<td>Ah Marie, Neopolitan Nights, Scrivani &amp; 4 others.</td>
<td>Mercury MVS2-33</td>
<td>$7.95</td>
<td>★★★★★</td>
<td>★★★★★</td>
<td>6</td>
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</tbody>
</table>

**Musical Interest:**
- Excellent: ★★★★★★★
- Superb: ★★★★★
- Good: ★★★★
- Adequate: ★★★
- Exaggerated: ★★
- Dull: ★

**Performance:**
- Pleasing: ★★★★★
- Good: ★★★★
- Adequate: ★★★
- Exaggerated: ★★
- Dull: ★
- Disappointing: ★

**Stereo Direction:**
- Tasteful: ★★★★★
- Good: ★★★★
- Adequate: ★★★
- Exaggerated: ★★
- Dull: ★
- Disappointing: ★

**Stereo Depth:**
- Outstanding: ★★★★★
- Good: ★★★★
- Adequate: ★★★
- Exaggerated: ★★
- Dull: ★
- Disappointing: ★
BEST OF THE MONTH

Decca's Louis and The Good Book finds the indefatigable Louis Armstrong going from spirituals to jazz and back again—"This album is—in the jazz terminology—a complete gas: ... absolutely delightful from start to finish." (see below)

Atlantic's Jazz Date with Chris Connor brings with it not only imaginative programming, but unusually fine work by a gifted artist. "This may well be Chris Connor's best album so far." (see below)

Decca scores again—this time with a 2-disc Best of Ella set, featuring Ella Fitzgerald in "an important documentary of a major portion of the recording career of one of the really great figures in both popular music and jazz." (see p. 103)

Columbia comes through with the best Erroll Garner records yet in Paris Impressions—also a 2-record deluxe item—"there permeates his music a grandeur that has been the gift of very few performers of jazz." (see p. 103)

Epic's Songs of Kurt Weill is a French-language offering with one Catherine Sauvage—"marked by rare sensitivity and fine dramatic projection." (see p. 109)

This album is—in the jazz terminology—"a complete gas." Which is to say that it is absolutely delightful from start to finish.

R.J.G.

JAZZ

- ALLEN'S ALL STARS featuring Terry Gibbs (vibes), Steve Allen (piano), Gus Bivona (clarinet), Red Mitchell (bass), Al Viola (guitar), Frank Divito (drums). Rose Room; Velvet Eyes; Yours Alone & 3 others. EmArcy MFS 138 $3.98

Musical Interest: Considerable
Performance: Spirited
Recording: Excellent

The star of this album is Terry Gibbs, whose frenetic vibraphone playing has seldom been heard at a higher artistic level. Consistently throughout the album he manages to ignite the group, despite the presence of a pianist of whom it is only kind-ness to say he is an amateur, union card or no. The clarinetist, Gus Bivona, is one of the better swing style performers and there is an over-all Goodman-ish sound to the entire LP because of his presence. However, the pianist aside, this is good, swinging, middle-ground jazz of pleasure bent and worth hearing.

R.J.G.

- LOUIS AND THE GOOD BOOK featuring Louis Armstrong with the 5y Oliver Choir and the All Stars. Shadrack: Go Down Moses; Down By The Riverside: Didn't It Rain & 8 others. Decca DL 8741 $3.98

Musical Interest: Universal
Performance: Delightful
Recording: Excellent

One would be hard put to it to find a more rewarding album in today's market than this collection of spirituals by the greatest jazz singer who has yet to utter a sound.

Armstrong has long since graduated from the jazz in-group to the world at large and this album should please anyone with a feeling for this music and an appreciation of the jazz art.

The humor, love and sheer joy of an Armstrong vocal is a continuing source of inspiration and in no type of material does his natural innocence come through more vividly than in spirituals. This is Louis Armstrong at his best and at his best, he is beyond comparison. His gravelly voice crunching over the syllables has made him beloved beyond any of his fellow jazzmen and with good reason. Louis Armstrong singing is one of the good things in life.

HiFi Review
THE BEST OF ELLA featuring Ella Fitzgerald, A-Tisket A-Tasket; How High The Moon; Flying Home; It's Too Soon To Know; I've Got The World On A String; Smooth Sailing; I Wished On The Moon; That Old Black Magic and 23 others. Decca DXB 156 2 LP's $7.96

Musical Interest: Exceptional
Performance: Excellent
Recording: Varied

Although this is one of the most attractive packages Decca has issued in some time, it is a pity that there are not more examples of the work Ella did with the Chick Webb band. Only six tracks from the period 1938 to 1947 are included, despite all the dozens that were made.

For all that (and the other relatively minuscule faults of the package) this is an important documentary of a major portion of the recording career of one of the really great figures in both popular music and jazz.

The selections offer Miss Fitzgerald almost all conceivable types of background, not all of which are designed for the most felicitous presentation of a singer. Such classic Fitzgerald performances as Smooth Sailing, Lover Come Back To Me, and How High The Moon are included for those whose favored facet of her character has been her more frenetic jazz vocals. However, it is as a jazz oriented singer of popular songs that she finds her most favorable response and there are more than a few of her memorable efforts here. I would agree completely with Nat Hentoff's remark in the notes that she is more successful as a pop singer than anything else. Miss Fitzgerald is an heroic figure in the world of popular song. There should be material in Decca's files for at least a half dozen more packages such as this. R.G.J.

PARIS IMPRESSIONS featuring Erroll Garner, The Song From Moulin Rouge; I Love Paris; Louise; Left Bank Swing; La Vie En Rose; Paris Blues; The Last Time I Saw Paris & 11 others. Columbia C2L 9 2 LP's $7.96

Musical Interest: Exceptional
Performance: Captivating
Recording: Superior

That Erroll Garner is one of those rare jazz artists whose message is so universal that he appeals to all classes of the public is now generally recognized by all but those snobbish souls who demand of an artist that he reject commercial success.

This album, dedicated to his trip to Paris, and containing numerous original compositions, is rated to be of absorbing interest because of the presence of Garner's first experiments with the harpsichord. They do not, for this veteran Garinish player, possess the same absorbing richness and enveloping rhythmic propulsion that his piano recordings do. The Garner touch seems a little too heavy for the harpsichord. Of the numbers done on this instrument, Paris Blues appears to have the most attraction. It is a curiously earthy blues in conception and rhythm with overtones of some of the early blues pianists who never heard of harpsichords. It would not be surprising if future performances by Garner on this instrument were to increase rapidly.

On the other tracks—all the performances on the two LP's are first takes—Garner consistently displays that unusual lyric and deeply sensitive musical feeling that has characterized his work for a number of years. There is mounting evidence that Garner has expanded his capabilities to express his emotions through his music and there permeates his music a grandeur that has been the gift of very few performers of jazz. Louis Armstrong and Duke Ellington are the only ones that come to mind. Where some jazz musicians seem to have the attraction of those condemned to die young and appear meanwhile to concentrate their talents on an art that seems more intense for its miniature scale, Garner, like Ellington and Armstrong, is so outgoing that he seems to engulf the world in his warmth. Listening to Garner is one of the most absorbing experiences in
**Sound Talk**

by J. J. Noble  
Chief Engineer, Electronics

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Power is an important factor in the selection of a high fidelity amplifier. It is the controlling factor in the degree of loudness that can be obtained without coloration or distortion.

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**JAZZ**

jazz; after almost fifteen years, this reviewer has yet to find a performance by him that is without reward. That represents an artistic level of astonishing consistency.  

R.J.G.

- **EARL “FATHA” HINES** featuring the Earl Hines Trio. I Got It Bad; Royal Garden Blues; Moonlight In Vermont; Mustaret Rambler & 8 others 3501 $3.98  
  **Musical Interest:** Exceptional  
  **Performance:** Sparkling  
  **Recording:** Spotty

Earl Hines is still one of the great jazz stylists and has that unique ability to give a piano an individual sound by his very touch. These sides were made in Europe during his tour in 1957 and suffer from not having better rhythm support. At that, the brilliance of Hines’ playing and the force of his personality come through in good order and makes these top priority sides for any Hines fan and of more than passing interest for those whose jazz taste is not narrowed to extremes of modern or traditional. I was particularly struck by the force of Save It Pretty Mama and by the timeless melodic interpretations which Hines displays on the ballads.  

R.J.G.

- **CARMEN FOR COOL ONES**—Carmen McRae with Orchestra directed by Fred Katz. I Remember Clifford; If I Were A Bell; What’s New; Toy Old Time & 8 others.  
  Decca DL 8738 $3.98

**Musical Interest:** Intelligent choices  
**Performance:** Superior despite backing  
**Recording:** Good for voice

Carmen’s singing throughout is characterized by precise diction, tasteful phrasing and always sustained by a sure pulsation from within her. She needs that inner beat here because many sections of the Fred Katz arrangements are stiff. Katz has set her in four different contexts—strings, woodwinds, rhythm, and for one track, with brass and rhythm section that seem to have been recorded down the corridor. The woodwind arrangements are clever and rather inventive. The rest range from adequate to pretentious (as in some of the string scores). Included among the songs are I Remember Clifford, a tribute to the late trumpet, Clifford Brown. Benny Golson’s tender melody, however, is ill-served by Jon Hendrick’s pedestrian lyrics.

Miss McRae is worth hearing, because her clarity of tone, intelligence and warmth break through the fuzzy paperwork. She also demonstrates here what appears to be a real growth in ballad artistry. Too bad Decca doesn’t give her writers more suited to her style.  

N.H.

- **DIXIELAND AND NEW ORLEANS JAZZ** with the Original Dixieland Jazz Band; Jelly Roll Morton; Wingy Manone; Sidney Bechet; King Oliver; Mezz Mezzrow; Chubby Jackson; Paul Whiteman; Bunny Berigan; Ben Pollack; Gene Gifford; Chamber Music Society of Lower Basin Street. RCA Camden CAL 446 $1.98

**Musical Interest:** Exceptional  
**Performance:** Spotty  
**Recording:** Pre-print

This is another in the excellent series of low-priced Camden re-issues of jazz items of an earlier day. Although the recording is acoustical on many of the tracks, the music is good and the performances not only outstanding, but out of print for some time. The Original Dixieland Jazz Band is surprising in its intensity; Wingy Manone was much more authentically jazz than now; Sidney Bechet is remarkable in almost all his performances, but was particularly strong here. The Chubby Jackson side is good clean fun and the Berigan track is a fine example of big band jazz of the Thirties. Pollack’s Shirt Tail Stomp gives us early Benny Goodman, long before he became a household name. I felt the inclusion of the last two tracks (Gene Gifford and the Chamber Music Society) lowered the average of the LP considerably.

R.J.G.

**THEATER & FILMS**

- **THE APPLE CART**—Scene (Bernard Shaw); POEMS BY NOEL COWARD, Noël Coward and Margaret Leighton. Caedmon TC 1094 $5.95

**Musical Interest:** Quite a bit  
**Performance:** Honors to Miss Leighton  
**Recording:** Satisfactory

In 1953, Noël Coward and Margaret Leighton appeared together in a London revival of Shaw’s The Apple Cart, and they have been presented here in the Interlude scene from the play. It is a good choice, as it is a practically self-contained episode consisting of verbal sparring on the general topics of love, marriages, and mistresses. Mr. Coward is an impetuous performer who cannot help but make a line such as “I could not resist you” sound as though resisting were the easiest thing he could do, but Miss Leighton’s acting is a rare treat.

The poems by Mr. Coward sustain interest remarkably. They are at their best in the more personal revelations, such as The Big Actor and Do I Believe; but there is some witty stuff too, particularly A Lady at a Party and the Ogden Nashish Opera Notes. Again it is Miss Leighton who turns in the more winning performance, one full of warmth, subtlety and charm, while Mr. Coward has a tendency toward self-appropriating declaration.  

S.G.

- **THE BIG COUNTRY** (Jerome Moross). Soundtrack recording with Symphony Or.

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## Entertainment Music Miscellany

### MORE NEW ITEMS RATED AT A GLANCE

<table>
<thead>
<tr>
<th>Title</th>
<th>Musical Interest</th>
<th>Performance</th>
<th>Recorded Sound</th>
<th>Score</th>
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<tr>
<td>OTHER WORLDS OTHER SOUNDS featuring Esquivel and Orchestra</td>
<td>⚫⚫⚫</td>
<td>⚫⚫⚫⚫</td>
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<tr>
<td>Granada, Speak Low, Balleterina &amp; 8 others.</td>
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<td>RCA Victor LPM 1753 $3.98</td>
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<tr>
<td>BETTER LAYTON THAN EVER featuring Eddie Layton and Rhythm Section</td>
<td>⚫⚫⚫</td>
<td>⚫⚫⚫⚫</td>
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<tr>
<td>I Love Paris, Tenderly, Hawaiian War Chant &amp; 9 others.</td>
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<td>Mercury MG 20377 $3.98</td>
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<tr>
<td>BRIEF INTERLUDE featuring Otto Cesana and Orchestra</td>
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<tr>
<td>All original selections composed by Cesana.</td>
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<td>Capital T 1032 $3.98</td>
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<td>DANCE DATE featuring Larry Clinton and Orchestra</td>
<td>⚫⚫⚫⚫</td>
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<td>Study In Blue, Study In Red, Limehouse Blues &amp; 9 others.</td>
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<td>Comden CAL 434 $1.98</td>
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<td>DANCING OVER THE WAVES featuring Ray Anthony and Orchestra</td>
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<td>Liebestraum, Beautiful Lady, Martha's Song &amp; 9 others.</td>
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<td>Capital T 1028 $3.98</td>
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<td>LISBON AT TWILIGHT featuring George Melachrino Orchestra</td>
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<td>April In Portugal, Ladies Of Lisbon, Una Casa Portuguesa &amp; 9 others.</td>
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<td>STRAUSS WALTZES featuring Melachrino Orchestra</td>
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<td>Morgenblütter, Emperor Waltz, Artists' life &amp; 9 others.</td>
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<td>12 EASY LESSONS IN LOVE featuring Carmen Cavallaro</td>
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<td>Speak Low, There's A Small Hotel, Please Be Kind &amp; 9 others.</td>
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<td>Decca DL 8747 $3.98</td>
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<td>CLAUDE ON A CLOUD featuring Claude Thornhill and Orchestra</td>
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<td>Moonlight Cocktail, Stars In My Eyes, I Married An Angel &amp; 9 others.</td>
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<td>Decca DL 8722 $3.98</td>
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<tr>
<td>THERE I SING/SWING IT AGAIN featuring Vaughn Monroe and Orchestra</td>
<td>⚫⚫⚫</td>
<td>⚫⚫⚫⚫</td>
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<td>Riders In The Sky, Blue Moon, Balleterina &amp; 9 others.</td>
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<td>RCA Victor LPM 1799 $3.98</td>
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<td>IN THE LAND OF HI-FI featuring The Harmonicats</td>
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<td>Twelfth Street Rag, Bye Bye Blues, All of Me &amp; 9 others.</td>
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<td>Mercury MG 20362 $3.98</td>
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<td>KEYBOARD MAGIC featuring Ami Alani, Pianist</td>
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<td>Blue Moon, Summertime, Golden Earrings &amp; 9 others.</td>
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<td>Liberty LRP 3082 $4.98</td>
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<td>MY MAN featuring Mary Lou Brewer with Sy Shaffer and' Orchestra</td>
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<td>Mad About The Boy, My Kinda Love &amp; 10 others.</td>
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<td>Westminster WP 6081 $3.98</td>
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<td>THROUGH THE YEARS featuring George Beverly Shea with Chorus and Orch.</td>
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<td>Bless This House, Through The Years, Because &amp; 9 others.</td>
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<td>RCA Victor LPM 1642 $3.98</td>
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<td>BAUBLES, BANGLES AND BEADS featuring The Kirby Stone Four</td>
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<td>Bidin' My Time, Zing! Went The Strings Of My Heart &amp; 10 others.</td>
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<td>Columbia CL 1211 $3.98</td>
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<tr>
<td>DANCE, DANCE, DANCE! featuring Geraldo and Orchestra</td>
<td>⚫🟢</td>
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<tr>
<td>Medley of 36 dance favorites.</td>
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<td>Camden CAL 442 $1.98</td>
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<tr>
<td>OPEN HOUSE WITH RALPH AND BUDDY BONDS featuring twin Hammond organs</td>
<td>⚫🟢</td>
<td>⚫⚫⚫⚫</td>
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<tr>
<td>Medley of 36 tunes.</td>
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<td>Epic LN 3492 $3.98</td>
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<th>Pleasing</th>
<th>⚫⚫⚫</th>
<th>Fair</th>
<th>⚫⚫</th>
<th>Dull</th>
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<tr>
<td>Performance:</td>
<td>Superb</td>
<td>⚫⚫⚫⚫</td>
<td>Good</td>
<td>⚫⚫⚫</td>
<td>Adequate</td>
<td>⚫⚫</td>
<td>Disappointing</td>
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<tr>
<td>Recorded Sound:</td>
<td>Brilliant</td>
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<td>OK</td>
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ter reminder that in real life people seldom get saved in the nick of time, gives its audiences a chance to smile at others, no matter how briefly.

S.G.

STEREO—Columbia 025 201 2 12" $11.98
Stereo Directionality: Rather static
Stereo Depth: Very good

While all of the music of the opera has been included in the album, only a little of the dialogue has been retained. This may account for the noticeable lack of movement in the stereo set, although the placement of the trio singing The Uncertainty of Human Condition offers a striking three dimensional effect and the Jealousy Duet is also effective. The complaints expressed regarding the variable sound on the monaural package do not apply quite so much to the stereo set, but there is the intrusion of added surface noise. S.G.

POPS


Musical Interest: High
Performance: Unusually good
Recording: Excellent

Although Tony Bennett has made his name as a pop singer, with a string of jule box hits to his credit, he is a gifted interpreter of romantic songs with an ability, on occasion, to inject a high degree of nostalgia into his performance.

This album, with tasteful accompaniment by Frank DeVol to aid the singer, is one of the best bits of work Bennett has turned out so far. The tunes are all romantic ballads particularly well suited to his voice. Ralph Sharon, the British pianist who is Bennett's accompanist, is the conductor of the orchestra on one track.

R.J.G.

MY HEART SINGS featuring POLLY BERGEN with orchestra conducted by Luther Henderson, I'm In The Mood For Love; When I Fall In Love; Don't Blame Me; My Heart Sings; I Cried For You & 7 others. Columbia CL 1171 $3.98

Musical Interest: Broad
Performance: Top notch
Recording: Excellent

Although Miss Bergen is a dramatic singer with all the earmarks of the breed, she still manages to bring a degree of genuineness to her work that is refreshing. In a way, perhaps because of her identification with Helen Morgan, she is something of a throw-back to the "torch-singer." Whatever it is, it is definitely attractive and she is definitely individual and no mere imitator. Her choice of tunes is always excellent and her accompaniment by Luther Henderson is very good. This is a pleasant album with an intriguing sort of after-hours sound.

R.J.G.

RE-PERCUSSION with DAVID CARROLL and his Orchestra, Chinatown My Chinatown; Dizzy Fingers; The Peanut Vendor & 7 others. Mercury MG 20389 $3.98

Musical Interest: Sound bug special

December 1958
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The tweeter-woofer set will have a field day with this program of intriguing sounds by almost every conceivable percussion instrument ever invented, from the Casabel to the finger cymbal. The contents are rather like some of Sid Bass's work, but more so. In addition to the percussion, there's a selection of string and wind instruments. It is all recorded with unearthly fidelity.

R. J. C.

* YESTERDAY AND TODAY—MAURICE CHEVALIER with Orch. Glenn Orey cond. I Was Lucky; My Ideal; Valentine; The Best Things In Life Are Free; Fascination & 19 others. M-G-M 2 12" $9.96

Musical Interest: Could be better
Performance: Still a charmer
Recording: Fine

The almost legendary M. Chevalier has been quite active of late in the recording studios, but this is the first recent attempt to present him in a program featuring some of the American songs he helped make famous. These have been included on a platter titled Yesterday, while a dozen songs not specifically identified with him have been grouped together on a record called Today. The fact that some of the selections found on Today are older than some of those on Yesterday makes the nomenclature a bit misleading, but this should not disturb the Chevalier fans too much. What might disturb them, however, is that many of the old favorites have not been included, and that the running time for the four sides comes to only about forty-five minutes.

S. G.

* IN LONDON WITH THE COLD-STREAM GUARDS—Band of the Coldstream Guards, Major Douglas A. Pope cond. Appy 'Amsted; A State Procession; Three Of A Kind; Covent Garden & 6 others. RCA Victor LPM 1674 $3.98

Musical Interest: London tour
Performance: First-rate
Recording: Perfect

Last month, Columbia issued a collection titled Music of the City. London, with Wally Stott's Orchestra. RCA's current release attempts much the same thing: a musical tour of the city with occasional sound effects for local color, including Big Ben (natch!), traffic, a street vendor's cries and the sound of horses trotting on cobblestones. As for which of the two records to buy, it all depends on whether you prefer your musical sightseeing to the accompaniment of a military band or a highly-strung orchestra.

S. G.

* FLAMES, FLAPPERS AND FLASKS—JOE GLOVER and His Collegians. Collegiate: Last Night On The Back Porch; These Will Be The Good Old Days; I Love The College Girls & 8 others. Epic LPM 3493 $3.98

Musical Interest: The berries
Performance: Cat's whiskers
Recording: Peachy

Like others, Joe Glover has found much material of the Twenties that is still fun to hear, particularly in the arrangements of the period. The songs he has chosen are not necessarily the best, but they all have the unmistakable flavor of the decade, and are concerned with such assorted topics as the razzmatazz of college life, back-porch petting, and the exploits of a comic strip character named Barney Google. My own favorites are the poetically titled gems, Just Like A Butterfly that's Caught In The Rain; the lovely Sweet Lady that Frank Crunat sang to Julia Sanderson in Tangerine; and the heart-warming ballad of Fred Fisher, Daddy, You've Been A Mother to Me, with its wonderful lines. "You might have gone with the boys every night/You gave them up just to bring me up right." Ah, the Twenties!

S. G.

* THE IMMORTAL AL JOLSON with Orchestra, Lou Bring cond. Alexander's Ragtime Band; Dinah; She's A Latin From Manhattan; For Me And My Gal & 10 others. Decca DL 9063 $4.98

Musical Interest: Jolson gems
Performance: At his best
Recording: Surprisingly good

The late George Jean Nathan once described Al Jolson's manner of singing as that of "a boiler in a sentimental mood," and went on to explain that "he steams and gurgles; he gives forth considerable moisture, both in perspiration and tears; he rattles and quivers and shakes." But Jolson, as Mr. Nathan concluded, could get his message across and this recent release is ample proof of it. Taken from tapes of his 1947 Kraft Music Hall broadcasts (which were discovered in his vault only last year), these fourteen selections display the famed Mammy singer in a variety of emotions as he covers many of the songs associated with his career. There is no dialogue or patter included, except for a tasteful, touching bit at the end when Jolson simply says, "Good night, everybody."

S. G.

* TORCHIN'—FRANKIE LAINE with Orchestra directed by Frank Comstock. A College For Sale: Here Lies Love; I Got It Bad; Body And Soul & 8 others. Columbia CL 1176 $3.98

Musical Interest: Superior sorrow songs
Performance: A disciplined Laine
Recording: Sensitivey balanced

Torchin' is Frankie Laine's most musical album in some time. There is no oppressive mule-chippin' and much less distortion of lyrics and musical line than usual. In this set of unremitting love songs, Laine is restrained and therefore more tasteful,
but he still communicates the throbbing emotion that is his trademark. Frank Comstock's arrangements complement him softly and the album as a whole builds an appropriate remembrance of things past mood. Included is a song unfamiliar to me, Midnight on a Rainy Monday, that should be heard more often.

- POP GOES THE SWINGIN' MARCH-IN' BAND, Ray Martin cond., Rock Around The Clock; Cheer Leader Cha-Cha; April Love; Begin The Beguine & 10 others. RCA Victor LPM-1771 $3.98

Musical Interest: Some
Performance: Swingin' a bit heavily
Recording: Pretty good

Keeping abreast of the widespread band activity in schools throughout the United States, Ray Martin has updated the march tempo somewhat by presenting a program of ballads, rock and rollers, cha-chas and the like to show the variety of rhythms that can be adapted for bands. I think, though, that some of the arrangements would have benefited from a lighter touch; a plethora of brass and percussion can really smother a soloist down after a while. The brightest tracks are those devoted to Latin American numbers in which native instruments provide much needed color. S.G.

- SONGS OF KURT WEILL featuring CATHERINE SAUVAGE with Christiane Legrand, Las Cuatro Barbos, Yves Robert & Orchestra, Frank Aussen cond.; Chanson de Barbara; Alabama Song; La Roi d'Aquitaine; Surubaya Johnny & 10 others. Epic LC 3489 $3.98

Musical Interest: Weill à la française
Performance: Superb
Recording: Good presence

Here is a great collection of pre-Broadway songs by Kurt Weill, all sung in French by an extremely gifted group of artists. Among them is Catherine Sauvage, whose interpretations are marked by rare sensitivity and fine dramatic projection. Although most of the pieces are from such German works as Mahagonny, Die Dreigroschenoper and Happy End, three have been taken from Weill's single French score, Marie Galante, which he wrote with playwright Jacques Deval. Frenchmen have considered these songs so "French" that at the time the play was running, there was widespread disbelief that they could be written by the young German who had just fled his country in the wake of Hitler's rise. Indeed, one of the songs, "J'tends un manteau" (which may remind some of Weill's My Ship), was adapted as the song of the French resistance during World War II.

S.G.

- NEL BLU DIPINTO DI BLU featuring DOMENICO MODUGNO. Ventu d'asteti; December 1958

O ccia; Fasquellino maragie; O specchio & 8 others. Decca DL 8808 $3.98

Musical Interest: Insatiating
Performance: Inimitable & Inescapable
Recording: Unspeculatible

Here it is—the original, and, to most people, the only Volare, in a collection that also includes other samples of Modugno moods. At present, there seems to be an attempt to push Resta cu mme (Stay Here With Me), but Strada Infosa and La cecina seem to me to be even more attractive. This Sicilian scrubner is an engaging performer, even if you don't know what the words mean, and it's reassuring (or frightening—depending upon your view) to know that he shows evidence of being more than a one-hit composer. S.G.

- POPPPP featuring ANDRE Popp and His Orchestra. Ma Nouveau du Tanganika; Musique mécanique; Mélodie du sud & 9 others. Columbia WL 130 $4.98

Musical Interest: Pop's tops
Performance: Gallic wit
Recording: Super

Andre Popp, the well-remembered "Elsa Popping" of Columbia's Delirium In HiFi album, here offers a sparkling array of musical oddities. M. Popp is a great one for creating catchy tunes with a witty, slightly tipsy, approach, and his collection is full of droll sketches such as a waltz with an oriental flavor (Tunisian Waltz), a dancing bear (Danse de Tours), and a tango performed with mock military precision (Tango militaire). S.G.
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**BELAFONTE SINGS THE BLUES featuring Harry Belafonte. A Fool For You; One For My Baby; God Bless 'The Child; Sinner's Prayer & 7 others. RCA Victor LOP 1006 $4.98**

Musical Interest: For Belafonte fans

Performance: Stagey

Recording: Excellent

Although the title might lead one to think this album would be of interest to the student of blues and folk songs, it is not—except as a curiously Madison Avenue approach. Belafonte is an excellent showman and he brings all that slickness to the blues where it is completely out of place, as are his highly developed mannerisms and stage tricks. The notes say that "he is freer, more earthy, more exotically identified with folk music, than he was a few years before." This may be true, but it is deceptive and does not make him good. It merely reflects on the quality of his previous albums. Belafonte is, really, a con-trived product whose authenticity as a folk singer is just as superficial in this album as it was when he sings Israeli songs at concerts. Comparison with a genuine blues and folk singer—and there are many recorded examples of them—would quickly reveal Mr. Belafonte to be a blues singer in a Brooks Brothers suit, liner puffs notwithstanding.

R.J.G.

---

**ROBESON—Paul Robeson with Chorus and Orchestra, Harriet Wingreen, piano. Wailer Boy; Deep River; All Through The Night & 9 others. Vanguard VRS-9037 $4.98**

Musical Interest: Tired repertoire

Performance: The power is still there

Recording: Voice close and clean

This is Paul Robeson's first record for a regular label in ten years and accordingly is the first time he has been recorded in high fidelity. His voice still communicates with immense power. He uses his equipment with more flexibility than he usually did in his earlier records and the sound is much freer. Unfortunately, his program is mostly innocuous. Not even Robeson can make this listener thrill to hear Danny Boy or Loch Lomond again. On most of the songs, the slick accompaniment is by a choral and orchestral group; on the others, Harriet Wingreen is responsible for the unobtrusive background. Mr. Robeson at sixty continues to have much to say musically, but I hope he and Vanguard will arrange a more challenging program next time.

N.H.

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**CLASSIFIED**

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FOR SALE: Astable Scenafar TV Booster with Phasotron Antenna Match $15; Latest Model Knight 20 Watt Hi-Fi Pre-amplifier-amplifier, new $25; Same slightly used, excellent condition $60; 35 Watt Hi-Fi Amplifier Corp. of America pre-amplifier, List $210, as is $50; Latest Knight FM Hi-Fi Tuner, New $35. Richard A. Smith, Corn-well-On-Hudson, N. Y.

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**December 1958**
Second Thoughts on Stereo Cartridges

- Some months ago we published a short story on various stereo cartridges (September issue, page 44) which inferred that all that could be told was not appearing in print. We were then principally concerned with advertising claims on compliance. It now appears that we completely overlooked another yardstick—possibly of far greater importance—and one which most people don’t want to talk or think about—channel-to-channel frequency response characteristics.

Obviously if stereophonic playback is to be effective, there must be a reasonably high order of separation in the two recorded channels. This necessitates the intricate construction of two identical sensing elements in the phono cartridge. One produces predominantly left channel voltage and the second, predominantly right channel voltage. Since both of these elements must be attached to the same stylus, there is a weighty (no pun intended) mechanical problem of developing equal compliance in all directions. If this is resolved, the designer then faces the question of securing equal voltage outputs as a function of frequency response in both channels.

If the frequency response of the two channels, as produced by the cartridge itself, is not equal throughout the spectrum, the user can be in for an aural headache. Oddly enough, the possibility that the response characteristics of the two channels might be different appears to have been overlooked. On the other hand, there is no published information on the significance of this problem. Nor do laboratory tests exist showing that dissimilar frequency response characteristics have a bearing on good stereo reproduction.

Several frequency response curves are now on my desk, representing those obtained from two prototype stereo cartridges. One is that of a magnetic cartridge which has received considerable advance publicity and will undoubtedly be well received by the public. The second cartridge is a new ceramic which the manufacturer sent us for independent evaluation. Both cartridges have a combined (left and right) frequency response extending from 30 through 15,000 cycles—for the ceramic—and 30 to 13,000 cycles for the magnetic. When the frequency response characteristics of the individual channels were determined, it was found that the left versus right channels varied as much as 3 or 4 db. apart. In the case of one of the cartridges, the outputs of the two channels were identical at 1000 cycles, but at 2000 cycles they were 2 db. apart with the left the weaker channel. The curves crossed one another at 3500 cycles and the left channel became the stronger of the two, until at 8000 cycles the spread between channels was 4 db. Beyond 10,000 cycles the curves crossed again and the right channel became the stronger of the two. At the run-off of the frequency test the right was 3 db. stronger than the left channel.

Unfortunately, such tests open up more questions about stereo than can be answered in this column. As indicated above, how much dissimilarity between the left and right frequency response curves can be tolerated? Certainly a 4 db. variation (a power increase of 21/2) is distinguishable by the human ear. Not the least of our unanswered questions is about the cartridge having mis-matched elements and dissimilar channel response characteristics used with an amplifier that has ganged controls. Personally, I would like to see some conclusive information on the matching of the two elements in stereo cartridges. Let’s not have a situation where the cartridge manufacturer feels that the amplifier manufacturer should arrange for some sort of compensation, while equipment designers assume the problem is the province of the cartridge people.

Stereo Amplifier Revolution

- Is there a stereo amplifier revolution in the offing? Possibly—if further tests on the CBS Laboratories designed dual-amplifier prove that it can work. Which dual amplifier? Why the one with half the number of output tubes and only one output transformer—instead of four power amplifying tubes and two output transformers!

Revealed in a technical disclosure at the Tenth Annual Meeting of the Audio Engineering Society, the “two-way” stereophonic amplifier would obviously cost much less than two separate push-pull power amplifiers and only slightly more than a single amplifier. Limited to medium wattage power handling capacity, the design is credited to B. B. Bauer, W. S. Bachman, J. Hollywood and G. Maerkle, all of the Stanford, Connecticut, CBS Laboratories.

The new amplifier circuit is roughly similar to the present-day push-pull amplifier except it will use a simplified self-matrixing input stage and matrixing output transformer. Adding only five or six resistors and capacitors, plus a small “difference signal” transformer, the single amplifier will service two independent stereophonic signals. Power handling on each channel is limited to one-half the power normally available from accepted push-pull designs. Separation between the two channels is reported to be in excess of 25 db. Although this is not a tremendously high order of isolation (see comments above on stereo cartridges), it is more than sufficient for stereo playback.

Snapped up by the Heath Company, a medium wattage stereo amplifier featuring this new circuitry is scheduled for release in kit form within the next few months. If harmonic distortion can be kept within tolerable limits (not satisfactorily answered at writing), the CBS “two-way” amplifier might well slash $30-$50 from the cost of an average stereo hi-fi installation.
Nine newly-designed, modern Pilot components form the basis for planning several superb stereophonic systems. There is one perfectly tailored to your needs. And whichever you select, your choice of Pilot equipment will give you every reason for pride in your system: appearance, performance and trouble-proof reliability.

An increasingly popular choice is the illustrated combination of FA-680 and the SM-245.

The FA-680 is a true stereo tuner. The FM and AM sections tune independently. Two professional type tuning meters are used—a null-center type for FM and maximum swing type for AM. In addition to separate outputs for FM and AM sections enabling FM-AM stereo, the FA-680 also has terminals for multiplex FM-FM stereo, if and when adopted.

Through the use of a gold grid cascode RF amplifier, the 680 achieves 1 microvolt FM sensitivity. Extreme wide-band detectors, and other advanced designs are used to assure lowest possible distortion on AM and FM.

The SM-245 is a stereo (dual-matched) preamplifier with virtually immeasurable noise and hum. There are stereo inputs for the 680 tuner as well as inputs with equalization for stereo and monaural records, stereo tape heads and recorders, and dual microphones. And there are special outputs for making stereo and monaural tape recordings.

The stereo power amplifier built into the 245 has a total, dual-channel power output of 40 watts for music waveforms (80 watts transient peak). Harmonic distortion is less than 1% at full rated output.

The FA-680 is priced at $199.50, and the SM-245 at $189.50. Both are supplied complete with enclosures, attractively finished in vinyl black and gold. Other Pilot components offer you a wide choice of stereo system combinations. See and hear them at your Pilot dealer, or write for complete details and specifications.

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